HERNDON
HERITAGE PRESERVATION HANDBOOK

farms

railroad

village

town

suburbs

parkway

redevelopment

By Frazier Associates
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Herndon is a Northern Virginia town with a growing sense of its past and an optimistic view of its high tech future. It reflects many of the challenges of a community faced with rapid growth and change. It desires to maintain its "small town" atmosphere while at the same time provide for the realities of regional growth. The challenge is to respect the heritage of this nineteenth century railroad village as it enters one of the most dynamic periods in its history.

It is often said, "Not everything old is historic," and that view is frequently held in Herndon. In the larger historical context of the region and state, Herndon is a relatively young community. Its modest architectural legacy is largely vernacular and dates from the turn of the century. Because it has not been perceived as a "historic town" like several of its Northern Virginia neighbors, it has lost many of its older structures and only in recent years has it undertaken the development of a community preservation program. This Heritage Preservation Handbook is a part of this program and a part of the process of providing a framework for continuity in an era of rapid change.

THE HERITAGE PRESERVATION HANDBOOK

There are various ways to protect local historic buildings besides regulating designs through architectural review. These techniques include public education programs, financial incentives, and technical assistance. The development of this handbook and the accompanying guidelines is a part of providing technical assistance.

While this publication does not encourage rehabilitation activities or regulate development, it does provide detailed information to the property owner and to the Heritage Preservation Review Board as they consider appropriate rehabilitation projects or new construction within heritage preservation districts. If these guidelines are followed, the
1. BACKGROUND: INTRODUCTION

Design quality of future developments should be improved and poorly designed and inappropriate projects should be discouraged. Also current property values and public investment in the districts should be protected with the implementation of these guidelines.

The philosophy of these design guidelines should be to assist property owners, not to dictate to them. Therefore, 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.

Findings indicate that of the two hundred forty-five properties surveyed, eighty-three percent are contributing to the historic character of the community and seventeen percent are noncontributing buildings. In most cases, these noncontributing buildings are newer structures that have been erected in older sections of the town. Their architectural forms usually are in contrast to the existing buildings and their visual character does not contribute to the overall historic image of the neighborhood.

Seventy-nine percent or one hundred ninety-three of the surveyed buildings are houses, showing the overwhelming residential nature of Herndon’s historic resources. Seventeen percent are commercial structures and the remaining four percent are split between industrial and institutional buildings. All of the buildings were constructed between 1855 and 1940, but the majority were built from 1890 to 1920.

DEVELOPING A HERITAGE PRESERVATION
PROGRAM FOR HERNDON

Identification

In 1987 the Town of Herndon began the step of identifying its historic resources when it contracted with Frazier Associates of Staunton, Virginia to conduct a reconnaissance level architectural survey of historic properties within the town limits. This project was completed under a grant from the Virginia Department of Historic Resources. The original forms, maps, and photographs are on file in the archives in the Virginia Department of Historic Resources. Copies of this information are located in the Herndon Community Development Department and at the Herndon Historical Society.

Designation

The second step in developing a local heritage preservation program is to designate the identified properties as individual landmarks or the surveyed areas as heritage preservation districts. The only property that had already been surveyed and nominated to state and federal historic registers is the Herndon Depot. The Town is currently nominating much of the surveyed area as a historic district to the Virginia Landmarks Register and the National Register of Historic Places. These designations will allow the possibility of federal tax credits for income-producing properties and state grants for threatened properties.
Protection

The major recommendation of the architectural survey was to establish local heritage preservation districts under Herndon’s Heritage Preservation Ordinance (see Appendix) that was enacted by the Town Council in 1986. The establishment of these local districts in January 1989 offers some protection by instituting mandatory architectural review of new construction and changes to existing buildings within the districts. In addition, the ordinance provides for a waiting period before permits are granted to demolish a building in the districts.

These heritage preservation districts are overlay districts and do not change the basic zoning of the designated areas. While the zoning categories may allow certain sizes and configurations of buildings, the administration of the heritage preservation overlay districts may require additional restrictions to the design of the proposed rehabilitation or new development to insure that it relates to the historic character of the districts. Thus, the Heritage Preservation Ordinance is an additional aesthetic regulation that goes beyond normal zoning requirements. A project may meet the zoning provisions but still be inappropriate to the historic and architectural character of the area in which it is proposed.

Four areas of Herndon designated as local heritage preservation districts are shown on the maps on pages 4 and 5. The Downtown Heritage Preservation District consists of downtown Herndon and many of the surrounding older neighborhoods including contiguous sections of Elden, School, Locust, Grace, Center, Spring, Nash, Van Buren, Wood, Pearl, Oak, Monroc, Station, Lynn, Pine, Jefferson, Madison, Quincy, and Jackson Streets as well as Main Drive and Florence Place. Much of this district closely coincides with the town boundaries of the G. M. Hopkins 1878 Map of Herndon P.O. A second smaller area, Van Vleck’s Addition Heritage Preservation District, is composed of much of this original subdivision off Dranesville Road, dating from 1895. The two remaining districts consist of one building each, the Reston-Herndon Medical Center Heritage Preservation District at 800 Third Street, and Loudoun Hall Heritage Preservation District at 744 Dranesville Road.

Special Note: While the Heritage Preservation Review Board has been recently established, Herndon has been involved in regulating the appearance of buildings since 1971. In that year the Town Council enacted an ordinance that established an Architectural Review Board to review and approve all new construction and major rehabilitation projects on any buildings other than single family detached dwellings. This ordinance required special enabling legislation from the Virginia General Assembly and was modeled after a similar law enacted by the Town of Vienna. The Architectural Review Board will continue to review any project outside of the historic districts that is not a single family detached dwelling. The Heritage Preservation Review Board consists of the same members as the Architectural Review Board, and two additional members with a demonstrated knowledge of preservation.
1. BACKGROUND: INTRODUCTION

Downtown Heritage Preservation District
2. BACKGROUND: HISTORY OF HERNDON'S DEVELOPMENT

2. HISTORY OF HERNDON'S DEVELOPMENT

EARLY SETTLEMENT AND THE COMING OF THE RAILROAD

The Town of Herndon is situated on the western edge of Fairfax County, Virginia, on land that was originally patented to Robert "King" Carter, Jr., and Thomas Barnes. The Carter patent contained the majority of the site of Herndon in Fairfax County while the Barnes land involved a small portion along the Loudoun County line. In 1688 King Charles II of England granted almost five and one-third million acres, known as the Northern Neck, to Thomas Culpeper, second baron Culpeper of Thoresway. A very small portion of this immense grant became the land on which Herndon is situated. Two thousand acres of this land were subsequently granted by Thomas Fairfax, sixth baron Fairfax of Cameron (son-in-law of Lord Culpeper) to the Carter and Barnes patents in 1728.

In the eighteenth and early nineteenth centuries, this part of Fairfax County was primarily agricultural. The first sign of a settlement was the construction in the early nineteenth century of a mill in a hollow along a stream near present-day Elder and Locust Streets. As farming flourished and additional settlers arrived in the region, the area around the mill was developed. In 1857 this settlement was selected as one through which the Alexandria, Loudoun & Hampshire Railroad would pass.

The story of the building of this railroad actually goes back to the competition between Baltimore and Alexandria for inland trade and commerce in the 1830s and 1840s. After almost a hundred years as a prosperous seaport, Alexandria realized that the extensive network of inland turnpikes of Northern Virginia and the Chesapeake & Ohio Canal project, which were to have opened up new trading opportunities all the way to the Ohio River, were threatened by the Baltimore and Ohio Railroad. By 1842
the B & O extended to Harpers Ferry, West Virginia and Cumberland, Maryland. On March 20, 1847, at the request of a group of Alexandria merchants, the General Assembly chartered the Alexandria and Harpers Ferry Railroad to join the Winchester & Potomac Railroad at Harpers Ferry. This union would have opened up and secured the Shenandoah Valley market for Alexandria. However, the B & O outmaneuvered the Alexandria merchants by purchasing the Winchester and Potomac Railroad in 1848 before the Alexandria and Harpers Ferry Railroad could be built.

Alexandria continued to pursue answers to the need for a rail link to the inland markets and on March 15, 1853, a second company, the Alexandria, Loudoun & Hampshire Railroad, was formed by a group of prominent local citizens including Lewis McKenzie, Cassius Lee, Benjamin Morgan, and William Gray. The line would extend past Winchester to Hampshire County, West Virginia. Construction started in 1855; by 1859 the line had extended twenty-seven miles to the settlement that would later be known as Herndon and a small board-and-batten frame depot was constructed.

The line eventually reached Bluemont, in Loudoun County at the foot of the Blue Ridge Mountains, but it never reached West Virginia. After the Civil War a resurgence of railroad construction resulted in ambitious plans to build to the Ohio River, which was reflected in the renaming of the line the Washington & Ohio Railroad on July 26, 1870. By 1877 the company was in receivership, and after various name changes and reorganizations, the small feeder line became part of J.P. Morgan’s new giant Southern Railway system.

THE NAMING OF HERNDON

With the building of the depot in 1857 and the completion of the railroad to Herndon in 1859, more settlers arrived and the village soon had several stores and a livery stable. A post office was needed and application was made for it to Washington, D.C. On July 13, 1858, the settlement was named Herndon and William W. Hollingsworth was appointed postmaster. Various names had been suggested for the community but had been rejected by the U.S. Post Office Department, because they were already in use in Virginia or because the department insisted that post offices should not be named after local families. Legend has it that a local man, whose name was not recorded and who had been involved in a shipwreck, brought forward the name Herndon to commemorate the captain of the ship upon hearing of the local dilemma.
2. BACKGROUND: HISTORY OF HERNDON'S DEVELOPMENT

Captain William Lewis Herndon was the skipper of the packet *Central America* that sailed from New York to Panama, a main route for the California gold rush. On September 12, 1857, the ship sank in a storm off Cape Hatteras with the loss of four hundred twenty-six men, including Herndon, who went down with his ship. Most of the women and children were rescued and Herndon was praised for his orderly removal of passengers, his disciplined crew, and his personal bravery.

The news of the sinking received front page coverage in the *New York Times* and Herndon became a national hero. A monument to him was erected at the United States Naval Academy and on March 6, 1858, the Virginia General Assembly instructed Governor Henry A. Wise to commission a gold medal to be presented “in the name of the commonwealth, to the widow of the deceased, as a simple testimonial of respect for a virtuous and brave man, and a noble and gallant officer.” Within five months, a Virginia town also had commemorated this naval officer and, at the same time, had solved the problem of selecting a name.

William Lewis Herndon was born in Fredericksburg, Virginia, in 1812 and was named for his uncle, Captain William Lewis, who was lost at sea in 1815 with the brig *Epervier*. Herndon received an appointment as a midshipman in the U.S. Navy on November 1, 1828, two years after the death of his parents. Over the next fourteen years he served on a variety of ships including the *Constellation*, the *Constitution*, and the *Independence*. In 1842 he became an assistant to his brother-in-law, Matthew Fontaine Maury, Superintendent of the Depot of Charts and Instruments, which they transformed into the U.S. Naval National Observatory. From 1850 to 1852 Herndon conducted research on the Amazon River; that voyage resulted in a two-volume work, *Exploration of the Valley of the Amazon*. Thus the town of Herndon was commemorating a scholarly explorer as well as a naval hero.

LIFE IN HERNDON AFTER THE CIVIL WAR

Shortly after the founding of Herndon at the outbreak of the Civil War, the Union Army seized the Alexandria, Loudoun & Hampshire Railroad and secured it for their use as far as Vienna. Most of the remaining tracks and bridges were destroyed or damaged as General Robert E. Lee and his Confederate forces withdrew from Northern Virginia. Herndon was spared destruction during the war because of its proximity to the Union forces, although major battles were fought in nearby Manassas. Both sides seemed to consider Herndon a useful no-man’s-land where provisions and information could be exchanged.

After the Civil War many northern soldiers remained to settle in the area, and residents from northern states also moved to this part of Virginia with its moderate climate and lower land prices. Ancel St. John, of New Jersey, was a political leader of the new arrivals who also included families from Pennsylvania and New York. These newcomers from the north were probably responsible for the founding in 1872 of the Methodist Episcopal Church in Herndon which was affiliated with the northern governing body of that denomination.
This simple frame Gothic Revival-style church is located on the corner of Center and Elden Streets and is now used by the Church of Jesus Christ. Lottie Dyer Schneider, in her Memories of Herndon, wrote that “about this time, [1872] a number of New England people had come to town who were Congregationalists. The Methodists graciously offered the use of their church to these people for worship.” By 1873 the Congregationalists had completed their own building on the corner of Pine and Monroe Streets, and by 1876 the local Episcopalians had done likewise with their chapel on Grace Street.

In 1878 the first map of Herndon P.O. was printed in G. M. Hopkins's Atlas of Fifteen Miles Around Washington Including the County of Montgomery, Maryland; it showed the Washington and Ohio Railroad cutting diagonally ...
through the town and crossing the stream known locally as the Branch. The steam sawmill on the Branch was owned by the Carlin family. Other large landowners included Ancel St. John, J. W. Taylor, L. D. Ballou, J. H. Baker, and Isaiah Bready who built "Edwardstone," an imposing residence on Vine Street. Bready became the first mayor of Herndon when it was chartered by the state on January 10, 1879. Originally from New York, he typified the northern orientation of the newly elected officials of Herndon as did the Town Clerk Henry Blanchard, who was from Maine. Other Town Council members from the North included Ancel St. John of New Jersey, Stephen Killam of Nova Scotia, and William D. Sweetzer of New England. The population of the Town was four hundred forty-two and its area covered four and one-third square miles.

Herndon established its first school in 1869 when the state constitution mandated free public education. When that building burned, a new one was constructed on Center Street and has since been converted into a residence. In addition, Mrs. Robert A. Castleman established the Herndon Episcopal Seminary for Girls in her residence on Grace Street and that establishment remained in operation until the mid-1920s. In 1889 the Fortnightly Club, a literary group, was established and that association was responsible for the Town's first library, which was constructed in 1926 in a classical-styled building on Spring Street.
Growth continued in Herndon throughout the late nineteenth century culminating in the development of Van Vleck’s Addition in 1895, a sixteen block subdivision located off of Dranesville Road.

TWENTIETH CENTURY GROWTH IN HERDON

At the turn of the century, dairy farming was the most important industry in Fairfax County and the majority of its 18,580 residents were farmers. Most of the leading dairy producers in the county were located around Herndon, and farmers from Chantilly to Dranesville shipped their milk daily on six trains to Washington dairies for processing and distribution. By 1911 Herndon was home for nineteen milk shippers, four land agents, a hotel, and two guest houses. In addition, a newspaper office, a bank, and several general stores lined the streets.

In 1911 the railroad line became electrified when it was leased by and connected to the Great Falls & Old Dominion Railroad, an electric trolley line started by John R. McLean and Senator Stephen B. Elkins in 1906. These successful entrepreneurs had built a fourteen-mile-long trolley to scenic Great Falls on the Potomac River, and had begun developing several suburban communities along the route including what is now McLean. The rise of the clean, speedy, and quiet electric trolley made living outside of the city convenient and there were fortunes to be created in the process. McLean and Elkins therefore decided to expand their operations and tied into the existing Washington & Ohio line. The combined companies became the Washington & Old Dominion Railroad, and Herndon received its first electric trolley in 1912.
chose Herndon as a convenient town from which they could commute to their jobs. Many new residences were built in the popular styles of the day, including several Sears and Roebuck houses that were brought in unassembled on flatbed railroad cars.

After the death of both of the founding partners of the Washington & Old Dominion Railroad, the company was mismanaged. Financial losses contributed to the deterioration of service and by 1932, because of the Great Depression, the company was put into receivership. After continued reductions in operations, passenger service was eliminated in 1941, but it was reinstated in 1942 because of the rapid growth of the Washington area during the war years. Shortly thereafter, the freight operations changed from electric to diesel power. From 1959 to 1961 the line experienced its busiest years ever when it was used to

Herndon was also dramatically changed on March 22, 1917, when a terrible fire destroyed most of the downtown including sixteen businesses and two homes. The downtown was quickly rebuilt and most of the new buildings were constructed of brick instead of wood. Residential growth continued as more Washington, D.C. workers

Business District, c. 1950
haul sand and construction materials to build neighboring Dulles Airport, which opened in 1962. However, that one-time boom did not keep the Washington & Old Dominion Railroad from discontinuing service in 1968. Today the tracks are gone and the right-of-way is used for power lines and a regional trail system.

Growth in Herndon has been overwhelming: from 1970 to 1980 its population nearly tripled from 4,301 to 11,449; and from 1980 to 1990 the population rose to 15,700. This rapid development is part of the suburban growth of the entire Washington metropolitan area. The establishment of the neighboring new community, Reston, and the opening of the Dulles Access Toll Road to local commuting traffic have both contributed to the recent explosive growth of Herndon; that growth is expected to continue in the long term despite the current economic slow down.
3. HERITAGE PRESERVATION GOALS FOR HERNDON

In the past several years the residents and officials of Herndon have been developing a stronger interest in preserving the older buildings and a traditional image of downtown Herndon and the historic neighborhoods. If this effort at heritage preservation is to be realized, new goals for downtown and neighborhood development must be drawn up, understood, and accepted. The following goals reflect this new emphasis on heritage preservation in Herndon.

1. **Avoid demolishing buildings that contribute to the historic character of the district whenever possible.**
   
   Several areas of Herndon have been designated as local preservation districts and each demolition erodes the distinctive character which defines these districts. Much of these areas were designated as a state and national historic district in 1989.

2. **Build on the existing character of the preservation district.**
   
   Any physical changes should respect and reinforce the existing traditional character of the district. Herndon’s commercial historic area and neighborhoods date from the late nineteenth and early twentieth century and their architectural forms relate to that era. These forms for the most part are not architect designed and reflect a simple vernacular building tradition. Therefore, new building projects which introduce “historic” forms from other earlier periods in American architectural history and from other neighboring historic communities may not be appropriate for Herndon.

3. **Maintain and strengthen the street “wall” in the Downtown.**
   
   Much of downtown Herndon consists of walls of buildings that are connected to each other and which collectively define the basic appearance and street edges of the district. In general, this continuity should not be interrupted by “holes” of open space, parking lots, or deeply setback new buildings.

4. **Respect the boundary between the downtown and surrounding neighborhoods.**
   
   The character of the residential streets around downtown Herndon has a small scale, landscaping, and open space. Development on the edges of the commercial district should relate to those existing residential characteristics and not overwhelm the neighborhoods.

5. **Relate the design of new large scale developments to the existing downtown.**
   
   Many new buildings will be constructed on multi-lot sites in the downtown and their scale and size will be much greater than any existing buildings. Every attempt must be made to minimize the potential for this new construction to overpower and dominate existing downtown character.

6. **Undertake changes that will improve the downtown for pedestrian use.**
   
   The environment of the business district should be attractive to pedestrians, and vehicular traffic should be managed in order to improve pedestrian circulation.
In addition, all new building projects should reflect a traditional storefront design pattern on first floor facades to reinforce this pedestrian orientation.

7. **Maintain the Town Square and strengthen the Regional Trail's role and function in downtown.**
The Town Square is the symbolic heart and physical center of the downtown and is adjacent to the Regional Trail. There is considerable interest in improving the trail within the downtown and insuring that all new building construction recognizes and relates to it.

8. **Strengthen downtown's image in the construction of any new civic buildings.**
Downtown Herndon is entering an important and inevitable new period of growth in its history. The result will be a major rebuilding of the core of the community. While new building projects should respect the existing historic fabric of the downtown, there is also the opportunity to appropriately celebrate the "new" Herndon in civic building design. New projects such as Town offices, a library, and an arts facility need not be background buildings in order to relate to the existing character of downtown. Their design can carefully, but proudly, announce a new era in Herndon's development.

9. **Strengthen the definition of the entrances and boundaries of the downtown.**
Downtown Herndon's historical development patterns and recent changes have combined to weaken the traditional image of a commercial district. Several fires in the early twentieth century destroyed many of Herndon's historic buildings and in recent years several others have been demolished. The result is a lack of a strong visual delineation of Herndon's traditional business core from neighboring strip development.

10. **Improve the maintenance of the downtown.**
Although some improvements have been made in recent years in the downtown, the need for better maintenance of existing public spaces, private buildings, and signs should continue to be stressed.

11. **Respect the street patterns and lot orientation of the residential areas of the preservation districts.**
Many of the older neighborhoods are laid out in grids and the buildings face the street. Modern cul-de-sacs and many suburban forms are not appropriate for Herndon's older neighborhoods.

**DOWNTOWN COMPREHENSIVE PLAN GOALS RELATING TO HERITAGE ISSUES**

The following goal statements have been taken from the Downtown Comprehensive Plan and relate to and reinforce the goals of the heritage preservation effort:

1. Provide for appropriate transitions and linkages between various land uses, densities, scales and characters in the downtown area.
2. Minimize adverse impacts on surrounding neighborhoods.
3. Utilize property owned by the Town in an exemplary manner.
4. Optimize use of existing public and open spaces, the W & OD Trail, and the Town Hall Square.
5. Promote and facilitate enhancement and creation of additional public and open space.
6. Provide for an appropriate mix of architecture and urban design elements sympathetic to the existing traditional character, though not necessarily limited to historical styles.
7. Preserve and enhance historically significant architecture and other elements deemed worthy representations of the Town's heritage.
8. Develop a streetscape which fosters continuity and convenience and highlights an aesthetic combination of materials, signage, lighting, seating, and other features which tie different elements of downtown together.
9. Create definitive entrances and a unified public signage program which represent the character and importance of the downtown.
10. Integrate the W & OD Trail with adjoining development. Reduce its perception as a barrier.
GENERAL DESCRIPTION

While the Downtown Heritage Preservation District consists of the central business district as well as surrounding residential areas, the actual commercial area is much smaller. The downtown area is defined as the section of Herndon that is zoned Commercial Central District (CCD) and is shaded in the map on page 17.

Although early Herndon originally grew up around a flour mill, the railroad depot quickly became the focal point of local commercial activity. The Town’s streets were laid out in a grid and the railroad tracks ran in a diagonal direction through them. This small village developed in a casual manner in its early days and the result was a mixture of houses and stores in the downtown. Herndon also developed slowly and therefore has much more variety in building types, styles, and forms than the average Virginia downtown. In addition, many frame commercial structures burned in the fire of 1917 and much of the downtown dates from after that event. Most of the commercial buildings were constructed simply, cheaply, and without much embellishment. Downtown for the most part was built with utility in mind, and there is no record of any architects designing particular buildings.

In 1939 the brick Town Hall was constructed in the Colonial Revival style next to the board-and-batten Herndon Depot, and a “town square” in the shape of a triangle was formed in the 1970’s around these civic buildings. The majority of the early twentieth century commercial buildings constructed after the fire in the blocks surrounding the Town Square are one- or two-story unadorned brick structures with storefronts. While most of the buildings in the downtown are built up to the sidewalk, there are still several sections containing houses set back on large lots. The result of this variety is a certain lack of continuity and a somewhat weak image of a traditional downtown.
Prominent commercial buildings on Station Street include the former National Bank of Herndon building, a brick two-story Classical Revival structure with a pediment containing the construction date of 1910, as well as a three-story Italianate-styled frame building on the end of the block. Nachmans Department Store at 718 Lynn Street dates before the 1917 fire but its facade has been covered with an aluminum mesh screen. The 5 and Dime Cafe, located on the corner of Station and Pine Streets, is in the former A&P grocery store built in the 1920s with brick pilasters and a hipped roof with wide overhang. Across the street are several Victorian era vernacular frame residences converted to office use. Three larger scaled turn-of-the-century residences remain on Elder Street across from the Town Square.

Scattered throughout the downtown are several early and mid-twentieth century commercial and industrial buildings. For the most part these structures are one or two stories and are constructed of brick or concrete block and brick. There are two vacant warehouses located at the end of Center Street that are long, rectangular, frame structures dating from the
agricultural era of Herndon. In the municipal parking lot off of Station Street is a small vernacular concrete structure which originally housed the gas generating equipment for the Town's streetlights.

The Town Square with Town Hall and the Railroad Depot (now Chamber of Commerce offices and The Herndon Historical Society Museum) remain the focal point of the downtown. When the railroad ceased operations in 1968, the track bed became a right of way for large utility lines as well as a regional bike/jogging trail.

The downtown contains three distinctive sub-areas as well as the Town Square, which are shown on the design profile map to the right. They are:

1. **Blocks of traditional commercial buildings.**
   For the most part these are one-to-three-story attached brick structures creating a contiguous street wall. Most have flat roofs, storefronts, and are built up to the sidewalk. Much of Elden, Spring, Station, and Lynn Streets reflect this type of sub-area.

Downtown Herndon Design Profile Map
2. **Transition areas between the central business district and neighborhoods.**

Most of this type consists of vacant land with a mixture of either industrial buildings or residential structures. Center, Locust, and sections of Station and Willow Streets exhibit this condition.

3. **Large tracts of vacant land suitable for redevelopment.**

The largest area of this type is the town parking lot off of Station Street and the connecting former concrete plant site off of Willow Street. Much of the land south of the regional trail in the vicinity of Vine and Center Streets is also in this condition.

**EXISTING ARCHITECTURAL CHARACTER**

In order to better understand the historic character of downtown Herndon, particularly in regard to new construction, fifteen separate design characteristics and conditions were analyzed and mapped for the thirty-four structures that give character to the business district. There are fifteen houses scattered throughout the downtown and since their architectural character is so different
from typical commercial buildings, they were not included in this analysis. Likewise, several gasoline stations and industrial buildings of recent construction were not included in this analysis since their forms are not normally associated with a traditional downtown. The map on page 19 illustrates these building classifications. A summary of the results follows:

1. **Building Type**
   The above drawings illustrate the variety of building types found in downtown Herndon. The majority are one- or two-story traditional commercial buildings.

2. **Massing and Building Footprint**
   A building's footprint is the area of its foundation or the length and width of the building as it rests on the ground. Older existing commercial buildings in downtown Herndon generally have smaller footprints. A typical building from the turn of the century might be twenty-five feet wide by sixty feet long or 1500 square feet per floor. The massing or exterior form of these traditional buildings is generally a simple rectangle. Since the building's footprint is not very large and since the building is only one or two stories high, its mass is not overpowering to the scale of a traditional downtown.

3. **Building Height**
   Sixty-two percent of Herndon's commercial buildings are one story or one-and-one-half stories in height which is unusual for a traditional downtown. Only thirty-eight percent are two or more stories.

4. **Building Setback**
   Seventy-eight percent of Herndon's commercial buildings are set back within ten feet of the sidewalk reflecting a traditional character of locating commercial buildings close to the lot line.

5. **Building Roof Form**
   Sixty-two percent of Herndon's commercial buildings have shed or flat roofs while thirty-two percent have gable roofs. Thus nearly two-thirds of the downtown has typical commercial roof forms.

6. **Dominant Directional Expression of Building**
   Seventy-three percent of Herndon's commercial buildings have a horizontal orientation in their overall design while only twenty-
7. **Dominant Building Material**
Fifty-two percent of Herndon's commercial buildings are built of brick. Nearly half of those are painted brick. Eighteen percent are covered with wood; nine percent are covered with stucco; and nine percent are stone or artificial stone block.

8. **Window Placement Above First Floor**
Only sixteen buildings have upper floor windows and almost seventy percent of those structures retain their original window configuration.

9. **Level of Building Alterations**
Sixty-five percent of Herndon's commercial buildings retain the majority of their original design. The remaining one-third of the structures have had moderate to major alterations.

10. **Level of Storefront Alterations**
Of the twenty-five buildings that have storefronts, half retain their original design and half have been altered.

11. **Sign Design Quality**
Fifty-four percent of the signs have designs that contribute to a downtown image while forty-six percent have a neutral or detracting image.

12. **Sign Condition**
Ninety-two percent of the signs in downtown are in good to excellent condition, but as noted above many of the designs do not contribute to a positive image for the downtown.

13. **Building Condition**
Seventy-seven percent of the downtown buildings are in good to excellent condition, fifteen percent are in fair condition and eight percent need major improvements.

14. **Architectural Styles**
Twelve percent of the downtown buildings are designed in the Colonial or Classical Revival styles and the remainder are largely vernacular structures. Fifty-two percent are commercial vernacular and twenty-four percent are industrial vernacular.

15. **Original Building Use**
Seventy-four percent of the downtown buildings were designed for a commercial use, nineteen percent for an industrial use and seven percent for governmental or religious institutional use.
Most of Herndon’s four preservation districts are composed of residential buildings. (See maps on pages 4 and 5.) The district located on the north side of town is composed of much of the historic subdivision known as Van Vleck’s Addition that was laid out in a grid in 1895. This district is bounded in general by Park Avenue on the south, Dranesville Road on the east, Third Street on the north, and sections of Grant and Van Buren Streets on the west. Many of the original lots of the subdivision remained vacant until recent years. Therefore, there are numerous newer dwellings built between the twenty-five historic houses, many of which have been extensively remodeled. Adjoining this district are two single building districts, the Reston-Herndon Medical Building at 900 Third Street and Loudoun Hall at 744 Dranesville Road. Much of the Downtown Heritage Preservation District of Herndon contains distinctive residential sub-areas that radiate from the downtown. These subareas are shown on the map on page 23. They include:

**Elden Street Corridor**
The Elden Street Corridor is a grid composed of both sides of Elden Street from Center Street to Main Drive. It also includes the cross streets of Grace, Spruce, and School Streets. Elden Street is wider than most of Herndon’s residential streets and is lined with large trees. It has spacious lots with uniform setbacks for most residences that are designed in a variety of styles including a large number of bungalows. Some lots extend all the way through the block and many contain small barns and other period outbuildings. Elden Street is also a major thoroughfare through the entire town and a main point of entry to the downtown area.

**Spring Street Neighborhood**
The Spring Street Neighborhood is an area that is composed of Spring Street from Locust to Van Buren Streets. Smaller feeder streets include Oak, Wood, and Nash Streets. Residential architecture is varied in scale and style and there are several newer houses interspersed
with the historic dwellings. Smaller scaled cottages are located on several of the side streets in the neighborhood.

**Monroe Street Corridor**
The Monroe Street Corridor is another major route to the downtown. The historic area extends from the downtown to Park Avenue and also includes the neighboring parallel street, Station Street. Small scaled cottages are found on feeder streets including Jefferson and Madison Streets. Monroe Street has many two-story Queen Anne styled houses, several of which are sited on large lots.

**NEIGHBORHOOD ARCHITECTURAL STYLES AND TYPES**
The majority of Herndon's historic resources are residential buildings that date from the 1890s to the 1920s. Architectural styles are typical of the period include:

- Vernacular I-houses with front porches,
- Queen Anne,
- American Foursquare,
- Bungalow, and
- Colonial Revival.
The most prominent I-house is "Edwardstone" or the Bready House, that is located at 920 Vine Street. This two-story, gable-roofed, three-bay dwelling was built in the 1870s by Isaiah Bready, Herndon's first mayor. Sited on an expansive lawn, this imposing stone residence is constructed of a native dark gray stone which was quarried at the nearby Darlington Quarry. Loudoun Hall or the Paine House, 744 Dranesville Road, is another I-house whose remodeling dates from the late nineteenth century and is reputed to have been constructed in the late eighteenth century. This two-story, gable-roofed, three-bay, frame dwelling has clapboard siding, two-over-two sash, and stone end chimneys.

Another Sears and Roebuck house is an American Four-square-styled residence built in 1927 and located at 647 Spring Street. This simple frame, two-story dwelling has a one-story front porch supported by stuccoed pedestals. A more elaborate example of the American Foursquare is the brick residence at 810 Elden Street. This four-bay, two-story house has a front porch with Doric half columns supported by brick pedestals. Its one-over-one sash are capped by stone lintels and rest on stone sills. The frame house at 743 Florence Place is a typical American Foursquare with its four bays, two stories, and metal hipped roof. Its one-story porch has Doric columns and turned balusters.

There are a variety of Queen Anne-styled residences scattered throughout Herndon's older neighborhoods and several of the more elaborately designed examples are located on Elden Street including the Benjamin Detweiler House, 825 Elden Street. This two-story frame structure has a wraparound porch, a complex roof, a side bay, as well as decorative brackets and a pierced bargeboard. This dwelling, which was built in 1890, is sited on a prominent corner lot with a large board-and-batten barn to the rear of the house and a gas generating outbuilding. Another similar Queen Anne-styled house is located at 630 Oak Street and contains two front porches separated by an octagonal tower. This two-and-one-half story, three-bay residence dates from the turn of the century and is covered with asbestos shingles. A smaller scale Queen Anne residence at 1010 Grant Street is a prefabricated Sears and Roebuck house dating from 1910. This one-and-one-half-story dwelling with its cantilevered turret and stained glass Palladian-styled window is more commonly seen in cities on the west coast than in a Virginia small town.

There are numerous Bungalow-styled houses in Herndon and many are located on Elden Street. A relatively unaltered example is the brick and shingle dwelling at 835 Elden Street which has a front porch with Doric columns and has been enclosed with screens. 839 Elden Street is another example of an original bungalow. Its frame construction is covered with wood shingles and rests on a brick foundation. The gable roof has incorporated a shed-roofed front porch supported by Doric columns. An excellent example of a Craftsman-styled bungalow is the house at 908 Elden Street. It is clad in brown shingles, has triangular porch braces, and is reputed to be another Sears and Roebuck pre-fabricated house. A documented Sears and Roebuck Craftsman-styled bungalow is the green shingled example located at 652 Jefferson Street. Its gable roof has a wide overhang and triangular decorative brackets. The exterior walls have decorative Stick-style framing and the entire house is extremely well preserved.
5. DESIGN ANALYSIS: DESIGN PROFILE OF HERNDON'S HISTORIC NEIGHBORHOODS

FRAME VERNACULAR (1870-1920)
By far the most dominant type of residential dwelling in Herndon's historic neighborhoods is the Frame Vernacular also known as the Folk Victorian style. These simple dwellings are modest in scale and lack elaborate decoration, but may contain sawn brackets on porch supports. There are several variations of this type including:

- **I-House**
  The I-House is a two-story frame house with three bays, a central entrance, and a one-story front porch that extends across most of the facade.
- **L-gable House**
  The L-gable house is a two-story frame dwelling which has a "L" shaped floor plan, a cross-gabled roof, and a one-story front porch that fills in the "L."
- **End-gable Cottage**
  The end gable usually contains a one-story front porch with minimal sawn decoration or exposed rafter ends.
- **Pyramidal Cottage**
  The pyramidal cottage is another one-story, small frame house that is long and narrow, but this variation has a hipped roof.

QUEEN ANNE (1880-1910)
The Queen Anne style was popular during the Victorian era. It has many variations but is usually associated with a complex, irregularly shaped steep roof and surface materials such as shingles, wood siding, brick and stone. Towers and turrets are often present as well as bay windows and large one-story front and side porches.

Architectural Styles
be symmetrical between floors. More elaborate examples may have classical details such as columns for porch supports and modillion blocks in the cornice.

**Queen Anne House**
Elaborate decoration may include brackets, balusters, window surrounds, bargeboards and other sawn millwork.

**American Foursquare House**

**AMERICAN FOUR SQUARE (1900-1930)**
The American Foursquare style is identified by its square shape and by its hipped roof. It is usually two stories with a full-width one-story porch. Often, the front of the hipped roof has a prominent dormer window. Other openings may or may not

**Bungalow**

**BUNGALOW (1915-1935)**
This one-story residential dwelling has several forms in Herndon's neighborhoods. The most common variation is the sweeping side gable form whose massive roof 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. A variation is the Craftsman Bungalow that has similar details but whose gable roof forms the facade of the dwelling often with a secondary gable that comes off the roof and covers the front porch.

**Colonial Revival House**

**COLONIAL REVIVAL (1910-1940)**
The Colonial Revival style is based on the earlier Georgian and Federal periods. It has a rectangular plan and a symmetrical facade. The roof may be a gable or a hipped design. The details are always classical and porticoes over entrances are common. Like earlier periods, the windows have small panes, but their proportions 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.
SECOND EMPIRE (1870-1890)
The Second Empire style can be identified by the distinctive mansard roof which is its trademark. This feature usually contains dormer windows and rests upon large decorative brackets. Windows usually have decorative caps and large two-over-two or one-over-one panes.

GOTHIC REVIVAL (1870-1930)
The Gothic Revival was a rebirth of a medieval style which represented a romantic reaction to the formal designs of the earlier Federal and Greek Revival periods. It is characterized by pointed arch openings and steeply pitched gable roofs. The entire effect is more vertical than earlier periods and this style is used on most church architecture in Herndon.

Architectural Styles

Two of the most prominent examples of the Colonial Revival style are located on Elden Street. 904 Elden Street is a two-story, five-bay, brick residence set back on a generous lot. Its front porch consists of two Doric columns supporting a small pediment. The house has a porte-cochere on the south elevation that is supported by Doric columns resting on brick pedestals. The Daniel Detweiler House at 821 Elden Street is executed in the Dutch Colonial Revival style and was built in 1927. It has dressed, coursed stone rubble walls at the first level and is capped with weatherboard siding above. The gambrel roof is one of several in Herndon. The house has nine-over-nine sash with stone jack arches on the first floor and six-over-six sash on the second level. The front door is capped with a bracketed and arched hood.

There are few traces left of the era when Herndon and the surrounding area were well known for their dairy farming activities. One property at 651 Spring Street contains remnants of a dairy farm and was built between 1900 and 1910. The Bicksler House is a two-story frame dwelling clad in German siding. It has a cross gable metal roof and an “L” plan. It is sited on a large lot with open fields in the rear and the property still retains the original barn and chicken house.
5. DESIGN ANALYSIS: DESIGN PROFILE OF HERNDON'S HISTORIC NEIGHBORHOODS

Herndon, like most small towns, has several examples of one-of-a-kind style of residential architecture. The house at 650 School Street is the town’s only example of a vernacular interpretation of the French Second Empire style with its distinctive mansard roof. The dwelling at 810 Monroe Street is a unique mixture of Spanish Colonial Revival and a Craftsman cottage with its red terra cotta block construction and contrasting white quoins and lintels, as well as its hip-roofed, arched loggia supported by square, tapering, stuccoed pedestals.

Few of Herndon’s early churches have been demolished, but many of those that remain have found new uses or changed denominations. The Methodist Episcopal Church North, located at the corner of Elden and Center streets, was used by the American Legion before becoming the Church of Jesus Christ. Built in 1872, this one-story, frame, gable-roofed structure retains its Gothic-arched windows, but has been covered with aluminum siding. The Methodist Episcopal Church South, located at 655 Spring Street, was built in the Gothic Revival style, circa 1915. This white brick structure has a metal gable roof and a bell tower with a pyramidal metal roof and finial. Its pointed-arched windows are capped with arched and corbelled brick lintels. The rear educational wing was built in the International style in the 1950s. The entire facility is now home for the Community Christian Church.

The Masonic Lodge #264 now meets in the vernacular, Gothic-styled, frame church on the corner of Elden and Grace streets which used to be known as St. Timothy’s Episcopal Church. This frame building, built in the 1880s, has been covered with artificial siding, and its east corner bell tower is covered with vinyl shingles. The double entry doors are crowned by a pointed-arched, stained glass transom. The First Catholic Church at 718 Pine Street has been adapted for the offices. This Gothic Revival-styled church was constructed in 1925 of coursed stone rubble from the local Darlington Quarry. Its verticality is emphasized by its raised basement, pointed-arched openings, and its steeply pitched roof. The only church with its original denomination is the First Baptist Church which is located at 681 Elden Street. Like the First Catholic Church, this structure was built of stone from the local Darlington Quarry. It was erected in 1900 in the Gothic Revival style like so many other Herndon churches, and it contains pointed-arched windows and stone buttresses. In 1986 the church was expanded by the rebuilding of the east wall and the extension of the bell tower in matching stone.

Two of Herndon’s early schools survive today as residences. The LeVine House at 725 Center Street was one of the town’s first public schools and was built in the 1870s. This five-bay, one-and-one-half-story, frame building with its steeply pitched gable roof and central gable has seen several alterations since its days as a school. The Herndon Female Seminary at 763 Grace Street was built in the 1880s and later was known as the Castleman School Building. It is a frame, Victorian vernacular structure with a cross gable metal roof, decorative front porch, and bay windows. Numerous additions and porch enclosures have altered the building over the years.

Outside of the downtown core is one other interesting commercial building, 709-711 Dranesville Road. This two-story, flat-roofed, frame structure dates from the turn of the century and contains two storefronts. Its interior
retains its original pressed metal ceiling. Nearby is the Chestnut Grove Cemetery with a small caretaker’s shed that exhibits vernacular Carpenter Gothic details. It is clad in German siding, has carved rafter ends, and contains a decorative bargeboard with a pendant.

EXISTING ARCHITECTURAL CHARACTER

In order to better understand the historic nature of Herndon’s residential areas, particularly in regard to new construction, twelve separate design characteristics and conditions were analyzed and mapped for the one hundred thirty-five dwellings that give character to the neighborhoods. Several residential structures of recent construction were not included in this analysis since they do not contribute to the historic character of the neighborhoods. A summary of the results is as follows:

1. Building Setback
   The distance between the house and the street or sidewalk varies among Herndon’s older neighborhoods from twenty to fifty feet but is generally consistent within a block. This characteristic is one of the most important elements that unifies a residential block.

2. Spacing Between Buildings
   The distance between Herndon’s historic houses varies between fifteen to seventy feet depending on the neighborhood, but most spacing is between thirty and forty feet. Like setback, this characteristic is very important in defining a residential area.

3. Building Height
   Forty-two percent of Herndon’s historic houses are two stories in height and seventeen percent are two-and-one-half stories. Thirty percent are one-and-one-half stories and eleven percent are one story reflecting the large number of bungalows and cottages in the neighborhoods.

4. Dominant Directional Expression of Primary Elevation
   Herndon’s historic neighborhoods show a balance between horizontal (forty-five percent) and vertical (fifty-five percent) emphasis on the orientation of the fronts of houses. This variety reflects the changing styles of the early twentieth century that generally tended to be more horizontal than the vertically-oriented dwellings of the Victorian era in the late nineteenth century.

5. Building Roof Form
   While seventy percent of Herndon’s historic residences have gable roof forms, there are numerous variations including end gables, cross gables, “L” shaped gables and elongated gables, particularly on bungalows. Only eleven percent of the residences have hipped roofs. Ten percent have complex roofs which corresponds to the number of Queen Anne-styled houses.

6. Roof Materials
   Fifty-two percent of Herndon’s historic residences have asphalt shingle roofs reflecting the large number of roof replacements in the districts. Twenty-five percent have standing seam metal roofs and twenty-two percent have metal shingle roofs. There are few examples of slate roofs on Herndon’s older houses in the districts.

7. Porches
   While there is a wide variety of porch types reflecting all of Herndon’s historic house styles, sixty percent of the dwellings have partial or full front porches. Porches were more popular on Victorian era houses and often served as modern day decks where the family gathered. Colonial Revival styled houses generally had entry stoops or small porticoes instead of large porches. These two categories account for twenty-four percent of the porches on Herndon’s houses.

8. Dominant Building Material
   Not surprisingly there is a wide range of materials used in Herndon’s historic houses. Numerous materials were used in the popular styles of the day including wood siding, shingles, brick,
and stucco or combinations of several of the above. Thirty-five percent of the houses are clad in wood, twenty-four percent in shingles, and eighteen percent are of masonry construction. Fifteen percent of the houses in the larger preservation district have been covered with artificial siding and thirty-six percent of the dwellings in the Van Vleck Addition district have received the same treatment.

9. Outbuildings
Traditionally designed outbuildings of the same vintage as the house are often found throughout Herndon's older neighborhoods and more than sixty-five were identified in this analysis. Sheds, chicken houses, small barns, and period carriage houses or garages play an important role in helping to define the small town character of Herndon. A steeper roof slope and traditional materials often help distinguish these original outbuildings from later, more recent examples.

10. Architectural Styles
The turn of the century was a period of changing tastes and much experimentation in American architecture and Herndon's houses reflect that variety. Most structures tended to be simple frame vernacular dwellings (thirty-six percent) and small cottages (twelve percent). Ten percent of the houses were executed in the Queen Anne style that was popular at the end of the nineteenth century. The twentieth century saw the rise of two popular new styles: Colonial Revival (seventeen percent) and Bungalow (fourteen percent).

11. Level of Building Alterations
Overall, Herndon's residential preservation districts retain much of their original fabric with seventy-eight percent of the dwellings receiving little or no exterior alterations. While only sixteen percent of the buildings in the larger preservation district have received major alterations, nearly fifty percent of the houses in the Van Vleck Addition district have had a similar level of change.

12. Building Condition
In general, Herndon's historic dwellings are in good repair with eighty-three percent appearing to be in good or excellent condition. Thirteen percent are in fair condition and only four percent in poor condition.
6. GUIDELINES FOR NEW COMMERCIAL CONSTRUCTION AND ADDITIONS

GENERAL DESCRIPTION

There is a strong probability and a great opportunity for large amounts of new construction in downtown Herndon in future years, as shown on the Potential Infill Areas Map on page 34. Besides having large amounts of vacant or under utilized land, downtown Herndon also has been a growing market for more new buildings. As a part of the long term regional growth of the Washington, D.C. metropolitan area and the development explosion of Fairfax County, it is reasonable to assume that an increasing number of new development projects will be planned in Herndon's central business district in the future.

Besides the guidelines for new construction contained in this chapter, various articles of the Town of Herndon's Zoning Ordinance deal with new construction. That entire document should be thoroughly reviewed by any property owner considering new construction. The main provisions of the articles dealing with the Central Commercial District and the Planned Development-Mixed Use District are summarized below. The section of the Heritage Preservation Ordinance that lists factors to be considered in new construction is summarized on page 33.

ARTICLE 22 (CCD)
Height: 40 feet maximum.
Area regulations: none.
Setback: sufficient to provide an 8 foot minimum sidewalk and at least 3 feet from right of way line.
Width regulations: none.
Side or rear yard regulations: none except where lots abut a residential district, and the side or rear yard must be 25 feet or height of building whichever is less, and have a masonry wall that is 6 feet high.
Pedestrian uses: maximum of 10 percent of lot.
Open space: at least 15 percent of lot.

For complete information see Article 22 (CCD) of the Zoning Ordinance of the Town of Herndon.

PLANNED DEVELOPMENT-MIXED USE DISTRICT ZONING PRO-
6. NEW CONSTRUCTION GUIDELINES: NEW COMMERCIAL CONSTRUCTION AND ADDITIONS

PLANNED DEVELOPMENT-MIXED USE DISTRICT ZONING PROVISIONS, ARTICLE 15A (PD-MU)

This section allows the flexibility of additional levels of development in the downtown in return for additional amenities. PD-MU zoning will not be approved unless mass, scale, and building configuration are compatible with existing development and adequate public facilities are available.

F.A.R.: Floor Area Ratio may be modified from .5 to 1.0 maximum. Existing building can keep existing F.A.R. F.A.R. may be calculated on basis of planned unit including surface parking associated with the planned unit, rather than on the basis of the individual lots. If parking is other than surface, the square footage of each space may be added to the denominator to determine F.A.R. In determining if additional F.A.R. is justified these additional factors shall be considered: parking adequacy, road capacity and accessibility, impact on retention of original facades or on renovation of historic buildings, the extent that the proposed development is consistent with goals of the Downtown Comprehensive Plan, and the extent the proposed development provides public facilities, amenities, parks, plazas, and public areas and distinctive architecture and other facilities which will encourage the public to patronize the area.

Height: It shall not exceed 50 feet, if the part of the building that abuts a public right-of-way shall not exceed 30 feet and shall not increase in height above 30 feet at greater than 45 degree angle. Height may also increase by the difference between Town Hall grade (365 feet) and the grade of the proposed building that is below 365 feet. If PD-MU project abuts a residential district, the height of the planned unit shall not be greater than the distance between the building and the adjacent property except if the angle between the top of the planned building and the nearest point of the residential property does not exceed 45 degrees.

Setback: It is the same as CCD plus no parking between setback line and building. Corner setbacks are the same as an interior lot. No building, or parking is allowed within 30 feet of a residential district and a buffer is required.

Open Space: It must be at least 15 percent of total area of lot. For complete information see Article 15A (PD-MU) of the Zoning Ordinance of the Town of Herndon.
6. NEW CONSTRUCTION GUIDELINES: NEW COMMERCIAL CONSTRUCTION AND ADDITIONS

HERITAGE PRESERVATION ORDINANCE, NEW CONSTRUCTION FACTORS, SECTION 28-49-9

(a) Design shall be architecturally compatible with the historic landmarks, buildings, and structures in the Preservation District in terms of size, scale, color, material, and character.

(b) No specific architectural style shall be adopted or imposed in the administration of this Section.
After analyzing the large amount of vacant or underdeveloped land in downtown Herndon, it appears that there are six different types of sites on which new buildings may be constructed. New buildings may relate to one or more of these conditions depending on the location of the site. See the map on page 36 that illustrates the locations of these sites.

New downtown buildings should respect and relate to the existing context of the historic downtown and to the character of neighboring buildings. At the same time, the opportunity exists to strengthen the commercial image of the downtown by developing more site-specific guidelines that respond to the six different conditions.

Downtown Herndon Potential Infill Areas Map (Shaded)
September 1989
1. **Infill**
Infill buildings are the traditional downtown building form that fills in holes in a larger block of buildings. This type of building generally has a limited setback, attaches to neighboring structures, and takes many of its design cues from the adjoining buildings.

2. **Corner**
Corner buildings are very similar to commercial infill but they offer the opportunity to strengthen the entry points of the downtown, particularly at the intersections of Elden and Center Streets and Elden and Monroe Streets. New construction on secondary entry corners that abut neighborhoods should respect the existing residential character before making a strong commercial design statement.

3. **Neighborhood Transitional**
Neighborhood transitional commercial buildings are located on sites that adjoin or abut residential areas. The design of these buildings should attempt to relate more to the character of the neighborhood than to the commercial core.

4. **Trail Frontage**
Trail frontage buildings should be designed to take advantage of their orientation to the Regional Trail that is envisioned as a major pedestrian spine through the downtown area. Trail users should have the opportunity to be attracted to the activities in the buildings, and tenants of the adjoining buildings should be able to enjoy views of the trail and its activities.
5. Institutional
As Herndon grows, the need for additional institutional buildings also grows. A new library, arts center and Town offices are already in the planning stages. These and other civic buildings offer the opportunity to make a stronger design statement of a proud new era in the Town's history. Therefore, these structures might be freestanding and have a more distinctive architectural character while still maintaining their small-town, traditional roots.

6. Multi-lot
Many of Herndon's new downtown buildings will be constructed on sites much larger than the traditionally sized lots. Existing traditional buildings are twenty to forty feet wide and fifty to one hundred feet deep. These assembled parcels can translate into new structures whose scale and mass may overwhelm neighboring existing structures. Therefore, while this building type needs to respond to the various building conditions of the site, it also should employ design techniques to reduce its visual presence.

Downtown Herndon Location of New Construction Types Map
The following twelve guidelines offer general recommendations in the design for all new buildings in downtown Herndon. In addition, particular conditions for a certain building type will be specifically noted. The challenge of designing new buildings in downtown is to respect the existing framework of Herndon while announcing a new architectural era in the community.

The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking particular historic styles. These guidelines are intended to provide a general design framework for new construction downtown. Good designers can take these clues and have the freedom to design appropriate, new architecture for Herndon.

1. **Relationship to Street (Setback)**
   New downtown buildings should be constructed with a minimal setback in order to reinforce the traditional street wall, particularly the infill type. They should attach to neighboring buildings or have a minimal side yard setback. In general, corner buildings should avoid deep setbacks or open corner plazas that disrupt the continuity of the street wall.

   Neighborhood transitional sites should have a deeper setback that respects the smaller scale of nearby residences and provides for a landscaping area to soften the edge of the site.

   Trail frontage buildings may have more flexibility in their setbacks in order to take advantage of the pedestrian nature of their setting and to provide plazas, landscaped areas, or various innovative design solutions. Their minimum setback should be thirteen feet or consistent with other sidewalk-pedestrian frontages.

   Institutional buildings may have formal landscaping or a plaza to emphasize...
6. NEW CONSTRUCTION GUIDELINES: NEW COMMERCIAL CONSTRUCTION AND ADDITIONS

Massing for Multi-Lot Projects

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.

2. Massing and Building Footprint

While the typical footprint of a building from the turn of the century might be twenty-five feet wide by sixty feet long or 1500 square feet per floor, new downtown buildings can be expected to be much larger. New infill buildings' footprints will be limited by

the size of the existing lot and their massing in most cases should be simple rectangles like neighboring buildings.

Neighborhood transitional buildings should have small building footprints similar to nearby dwellings. If their footprint is larger, their massing should be reduced to relate to the smaller scaled forms of residential structures.

Institutional and multi-lot buildings by their nature will have large footprints. Therefore, the massing of these large-scale structures will have to be reduced so they will not overpower the traditional scale of downtown Herndon. Techniques could include varying the surface planes of the building, stepping back the buildings as the structure increases in height, and breaking up the roofline with different elements to create the smaller compositions.

3. Height

While zoning allows a standard height of forty feet in the downtown and thirty to fifty feet in PD-MU zoning, it should be noted that fifty-six percent of Herndon’s downtown buildings are only one story in height. Although the height of new buildings should be compatible with the majority of adjacent buildings, it may be unrealistic to expect much of new construction to remain one story tall. An appropriate standard would be ninety to one hundred thirty percent of the prevailing height of the entire block not to exceed the zoning requirement.

Corner buildings at each end of Elden Street may be higher than neighboring buildings to better define these primary entry points.

Neighborhood Transitional buildings should reflect a lower residential-scaled height, and it is spelled out for PD-MU in the Zoning Ordinance.

Trail Frontage and Institutional buildings that are constructed on the large parcels northwest of the downtown may be taller than the fifty foot maximum under PD-MU zoning as long as their height is not taller than the roof of Town Hall. The street and trail frontage of these buildings should apply a thirty foot height limit and then step the building back to the allowed maximum height.

Multi-Lot buildings that are included in the PD-MU district should also step back from thirty foot street frontage to the maximum fifty foot height.
4. **Width and Proportion**

The width and proportion of *infill* buildings, the relationship of a building’s width to its height, should be similar to, and compatible with, adjacent buildings along the street. Most *commercial* buildings in downtown Herndon are twenty-five to forty feet wide. If new buildings are wider than this size, their primary facades should be divided into bays to reflect the predominant width of the existing buildings. Buildings that front on three or four sides should use this bay division technique on all appropriate facades. Large *corner* buildings should use this bay division technique on both primary facade elevations.
6. NEW CONSTRUCTION GUIDELINES: NEW COMMERCIAL CONSTRUCTION AND ADDITIONS

Freestanding institutional buildings on lots other than commercial street walls may have larger proportions than the prevailing norm, but this variation should be judiciously exercised.

5. Roof Forms

While sixty-two percent of roofs in downtown Herndon are flat or have a gentle slope, major commercial blocks show some variety in roof forms.

The roof design of new infill buildings should usually be flat or sloped behind a parapet wall.

Corner projects may use their roof form to define an entry point location but large scale corner buildings should have varied roof forms in order to reduce a monolithic visual impact and better relate to the existing scale of downtown.

Neighborhood transitional buildings should use roof forms that relate to the neighboring residential forms instead of the flat or sloping commercial form.

Trail frontage buildings may have a varied roof line on their trail elevation to add visual interest.

Institutional buildings that are freestanding may have a gable or hipped roof with variations.

Multi-lot buildings that are large scaled should have a varied roof line to break up the mass of the design using gable and/or hipped forms.

While there are various roof forms in downtown, mansard roofs, large towers, and turrets generally have not been historic elements in Herndon's skyline.

6. Solids and Voids Within a Facade

The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be com-
patible with adjacent facades. The majority of existing buildings in Herndon's business district have a higher proportion of wall area than void area except at storefront level. On larger scaled multi-lot projects that have stepped-back upper floors that are not as visible as primary facades, there is the opportunity for more variety.

7. Proportion of Openings
The size and proportion, or the ratio of width to height, of window and door openings of new buildings' primary facades should be similar and compatible with those on surrounding facades. The proportions of the upper floor windows of most of Herndon's commercial buildings are more vertical than horizontal. Glass storefronts would generally have more horizontal proportions than upper floor openings. Corner infill buildings offer the opportunity to articulate the corner with an entrance if desired.

On larger scaled multi-lot projects that have stepped back upper floors that are not as visible as primary facades, there is the opportunity for more variety.

8. Articulation of Openings
Traditionally designed openings generally are recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods in downtown Herndon as opposed to designing openings that are flush with the rest of the wall.

9. Street Level Design: Storefronts and Entrances
The design of the street level of new buildings is crucial in establishing the vitality of the commercial district. Almost seventy-five percent of the existing buildings in the district have some type of...
Street Level Design

storefront opening with a door. At least fifty percent of the street level facade of a new infill building should be transparent (i.e., doors and windows) to provide visual interest and access for the pedestrian. This guideline is most important on Elden, Spring, Station, and Lynn Streets where most of the buildings are commercial with first floor storefronts.

Corner buildings offer the opportunity to provide transparent street levels on both primary facades if appropriate.

Neighborhood transitional buildings in general should not have transparent first floors and the design and size of their facade openings should relate more to neighboring residential structures.

Trail frontage buildings should have inviting transparent first floors but the presence of storefronts would depend on the use of the space.

Institutional buildings generally would not have storefronts, but their street levels should provide visual interest and display space could be integrated into the design.

Any parking structures facing on important downtown streets or on major pedestrian routes should consider storefronts or other forms of visual relief on the first floors of these elevations. Street level facades of commercial structures should not have blank walls; they should provide visual interest to the passing pedestrian.

10. Architectural Details

Most of Herndon's existing commercial structures have minimal architectural decoration since they were constructed in the early to mid twentieth century when ornamentation was not a popular feature. Also many of the buildings were simply constructed often without the services of an architect and limited budgets precluded costly specialized building features. Many of the oldest commercial buildings that dated from the late nineteenth century had more ornate details but most of these were structures that were lost in the downtown fire of 1917.

Currently there is interest in strengthening the traditional and historic image of the commercial core. It is a challenge to create new designs that use historic details successfully. One extreme is to simply copy the complete design of a historic building and the other is to "paste on" historic details on a modern unadorned design. Neither solution is adequate for the issue of designing architecture that relates to its historic context and yet still reads as a contemporary building. More successful new buildings may
6. NEW CONSTRUCTION GUIDELINES: NEW COMMERCIAL CONSTRUCTION AND ADDITIONS

take their clues from historic images and reintroduce and reinterpret designs of traditional decorative elements. It is difficult to develop guidelines for appropriate use of details and much of the successful design in this area relates to the talent, sensitivity, and creativity of the architect. Pages 43 and 44 contain a collage of historic and contemporary photographs of downtown Herndon's historic architecture for reference.

11. Materials and Textures
The selection of materials and textures for a new building should be compatible with and complement adjacent buildings. Fifty-two percent of the buildings in the central business district are constructed of brick and over half of them remain unpainted. In order to strengthen the traditional image of the commercial district, brick is the most appropriate material for infill buildings. Large scale multi-lot buildings whose primary facades have been divided into different bays and planes to relate to existing neighboring buildings may vary materials, shades, and textures.

12. Color
The selection and use of colors for a new infill building should be coordinated and compatible with adjacent buildings, and in downtown Herndon various shades of brick red are the most common colors. Trim colors may be shades of white, tan, green, or gray. Brighter colors are more appropriate as accents on signs and awnings.

Details, Materials, and Textures
6. NEW CONSTRUCTION GUIDELINES: NEW COMMERCIAL CONSTRUCTION AND ADDITIONS

NEW ADDITIONS IN THE DOWNTOWN

Many of the smaller commercial buildings may be enlarged as development pressure increases in downtown Herndon. These existing structures may be increased in size by constructing new additions on the rear or side, or by adding more stories to the top of the building. The design of these new additions should follow the above listed twelve guidelines for new construction on all elevations that are prominently visible. There are several other considerations that are specific to new additions in a preservation district and are listed below. The guidelines on design and attachment for additions to existing buildings are already listed in Section 28-49-8 of the Heritage Preservation Ordinance.

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

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

3. Location
   Attempt to locate the addition on rear or side elevations that are not visible from the street. If additional floors are constructed on top of a building, set the addition back from the main facade so that its visual impact is minimized. If the addition is located on a primary elevation facing the street or if a rear addition faces a street, parking area, the trail, or an important pedestrian route, the facade of the addition should be treated under the new construction guidelines.

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

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

6. Attachment to Existing Building
Wherever possible, new additions or alterations to existing buildings and structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired. Therefore, the new design should not use the same wall plane, roof line, cornice height and materials that make the addition appear original to the historic building.

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

Architecture in Context, Fitting New Buildings With Old

Old and New Architecture, Design Relationship

Preservation Briefs: 14 - New Exterior Additions to Historic Buildings: Preservation Concerns
7. GUIDELINES FOR NEW RESIDENTIAL CONSTRUCTION AND ADDITIONS

GENERAL DESCRIPTION

Besides the guidelines for new construction contained in this chapter, various articles of the Town of Herndon’s Zoning Ordinance deal with requirements of residential dwellings. That entire document should be thoroughly reviewed by any property owner considering new construction. The main provisions of the article dealing with single family dwellings classified as R-10 are summarized in the box to the right since most of the historic neighborhoods have that zoning category. Also the section of the Heritage Preservation Ordinance that lists factors to be considered in new construction is reprinted for reference.

R-10 RESIDENTIAL ZONING PROVISIONS, ARTICLE 5

Height: 35 feet maximum.
Lot size: minimum of 10,000 square feet.
Lot coverage: maximum of 25 percent.
Lot width regulations: 75 feet minimum and 100 foot minimum on corner lots.
Setback: building must be 35 feet from a right of way or 60 feet from the centerline of the street whichever is greater.
Yard regulations: side yard must be a minimum of 10 feet and rear yard must be a minimum of 25 feet.
Off street parking: one space if the dwelling is three bedrooms or less and two spaces if the dwelling is more than three bedrooms.

HERITAGE PRESERVATION ORDINANCE, NEW CONSTRUCTION FACTORS, SEC. 28-49-9

(a) Design shall be architecturally compatible with the historic landmarks, buildings, and structures in the Preservation District in terms of size, scale, color, material, and character.
(b) No specific architectural style shall be adopted or imposed in the administration of this Section.
7. NEW CONSTRUCTION GUIDELINES: NEW RESIDENTIAL CONSTRUCTION AND ADDITIONS

NEW RESIDENTIAL CONSTRUCTION: BUILDING GUIDELINES

The protection of the historic and architectural resources of Herndon's preservation districts does not exclude new construction, but encourages compatible new buildings that respect the districts' visual and historic characteristics. The majority of Herndon's historic residential areas already are developed and there is a small amount of land on which to build new structures. Nevertheless, any inappropriate new construction can have a major negative visual effect on an entire street of existing residences in a preservation district.

In determining the degree of compatibility, the design of a proposed new dwelling should be assessed in relation to characteristics of existing adjacent houses and houses across the street from the site of the new residence. Because there is a great degree of diversity within each of Herndon's residential sub-districts, the designer of a new residence has considerable latitude to develop a variety of schemes that meet the owner's needs and that relate to the overall character of the neighborhood.

The following guidelines are designed to assist in evaluating the degree to which proposed new structures are compatible with these existing visual and historic characteristics.

These fourteen criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each criterion varies within each area as conditions vary. For instance, setback and spacing between buildings may be more important than roof forms or materials since there is more variety of the last two criteria on most streets. Not all fourteen criteria need to be met in every example of new construction.

New additions which have a significant visual impact can justifiably be categorized as "new construction" and should adhere to the following criteria as applicable.

1. **Relationship to Street (Setback)**
   The setbacks of buildings from the street vary from twenty to fifty feet in Herndon's historic neighborhoods. There is generally more consistency of setbacks within each block. The setback of a new building should be within twenty percent of the setbacks of the immediate neighboring dwellings.
2. **Rhythm of Buildings and Spaces**
   
   While spacing between Herndon's historic houses varies from fifteen to seventy feet, most spacing is thirty to forty feet. New buildings should reflect the existing spacing of the entire block and should be within twenty percent of that average.

3. **Height**
   
   Because of the variety in architectural styles in Herndon's neighborhoods, there is a corresponding variety in dwelling heights of one- to two-stories. The height of new construction should relate to the prevailing height of the entire block estimated in feet not numbers of stories. New construction should be eighty to one hundred twenty percent of the existing average of the block.
4. **Proportion**

The proportion of infill buildings - the relationship of a building's width to its height - should be similar to, and compatible with, adjacent buildings along the street. There is much variety within existing blocks of houses in regard to this criterion: overall, forty-five percent of the houses have a horizontal orientation and fifty-five percent are more vertical. Therefore this factor is not as critical as other criteria.

5. **Complexity of Building Form**

The overall form of a building relates to a combination of massing, size, symmetry, proportions, projections, and roof shapes. Some buildings are relatively simple in terms of their shapes, while other dwellings have more variety and complexity. Much of this level of complexity relates directly to the style of a building. Forms may be either symmetrical where the building is the same on either side of a central axis or it may be asymmetrical where the building is different on either side of the axis. Since there is much variety within most of Herndon's historic neighborhoods in regard to complexity of forms, this factor is not as critical as other criteria. Nevertheless, the forms should relate to existing conditions on the street and new forms, such as a one-story rectangular ranch house with a shallow pitched roof, are not appropriate in the historic neighborhoods.
6. **Roof Forms**
While seventy percent of Herndon's historic houses have some type of gable roof, there is much variety within this category and much overall variety of roof types within the preservation districts. In general, the roof pitch of an older dwelling is steeper than a new tract house and this factor is more important than the type of roof in most neighborhoods. Shallow pitched roofs and flat roofs are inappropriate in historic residential areas.

7. **Porches**
Over 80 percent of Herndon's historic houses have some type of porch. There is much variety in the size, location, and type of porches and this variety relates to the different residential architectural styles. Since this feature is such a prominent part of Herndon's older neighborhoods, strong consideration should
8. **Windows and Doors**

The rhythm, patterns, size, proportions, and ratio of solids (walls) and voids (windows and doors) vary tremendously between Herndon’s historic residences because of the great variety of styles in the neighborhoods. (See Chapter 13 for illustrations of window types.) In general, older buildings have more wall area than the area of windows and doors. This criterion is important to follow on primary elevations that can be seen from the street. Existing openings of older residences generally have vertical proportions and may be taller than contemporary examples. The placement and type of openings will reinforce the symmetry or asymmetry of the building. (See page 51.) Traditionally designed openings frequently are recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods of construction in Herndon as opposed to designing openings that are flush with the rest of the wall.

9. **Architectural Details**

The details and decoration of Herndon’s historic houses vary tremendously with the different styles. Such details include cornices, roof overhang, chimneys, lintels, sills, brackets, brick
Materials and Textures

Patterns, shutters, entrance decoration, and porch railings. The important factor to recognize is that the older neighborhoods have decoration and noticeable details. There is great flexibility in interpreting how these interesting elements can be used on new construction.

10. Materials and Textures

There is a variety of traditional building materials and textures used in Herndon’s older houses including brick, wood, wood shingles, and stucco. The selection of materials and textures for a new building in a historic neighborhood should be similar to these existing materials. The new house does not have to relate directly to neighboring buildings, since there is so much variety in materials and textures among Herndon’s houses. Synthetic sidings are not historic cladding materials in the preservation districts and their use should be avoided. For a more detailed discussion of synthetic sidings see page 93.

11. Roof Materials

Almost half of Herndon’s historic dwellings have a standing seam metal roof or a metal shingle roof, while the remaining half have asphalt shingles, a replacement material that was not available when most of these houses were constructed. Slate roofs generally are not found within Herndon, and a wood shake roof is not an appropriate material in Herndon’s preservation districts. Because the roofs of many buildings have been replaced, this factor is not as critical as other criteria.

12. Color

There is a tremendous variety of colors used on older houses throughout the preservation districts. New dwellings should use the same range of colors and tones as those that already exist. Placement of color is another important factor in defining a building’s appearance. See the Paint and Color Selection of the Rehabilitation Guidelines, page 93, for a discussion of appropriate colors for and color placement on historic structures.
NEW RESIDENTIAL ADDITIONS

Many of Herndon’s historic residences may be enlarged as the needs of new owners change. These existing structures may be increased in size by constructing new additions on the rear or side, or by adding more stories to the top of the building. The design of these new additions should follow the previously listed twelve guidelines for new construction on all elevations that are prominently visible. There are several other considerations that are specific to new additions in a preservation district and are listed below. The guidelines on design and attachment to existing buildings are already listed in Section 28-49-8 of the Heritage Preservation Ordinance.

1. **Function**
   Attempt to accommodate needed functions within the existing structure without building an addition.

2. **Size**
   Limit the size of the addition so that it does not visually overpower the existing building.

3. **Location**
   Attempt to locate the addition on rear or side elevations that are not visible from the street. If additional floors are constructed on top of a building, set the addition back from the main facade so that its visual impact is minimized. Do not close in porches for additions.
4. **Design**
   New additions should not destroy historic materials that characterize the property. The new work should be differentiated from the old and should be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

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

6. **Attachment to Existing Building**
   Wherever possible, new additions or alterations to existing buildings and structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired. Therefore, the new design should not use the same wall plane, roof line, cornice height, and materials that make the addition appear original to the historic building.
   New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process of rehabilitation.

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**REFERENCES FOR NEW RESIDENTIAL CONSTRUCTION AND ADDITIONS**

The following publications contain more detailed information about new construction and additions to historic buildings. See the Bibliography for their complete citation.

*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*
The following guidelines for rehabilitation of existing buildings in Herndon’s historic districts are taken from Herndon’s Heritage Preservation Ordinance and are based in general upon the federal guidelines known as the Secretary of Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

**FEDERAL TAX CREDITS**

These federal guidelines have been expanded and refined since their development in 1979. They are used by the National Park Service in determining whether or not the rehabilitation of a historic building has been undertaken in a way that is sensitive to its historic integrity. The guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district in the United States. They must be followed if a building owner is applying for federal rehabilitation tax incentives. These federal twenty percent tax credits are available to owners who are rehabilitating an income-producing property listed in the National Register of Historic Places either individually or as part of a historic district.

Any owner interested in the federal tax credits should contact the Virginia Department of Historic Resources before starting any construction activity. Detailed photography of the entire building (interior and exterior) must be taken before any work is begun. Rehabilitation plans must also be approved before construction can commence or the tax credits may be denied. The guidelines on page 54 are based on the federal guidelines, but a building owner interested in the tax credits should read the original detailed federal guidelines.

The detailed rehabilitation guidelines that follow this chapter expand upon the guidelines from Herndon’s Heritage Preservation Ordinance.
Sec. 28-49-8. Factors to be Considered in Determining Appropriateness for Alteration, Restoration or Reconstruction of an Existing Structure within a Preservation District

The Heritage Preservation Review Board shall consider the following standards as well as other appropriate matters in determining whether or not to grant a Certificate of Appropriateness for altering, restoring, or reconstruction of a building or structure in a Preservation District.

(a) Reasonable effort shall be made to alter the site, building and/or structure, and its environment to the most minimal extent practicable;

(b) Alteration of the original distinguishing qualities or character of a site, building, or structure and its environment and the removal or alteration of any historic material or distinctive architectural features shall be avoided to the greatest extent practicable;

(c) All sites, buildings, and structures shall be recognized as products of their own time. Alterations and reconstruction to existing buildings and structures shall be consistent with the original style of same; (Note: The Secretary of the Interior's Standards do not recommend that the design of alterations or reconstruction copy a style that is older or earlier than the existing building.)

(d) Distinctive stylistic features or examples of skilled craftsmanship which characterize a building or structure or site shall be retained and restored to the greatest extent practicable;

(e) Deteriorated architectural features shall be repaired rather than replaced, wherever reasonably possible. If replacement is necessary, new materials shall match the material being replaced in composition, design, color, texture, and other visual qualities to the greatest extent practicable. Repair or replacement of missing architectural features shall, to the greatest extent possible, be based on accurate duplications of the original features, substantiated by historic, physical, or pictorial evidence, rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

(f) The surface cleaning of buildings and structures constituting historic landmarks shall be undertaken with the gentlest means practicable. Sandblasting and other cleaning methods that may damage the existing building materials shall not be undertaken;

(g) Partial demolition of buildings or structures within preservation districts may be approved when one or more of the existing facade(s) are retained for the purpose of integrating new construction into existing historic buildings or structures when such is appropriate and in accordance with the intent of this Article. The Town does not advocate this procedure as it goes against the Secretary of the Interior's Guidelines for Rehabilitation and credits would not be allowed in such projects.
(h) To the greatest extent practicable, every effort shall be made to protect and preserve archaeological resources within or adjacent to a Preservation District;

(i) Contemporary design for alterations and additions to existing buildings and structures shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the building and structures within Preservation District; and

(j) Wherever possible, new additions or alterations to existing buildings and structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired.

### BUILDING CODE PROVISIONS

Herndon’s historic buildings are offered some relief from meeting all building code requirements under Section 513 of the BOCA Basic National Building Code which states:

“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 shall be based on the applicant’s complete submission of professional architectural and engineering plans and specifications bearing the professional seal of the designer.”

This section allows building owners to retain existing features and elements historically significant even though they do not correspond to contemporary code requirements. In the event that does have to correct code-related problems, the owner can pursue creative and equally safe solutions to building code problems with the help of a registered architect or engineer.
9. COMMERCIAL BUILDING REHABILITATION DESIGN

In Herndon, there is a wide variety of downtown commercial building types because the buildings have been constructed over a one hundred forty year period. Nevertheless, many commercial buildings have a similar organization of uses. They generally house retail businesses on the ground floor that require display area for merchandise while upper floors have traditionally been used for housing or office space.

COMMERCIAL BUILDING ELEMENTS

Traditional commercial buildings have three distinct parts:

Storefront
The first floor transparent storefront is framed by vertical structural piers and a horizontal supporting beam, leaving a void where the storefront "slides" in. The storefront is made up of an entrance (usually recessed), display windows, a bulkhead under the display windows, a transom area over the storefront, and a cornice which covers the horizontal beam. The first floor also may contain an entrance to the upper floors.

Upper Floor
The facade of the upper floors is characterized by evenly spaced window openings that repeat on each floor. These windows may vary in size, type, and decoration but usually are the same for each floor.

Cornice
The building is capped by a flat roof that is decorated with a cornice which may be made of metal, masonry, or wood. The cornice may project from the building or it may be an ornamental band. All of these elements were designed originally to work together to create an overall unified appearance for the facade of a commercial building.

COMMERCIAL BUILDING VARIATIONS

The traditional commercial building type in Herndon varies in several ways:
9. REHABILITATION GUIDELINES: COMMERCIAL BUILDING REHABILITATION DESIGN

Cornice
Many of Herndon’s commercial buildings do not have the three-part classical, or Victorian bracketed cornices. Some may have a patterned brick band at the top of the wall and others may have only a coping of brick, concrete, or metal at the top of the wall.

Upper Facades
Historically, some of the commercial buildings had porches on the upper facade. Several of these buildings remain even though the porch has been filled in or covered up. Again, this feature gives the downtown somewhat of a residential feeling.

Storefronts
Later buildings lack several of the elements of traditional storefronts. The storefront void, created by a supporting beam and piers in more recent buildings, was replaced by a solid masonry wall with punched-in windows. Some of these windows may have retained a transom window area.

A Traditional Commercial Facade

Height
More than half of the commercial buildings are one story, without upper facade windows or cornices.

Roof Forms
Nearly half the buildings have a roof form other than flat; most typical is the gable roof form which gives the downtown a more residential than commercial feeling.

TYPICAL COMMERCIAL BUILDING REHABILITATION PROBLEMS

Facade Cover-Up, Blocked Doors, Windows
In a misguided effort to eliminate maintenance problems or to “modernize”, windows and doors have been filled in or covered up, or in some instances, entire facades have been covered over, giving the building a disjointed and neglected appearance.

Storefront Remodeling
Traditionally, the storefront has sustained more alterations than any other part of the commercial facade as owners attempted to “update” the appearance of their building. These alterations sometimes become an important design element in their own right and should remain with the building. More typically, however, are alterations composed of inappropriate materials that detract from rather than add to the character of the building. Such materials may include aluminum frame windows and doors, panels or display framing, enameled
9. REHABILITATION GUIDELINES: COMMERCIAL BUILDING REHABILITATION DESIGN

CORNICE VARIATIONS
- Coping or Decorative Band
- Traditional Projecting Cornice
- Stepped Parapet

UPPER FLOOR VARIATIONS
- Traditional
- Porch on Upper Facade

STOREFRONT VARIATIONS
- Traditional
- Later Traditional
- Modern

Commercial Building Variations
9. REHABILITATION GUIDELINES: COMMERCIAL BUILDING REHABILITATION DESIGN

panels, textured wood siding, artificial siding, and wood shingles. The addition of inappropriate elements may be part of the storefront alteration and may include mansard roofs, metal awnings, and plastic shutters.

Paint maintenance or inappropriate paint schemes
Many buildings have paint maintenance problems such as peeling and alligatoring that require paint removal, priming, and/or repainting. Many buildings are not painted in a fashion that enhances the inherent design quality of the building. For instance, the wall and trim may be painted the same color instead of contrasting colors which can highlight the style and character of a building. Some buildings are painted the same color as a neighboring building which does not allow for variety and interest along the street.

4. When renovating a traditional commercial building, design the storefront in a way that conforms to the configuration and materials of traditional storefront design; reconstruct the original storefront if missing and documentation is available; or design a new storefront that respects the character, materials, and design of the building.

5. Do not add elements or materials that are incompatible with the building such as coach lanterns, metal awnings, an overhanging mansard roof, small paneled windows, wood shakes, inoperable shutters, or shutters on windows where they never previously existed.

6. Do not create a false historical appearance by remodeling a traditional commercial building into a “Colonial,” “Olde English,” or other theme design.

GUIDELINES FOR COMMERCIAL BUILDING REHABILITATION DESIGN

1. Retain all elements, materials, and features that are original to the building or are sensitive remodelings, and repair as necessary.

2. Remove any inappropriate materials from the facade which have been added over time and which either cover the entire facade or parts of it. Conduct pictorial research to determine the design of the original building, and conduct exploratory demolition to determine what still remains and its condition. Return the facade to its original configuration, restoring as many original elements as possible; particularly, the materials, windows, cornice, and decorative details.

3. Remove all inappropriate signs and canopies including those that cover up architectural elements such as windows, transoms, cornices, or decorative features, or which are too large for the front of the building.

REFERENCES FOR COMMERCIAL BUILDING REHABILITATION DESIGN

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

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings

Preservation Brief 11 - Rehabilitating Historic Storefronts

Preservation Brief 17 - Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

Keeping Up Appearances - Storefront Guidelines
There is a wide range of residential building styles in Herndon that give the town its distinctive character. In order to evaluate the appropriateness of a design change, it is necessary to understand the characteristics of the styles of the residential buildings as described and illustrated in the Design Profile of Herndon's Historic Neighborhoods in Chapter 5.

**TYPICAL RESIDENTIAL BUILDING REHABILITATION PROBLEMS**

**Overall Poor Maintenance**
Poor maintenance of roof, gutters, and downspouts can lead to problems with paint, brick, mortar, and structural elements. In addition, many porches are eventually removed because maintenance has been overlooked.

**Paint Maintenance/Inappropriate Paint Scheme**
Paint protects exterior materials such as wood and metal from deterioration and therefore needs to be well maintained. In addition, paint schemes can enhance the architecture by accenting the wall and the trim. Some houses in Herndon's older neighborhoods are painted one color, or accent colors are used in a way that fragments the appearance of the building.

**Inappropriate Window Replacements, Shutters, Storm Windows, Awnings**
In a misguided effort to increase energy efficiency and reduce maintenance, windows have been removed and blocked in or replaced with windows that are smaller than the original and of a different material. Many times the sash of the storm window is natural aluminum instead of a color that blends with the paint scheme of the building.

Another problem is that shutters often are added to houses that never had or were intended to have them. Often this addition is an effort to be "colonial", a style not common to Herndon's architectural heritage. The shutters are frequently vinyl or metal instead of wood, and are screwed to the wall instead of hinged. Aluminum awnings are another inappropriate addition to residential buildings.

**Artificial Siding**
Many older houses have been covered with vinyl, aluminum, or asbestos shingle siding in an effort to improve the appearance or reduce the
maintenance of the building. New exterior materials on historic dwellings greatly change their appearance and have more serious effects by covering up existing maintenance problems such as deterioration or rot that will continue to get worse over time.

**Porch Removal/Inappropriate Remodeling**

Porches are an important character-defining feature for many residential building styles. In Herndon there are a number of cases where porches have been removed, closed in, or remodeled in an inappropriate manner.

**Inappropriate New Details**

In many cases details such as small “colonial” window panes, fake shutters, or “Dutch Colonial” doors, door pediments, and metal eagles have been added to houses. These types of elements are not appropriate for the historic residential styles of Herndon’s preservation districts.

**Inappropriate Major Additions**

Additions to historic dwellings are sometimes made in a manner that detracts from the character of the original house. The addition may be either too large, on too prominent an elevation, or constructed of materials that are inappropriate. Also, it may have a roof that does not fit with the rest of house, or the addition may contain inappropriate windows. (See the additions section of new construction guidelines on page 54 for further guidance.)

**GUIDELINES FOR RESIDENTIAL BUILDING REHABILITATION DESIGN**

**Note:** Reference is made to sections in these guidelines where additional information can be found on a particular feature.

1. **Retain features and materials** that are important for defining the overall historical character of the building such as:

   - **exterior materials** including wood siding, shingles, stucco, masonry (see Wood, page 87; Masonry, page 83);
   - **wood features** including cornices, brackets, window and doorway surrounds, sashes and doors (see Cornice, page 69; Windows, page 72; Entrances and Porches, page 76; Storefronts, page 80);
   - **metal features** including cast iron porches and steps, metal cornices, roofs, roof cresting, window sash, entablatures, columns, capitals, window hoods and hardware and the color and finishes of the original (see Metal, page 90);
   - **roof shape, size, materials and elements** including cupolas, cresting, chimneys, and weather vanes, slate, wood, metal, and color and patterns (see Roof, page 66);
   - **windows** including functional and decorative elements such as frames, sash, muntins, glazing, sills, hood molds, panelled or decorated jambs and moldings, shutters and blinds (see Windows, page 72);
   - **entrances and porches** including doors, frames, fanlights, sidelights, porches, steps, balustrades, pilasters, entablatures, columns, and decorative features (see Entrances and Porches, page 76).

2. **Repair rather than replace an element** if it is damaged. Use similar materials that match the original in type, or a substitute material that is physically and chemically compatible and conveys the same appearance as the surviving part of the element.

3. Base **reconstruction of missing elements** on historical, pictorial, or physical documentation; or a new design that is compatible with the size, scale, material, and color of the historic building.

4. **Do not remove or radically change elements** such as windows, roof, or porches that are important in defining the overall historic and architectural character of the building.
5. Do not add features that are neither original to nor appropriate for the style of building such as shutters, cornices, or gingerbread salvaged from other buildings.

6. Do not create a false historical appearance by adding elements from earlier styles that are not appropriate for the design of the house.

REFERENCES FOR RESIDENTIAL BUILDING REHABILITATION DESIGN

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

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings

Preservation Brief 17 - Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
11. ROOF AREA

A roof is one of the most important elements of a structure since it serves as the “cover” to protect the rest of the building from the elements. Because it is exposed to the weather more than other parts of the structure, maintenance is absolutely critical for the roof’s preservation and for the preservation of the rest of the structure.

**TYPICAL ROOF TYPES**

**Shed Roof**
This gently sloping roof is found frequently on commercial buildings. It may be hidden by the parapet walls of the building that project above the roof.

**Gable Roof**
A gable roof is a pitched roof in the shape of a triangle.

**Hipped Roof**
A hipped roof has slopes on all four sides.

**Complex Roof**
A complex roof is a combination of hipped and gable forms, and also may contain turrets or towers.

**Roof Ornamentation**
These elements include turrets, crests, and towers.

**TYPICAL ROOF MATERIALS**

**Asphalt Shingles**
Asphalt shingles are made of felt impregnated with asphalt and covered with colored ceramic or stone granules. This modern roofing material is found on sixty percent of Herndon’s residential buildings.

**Built-up Roof**
A built-up roof is made of layers of tar or asphalt-saturated ply felts over decking and insulation. It may be covered with gravel laid on the tar. This roof material is found on many of Herndon’s commercial buildings.
11. REHABILITATION GUIDELINES: ROOF AREA

**Roof Types**

**Metal roof**
A metal roof is made of rolled sheets of galvanized steel or tin that are joined together with standing seams. Metal roofs are always painted. Metal roofs are found on commercial and residential buildings in Herndon.

**Metal shingles**
Metal shingles are made of galvanized tin or steel and contain decorative elements that are stamped into the shingle. Metal shingles are found on residential buildings in Herndon.

**Coping, Flashing, Gutter, and Downspout Maintenance**
The most critical maintenance areas are the flashing around parapets, valleys, penetrations, light wells, skylights, chimneys, and cornices. The condition of gutters and downspouts, including foundation drainage, is also important.

**Changing Roof Materials**
The use of modern asphalt shingles as a replacement for a metal roof dramatically alters the historic building's overall appearance.

**Removal of Elements**
Original chimneys, skylights, and light wells that contribute to the style and character of the building alter the visual integrity of the roof if removed.

**TYPICAL ROOF PROBLEMS**

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

**GUIDELINES FOR ROOF AREA**

1. **Roof Maintenance**
   - Insure that coping is watertight.
   - 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. 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. Insure proper ventilation of the attic space to prevent condensation. Provide adequate anchorage for roofing material to guard against wind and water damage. Check seams of metal roof and keep metal surfaces painted except for copper roofs, which are protected by their own patina. Make sure that the proper primer is used with the particular type of metal roof. Do not apply paint or other coatings to roofing material which historically has been unpainted.

2. Roof Repair
   Use metal fasteners in metal roofs compatible with the roofing material. Repair deteriorated roof supports and underlayment. Use high quality flashing material for repair. Do not use a substitute material for repair that does not convey the same visual appearance as the rest of the roof. Do not use materials that are physically or chemically incompatible, and which would eventually cause deterioration or corrosion.

3. Roof Replacement and Reconstruction
   Substitute material may be used if the same kind of material is not technically or economically feasible. Place solar collectors and antennae on non-character defining roofs or roofs of nonhistoric adjacent buildings. Do not add 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.

REFERENCES FOR ROOF AREA

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

Preservation Brief 4 - Roofing for Historic Buildings
Old House Journal, April 1983
12. CORNICES

The cornice occurs at the junction between the roof and the wall. On commercial buildings it may be a decorated classical projection or a flat decorative band within the wall material.

**TYPICAL CORNICE TYPES**

**Decorated Projecting Cornice**
Decorated cornices may include moldings and detailing such as brackets, dentils, egg and dart molding, and a frieze. Decorated cornices are found on commercial and residential buildings.

**Decorated Band**
On some commercial buildings the wall is decorated with a masonry pattern to express a cornice line.

**Coping**
Coping occurs where there is no cornice at the top of a parapet wall and a material such as ceramic tile, concrete, brick or metal is used as a cap.

**Boxed Eave**
A boxed eave is a simple cornice treatment on buildings with pitched roofs where the rafter ends and eaves are boxed in with wood.

**Exposed Eave**
An exposed eave is often found on bungalows where the structure of the roof is expressed and the rafter ends are decorated and exposed.

**TYPICAL CORNICE MATERIALS**

**Wood**
Wood is used on the cornice, eave, and soffit details of many residential and commercial buildings.

**Metal**
Metal is used on the roof and storefront cornices of many commercial buildings. This decorative metal feature is often pressed or stamped into ornate patterns and was very popular on Victorian era, commercial buildings. Metal coping also is used on many buildings.
Cornice Type

Brick
Brick is used on later commercial buildings where the cornice may be expressed by using a decorative brick pattern.

Concrete, Terra Cotta, and Ceramic Tile
Concrete, terra cotta, and ceramic tile are seen frequently on twentieth century commercial buildings as decorative bands or simply as coping.

TYPICAL CORNICE PROBLEMS

Deterioration
Metals deteriorate from corrosion, fatigue, or pitting and streaking caused by chemical action. Wood deteriorates from poor gutter and downspout maintenance and lack of protection from the elements.

Paint failure
This condition occurs around cornices because the surface is not cleaned and prepared properly by the painter prior to repainting.

Over time, dirt collects on cornices and any dirt on protected cornice surfaces cannot be washed by rain. If this dirt is not removed before painting, the new coat will not adhere properly.

Freeze/thaw deterioration
When water is allowed to penetrate masonry and freeze, it expands and cracks the masonry. Freeze/thaw cycles can result in the slow deterioration of a masonry cornice.

Removal of elements
Many times, the cornice is removed instead of repaired since it is susceptible to deterioration. The result is the loss of an important character-defining feature on many older buildings.

GUIDELINES FOR CORNICES

1. Cornice Maintenance
Insure that the cornice is well flashed and that its parts are well secured to each other and to the wall.
Insure that the cornice remains properly painted and sealed in order to prevent deterioration from moisture.
2. Cornice Repair

Insure that the materials used for repair either match or are compatible with the existing cornice materials. Match decorative details and profiles of existing original cornice design when making repairs.

3. Cornice Replacement and Reconstruction

Do not remove or replace a cornice when it can be repaired. Materials must be completely rotted, rusted, or otherwise beyond repair in order to justify replacement. Do not replace an original cornice with a new one that conveys a different period, style, or theme from that of the building. Do not remove elements of a cornice, such as brackets or blocks which are part of the original composition, without replacing them with new ones of a like design. If the cornice is missing, the design for the replacement should be based on physical or photographic evidence if available. If no evidence is available, the new design should be compatible with the design of the original building.

REFERENCES FOR CORNICES

The following publications contain more detailed information about cornices and cornice materials. See the Bibliography for their complete citations.

Preservation Brief 10 - Exterior Paint Problems on Historic Woodwork

Preservation Brief 13 - The Repair and Thermal Upgrading of Historic Steel Windows

Metals in America's Historic Buildings - Uses and Preservation Treatments

Respectful Rehabilitation - Answers to Your Questions About Old Buildings
13. 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 since they are one of the most visual aspects of a building. Because of the wide variety of architectural styles and periods of construction within the preservation districts, there is a corresponding variation of styles, types, and sizes of windows as well.

On commercial buildings the upper facade contains windows which help define the character of the building and may provide a pattern of openings with neighboring buildings for the street wall of the entire block. Facade windows may be more decorated than windows on secondary elevations. These windows are more utilitarian and often they have been blocked in or covered up.

Windows are one of the major character-defining features on residential buildings and can be varied by different designs of sills, panes, sashes, lintels, decorative caps, and shutters. They may occur in regular intervals or in asymmetrical patterns. Their size may highlight various bay divisions 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. (See the styles illustrations in Chapter 5 for illustrations of windows within styles.)

TYPICAL WINDOW TYPES

There are numerous types and sizes of windows and their variety increases when they are combined with the different designs of sills, lintels, decorative caps, and shutters.

Double-Hung Sash
Double-hung sash are the most common type of windows used in all styles but varies by the number of panes in each sash. Six-over-six, nine-over-six, and six-over-one are found on early twentieth century
13. REHABILITATION GUIDELINES: WINDOWS

Colonial Revival style houses. Two-over-two sash are found on Victorian era houses including I-houses and the Queen Anne style. One-over-one and three-over-one sash are found on early twentieth century houses and on many vernacular dwellings.

**Leaded or Art Glass Windows**
Leaded or art glass windows contain patterned designs or depict scenes, and were popular during the Victorian era and the early twentieth century. They are often found on more elaborately designed houses. These elements are often located in transoms or in large compositions in stairwell walls.

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

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

**Decorative windows**
Decorative windows may be any number of shapes such as circles or diamonds that decorate a gable or to light a stairwell. The sash may be fixed or patterned muntin bars.
13. REHABILITATION GUIDELINES: WINDOWS

Typical Window Problems

Bay Windows
A bay window is a projection from a wall that is multi-sided and generally has windows on all sides. A bay window can be on the first or second floor.

TYPICAL WINDOW PROBLEMS

Maintenance
Most windows in the preservation districts are made of wood. Some sills, lintels, surrounds, and hoods may be constructed of other materials such as concrete, stone, or metal. Many of these surfaces are traditionally painted. If paint is allowed to peel, then the materials will crack, warp, corrode, or rot. In addition, because most windows are intended to be operable, the movable parts should not be painted shut.

Inappropriate Replacements
If windows have not been maintained properly, or if energy conservation has been a concern, original windows may have been replaced by new stock windows that do not duplicate the historic fabric of the original in size, materials, and design. Likewise, storm windows may not relate in overall design, color, or materials of the openings they are enclosing.

Blocked In or Covered-Up Windows
Many times the windows on the rears of commercial buildings or secondary facades of residential buildings are covered up or blocked in. This gives a building a neglected and unattractive appearance.

“Colonialization” of Original Windows
Sometimes, in a misguided attempt to make a house appear older than it really is or to make it appear to be a “Williamsburg” style, home owners will change the original large paneled windows in their houses to small panes or add snap-in muntin bars to create the appearance of small panes. The final inappropriate touch is to add plastic or metal inoperative shutters to create this “instant traditional” look.

GUIDELINES FOR WINDOWS

1. Window Maintenance
Retain the original windows. Insure that all hardware is in good operating condition.
Keep painted surfaces well painted.
Ensure that caulk and glazing putty are intact and in good condition.
Weatherstrip windows.
Check that all joints are tight and sealed to prevent water infiltration that can cause deterioration.
Ensure that water is running off of sills and not forming puddles. The sill should be examined to insure that it slopes away from the building.
Covered up windows should be uncovered and repaired. If the window is no longer needed for its intended use, the glass should be retained and the back side frosted, screened, or shuttered so that it appears from the outside to be in use.
2. Window Repair

Repair original windows 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, is sound and can 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 pry 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 one-eighth inch, it is solid; if more than one-half inch, it may have dry rot. Rotted parts can be removed and the wood can be repaired with epoxies and complete replacement may not be necessary.

Reuse serviceable window hardware and locks.

3. Window Replacement and Reconstruction

Windows should only be replaced when they are missing, or beyond maintenance and repair. Reconstruction should be based on physical evidence or old photographic documentation.

Do not change 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. Do not change the architectural appearance of windows by the use of inappropriate materials or finishes which radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.

4. Energy Retrofitting for Windows

Improve thermal efficiency with weather stripping, storm windows, caulking, interior shades, and if appropriate for the building, blinds and awnings. Install interior storm windows with airtight gaskets, ventilating holes, and/or removable clips to insure proper maintenance and to avoid condensation damage to windows. Install exterior storm windows that do not damage or obscure the windows and frames. The storm window divisions should match those of the original window. Do not install an aluminum colored storm sash (it can be painted an appropriate color if it is first primed with a zinc chromate primer.) Do not replace multi-paned sash with new thermal sash utilizing false muntins. Do not replace windows or transoms with fixed thermal sash. Do not use tinted glass on major facades of the building.

5. Shutters

Use wood shutters that are mounted on hinges and not nailed to the wall. Metal and vinyl shutters generally are not recommended. Shutters should only be used on windows that show evidence of their use in the past. Avoid shutters on composite or bay windows.

REFERENCES FOR WINDOWS

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

The Window Handbook - Successful Strategies for Rehabilitating Windows in Historic Buildings
Entrances and porches are often the primary focal points of a historic building and, because of their decoration and articulation, help define the style of the structure. Entrances are functional and ceremonial elements for all buildings. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence.

The retention of porches is critical to maintaining not only the integrity of the historic building's original design, but of the preservation districts as a whole since over eighty percent of Herndon's historic residential buildings have porches.

In Herndon, some commercial buildings traditionally had porches on the second floor of the front facade. While many of these types are now gone, several remain but have been filled in or covered up. Entrances to commercial buildings are generally through storefronts and are addressed in their own section in Chapter 15. However, some commercial buildings have separate entrances to upper floor residential or office space.

The important focal point of an entrance or porch is the door. Doors are often a character-defining feature of the architectural style of a building. Residences may have a variety of door types reflecting the variety of styles of residential buildings. Commercial buildings typically have their original wood and glass store doors or aluminum replacement doors.

**Typical Entrance, Porch, and Door Types**

**Full-Width, One-Story Porches**
Full-width, one-story porches are the most common type of porch. 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.
14. REHABILITATION GUIDELINES: ENTRANCES, PORCHES, AND DOORS

Side Porches
Side porches found on Victorian era houses are extensions of the front porch that wraps around the dwelling. Some Colonial Revival houses have side porches but do not have a front porch.

Porticoes
Porticoes are found on Colonial Revival houses and are identified by their columns and classical details.

Secondary Porches
Secondary porches are found on many houses and may be one or two stories. These porches sometimes have been closed in to form new spaces, pantries, or sunrooms.

Residential Doors
Residential doors can vary from four to six wood panels, and leaded glass doors may be found on some bungalows.

Commercial Doors
Commercial doors were traditionally constructed of wood. They generally have a wide stile and rails with one large glass panel. The doors may have decoration such as raised panels, beveled glass, or small panes in the glass area.

Decorated Entrances
Decorated entrances may include paneled doors, sidelights, transoms or fanlights, pilasters, and/or decorated pediments and are found most frequently on more ornate examples of all of the styles.

Typical Porch, Entrance, and Door Types
Inappropriate Replacement Doors for Traditional Doors

**Lack of Maintenance**
Decorative features of entrances and porches are often exposed to the elements and are the first such details to be removed when they deteriorate from lack of maintenance. Because of the frequent amount of use, doors are often needlessly replaced when they can be repaired.

**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 Replacement**
Often the design and materials of historic doors are difficult to duplicate and owners substitute the originals with stock items from building supply companies. These replacement doors are more appropriate for new suburban dwellings than historic houses. Similarly, many owners add “Williamsburg Colonial” decorative elements such as broken pediments, columns and pilasters around their entrances compromising the original design. Porches may also receive inappropriate “Colonial” columns or suburban wrought iron supports when the original porch supports deteriorate.

**Inappropriate Infill**
Some porches in the districts have been filled in with a variety of materials and elements such as wood siding and windows to create additional living space. This type of remodeling can have a negative visual effect on the overall character of the house and of the preservation district if the porch is on a primary elevation.

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**Guidelines for Entrances, Porches, and Doors**

**1. Entrance, Porch, and Door Maintenance**
Inspect, evaluate, and monitor masonry, wood, and metal of porches and entries for signs of rust, peeling paint, wood deterioration, open joints around frames, sound putty, and adequate caulking.
Keep painted surfaces well painted.
Insure that **caulk and glazing putty** are intact and in good condition.
Insure that **hardware** operates properly.
**Weatherstrip** doors.
Check that all joints are tight and sealed to prevent water infiltration causing deterioration.
Insure that water is not forming **puddles** on porch or entrance surfaces causing deterioration.
2. Entrance and Porch Repair
   Repair elements that are damaged or loose, and match the detail of the existing original fabric.
   Reuse hardware and locks that are original or important to the historical evolution of the building.
   Do not replace an entire porch if repair and limited replacement is feasible.

3. Entrance and Porch Removal, Replacement and Reconstruction
   Replace an entire porch to match original if it is too deteriorated to repair or is completely missing.
   Provide barrier-free access through removable or portable, rather than permanent ramps that may alter features of the historic building when possible.
   Do not remove or radically change entrances and porches important in defining the building's overall historic character. Front and side porches should be given more importance than utilitarian back porches.
   Do not strip entrances and porches of historic material and details.
   Do not remove an entrance or porch because the building has been re-oriented to accommodate a new use.
   Do not add a new entrance to a primary elevation of the dwelling.
   Do not alter a primary entrance to give an appearance that was not originally intended such as adding a pediment to a simple vernacular entrance.
   Do not enclose porches on primary elevations.
   Do not enclose porches on secondary elevations for energy conservation in a manner that radically changes the historic appearance such as using solid materials instead of large sheet glass behind decorative elements.

REFERENCES FOR ENTRANCES, PORCHES, AND DOORS

The following publications contain more detailed information about entrances, porches, and doors. See the Bibliography for their complete citation.

Preservation Brief 3 - Conserving Energy in Historic Buildings
Respectful Rehabilitation - Answers to your Questions About Old Buildings
15. STOREFRONTS

Storefronts are the universal character-defining feature for historic commercial buildings. Their large glass area with recessed entries allows space for merchants to display their goods. The first floor use may have changed over the years from a retail store to an office or to a restaurant and the storefront may have been filled in. This alteration is unfortunate because the storefront and the display space give a traditional downtown much of its interest, texture and variety. Traditional downtowns and traditional storefronts with their openness were designed with the pedestrian in mind. Any future revitalization strategy in downtown Herndon must recognize and emphasize the valuable role that storefronts play in creating a successful business district.

**Simplified Traditional Storefronts**
These storefronts may not be as tall as traditional commercial storefronts and may lack transom windows. In later examples of this storefront, the trim may be aluminum and the bulkhead may be masonry, tile or Carrara glass. This storefront may also lack a cornice.

**Nontraditional Storefronts**
Many of Herndon's later commercial buildings do not have the storefront void created by a supporting beam and piers. Instead, they are characterized by a solid masonry wall with punched-in windows. Some of these windows may have retained a transom window area.
Storefront Types

TYPICAL STOREFRONT PROBLEMS

Cover up
Storefronts are covered up and closed in for many reasons. Change of use from retail to office which requires less display area is the most common reason in Herndon.

Storefront Remodeling
The storefront changes more than other parts of commercial buildings in order to keep pace with the latest styles and fashion. New designs are frequently incompatible with the design of the building or are constructed of inexpensive materials that do not reflect the quality of original storefront design. Examples of inappropriate remodeling include mansard roofs or "colonial" storefronts with their small paneled windows. However, some newer storefronts that are constructed with quality materials and sensitive design should be retained. Examples of appropriate remodeling may include some carrara storefronts.

Inappropriate Signs
Signs are addressed in their own section of these guidelines (see Chapter 21) but it should be noted that while many commercial signs are well maintained, their design and placement could be improved. Signs for different businesses in the same building are often not coordinated with one another.

STOREFRONT GUIDELINES

1. Retain all elements, materials, and features that are original to the storefront or are sensitive remod- elings, and repair as necessary.

2. Remove any inferior materials from the storefront which have been added that cover display windows, transoms, or bulkheads.

3. Remove all inappropriate signs and canopies including those that cover up architectural elements such as
windows, cornices, or decorative features, or which are too large for the front of the building.

4. Conduct **pictorial research** to determine the design of the original storefront and conduct exploratory demolition to determine what still remains and to determine its condition.

5. When feasible, return the storefront to its **original configuration** restoring as many original elements as possible, particularly the materials, windows, cornice, and decorative details.

6. If reconstruction of the original storefront is not possible, design a **new storefront** that respects the character, materials, and design of the original building. Attempt to incorporate the elements of a storefront into the design as described in Chapter Six.

7. Do not **add elements or materials** that are not compatible with the building such as coach lanterns, an overhanging mansard roof, small paneled windows, wood shakes, and inoperative shutters, or shutters on windows where they never previously existed.

8. Do not create a **false historical appearance** by remodeling a modest twentieth century commercial building into a Victorian or colonial-styled building.

9. Do not use **back-lit or inappropriately scaled signs**, or awnings that cover, damage, or destroy original features of a building.

**REFERENCES FOR STOREFRONTS**

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

- Preservation Brief 11 - Rehabilitating Historic Storefronts
- Keeping Up Appearances - Storefront Guidelines
- Respectful Rehabilitation - Answers to Your Questions About Old Buildings
16. MASONRY

TYPES OF MASONRY

Masonry includes brick, stone, terra cotta, concrete, stucco, tile, and mortar. Masonry is used on cornices, pediments, lintels, sills, and decorative features, as well as for wall surfaces. Color, texture, mortar joint type, and patterns of the masonry help define the overall character of a building. The majority of commercial buildings in the district are masonry (mostly brick with some block, stucco and stone) while less than twenty percent of residential buildings use masonry as their primary material.

TYPICAL MASONRY PROBLEMS

Masonry can last for centuries if properly maintained. While masonry is one of the most durable of building materials, it may be seriously damaged by improper maintenance, incorrect repair procedures, and by harsh cleaning methods. Some problems may include:

Cracks
Vertical or diagonal cracks may indicate serious structural problems. These cracks are often found over windows where there has been movement or lintel deterioration, and at corners where settlement has occurred.

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 may be caused by trapped moisture in brick in which freeze thaw cycles cause pieces of the brick to expand and pop out.

Damp Masonry
This condition results from leaking roofs, gutters, or downspouts; damaged coping; poor drainage; or a condition known as rising damp. Rising damp occurs when moisture is drawn up from the ground into the masonry by capillary action.
16. REHABILITATION GUIDELINES: MASONRY

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 on the surface of the wall.

GUIDELINES FOR MASONRY

1. Masonry Maintenance
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. Also the size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling should be respected. By removing or radically changing masonry features, the overall character of the building may be diminished.
Inspect, evaluate, and monitor the effects of weather on the condition of mortar and the masonry units, and insure that improper water drainage is not contributing to deterioration of materials or features.
Repair leaking roofs, gutters, and downspouts; secure loose flashing.
Repair cracks; not only may they be an indication of structural settling or deterioration, 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. If there is excessive ground water, install drain tiles around the structure.
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.
Do not apply waterproof, water-repellent, or nonhistoric coatings in an effort to stop moisture problems; they often trap moisture inside the masonry that cause more problems in freeze/thaw cycles.

2. Masonry Cleaning
Masonry should be cleaned only when necessary to halt deterioration or to remove heavy soiling. Do not needlessly clean masonry in order to attain a 'new' appearance. Cleaning generally requires knowledgeable cleaning contractors. Investigate the cleaning methods and materials, and inspect previous work or check references of cleaning contractors. Look for damage caused by the improper cleaning such as chipped or pitted brick, washed out mortar, rounded edges of brick, or a residue or film. Ask the Virginia Department of Historic Resources if they are familiar with the cleaning contractor and their work. 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 with detergents. 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.
Older brick may be too soft to clean and can be damaged by detergents and by the pressure of the water. Building owners planning on applying for federal rehabilitation tax credits must conduct test patches before cleaning masonry.
Do not use abrasive cleaning methods such as sandblasting or excessively high pressure water washes. These methods remove
the hard outer shell of a brick and can cause rapid deterioration. Sand blasted masonry buildings can not receive federal tax credits.

While chemical cleaning can be used on masonry, do not clean with chemical methods that damage masonry or leave chemical cleaners on the masonry longer than recommended. Marble or limestone should not be cleaned with acid cleaners.

Do not clean with water or water-based chemicals during seasons that have freezing conditions.

3. Masonry Repair: Repointing

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, or damaged plaster work.

Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Do not remove mortar with electric saws or hammers that damage the surrounding masonry. 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) with some (no more than twenty percent of the lime and cement combined) portland cement (ASTM C-

4. Masonry Repair: Other

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

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 repaired but, like mortar, should be weaker than the masonry being repaired. This type of work should be done by skilled craftsmen. Use epoxies for the repair of broken stone or carved detail. Application of such materials should be undertaken by skilled craftsmen. Contact the Virginia Department of Historic Resources for technical assistance.

5. Masonry Painting and Waterproofing

Generally, if masonry is unpainted it should remain unpainted. If 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. Do not completely remove paint from historically painted masonry. Many times, the
16. REHABILITATION GUIDELINES: MASONRY

paint has adhered strongly to the masonry, and breaking that bond can ultimately damage the masonry.
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.
Prime with an appropriate masonry primer.
Repaint with an appropriate masonry paint system recommended by a paint manufacturer.
Water-repellent coatings should be used as a last resort only if water penetration problems have not been arrested after repointing and correcting drainage problems.

REFERENCES FOR MASONRY

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

Preservation Brief 1 - Cleaning and Waterproof Coating of Masonry Buildings

Preservation Brief 2 - Repointing Mortar Joints in Brick Buildings

Preservation Brief 6 - Dangers of Abrasive Cleaning Historic Buildings

Preservation Brief 7 - The Preservation of Historic Glazed Architectural Terra-Cotta

Preservation Brief 15 - Preservation of Historic Concrete: Problems and General Approaches

Preservation Brief 16 - The Use of Substitute Material on Historic Building Exteriors

A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments

Respectful Rehabilitation - Answers To Your Questions About Old Buildings

Moisture Problems in Historic Masonry Walls - Diagnosis and Treatment

Introduction to Early American Masonry - Stone, Brick, Mortar and Plaster

Exterior Cleaning of Historic Masonry Buildings

Keeping it Clean - Removing Exterior Dirt, Paint, Stains and Graffiti from Historic Masonry Buildings

Respectful Rehabilitation Masonry: How to care for Old and Historic Brick and Stone
17. WOOD

**DESCRIPTION**

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, carving, and gouging, wood is used for a broad range of decorative and functional elements such as cornices, brackets, shutters, columns, windows, doors, and storefronts. For the purposes of these guidelines, wood includes all wood siding, shingles, decorative wooden elements, and framing.

Sixty percent of Herndon’s residential buildings are primarily constructed of wood while less than twenty percent of the commercial buildings use wood as their major material. Most buildings, whether wood or masonry, have some exterior wood elements including window frames, sash, cornices, doors, and door frames.

**TYPICAL WOOD 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 paint layers, 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 serious damage to wood, particularly on the structural frame members of a building.

**Partially or Completely Missing Elements**
Because wood requires a great deal of maintenance, wooden elements may have been removed, thus reducing the historic integrity of the building.
1. Wood Maintenance

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 closely to wood. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated flashing and insure proper ventilation. Maintain proper drainage around the foundation to prevent standing water. See Guidelines for Paint, page 95, for proper painting procedures.

Recaulk where moisture 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." The result can be moisture problems within the frame walls and failure of paint to properly adhere to exterior surfaces.

2. Cleaning Wood

Remove dirt with a household detergent and water, and allow to completely dry before applying a new coat of paint. Remove damaged or deteriorated paint to the next sound layer using the gentlest means possible such as hand sanding and hand scraping. Do not completely remove paint when it is adhered soundly to the wood. 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. Do not completely remove paint to achieve a natural finish. Use electric heat guns on decorative wood features and electric heat plates on flat wood surfaces when additional paint removal is required. 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 allow wood to be in contact with chemical stripping agents for too long of a period because the wood grain may be raised, or the surface may be roughened. Do not use potentially destructive and dangerous paint removal methods such as a propane or butane torch, sandblasting, or waterblasting.

3. Painting Wood

Wood on older buildings generally has been painted with an oil-based paint. Therefore, oil-based paint should be used when repainting. Latex paint will not adhere to chalked oil paint. In addition, it shrinks more during drying than oil-based paint, and
Types of Wood Shingles

- Fishscale
- Diamond
- Coursed

Replacement elements should match the original in material and design. Substitute materials that convey the same visual appearance as the original, or surviving material may be used. The design and construction of missing elements should be based on pictorial or physical evidence from the building and not from similar buildings in the area. The design of missing details should complement the existing details in size, scale, and material when there is no pictorial or physical evidence.

4. Wood Repair

Repair rather than replace wood elements. Many times the rotted parts of wood elements can be patched, pieced or consolidated rather than replacing the entire element. When repairing wood elements, 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 while decayed wood will separate in short irregular pieces. Or insert the ice pick perpendicular to the wood. If it penetrates less than one-eighth inch, it is solid; if it penetrates more than one-half inch, it may have dry rot. Rotted parts can be repaired with epoxies, and complete replacement may not be necessary.

5. Wood Replacement and Reconstruction

Wood elements should only be replaced when rotted beyond repair. (See test for rotted wood that is described above.)

REFERENCES FOR WOOD

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

- Preservation Brief 10 - Exterior Paint Problems on Historic Woodwork
- Respectful Rehabilitation - Answers to Your Questions About Old Buildings
18. ARCHITECTURAL METALS

**IDENTIFICATION OF ARCHITECTURAL METALS**

With the rise of the industrial revolution in the nineteenth 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 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 Herndon, the use of metal is mainly in aluminum storefronts. There appears to be very little metal used in residential buildings.

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

**Aluminum**
Aluminum is used on many later storefronts in downtown Herndon. Generally it is unpainted and silver in color.

**Iron or steel**
Iron and steel are easily identified with a magnet.

**Zinc**
Zinc is not magnetic, but if paint is peeling the zinc may have oxidized showing white stains from corrosion.

**Copper**
Copper has a green patina that results from the natural aging of the material.

**Other metals**
Other metals should be identified by a knowledgeable professional.
18. REHABILITATION GUIDELINES: ARCHITECTURAL METALS

TYPICAL PROBLEMS WITH ARCHITECTURAL METALS

Corrosion
Often called oxidation, this condition is the chemical reaction of a metal with oxygen or other materials. Corrosion may be uniform throughout the metal or only at points of stress. 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
Abrasion is the erosion of the metal caused by other materials moving continuously over the metal. 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
This condition occurs when bolts, rivets, pins, and welds fail because of overloads, fatigue, or corrosion.

GUIDELINES FOR ARCHITECTURAL METALS

1. Architectural Metal Maintenance
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.
Keep surfaces painted that are painted or protected with special finishes.

2. Cleaning of Architectural Metal
In general, metal surfaces should be cleaned gently by hand scraping or by wire brushing to remove loose and peeling paint in preparation for repainting. Removing paint 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 (eighty to one hundred 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.
Do not sandblast copper, lead, and tin. These can be cleaned with chemicals or heat.
Do not remove the patina of metal when it provides a protective coating and is also a significant finish such as on bronze or copper.

3. Painting of Architectural Metals
Remove all loose and peeling paint and corrosion before repainting.
Prime surface with a zinc-based primer or appropriate rust inhibiting primer and paint with an oil-based or latex paint.
Apply other protective coatings such as lacquer to protect unpainted metals subject to heavy contact such as door hardware.

4. Repair and Reconstruction of Architectural Metals
Aluminum, fiberglass, or wood can be used to construct missing elements if it is not technically or financially feasible to reconstruct the original material.
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.
REFERENCES FOR ARCHITECTURAL METALS

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

Preservation Brief 13 - The Repair and Thermal Upgrading of Historic Steel Windows

Metals in America's Historic Buildings - Uses and Preservation Treatments

Respectful Rehabilitation - Answers to Your Questions About Old Buildings
19. SYNTHETIC SIDING

TYPES OF SYNTHETIC SIDING

A building’s historic character is a combination of its design, age, setting, and materials. In addition to the roof, the exterior walls of a building are perhaps the most visible aspect of a building. Wood clapboards, wood shingles, wood board-and-batten, brick, stone or a combination of the above materials play a very important role in defining the building’s historic appearance.

Throughout the years, many “home improvement” businesses have gone through Herndon’s historic neighborhoods, and with varying degrees of success, have convinced home owners to add new siding materials to their historic residences. Currently, nearly twenty-five percent of the buildings in the preservation districts have had their dominant building material altered by the addition of a new exterior cladding.

These modern materials have changed over time, but have included asbestos, asphalt, vinyl, and aluminum, and have been used to artificially create the appearance of brick, stone, shingle, and wood siding surfaces.

TYPICAL PROBLEMS WITH SYNTHETIC SIDING

Historical Authenticity
Historic buildings lose the integrity of their original design when their exterior is covered by synthetic modern materials.

Change in Overall Appearance
Depending on the type of original material that is covered by the synthetic siding, a radical change in the appearance of the structure can result. This is true when wood siding is covered over with vinyl or aluminum siding; these synthetic materials can never have the same patina, texture, or reflective light qualities of wood.
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 the 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 can be damaged when the new cladding is attached to it.

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

Prevention of Inspection
In many cases, synthetic siding installation is applied to buildings in need of maintenance and repair. The new cladding can cover up potential problems that can become more serious after they are not visible.

Vulnerability of the Synthetic Material
Aluminum scratches and dents easily, and vinyl siding may become 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. Initial installation costs of new synthetic siding is often two or three times more expensive than quality painting of the original material. In some cases, aluminum siding may chalk and fade after installation. If this condition occurs, the siding will have 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 since they are generally very thin and have a low “R” value even with an insulation layer added to them.

GUIDELINES FOR USING SYNTHETIC SIDING

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

2. Adding Synthetic Siding
Do not apply synthetic siding over existing siding unless the original is severely deteriorated and cannot be repaired or replaced with a like material.
If new siding is applied, insure that all existing moisture, rot, or infestation problems are corrected before covering up these areas with the synthetic materials.
Do not remove historic decorative materials to facilitate ease of installation of the new synthetic cladding.
If new synthetic siding is applied to an existing historic building, attempt to match the size, type, style, and surface appearance of the original material as closely as possible.

REFERENCES FOR SYNTHETIC SIDING
The following publication contains more detailed information about synthetic sidings. See the Bibliography for its complete citation.
Preservation Brief 8 - Aluminum and Vinyl Sidings on Historic Buildings
20. GUIDELINES FOR PAINTING

Painting a building properly can enhance its appearance by accentuating its character-defining details. It is the least expensive way to maintain historic fabric and make a building an attractive addition to a preservation district. Many times, however, buildings are painted inappropriate colors, or colors are placed incorrectly on various details. With the recent interest in Victorian era decorative finishes, the paint schemes of some buildings have become too busy. More typical, however, is a monochromatic approach to painting in which one color is used for the entire building.

Please also see the sections on masonry, wood, and architectural metals for information on painting.

TYPICAL PAINT PROBLEMS

Maintenance
If painted surfaces are not regularly repainted, they will begin to crack and peel.

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
If a surface is painted without proper surface preparation, or if moisture is present, paint will peel.

GUIDELINES FOR PAINT

1. Surface Preparation
Using the gentlest means possible, remove loose and peeling paint down to the next layer of sound paint. These methods include using hand scraping and hand sanding (wood and ma-
sonry) and wire brushes (metal). A heat gun can be used on wood for heavy build up of paint where there is alligating and blistering. Insure that all surfaces are free of dirt, grease, and grime before painting. Prime surfaces if bare wood is exposed or if changing types of paints; for example, changing from oil-based to latex. Do not apply latex paint directly over oil-based paint as it may not bond properly. Latex paint can pull the old oil-based paint off of the painted surface.

Use a **high quality paint** and follow manufacturer's specifications for preparation and application. Do not use **sandblasting** or high pressure water wash to remove paint from masonry, soft metal, or wood. Take precautions when removing older existing paint layers since many may contain **lead**.
2. **Paint Color Selection and Placement**

Colors should **blend with and complement** the overall color schemes that exist on the same street. Do not use **bright and obtrusive** colors.

The **numbers of colors** should be limited and individual details such as brackets should not be painted with an additional accent color.

**Doors and shutters** can be painted a different color than the walls and trim. Do not paint **masonry** that is unpainted.

For **commercial buildings**, trim, including trim boards, cornices, storefront, and window framing should be painted the same color. The wall, if painted, should be a contrasting color. The window sash and doors can be painted a different accent color than the walls and trim.

Color palettes for different **residential buildings** can be as follows:

**Second Empire and Queen Anne:** Deep, rich colors such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late Victorian-era houses. Keep in mind that some darker colors may chalk and fade quicker than lighter colors.

The important objective is to respect the many textures of these highly ornate structures. Shingles can be treated with a different color from the siding on the same building. It is best to treat similar elements with the same color to achieve a unified, instead of an overly busy and disjointed appearance.

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

**American Foursquare, Hipped, and Frame Vernacular:** These buildings are generally very simple designs with plain detailing. One color should be used for the trim and a contrasting color for the wall.

**Bungalows:** Natural earth tones and stains of tans, greens, and grays are most appropriate for this style.

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**REFERENCES FOR PAINT**

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

- **Preservation Brief 10 - Exterior Paint Problems on Historic Woodwork**
- **Century of Color - Exterior Decoration for American Buildings 1820-1920**
21. GUIDELINES FOR SIGNS

Signs are a vital part of the downtown scene. A balance should be struck between the need to call attention to individual businesses and the need for a positive image of the entire district. Signs can complement or detract from the character of a building depending on their design, placement, number, and condition. While the majority of signs in downtown Herndon are in good condition, almost half of the individual designs do not contribute to a positive image in the business district. The design quality of signs needs to be improved to further enhance the appearance of downtown Herndon.

**TYPICAL SIGN PROBLEMS**

**Inappropriate Size**
Many times signs are too large for the building and overwhelm the architecture. Other freestanding signs may be too big for the space in which they are located.

**Poor Placement and Coordination**
Signs can be placed without regard for architectural elements such as cornices and transoms.

**Inappropriate materials**
Plastic backlit signs may be used in new commercial areas, but they are not appropriate for preservation districts. Painted metal or wood signs are generally more appropriate.

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

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

**Poor Condition**
Signs, like the rest of a building, need periodic maintenance and replacement. Dirty signs, missing letters, peeling paint, and rusty metal frames detract from the image of the business and the appearance of the building and district.
21. DESIGN GUIDELINES: SIGNS

General Sign Guidelines

SIGN GUIDELINES

1. General Sign Guidelines
   Signs should fit the architecture of the building.
   Signs should not obstruct architectural elements and details that define the design of the building.

   Signs should be placed so as to be sensitive to the signs of adjacent businesses.
   Not recommended are roof signs, large projecting signs, internally illuminated plastic signs, and standardized trademark signs (such as national soft drink signs that do not represent the primary business name).
2. Commercial Building Signs

Sign types can be flat wall signs located above the storefront, within the frieze of the cornice, or on the pier that frames display windows, or small projecting signs, window signs, banners, or signs on awnings.

Projecting signs and window signs are more pedestrian-oriented while flat wall signs placed above the storefront or in the storefront frieze are intended to be read from a distance, or are auto-oriented.

An adequate sign system for a downtown business can include all types.

The number of permanent signs per building should be a maximum of two different types and three signs. This includes flat signs, projecting signs, and awning signs. The total area of all these signs on a building should be limited to one-and-one-half square feet of sign per linear foot of building frontage with a maximum of fifty square feet.

For buildings with multiple tenants, the signs of each business on the main level of the building shall be computed the same as an individual building. Thus the number of permanent signs per business should be a maximum of two different types and three signs. The total area of all signs for each business in a multiple tenant building should be limited to one-and-one-half square feet of sign per linear foot of building frontage for that business with a maximum of fifty square feet. A master sign plan should be submitted for buildings with multiple tenants.

Upper floor tenant signs should be combined on one flat wall mounted directory sign that does not exceed ten square feet in size for each primary entrance to the upper floors. These directory signs are allowed in addition to the one-and-one-half square feet per one linear foot of building frontage limitation.

Wall signs should be confined to the flat, unadorned surfaces of the facade and they should be placed where they best complement the building. For example, an appropriate location would be on blank expanses of wall, or on building areas clearly designed as potential sign locations, on building piers, on covered transoms, or broad plain fascias in the cornice.

Wall signs on commercial buildings should be placed no higher than the sill of second story windows or fifteen feet from the sidewalk line, whichever is lower. They should not extend more than six
21. DESIGN GUIDELINES: SIGNS

***Projecting signs locations***

*Sign on valance only.*

*Sign on body of awning is not recommended.*

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**Projecting and Awnings Signs for Commercial Buildings**

- **Projecting signs** should be a maximum of ten square feet, at least nine feet from the sidewalk, and no more than four feet from the surface of the building. There should be no more than one projecting sign per business. The area of projecting signs is included in the total allowable square footage.
- **Projecting symbol signs** may also be used to communicate the nature of the business through two or three dimensional shapes. Like other projecting signs, their overall area should not exceed ten square feet and they should be no more than four feet from the surface of the building and at least nine feet from the sidewalk. There should be no more than one projecting symbol sign per business.
- **Awning and canopy signs** should be placed on the valance area only. Lettering size should not exceed nine inches in height. The minimum space between the edge of the letter and the top and bottom of the valance should be one-and-one-half inches.

In addition to the one-and-one-half feet per linear feet of building frontage limitation, the center of window identification signs should be approximately five-and-one-half feet above the sidewalk for good pedestrian visibility. Optional locations could include placing window signs eighteen inches from the top or bottom of the display window glass. Average lettering height should not exceed six inches for window signs. Window signs should be painted or have decal flat letters and should not be three dimensional. Upper floor tenants may have one small window sign per business, not to exceed two square feet, in addition to directory signs at the entrances to the upper floors.

A maximum of twelve inch high letters and symbols is recommended for wall signs and an overall height for the sign should not exceed eighteen inches. Wall signs should not be painted directly on the surface of the wall. A building may have only one wall sign unless it fronts on more than one street. In that case it may have one wall sign per street frontage. Multiple tenant directory signs are additionally allowed signs.

**Permanent window signs** should be no more than twenty percent of the glass area, including boarders and decoration. The window sign size calculation is an ad-

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In addition to the existing permitted signs, each business in a building with rear entrances may have one small flat mounted sign not to exceed six square feet.

Free standing signs, in general, are not an appropriate sign type in a traditional downtown except for use in the front yard of a residence that has been converted to commercial or office use.

3. Residential Building Signs

Signs may be free-standing signs placed in the front yard perpendicular to the house; or 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.

For residential buildings in commercial areas, the number of signs per residential building in a commercial area should be a maximum of two. The total sign area for a free standing or projecting sign should be ten square feet, and a maximum of six inch high letters and symbols is recommended. Wall signs should be no larger than six square feet. Signs should not be located higher than the top of the porch, and freestanding signs should be no higher than eight feet.

For residential buildings with a commercial use and located in a neighborhood, the number of signs per dwelling should be a maximum of one. The total sign area should be a maximum of two square feet and a maximum of four inch high letters and symbols is recommended. Signs should not be located higher than the top of the porch and freestanding signs should be no higher than eight feet.

4. Sign Materials

Materials should be selected that are appropriate to the historic character of the neighborhood or downtown. Plastic, back-lit signs are not appropriate in downtown Herndon and should not be allowed. Traditional sign materials include wood, glass, gold leaf, raised individual metal or painted wood letters, and painted letters on wood, metal, or glass. Neon signs were previously used in downtown Herndon, and they can add variety to the business district if carefully designed and placed. Neon signs should be limited to the name of the business and/or the logo of the business. Informational neon signs such as "open" should not be allowed. Neon signs may be projecting, wall mounted or located within the window area. Neon signs should be limited to one per business. The size of the projecting neon sign should be a maximum of ten square feet, at least nine feet from the sidewalk and no more than four feet from the surface of the building. The size of a wall-mounted neon sign should be limited to one-half square foot per linear feet of building frontage. The size of a window-mounted neon sign should be no more than twenty percent of the glass area including borders and decoration. Neon signs should be limited to three colors. Neon signs should not be allowed in any neighborhoods.
4. **Sign Color**
Colors should relate to and complement the materials and color scheme of the building, including accent highlights and trim colors. Generally, any one sign should be limited to three colors with the exception that signs containing more than three colors may be considered when the design is of exceptional character and is tastefully executed in a manner that complements the building and neighborhood.

5. **Sign Illumination**
The illumination of signs should be subtle and understated, yet visible at night and in keeping with the character of the building. Generally, signs should be **indirectly lit** with a shielded incandescent light source.

Avoid overly bright, revolving or flashing lights, and internally illuminated plastic signs. These types of sign lighting are not appropriate to the traditional image of a small downtown.

6. **Banners**
Banners may add a splash of color to a retail district but they should only be used on a temporary basis and their design and placement should be carefully reviewed. Banner signs should be limited to **one per storefront** and should be displayed for a maximum of **thirty days**. The **mounting bracket** should be located between nine and twelve feet above the sidewalk and in a location that fits the overall architectural design of the building. The **size** of the banner should be no more than eight square feet and may contain three colors.

7. **Wall Murals**
Wall murals may add interest to blank walls in the downtown if they are carefully designed and professionally executed. The Heritage Preservation Review Board should review any proposed wall mural to insure compatibility with the character of the downtown preservation district.

**REFERENCES FOR SIGNS**
The following publications contain more detailed information about signs. See the Bibliography for its complete citation.

*Herndon Zoning Ordinance, Article 30. Signs*

*Main Street Guidelines: Signs For Main Street*

*The Magic of Neon*

*Let There Be Neon*
22. GUIDELINES FOR AWNINGS

Awnings may enhance not only the buildings and storefronts of which they are a part, but may also contribute to improving the overall image of downtown. Within the larger framework of the street they can provide visual continuity for an entire block. While awnings are not a permanent element, they can help highlight a building and cover any unattractively remodeled transom area above the storefront. Awnings also can provide weather protection for pedestrians, protection of window displays from sunlight, and energy conservation for the building.

**AWNING TYPES**

**Standard Sloped Fabric Awnings**
Whether fixed or retractable, sloped awnings are the traditional awning type and are appropriate for most historic buildings, both residential and commercial.

**Boxed or Curved Fabric Awnings**
A more current design treatment, this type of awning may be used on a nonhistoric or new commercial buildings.

**Canopies and Marquees**
Appropriate on some commercial buildings, canopies and marquees must fit the storefront design and not obscure important elements such as transoms or decorative glass.

**Aluminum or Plastic Awnings**
These awnings are inappropriate for any buildings within the preservation districts.

**TYPICAL AWNING PROBLEMS**

**Improper Placement**
Awnings may be placed too high or too low on the storefront or window.

**Improper Size**
The awning's dimensions may be too large or too small for the storefront or window opening.
22. DESIGN GUIDELINES: AWNINGS

**Improper Shape**
The shape of the awning may not fit the shape of the opening in which it is installed.

**Poor Maintenance**
Awnings generally last five to seven years after which the fabric can fade or become torn and will need to be replaced. Awnings also become dirty, and they need to be cleaned on a regular basis.

**Inappropriate Fabric or Fabric Design**
Awnings come in a variety of materials and patterns, and some of these complex designs and shiny plastic-like fabrics may not be appropriate to the traditional image of downtown.

**GUIDELINES FOR AWNINGS**

1. **Awning Design and Placement**
   Awnings should be placed carefully within the storefront, porch, door, or window openings so they do not obscure elements or damage materials. The size, type, and placement of awnings should not interfere with existing signs or distinctive architectural features of the building, or with street trees or other elements along the street. The bottom of the awning valance should be no lower than seven feet above the sidewalk. Avoid using metal, plastic, or overly ornate fabric awnings.
22. DESIGN GUIDELINES: AWNINGS

Awning Placement, Size, and Shape for Residential Buildings

2. Awning Fabric and Color

The choice of colors should be coordinated as part of an overall color scheme, and solid colors, wide stripes, and narrow stripes may be considered appropriate. There is a wide variety of materials ranging from traditional painted cotton to new acrylic fabrics. Most awnings have a five to seven year life expectancy and can be washed. Avoid using overly bright awning colors or complex patterns that are not carefully coordinated with the building and storefront.

3. Signs on Awnings

The front panel or valance of an awning may be used for a sign where appropriate. Letters may be sewn, screened, or painted on the awning fabric. Avoid hand-painted or individually made fabric letters that are not professionally applied to the awning. (See the section on signs, page 98, for size and placement requirements for awning signs.)

REFERENCES FOR AWNINGS

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

Main Street Guidelines: Awnings and Canopies On Main Street
The historic architecture is not the only element that helps convey the character of a preservation district. The relationship between a building and its site, landscape features, outbuildings, and other elements within a property’s boundary all contribute to the distinctive image for the district. The collection of all the buildings with their sites and site features gives the district its overall image. Site features should be considered an important part of any project to be reviewed by the Heritage Preservation Review Board. In reviewing site-by-site cases the Board should continually consider the entire context of the whole district. The following criteria should be considered integrally when applying guidelines for new construction or guidelines for rehabilitation.

**Special Note:** Elements in public ownership such as sidewalks, streets, landscaping, and street lighting also contribute to the character of the districts. The Town of Herndon recently held a design competition and appointed a local committee to develop a new streetscape plan and, therefore, guidelines for public improvements are not a part of this publication.

### TYPES OF SITE ELEMENTS

Site elements can include driveways, walkways, garages, barns, tool sheds, gazebos, wells, lighting, fences, walls, benches, terraces, plazas, signs, fountains, drainage ditches, trees, shrubbery, flower beds, and archaeological features.

Site elements also include the placement and design of modern conveniences and changes required by code on and around existing buildings. Such items can include roof antennae, dish antennae, external heating and air conditioning units, utility meters and wires, trash container storage, solar collectors, and ramps for the handicapped.
### SITE GUIDELINES

#### 1. Garages, Sheds, and Other Structures

These buildings should be compatible with the design of the major buildings on the site. There are many existing historic outbuildings throughout the neighborhoods and similar new structures should take their design clues from these older buildings. 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 prefabricated utility sheds should be erected in areas that are not visible from primary elevations or streets.

#### 2. Parking Areas

Parking areas should be placed behind buildings. Driveways can be made through front yards to get entry to parking if no other rear access is available. Landscaping should be disturbed as little as possible and new drives and parking areas should be well landscaped and screened from neighboring properties.

#### 3. Paving Materials

Paving materials are used for sidewalks, driveways, terraces, and plazas in Herndon's preservation districts. Appropriate traditional materials include brick, stone, and scored concrete. Asphalt should be used only for driveways and parking areas.

#### 4. Walls and Fences

Walls and fences are important elements in marking property lines and defining outdoor spaces. Existing materials such as stone walls, hedges, wooden picket fences, and wrought iron fences should be maintained and not replaced by more modern materials. Use brick or painted wood fences between residential and commercial areas. (These fences are required by ordinance to be six feet high.) Streetfront fences or walls are not preferred, but if they are installed, they should not exceed four feet in height and should be constructed of traditional...
materials and design.

Chain-link fences, split rail fences, and concrete block walls are not appropriate in Herndon’s preservation districts.

5. Ground Surface Materials

Ground cover plantings should be compatible with the existing adjacent sites, existing site conditions, and the character of the building. Most of Herndon’s residential dwellings have large expanses of lawn with selected planting areas. Appropriate mulching and edging materials should be carefully selected. Plastic edgings, lava, crushed rock, or other historically unsuitable materials should be avoided in the preservation districts.

6. Landscaping

Use traditional trees and plants materials that are indigenous to the area.

In numerous instances, large trees on private property along the sidewalks contribute to the “avenue” effect of many streets. The continuation of this precedent should be encouraged.

Periodic maintenance should be carried out to ensure the proper health and appearance of landscaping. If a tree or shrub is diseased or dead, it should be replaced with a like kind. The removal of live trees or shrubs should be discouraged.

7. Lighting Fixtures

In the residential area fixtures should be understated and compatible with the residential quality of the surrounding area and the building. Light levels should provide for adequate safety yet not overly emphasize the site or building. Often, existing porch lights are sufficient for most residences. Do not use numerous “crime” lights or bright floodlights to illuminate a building or site when surrounding lighting is subdued.

In the downtown, special lighting of key landmarks and facades may be considered to provide a focal point in evening hours.

Merchants should be encouraged to leave their display window lights on in the evening to provide extra illumination at the sidewalk level. Coordinate lighting in private parking lots to insure compatibility with public fixtures.

8. Utilities and Other Site Appurtenances

Overhead wires, utility poles, antennae, and exterior heat exchangers should be placed in locations where they are least likely to detract from the character of the site and should be screened with landscaping or fences.

The installation of 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.

REFERENCES FOR SITES

The following publications contain more detailed information about building site improvements. See the Bibliography for their complete citations.

Herndon’s Zoning Code, Article 28: Preservation of Trees: Buffer Strips; Landscaping; and Screening Requirements.

Herndon’s Zoning Ordinance. Article 29: Automobile Parking, Standing and Loading Space.
24. GUIDELINES FOR MOVING BUILDINGS

HERITAGE PRESERVATION ORDINANCE, FACTORS IN MOVING BUILDINGS, SEC. 28-49-11

The Heritage Preservation Review Board shall consider the following criteria from Sec. 28-49-11 of Herndon’s Heritage Preservation Ordinance as well as other appropriate matters in determining whether or not to grant a Certificate of Appropriateness for moving or relocating a building or structure:

(a) Whether or not the proposed relocation may have a detrimental effect on the structural soundness of the building or structure:
   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.

(b) Whether or not the proposed relocation would have a negative or positive effect on other historic landmarks or on other sites, buildings or structures located within a Preservation 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.

(c) Whether or not the proposed relocation would provide new surroundings that would be compatible with the architectural aspects of the building or structure:
   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.

(d) Whether or not the proposed relocation is the only practicable means of saving the structure from demolition:
Many times building owners do not seriously study alternatives to moving a historic building. Often it 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.

(e) Whether or not the building or structure will be relocated to another site within the corporate limits of the Town of Herndon or to another adjacent site which is subject to preservation control:
If the historic building is moved out of a preservation district it may be relocated in an area that is not subject to architectural review. Future threats to the integrity of the historic building could increase in such a location.

**GUIDELINES FOR MOVING BUILDINGS**

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

1. A building permit is required which may be obtained from the Town’s Building Official.

2. 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.

3. Seek assistance on 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.

4. Conduct a professional assessment of the present structural condition of the building in order to minimize any damage that might occur during the move.

5. Select a contractor who has prior experience in moving buildings and check references with other building owners who have used this contractor.

6. Adequately secure the building from vandalism and potential weather damage before and after its move.

**REFERENCES FOR MOVING BUILDINGS**

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

**Moving Historic Buildings**

Herndon Heritage Preservation Ordinance: Sec. 28-49-11

BOCA Code: Section 106.0 Moved Structures
Section 513.0 Special Historic Buildings and Districts

1987 Va. Uniform Statewide Building Code Vol I:
Section 119, Moved Buildings
25. GUIDELINES FOR DEMOLISHING BUILDINGS

Historic buildings are irreplaceable community assets and once they are gone, they are gone forever. With each succeeding demolition, the integrity of the district is further eroded. The new building or the parking lot that often replaces the demolished historic building is seldom an attribute to the historic character of the district. Therefore, demolition of any contributing building in a preservation district should be very carefully considered before approval is given.

HERITAGE PRESERVATION ORDINANCE, FACTORS IN DEMOLISHING BUILDINGS, SEC. 28-49-12

The Heritage Preservation Review Board shall review and consider the circumstances and the conditions of the structure or building or the part thereof proposed for demolition before determining whether or not to grant a Certificate of Appropriateness for razing or demolishing the same, and shall consider the following criteria in Sec. 28-49-12 of Herndon’s Heritage Preservation Ordinance as well as all other appropriate matters:

(a) Whether or not the building or structure is a historic landmark; or is a building within a Heritage Preservation District and contributes to the character of the Preservation District;

(b) Whether or not the building or structure is of such interest or significance that it would qualify as a national or state landmark building or structure listed on the National Register of Historic Places and/or the Virginia Landmarks Register;

(c) Whether or not the building or structure is of such old or uncommon design, texture or scarce material that it could not be reproduced or could be reproduced only with great difficulty and expense;
(d) Whether or not historic events occurred in the building or structures;

(e) Whether or not the building or structure is structurally unsound and to what extent;

(f) Whether or not a relocation of the building or structure or a portion thereof, would be to any extent practicable as a preferable alternative to demolition;

(g) Whether or not the proposed demolition could potentially adversely affect other historic landmark(s) located within a Preservation District, or adversely affect the character of a Preservation District;

(h) If a building is damaged by a fire or other natural hazard, the Building Inspector shall determine if a building is structurally sound and is in imminent danger to public safety and should be demolished;

(i) The reason for demolishing the building or structure and whether or not any alternatives to demolition exist;

(j) Whether or not there has been a professional economic and structural feasibility study for rehabilitating or reusing the structure and whether or not its findings support the proposed demolition.

In addition to these criteria, Sec. 28-49-15 of Herndon’s Heritage Preservation Ordinance allows demolition if the owner has offered the building for sale at a reasonable price related to its fair market value and has waited the required period based on that value.

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

A building permit is required which may be obtained from the Town’s Building Official. The building should be thoroughly documented with photographs and measured drawings according to Historic American Building Survey Standards, and this information should be retained in the Town’s Planning Department as well as with the Herndon Historical Society and the Virginia Department of Historic Resources. 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 preservation district.

**REFERENCES FOR DEMOLISHING BUILDINGS**

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

**Recording Historic Buildings**

_Herndon’s Heritage Preservation Ordinance: Sec. 28-49-12 & Sec. 28-49-15_

**BOCA Code:**
- 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

**1987 Va. Uniform Statewide Building Code Vol I:**
- Section 121 Demolition of Buildings
- Section 120 Unsafe Buildings

**1987 Uniform Statewide Building Code Vol II:**
- Section 107 Unsafe Buildings
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Berkeley Green Historic Photograph Collection. Green Funeral Home, Herndon, VA.


Herndon Historical Society records, scrapbooks, and photographs. Herndon Railroad Depot Museum, Herndon, VA.


“Van Vlecks Addition to the Town of Herndon.” May 10, 1900. (a real estate flyer showing a subdivision of Herndon; Herndon Historical Society Collection.)

ARCHITECTURAL STYLES


REHABILITATION AND MAINTENANCE


APPENDIX I. BIBLIOGRAPHY

The National Trust Mid-Atlantic Regional Office  
6401 Germantown Avenue  
Philadelphia, PA 19144  
(215) 438-2886

Downtown Herndon, Inc.  
731 Elden Street  
P.O. Box 1879  
Herrndon, VA 22070  
(703) 481-8898

STATE:

The Preservation Alliance of Virginia  
P.O.Box 295  
Charlottesville, VA 24401  
(804) 979-3899

The Virginia Department of Historic Resources  
221 Governor Street  
Richmond, VA 23219  
(804) 786-3143

The Virginia Main Street Program  
Virginia Department of Housing and Community Development  
205 North Fourth Street  
Richmond, VA 23219  
(804) 786-4966

LOCAL:

Herndon Heritage Preservation Review Board  
c/o Department of Community Development  
200 Spring Street, Suite 230  
P.O. Box 427  
Herrndon, VA 22070  
(703) 787-7380

The Herndon Historical Society  
P.O. Box 99  
Herrndon, VA 22070
II. GLOSSARY

**Addition**
To add a new part such as a wing, ell, or porch to an existing 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.

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

**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.

**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.

**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.

CEMENTITIOUS
Having the properties of cement.

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

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

COLUMN
A vertical support, usually supporting a member above.

CONVERSION
The adaption 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.

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.

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

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

F.A.R (Floor Area Ratio)
A quotient which is determined by dividing the total floor area of a building by the total area of the lot.

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.

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

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

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

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

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.

LEADED GLASS
Glass set in pieces of lead.

LIGHT
A section of a window, the glass or 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.

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.

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.

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; 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.

PRISM GLASS
Glass that is designed to reflect light rays. In commercial buildings it is often used in the transom of the storefront to allow diffused light to enter the interior of the building.

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

RISEING 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 window-panes) each in an upper and a lower sash that move up and down in vertical grooves one in front of the other.

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

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

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

TERRA COTTA
Glazed or unglazed clay that has been cast and fired and is used as decorative elements on surfaces and around openings of buildings.

TRANSOM
In commercial buildings it is the area of windows in the storefront above the display windows and above the door. It is usually filled with prism glass to allow diffused light to enter the interior of the building.

VALANCE
In commercial buildings it is 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 Herndon's simpler buildings that were constructed in the late nineteenth century and early twentieth century are forms found throughout the county but are considered vernacular because they do not exhibit enough characteristics to exemplify a particular architectural style.
III. HERITAGE PRESERVATION ORDINANCE, ARTICLE 49
HERNDON ZONING ORDINANCE

STATEMENT OF INTENT

The purpose of this Article is to provide for the establishment of historic landmarks and preservation districts as a means of preserving the historical, cultural, and architectural heritage of the community and protecting the designated historic resources in the Town of Herndon.

ARTICLE 49

SECTION 28-49-1. DEFINITIONS

(a) For the purposes of this Article, "historic landmarks" shall mean: Any areas designated by the Town Council as area containing buildings or places in which historic events occurred or as having special public value because of notable architectural or other features relating to the cultural or artistic heritage of the community of such significance as to warrant conservation and preservation, and any building or structure designated by the Town Council as having an important historic, architectural, or cultural interest.

(b) Heritage Preservation Districts may be alternatively referred to as Preservation Districts. Preservation districts shall be designated by Town Council. Preservation District boundaries shall encompass and may include areas adjacent to historic landmarks.

(c) For the purposes of this Article, "alteration" shall mean: Any act or process that changes one or more of the exterior architectural features of a building or structure, including but not limited to, construction, reconstruction, renovation and restoration of any structure excluding new construction.

(d) For the purposes of this Article, "new construction" shall mean: Any construction within a Preservation District which is independent and exclusive of an existing building or structure or part thereof in the Preservation District.

(e) For the purposes of this Article, "public notice" shall mean: The advertising of intention to act upon a matter published once a
APPENDIX III. HERITAGE PRESERVATION ORDINANCE, ARTICLE 49

week for two successive weeks in some newspaper published or having general circulation within the Town at a hearing to be held, not less than six days nor more than 21 days after the second advertisement shall appear in such newspaper. Such notice shall specify the name and place of the hearing at which persons affected may appear and present their views, and shall contain a reference to a place, within the Town where copies of the relevant documents may be examined.

(f) For the purposes of this Article, "Certificate of Appropriateness" shall mean: A certificate issued by the Heritage Preservation Review Board, or on appeal by the Town Council, indicating its approval of plans for alteration, construction, removal, or demolition of a landmark or of a building or structure within a preservation district.

SECTION 28-49-2. REGULATIONS APPLICABLE TO OR WITHIN HERITAGE PRESERVATION DISTRICTS

(a) The provisions of this Article shall apply as overlay provisions such that they will apply in addition to the provisions of the other zoning district in which the property is situated.

(b) The designations of Heritage Preservation Districts shall be shown on the Town's Zoning and Comprehensive Plan Maps after appropriate action by the Planning Commission and Town Council.

(c) No building or structure, including signs, located in a Heritage Preservation District shall be erected, reconstructed, altered or restored unless the same is approved by the Heritage Preservation Review Board or, on appeal, by the Town Council as being architecturally compatible with the historic landmark(s), buildings or structures therein. Except as otherwise permitted under the provisions of Section 28-49-10, no historic landmark, building, or structure located in a Heritage Preservation District shall be razed, demolished, or moved until the razing, demolition, or moving thereof is approved by the Heritage Preservation Review Board or, on appeal, by the Town Council after consultation with the Heritage Preservation Review Board. Upon any such approval, a Certificate of Appropriateness shall be issued in respect to the proposed action.

(d) Upon the establishment of a Heritage Preservation District, the owner of each designated historic landmark therein shall be given written notification, including a description of the factors, and justifying the designation.

SECTION 28-49-3. ESTABLISHING HISTORIC LANDMARKS AND PRESERVATION DISTRICTS: DESIGNATION PROCEDURES.

(a) The Planning Commission shall conduct or delegate a survey of the Town and shall prepare reports containing recommendations indicating the areas, sites, buildings and structures, recommended to be designated as history landmarks and areas recommended to be designated as preservation districts.

(b) Prior to the Planning Commission's recommendation of a site, building or structure as an historic landmark, or an area as a preservation district, the report or any part thereof, the Commission shall give public notice and hold a public hearing on the matter. In addition to the public notice, written notice shall be mailed by the Commission at least 14 days before the hearing to the owner(s), their agent or the occupant, of each parcel involved and to the owner(s), their agent or the occupant, of all abutting property and property immediately across from the property affected. After such public hearing has been held, the Commission may amend and recommend, recommend, or not recommend an area, site, building or structure as a historic landmark, or an area as a preservation district. The Commission shall forward its reports and its recommendations to the Town Council.
APPENDIX III. HERITAGE PRESERVATION ORDINANCE, ARTICLE 49

(c) The Town Council shall hold a public hearing on the reports and shall give public notice of such hearing.

(d) The Town Council may designate any area, site, building or structure as a historic landmark or an area as a preservation district, which has been considered by the Planning Commission.

(e) The Town Council may designate as a Preservation District, any area encompassing an historic landmark or historic landmarks and may include therein, areas adjacent to an historic landmark or historic landmarks.

(f) Whether or not the area, building, or structure is associated with persons of national, state or local historical significance;

(g) Whether or not the area, building or structure is a good example of local or regional architectural design or exemplifies local craftsmanship, making it valuable for study of period, style or method of construction;

SECTION 28-49-4. CRITERIA TO BE CONSIDERED IN DESIGNATING HISTORIC LANDMARKS

The following criteria shall be considered in determining historic landmarks. Designated landmarks shall meet at least two of these criteria.

(a) Whether or not the area, building, or structure appears on the National Register of Historic Places as called for by the United States Congress in the Historic Preservation Act of 1966, as amended;

(b) Whether or not the area, building or structure is entered upon the Virginia Landmarks Register pursuant to Section 10-138 of the Code of Virginia, (1950), as amended;

(c) Whether or not the area, building or structure has been documented as having historic value by the Virginia Department of Historic Resources or another recognized historic or archaeological organization;

(d) Whether or not the area, building or structure exemplifies or reflects the architectural, cultural, or social heritage of the Town, is a reminder of the Town's past, and enhances the Town's attractiveness to visitors.

SECTION 28-49-5. DESIGNATION OF A REVIEWING BOARD

There hereby is created a Heritage Preservation Review Board that shall review all applications for the erection, reconstruction, alteration, restoration, razing, demolition or relocation of buildings or structures within Preservation Districts, and shall issue or deny Certificates of Appropriateness.

If a Certificate of Appropriateness is required under Sections 28-49-8, 28-49-9, 28-49-11, 28-49-12 and has hereafter been granted by the Heritage Preservation Review Board, then Architectural Review Board review and approval under these sections shall not be required.

Such review board shall be comprised of the members of the Town’s Heritage Preservation Review Board and two additional members appointed by a majority of the Town Council who shall have the following qualifications:
APPENDIX III.  HERITAGE PRESERVATION ORDINANCE, ARTICLE 49

(a) At least one member shall have demonstrated interest, competence or knowledge in historic preservation.

(b) At least one board member shall be an architect or architectural historian, meeting appropriate professional qualifications that qualify the board member as an expert in the area of historic preservation.

The two additional members appointed by a majority of the Town Council shall be appointed for a term not to exceed three (3) years. No member shall be appointed to more than three (3) consecutive terms and provide further that the time involved in serving out the unexpired term of another shall not be considered in computing the number of consecutive terms served.

SECTION 28-49-6.  PROCEDURE FOR OBTAINING A CERTIFICATE OF APPROPRIATENESS

(a) Applications for a Certificate of Appropriateness shall be made by the property owner or his agent, and submitted to the Zoning Administrator. A filing fee of $1.00 shall be paid to the Town and the submission of an application for a Certificate of Appropriateness.

(b) Upon filing of the application, the Planning Director shall forward the application and any supporting submitted or readily available material to the Heritage Preservation Review Board.

(c) The Heritage Preservation Review Board may require the applicant to submit any or all of the following in connection with an application:
  architectural drawings;
  site plans;
  landscaping plans;
  written statements concerning:
    construction methods to be employed;
    any proposed signs with appropriate details;
    any proposed exterior lighting arrangements;
    elevations of all portions of structures and their relationships to public view;
    design of doors and windows;
    the colors to be utilized and their relationships to adjacent structures;
    all other exhibits and reports deemed necessary by the Board for a full review of the application.

If an application for demolition is submitted for a building or structure and is defined as a contributing building in the Heritage Preservation District, the interior and exterior of the building must be thoroughly documented with black and white photographs and measured drawings including floor plans and elevations following the standards of the Historic American Buildings Survey. This information will be retained in the Town's Planning Department as well as with the Herndon Historical Society and the Virginia Department of Historic Resources.

SECTION 28-49-6A.  EXPIRATION OF CERTIFICATE OF APPROPRIATENESS

Once the Heritage Preservation Review Board has issued a Certificate of Appropriateness, the applicant has one (1) year in which to commence work for which the certificate has been issued. A single 6 month extension may be given upon written request by the applicant to the zoning Administrator if it is made within ninety (90) days before the expiration of the Certificate of Appropriateness. The Zoning Administrator shall acknowledge the request and shall forward said request to the Heritage Preservation Review Board for a decision regarding the requested extension within thirty (30) days after receipt of the request.
APPENDIX III. HERITAGE PRESERVATION ORDINANCE, ARTICLE 49

SECTION 28-49-6B. TRANSFER OF CERTIFICATE OF APPROPRIATENESS

A certificate of Appropriateness shall be transferable to subsequent owners of the property for which the certificate was issued and shall be subject to the conditions in Section 28-49-6A.

SECTION 28-49-7. PROCEDURES FOR REVIEW OF APPLICATIONS FOR CERTIFICATES OF Appropriateness

(a) Prior to any action to approve or deny a request for a Certificate of Appropriateness, the Heritage Preservation Review Board, or on appeal, the Town Council, shall serve public notice of intention to act upon an application.

(b) Prior to denying any Certificate of Appropriateness, the Board, based on the review of the information received, shall indicate to the applicant the changes in plans and specifications which in the opinion of the board would render the application architecturally compatible with the historic landmark(s), buildings and structures in the Preservation District. If the applicant agrees, in writing, that he will make the suggested changes, the Board shall issue the Certificate of Appropriateness.

(c) If the Heritage Preservation Review Board, or after an appeal, the Town Council, determines that the proposed construction, reconstruction, alteration or restoration is architecturally compatible with the historic landmark(s), buildings, or structures in the Preservation District, or the proposed moving or demolition is appropriate, it shall approve the application and issue to the applicant a Certificate of Appropriateness.

(d) If the Heritage Preservation Review Board determines that a Certificate of Appropriateness should not be issued, it shall notify the applicant of such findings.

(e) Decisions by the Heritage Preservation Review Board to deny a request for a Certificate of Appropriateness shall be deemed properly appealed, unless a request is made by the applicant to waive such appeal.

SECTION 28-49-8. FACTORS TO BE CONSIDERED IN DETERMINING APPROPRIATENESS FOR ALTERATION, RESTORATION, OR RECONSTRUCTION OF AN EXISTING STRUCTURE WITHIN A PRESERVATION DISTRICT

The Heritage Preservation Review Board shall consider the following standards as well as other appropriate matters in determining whether or not to grant a Certificate of Appropriateness for altering, restoring, or reconstruction of a building or structure in a Preservation District.

(a) Reasonable effort shall be made to alter the site, building and/or structure, and its environment to the most minimal extent practicable;

(b) Alteration of the original distinguishing qualities or character of a site, building, or structure and its environment and the removal or alteration of any historic material or distinctive architectural features shall be avoided to the greatest extent practicable;

(c) All sites, buildings, and structures shall be recognized as products of their own time. Alterations and reconstruction to existing buildings and structures shall be consistent with the original style of same;

(d) Distinctive stylistic features or examples of skilled craftsmanship which characterize a building or structure or site shall be retained and restored to the greatest extent practicable;

(e) Deteriorated architectural features shall be repaired rather than replaced, wherever reasonably possible. If replacement is
necessary, new materials shall match the material being replaced in composition, design, color, texture, and other visual qualities to the greatest extent practicable. Repair or replacement of missing architectural features shall, to the greatest extent possible, be based on accurate duplications of the original features, substantiated by historic, physical, or pictorial evidence, rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

(i) The surface cleaning of buildings and structures constituting historic landmarks shall be undertaken with the gentlest means practicable. Sandblasting and other cleaning methods that may damage the existing building materials shall not be undertaken.

(g) Partial demolition of buildings or structures within preservation districts may be approved when one or more of the existing facade(s) are retained for the purpose of integrating new construction into existing historic buildings or structures when such is appropriate and in accordance with the intent of this Article. The town does not advocate this procedure as it goes against the Secretary of the Interior’s guidelines for rehabilitation and credits would not be allowed in such projects.

(h) To the greatest extent practicable, every effort shall be made to protect and preserve archaeological resources within or adjacent to a Preservation District.

(i) Contemporary design for alterations and additions to existing buildings and structures shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the building and structures within Preservation District; and

(j) Wherever possible, new additions or alterations to existing buildings and structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired.

SECTION 28-49-9. FACTORS TO BE CONSIDERED IN DETERMINING APPROPRIATENESS FOR NEW CONSTRUCTION WITHIN PRESERVATION DISTRICTS

The Heritage Preservation Review Board shall consider the following standards, as well as other appropriate matters in determining whether or not to grant a Certificate of Appropriateness for undertaking new construction of a building or structure within a Preservation District.

(a) Design shall be architecturally compatible with the historic landmarks, buildings, and structures in the Preservation District in terms of size, scale, color, material, and character.

(b) No specific architectural style shall be adopted or imposed in the administration of this Section.

SECTION 28-49-10. MINOR WORK WITHIN A PRESERVATION DISTRICT EXEMPT FROM REVIEW BY THE HERITAGE PRESERVATION REVIEW BOARD

(a) Certain minor work or actions, which are not deemed to have permanent effects upon the character of the historic landmark or preservation district are exempted from the requirement that a Certificate of Appropriateness be obtained. These actions shall include the following and any similar actions which, in the opinion of the Zoning Administrator, will have no more effect on the character of a Preservation District than those listed below:

(1) Addition or deletion of storm doors, storm windows, window boxes, or similar appurtenances or of portable air conditioners in windows;

(2) In locations not visible from a public street, an addition or deletion of television or radio antennas, sky lights or solar collector;
APPENDIX III. HERITAGE PRESERVATION ORDINANCE, ARTICLE 49

(3) Landscaping, grading, walks, retaining walls of less than 12 inches in height, temporary fencing, when such will not significantly affect the character of the historic landmark and its surroundings;

(4) Minor additions or deletions to existing buildings or structures within a Preservation District which constitute matters not subject to public view and which will not significantly change the architectural character of a building or structure;

(5) Alterations which do not effect the exterior appearance of a site, building or structure. For the purpose of this Article, repainting resulting in a different color or painting unpainted surfaces shall be considered alterations and are not exempt from review.

(b) The exemption set forth in subsection (a) of this Section notwithstanding in all cases, the Zoning Administrator must be notified of any proposed construction, alteration, reconstruction, or restoration of a building or structure within a Preservation District. The Zoning Administrator shall have the authority to order all work to be stopped and that an appropriate application for a Certificate of Appropriateness be filed. (2-28-89)

SECTION 28-49-11. FACTORS TO BE CONSIDERED IN DETERMINING THE APPROPRIATENESS OF MOVING OR RELOCATING STRUCTURES WITHIN A PRESERVATION DISTRICT

The Heritage Preservation Review Board shall consider the following as well as other appropriate matters in determining whether or not to grant a Certificate of Appropriateness for moving or relocating a building or structure:

(a) Whether or not the proposed relocation may have a detrimental effect on the structural soundness of the building or structure;

(b) Whether or not the proposed relocation would have negative or positive effect on other historic landmarks or on other sites, buildings or structures located within a Preservation District;

(c) Whether or not the proposed relocation would provide new surroundings that would be compatible with the architectural aspects of the building or structure;

(d) Whether or not the proposed relocation is the only practicable means of saving the structure from demolition; and

(e) Whether or not the building or structure will be relocated to another site within the corporate limits of the Town of Herndon or to another adjacent site which is subject to preservation control.

SECTION 28-49-12. FACTORS TO BE CONSIDERED IN DETERMINING THE APPROPRIATENESS OF RAZING OR DEMOLISHING A BUILDING OR STRUCTURE

The Heritage Preservation Review Board shall review and consider the circumstances and the conditions of the structure or building or the part thereof proposed for demolition before determining whether or not to grant a Certificate of Appropriateness for razing or demolishing the same, and shall consider the following factors as well as all other appropriate matters:

(a) Whether or not the building or structure is a historic landmark; or is a building within a Heritage Preservation District and contributes to the character of the Preservation District;

(b) Whether or not the building or structure is of such interest or significance that it would qualify as a national or state landmark building or structure listed on the National Register of Historic Places and/or the Virginia Landmarks Register;
(c) Whether or not the building or structure is of such old or uncommon design, texture or scarce material that it could not be reproduced or could be reproduced only with great difficulty and expense;

(d) Whether or not historic events occurred in the building or structures;

(e) Whether or not the building or structure is structurally unsound and to what extent;

(f) Whether or not a relocation of the building or structure or a portion thereof, would be to any extent practicable as a preferable alternative to demolition;

(g) Whether or not the proposed demolition could potentially adversely affect other historic landmark(s) located within a Preservation District, or adversely effect the character of a Preservation District.

(h) If a building is damaged by a fire or other natural hazard, the Building Inspector shall determine if a building is structurally sound and is in imminent danger to public safety and should be demolished.

(i) The reason for demolishing the building or structure and whether or not any alternatives to demolition exist.

(j) Whether or not there has been a professional economic and structural feasibility study for rehabilitating or reusing the structure and whether or not its findings support the proposed demolition.

SECTION 28-49-13. APPEALS FROM THE HERITAGE PRESERVATION REVIEW BOARD TO THE TOWN COUNCIL

Whenever the Heritage Preservation Review Board approves or denies an application for a Certificate of Appropriateness, the applicant or any person with a property interest in property abutting or across the street from the property which is the subject of the application, who is aggrieved shall have the right to appeal the decision of the Board to, and be heard before, the Town Council provided that a written appeal is filed with the Town Manager within 14 days of the decision of the Heritage Preservation Review Board.

No action authorized by a Certificate of Appropriateness issued by the Board shall be taken until after 15 days has expired since the Board's rendering of its decision. In the event of the timely filing of written appeal to Town Council, any related Certificate of Appropriateness issued by the Board shall be rendered null and void. The Town Council shall, after public notice, conduct a public hearing on any Board Decision timely appealed. The same standards and/or criteria to be considered upon review of an application for a Certificate of Appropriateness shall be taken into consideration and applied by the Town Council as are required to be considered by the Heritage Preservation Review Board. The Town Council may affirm, reverse, or modify the decision of the Heritage Preservation Review Board in whole or in part. (2-28-89)
APPENDIX III. HERITAGE PRESERVATION ORDINANCE, ARTICLE 49

SECTION 28-49-14. APPEAL TO THE CIRCUIT COURT (9/14/88)

Any applicant or person with a property interest in property abutting or across the street from the property which is the subject of the application who is aggrieved by a final decision of the Town Council may appeal such decision to the Circuit Court of Fairfax County for review by filing a petition at law setting forth the alleged illegality of the action of the Town Council, provided such petition is filed within 30 days after the final decision is rendered by the Town Council.

The filing of the petition shall stay the decision of the Town Council pending the outcome of the appeal to the Court, except when the decision of Town Council denies the right to raze or demolish a historic landmark, building or structure.

The Court may reverse or modify the decision of the Town Council, in whole or in part, if it finds upon review that the decision of the Town Council was contrary to law or that its decision was arbitrary and constituted an abuse of discretion, or it may affirm the decision of the Town Council.

SECTION 28-49-15. DEMOLITION, RELOCATION AND ALTERATION OF PROPERTY WITHOUT A CERTIFICATE OF APPROPRIATENESS

In addition to the right of appeal hereinabove set forth, the owner of any building or structure shall be permitted by right to demolish, alter or relocate the same, provided that:

(a) The owner has applied to the Town Council for the right to demolish the building or structure, or the right to alter, or the right to relocate a building or structure;

(b) The owner has for a period of time set forth in the schedule set forth in subsection (d) of this Section and at a price reasonably related to its fair market value, made a bona fide offer to sell the historic landmark, building or structure, and the land pertaining thereto, to the Town of Herndon, or to Fairfax County or to any person, firm, corporation, government or agency thereof, or political subdivision or agency thereof, which gives reasonable assurance that it is willing to preserve and restore the historic landmark, building or structure and the land pertaining thereto; and

(c) No bona fide contract binding upon all parties thereto, shall have been executed for the sale of any such historic landmark, building or structure, and the land pertaining thereto, prior to the expiration of the applicable time period set forth in the time schedule set forth in subsection (d) of this Section. Any appeal which may be taken to the Circuit Court of Fairfax County from the decision of the Town Council, whether instituted by the owner or by any other proper party, notwithstanding the provisions herefore stated relating to a stay of the decision or appealed from shall not affect the right of the owner to make the bona fide offer to sell referred to above. No offer to sell shall be made more than one year after a final decision by the Town Council, but thereafter the owner may renew his request to the Town Council to approve the demolition of the historic landmark, building or structure.

(d) The time schedule for offers to sell shall be as follows:

1. Three months when the offering price is less than $25,000;
2. Four months when the offering price is $25,000 or more but less than $40,000;
3. Five months when the offering price is $40,000 or more but less than $55,000;
4. Six months when the offering price is $55,000 or more but less that $75,000;
5. Seven months when the offering price is $75,000 or more but less than $90,000; and
6. Twelve months when the offering price is $90,000 or more.

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IV. CHECKLIST FOR NEW CONSTRUCTION

This Checklist was developed for the review board to use when considering all aspects of the design of new construction and the architecture review process.

SITE PLANNING:
Relationship to Street: Setback
Spacing between buildings
Orientation
Garage location
Placement of other outbuildings
Landscaping: type and location
Walks: location, size, materials
Driveways: location, size, materials
Fences and walls: location, size, materials
Signs: location, size, materials, number, design

HEIGHT

WIDTH AND PROPORTION

MASSING

ROOF FORMS
Shape
Degree of pitch
Overhang
Parapet walls

Turrets
Dormers
Skylights
Chimneys

TRANSMISSION AND AMOUNT OF OPENINGS
Organization of solids and voids within all elevations

ARTICULATION OF OPENINGS
Flush
Recessed
Trimmed out
Shutters/blinds

PROPORTION OF OPENINGS

TYPE OF OPENINGS
Windows
Display
Double hung
Casement
Fixed
Decorative
Storm
Doors

OTHER EXTERIOR ARCHITECTURAL ELEMENTS
Cornices
Draft lobbies
Porches
Balconies
Decks
Exterior stairs
Loading docks
Sign area

STREET LEVEL DESIGN (COMMERCIAL BUILDINGS)
Transparent storefront
Entry access

MATERIALS AND TEXTURES
Wall surfaces
Roof
Foundation
Signs
Awnings

TRIM AND MISCELLANEOUS DETAILS
Type and profile of siding material
Window and door surrounds
Corner boards
Storefront details
Porch details
Brick bond type
Water tables
Rustication
Quoins
Gutters and downspouts
Light fixtures
Hardware
Utilities

COLORS
Wall
Trim
Foundation
Roof
Accent
Awning

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