



HISTORIC DISTRICT DESIGN GUIDELINES



The City of Manassas would like to thank the following people who were integral to the creation of these guidelines.

The citizens, property owners, and business owners who make Manassas' Historic Districts the vibrant place we enjoy.

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These guidelines are an update of the 1991 guidelines created by Frazier and Associates for the City of Manassas. Much of the text content and graphics are based on the 1991 guidelines.

Unless otherwise noted, all photographs were taken in 2021-2022 by the Berkley Group or City of Manassas.

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01

UNDERSTANDING THE GUIDELINES



Provides the general role and purpose of the guidelines; the relationship of National, State, and Local historic programs; an explanation of the district boundaries and Designated Structure types; and a brief outline of the design review process and project review.

02

GUIDE TO STYLE & CHARACTER



Provides an overview of the three distinct historic districts within the City of Manassas; an overview of the unique architectural styles throughout the City; and an annotated guide for identifying the architectural style and key features of a property.

03

DESIGN GUIDELINES



Provides the specific guidelines for maintenance, renovation, and rehabilitation for existing historic structures within the historic districts; guidelines for new construction within the historic districts; guidelines for public improvements; and guidelines for moving, demolishing, or mothballing a structure.

04

ADDITIONAL RESOURCES



Provides several appendices that include a glossary, project and technical preservation resources, and a narrative depicting the history of Manassas.



01

UNDERSTANDING THE
GUIDELINES



BACKGROUND & PURPOSE

An important part of what makes Manassas a charming place to live and visit is its rich and abundant history. Over

the last forty years, citizens, business owners, and public officials have worked to cultivate a unique identity for the City of Manassas – one built on the architectural, cultural, and historical significance of the City’s buildings, neighborhoods, and landscapes.

While the City is perhaps best known for its association with the famous nearby Civil War battlefields, Manassas wasn’t chartered as a town until 1873, after the Civil War ended. Early development of the City was spurred by easy rail access and the investment of developers and civic benefactors taking advantage of post-war economic growth. The result is that Manassas’ historic fabric represents the iconic late 19th and early 20th century commercial, civic, and residential architecture.

Nearly one-hundred years after the City was chartered as a town, public officials took the first steps to preserving Manassas’ architectural history. In 1978, an inventory of historic buildings was conducted jointly by Prince William County and the City of Manassas to identify significant historic resources that deserved recognition.

As a result of that study, the City of Manassas designated several local historic districts under the administration of a local Architectural Review Board. The Manassas Local Historic District, comprising the downtown and many surrounding residential areas, was established in 1985. A smaller portion of this district was listed on the National Register of Historic Places in 1987. Liberia Mansion Historic District was established as a local historic district in 1986 and the latter district was expanded in 1987. Mayfield Fort Historic District is a single-site district comprised of Mayfield Fort.

The buildings that comprise the Manassas Local Historic District date from the late 19th to early 20th century and represent typical commercial and residential styles of the time. The designated period of significance for the district is 1850-1936. (See Chapter 2 for a more detailed description of the districts.) Two surveys inventory the landmarks and historic buildings within the districts; the first was completed in the 1980’s, and the second was completed in 2006. Over 500 structures were surveyed with nearly half identified as Contributing structures and over 90 as designated Landmarks.

The City first commissioned the preparation of these design guidelines in 1990, to provide more detailed information and direction for the Architectural Review Board and property owners

within the local historic districts. Since that time, there have been subsequent addenda to the original design guidelines. Like any place, historic districts evolve over time and guidelines must evolve to reflect best practices that are accessible and current. These updated guidelines are a product of professional standards and local input for the protection of Manassas’ historic districts.

§ 15.2-2306 of the Code of Virginia permits a locality to adopt guidelines for the protection of resources that support the historic, architectural, archaeological, or cultural significance of a place. The guidelines are a tool to protect the unique cultural and economic value of Manassas’ historic districts. The purpose of the guidelines is to identify the character defining elements of the districts and to provide guidance for the appropriate maintenance, rehabilitation, and replacement of significant structures and their features. To maintain the integrity of district character, the guidelines also guide, rather than dictate, new construction design within the local historic districts.

*Manassas Local Historic
District Period of
Significance:
1850 - 1936*



HISTORIC PRESERVATION IN **THE CITY OF MANASSAS**

In addition to continued support for its historic districts, Manassas participates in several other historic preservation efforts.

- The City was designated a Virginia Main Street City as part of a state-wide downtown revitalization program that is administered locally by Historic Manassas, Inc.
- The City maintains Certified Local Government (CLG) status under the federal historic preservation program of the U. S. Department of the Interior.
- The Manassas Museum opened in 1974 and moved into its current location on Prince William Street in 1991. In Spring 2021, the Manassas Museum unveiled future expansion and renovation designs.
- The City maintains several historic properties.



GUIDING PRINCIPLES

The Design Guidelines preserve the character of the City's Historic districts by assisting property owners and design professionals in the renovation of existing structures and the development of new buildings. The Design Guidelines provide several benefits:

- 1.** Give detailed guidance to property owners contemplating changes or additions to their building or lot;
- 2.** Result in more appropriate changes that reinforce the distinctive character of the districts;
- 3.** Help identify and resolve specific design concerns that are frequently raised in the districts;
- 4.** Assist the local building industry professionals (including architects, contractors, and suppliers) and City officials (such as building inspectors and public works officials) in understanding the nature of the districts and how to reinforce their distinctive character;
- 5.** Improve the design quality of future developments within the districts;
- 6.** Protect property values and public investment in the districts by discouraging poorly designed and inappropriate projects; and
- 7.** Increase the overall public awareness of the unique character of the historic districts.





WHAT ARE THE BENEFITS OF HISTORIC PRESERVATION?



Enhances the character of a community and increases the quality of life

Fosters sense of place and markets the community as a “destination”



Promotes economic development and keeps properties in productive use

Protects sensitive historic and architectural resources and promotes sustainability





SECRETARY'S STANDARDS

The Secretary of the Interior publishes the Secretary of the Interior's Standards for the Treatment of Historic Properties, which introduced the four treatment standards that are used today: preservation, rehabilitation, restoration, and reconstruction. First developed in 1979, these guidelines were expanded and refined in the 1990's, and again in the 2010's to include illustrations and language on modern practices. The guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in historic districts throughout the U.S.

As most of the activity within the Manassas Historic Districts is of a rehabilitation nature, these guidelines for the rehabilitation of existing buildings in Manassas' historic districts are based upon *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*.

PRESERVATION



Preservation is the process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.

REHABILITATION



Rehabilitation is the process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

RESTORATION



Restoration is the process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

RECONSTRUCTION



Reconstruction is the process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

SECRETARY'S STANDARDS FOR REHABILITATION

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

WHAT ARE REHABILITATION TAX CREDITS?

The Standards for Rehabilitation, codified in 36 CFR 67, are regulatory for the review of rehabilitation work in the Historic Preservation Tax Incentives program.

If you intend to apply for tax credits for the rehabilitation of your contributing residential or commercial structure, your tax credit application must prove the rehabilitation is in keeping with the Secretary of the Interior's Standards for Rehabilitation. The Federal credit is 20% of eligible rehabilitation expenses. The Virginia state credit is 25% of eligible rehabilitation expenses. In some cases, taxpayers can qualify under both programs, allowing them to claim credits of 45% of their eligible rehabilitation expenses.



HOW TO USE THE GUIDELINES

These guidelines provide information to help you, the property owner, understand why your property is historic and how it contributes to the overall character of the historic district. The guidelines also identify the appropriate options for rehabilitation or additions to existing structures; promote sensitive infill and new construction; and outline the required level of review for your project. A successful preservation project should consider the significance of the historic structure, its key features, and the project's level of intervention – based on the structure designation. Follow Steps 1 through 6 (located on page 9) when beginning a rehabilitation or new construction project.

MANASSAS LOCAL HISTORIC DISTRICT

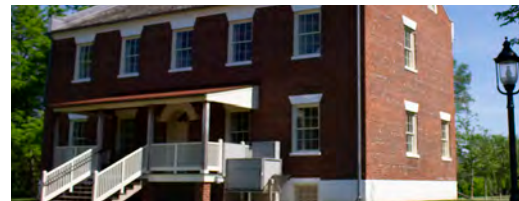


Historic Buildings
 Residential
 Commercial & Institutional

Non-Historic Buildings
 New Construction
 Additions
 Non-Contributing

Additional Guidelines

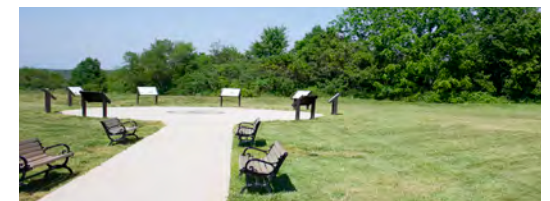
LIBERIA HISTORIC DISTRICT



Liberia Mansion and
 Historic Site

Other Properties in
 District

SINGLE SITE HISTORIC DISTRICT



Mayfield Fort



STEP 1

DETERMINE YOUR DISTRICT

Use the City of Manassas [website](#) to access zoning maps of the historic districts.

Find your property and determine if it lies within the Local Manassas Historic District, the Liberia Mansion Historic District, or the Mayfield Fort Historic District.

For projects located within the Liberia or Mayfield Fort Districts, proceed to page 195.



STEP 2

DEFINE PROJECT TYPE

What type of project are you working on?

- Work on an **EXISTING HISTORIC STRUCTURE**, continue to Step 3
- **NEW CONSTRUCTION** (*infill, new construction, or alterations to Non-Contributing buildings*), continue to Step 4
- **SITE or YARD** improvement, continue to Step 4
- **MAINTENANCE**, continue to Step 4



STEP 3

DETERMINE DESIGNATION

Use the City of Manassas [website](#) to access historic structure inventories.

Find your address to determine your structure's designation:

LANDMARK

CONTRIBUTING

NON-CONTRIBUTING



STEP 4

DETERMINE APPLICABLE REVIEW & GUIDELINES

Chances are your project will require some level of review either by City staff or the Architectural Review Board (ARB). Take time to understand what review your project will require. The design guidelines applicable to your project detail required review based on the materials and design of a project.

Details on the Certificate of Appropriateness (COA) application and review process can be found on page 16.



STEP 5

UNDERSTAND YOUR BUILDING & CONTEXT

The first step in preserving the distinctive character of the Manassas Local Historic District is to better understand the architectural styles and individual details that help define your building and the buildings around it.

New construction projects should relate to the surrounding structures without mimicking or obscuring district character.

Details on the architectural styles, their defining features, and how to determine what features are most important to your building are located in **Chapter 2**.



STEP 6

USE THE DESIGN GUIDELINES!

After identifying your district, structure designation, project type, and key features of your structure, use the appropriate guidelines located in **Chapter 3** for a successful project.

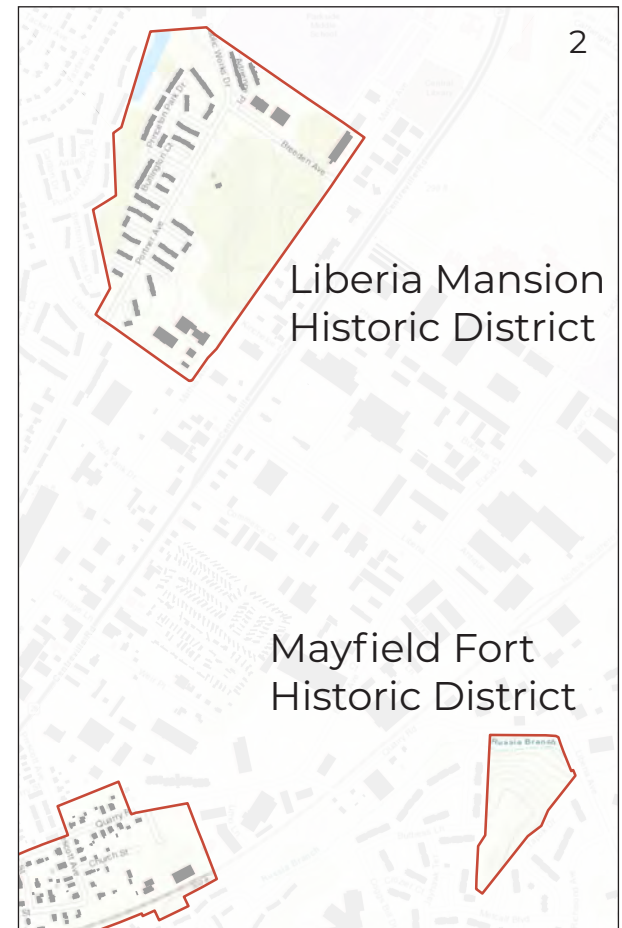
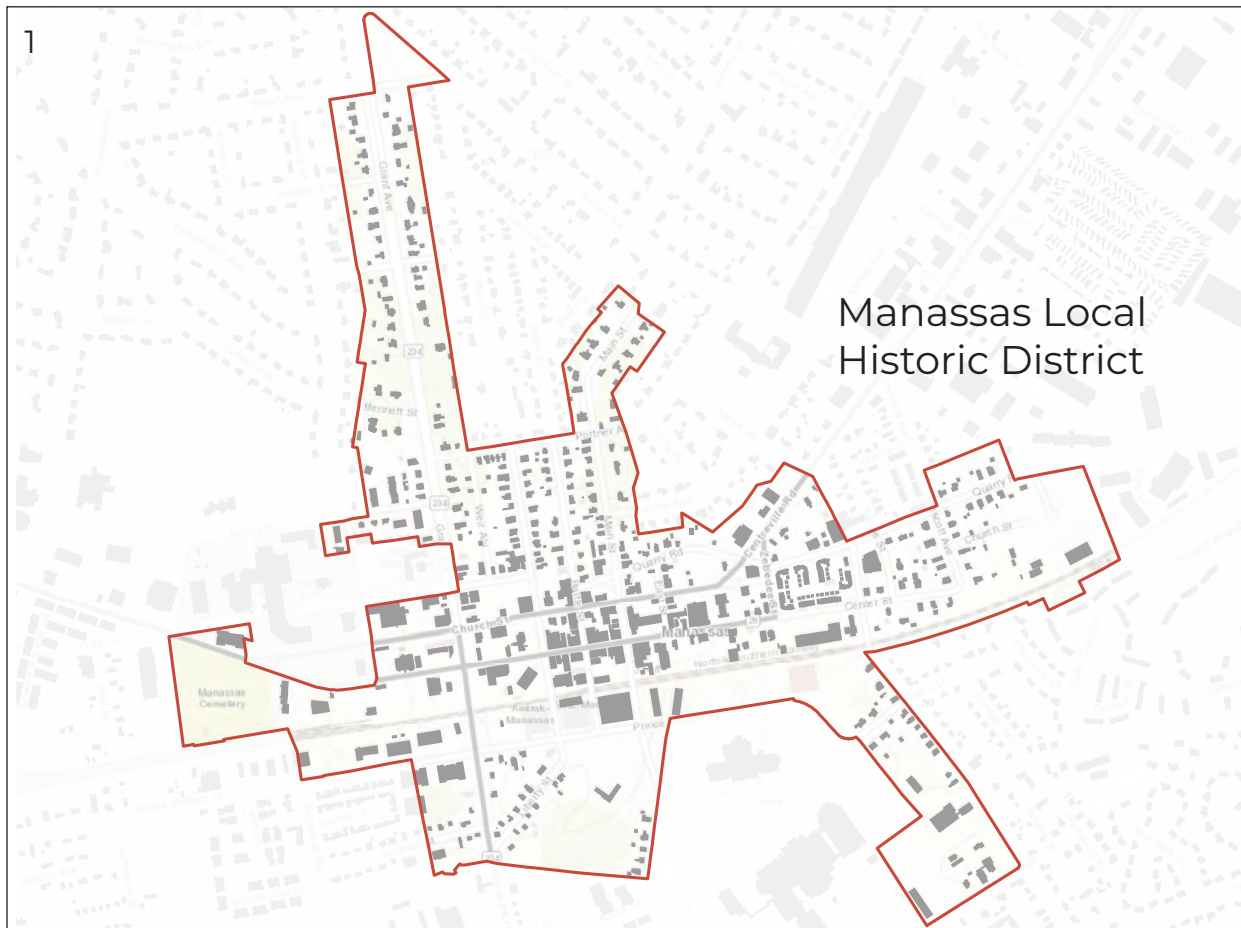
Follow these steps throughout the document! Just look for the icons.



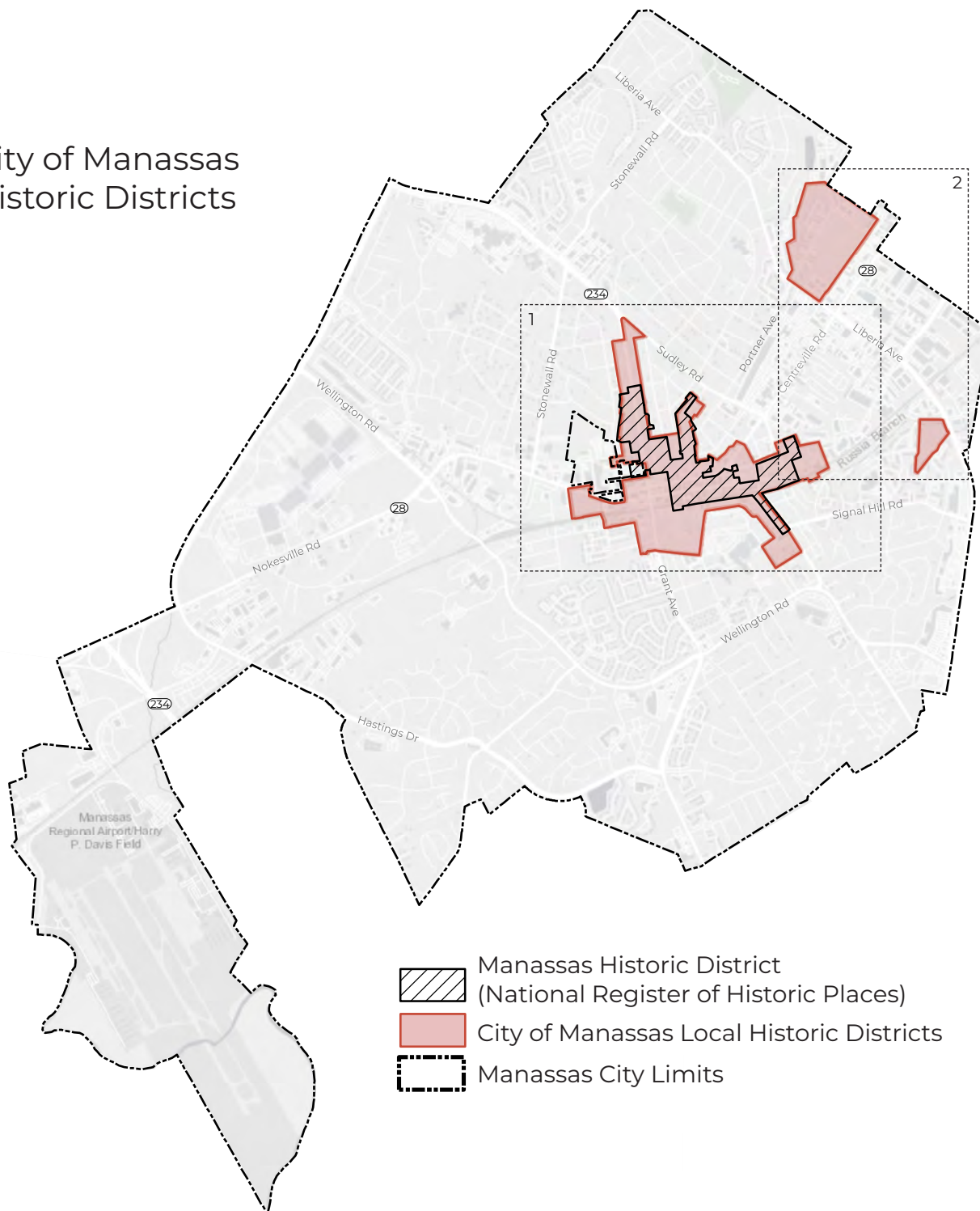
DISTRICT BOUNDARIES

Manassas has three established historic districts. The largest – the Manassas Local Historic District – is approximately 2.5 square miles of the downtown area and surrounding residential neighborhoods and includes over 300 structures.

The two remaining districts are Liberia Mansion Historic District and the Mayfield Fort Historic District. The Liberia Mansion Historic District is comprised of the 18-acre site of the Liberia House (see page 194). The Mayfield Fort Historic District is comprised of the 11.5-acre remnants of the Mayfield Plantation and a Civil War-era fort (see page 198).



City of Manassas Historic Districts



WHAT'S THE DIFFERENCE? LOCAL, STATE & NATIONAL HISTORIC DISTRICTS

While Local Historic Districts and State and National Historic Districts often cover the same boundaries, they can be different! National and State Register programs identify a community's historic resources and provide tax credits, while local programs are used to provide regulatory protection for areas that may or *may not* align to National and State Register districts.

National and State recognized historic districts include a complete inventory of contributing and non-contributing structures, which provides the basis for many locally designated districts, such as Manassas' Historic Districts. The boundaries of Manassas' Local Historic District are larger than the State and National Historic District.

The National and State Registers provide no regulatory control over structures and improvement. Local historic districts provide regulations to maintain the integrity of historic areas and ensures that improvements are compatible with the area's historic fabric.

Historic district regulations and guidelines are intended to promote longevity and increased value of historic structures, which can come with an expensive initial investment. Incentives exist at the local, state, and federal levels to assist property owners.



DEFINE YOUR PROJECT

EXISTING HISTORIC STRUCTURES



HISTORIC RESIDENTIAL REHABILITATION

apply to rehabilitation projects on the following types of **Landmark** or **Contributing** structures located within a Historic District:

- Single family detached and attached structures
- Multi-family structures
- Residential accessory structures

See page 64 for these Guidelines.



HISTORIC COMMERCIAL & INSTITUTIONAL REHABILITATION

apply to rehabilitation projects on the following types of **Landmark** or **Contributing** structures located within a Historic District:

- Commercial structures
- Institutional structures
- Mixed-use structures
- Commercial, institutional, and mixed-use accessory structures

See page 100 for these Guidelines.

NEW CONSTRUCTION



NEW CONSTRUCTION, ADDITIONS, NON-HISTORIC

apply to the following types of projects located within a Historic District:

- New infill construction
- New addition to or expansion of a landmark, contributing, or non-contributing structure
- New addition to or expansion of an accessory structure associated with a landmark, contributing, or non-contributing structure
- Alterations and rehabilitation of non-contributing buildings located within the districts

See page 139 for these Guidelines.

MAINTENANCE



BASIC UPKEEP PROJECTS

apply to all structures designated as **Landmark, Contributing, and Non-Contributing** and located within a Historic District.

Maintenance is required per the Manassas Zoning Ordinance, Section 130-401. To curtail the need for more extensive rehabilitation projects, consistent maintenance is highly encouraged. These guidelines provide guidance and technical resources for maintaining your property.

See page 61 for maintenance principles.
See page 214, in the Appendix, for suggested maintenance checklists.

YARD & SITE ELEMENTS



SIGNS, PARKING, OUTDOOR DINING, GREEN RETROFITS, ETC.

apply to projects and improvements to yard and site features of **Landmark** or **Contributing**, and **Non-Contributing** (new construction, additions, non historic) properties located within a Historic District. Project types include:

- Signs
- Fences, Walls, and Landscape Features
- Outdoor Dining
- Parking
- Green Retrofits
- ADA Retrofits
- Public Art & Murals

See page 161 for these Additional Guidelines.





STRUCTURE DESIGNATION

A historic property is defined in the National Historic Preservation Act (NHPA) as any property that is eligible for the inclusion into – or is already included in – the National Register of Historic Places (NRHP). Both the National Register and the local historic inventories recognize a difference in structures with varying degrees of historical and architectural significance or integrity. To recognize the varying levels of historical and architectural significance, all structures within the Manassas Local Historic Districts are designated as Landmark, Contributing, or Non-contributing. The majority of the guidelines apply only to Landmark and Contributing structures with the most stringent preservation standards applying to Landmark structures.

LANDMARK



Landmark buildings are individually designated by the City of Manassas. These structures meet at least one of the criteria in the Zoning Ordinance, Section 130-401; exemplify architectural, political, or cultural significance; associated with persons of historical significance; exemplify local architectural design or craftsmanship; a work of a nationally recognized architect or attributed to a locally prominent builder; or foster civic pride. The greatest care must be given to preserving, rehabilitating, and designing additions to these buildings.

CONTRIBUTING



Contributing structures are defined as structures built within the district's period of significance; that represent the period in which they were built by material, design, or other physical features; or are places of significance that preserve, protect, or enhance the character of the historic overlay district in which they are located. Rehabilitations and additions should be sensitive and appropriate to the historic building and district.

NON-CONTRIBUTING



Non-contributing structures are defined as structures found within a historic overlay district that have not been identified and listed as historic structures. These structures typically were built after the designated period of significance or have been altered to such a degree that they are no longer representative of the period in which they were built. Alterations to these buildings should still be done with district compatibility in mind.



WHAT IS MY BUILDING'S DESIGNATION?

The City maintains a list of the status of all structures located within the historic district. The adopted survey of historic district structures is found on Manassas' Historic District webpage.

1. Use the City of Manassas [website](#) to access the Adopted List of Historic Landmarks.
2. Review the Adopted Survey of Local Historic District Structures, found on the City of Manassas [website](#). The designation is based on the 1980's survey formally adopted by City Council in the Zoning Ordinance attachments A and B. This is supplemented by the unadopted 2006 survey.
3. Find your address!



DESIGN REVIEW

The Design Review application process is intended to enable review of modifications to existing structures and to review

new construction within the historic districts. Significant modifications and new construction are reviewed by the Architectural Review Board. A Certificate of Appropriateness (COA) for these projects is issued when an application is approved. Minor modifications not requiring a COA are delegated to administrative review by City staff pursuant to the Zoning Ordinance, Section 130-401.

WHAT IS A CERTIFICATE OF APPROPRIATENESS?

Property owners in Manassas historic districts are required to obtain a COA prior to any modifications, new construction, sign installation, or building relocation or demolition which would cause an exterior change in either the design, materials, size, or siting of the existing structure or the property. A COA indicates that ARB approval has been granted for the project and/or work being done. Interior modifications are exempt from review and do not require a COA.

Most modifications which would require a COA also require a building permit. The historic district zoning ordinance provisions and the COA process are in addition to all prevailing laws and in no way should be construed to diminish existing requirements of the zoning ordinance, building codes, or the Comprehensive Plan. It is the property owner's responsibility to contact the appropriate City offices to comply with all the existing laws and codes.

WHO IS INVOLVED?

The Design Review Process is founded on a system of dialogue and discussion between a property owner, their architect and/or contractor (when applicable), City staff, and the Architectural Review Board. These guidelines are meant to help each of these parties understand their role and responsibilities and to present a clear set of standards and guidelines to ensure the protection of the character and value of Manassas' historic districts.

Property Owner:

Contact Manassas Community Development Office to discuss the project and obtain appropriate forms and applications

Submit required documents to City Staff

City Staff:

Review documents and application

Administrative Approval

Writes a recommendation in support or denial of the application

Referral to ARB

Architecture Review Board:

Review at next meeting

Worksession

ARB Decision Options:

- Approval
- Approval with Modifications
- Deny
- Defer

ROLE OF THE PROPERTY OWNER

Proper preservation of historic buildings is good maintenance – and is the first and foremost role of a property owner. If a historic building is maintained, it should not require extensive rehabilitation except for necessary modernization of mechanical systems and periodic replacement of items that wear out – such as roofs. Good maintenance practices can extend the life of most features of a historic building. Many of the recommendations in these rehabilitation guidelines emphasize the importance of proper building maintenance.

Nevertheless, if a historic building has been insensitively remodeled, it may require some level of rehabilitation to return it to a more historically appropriate appearance. These guidelines have been developed for the rehabilitation of existing buildings as well as for new construction and additions.

It is the role of the property owner to review these guidelines *before* making any improvements or modifications to their property – and to then follow the appropriate procedures and application processes outlined herein.

ROLE OF THE ARB

The Architectural Review Board (ARB) is a seven-member appointed body that has general design review authority over exterior changes and new construction within the historic districts. Certain changes to the exterior of your property require a preliminary step of having your plans reviewed by the ARB through a design review process in which a COA is obtained. See the applicable Design Guidelines in Chapter 3 or the Project Guides in Additional Resources to determine if your project will undergo a worksession and/or review with the ARB.

ROLE OF CITY STAFF (ADMINISTRATIVE REVIEW)

Minor modifications not requiring a COA are delegated to administrative review by City staff pursuant to City Code 130-405(b). For a complete list of exempted work, see Sec. 130-405 of the zoning ordinance. In general, the following minor work or actions are exempt from a COA:

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

Note: Based on the scope of work and potential impacts within the Historic District that the property is located in, the Zoning Administrator may require ARB approval.

STARTING PROJECTS WITHOUT ARB APPROVAL

What happens when a project is underway or completed and approval is needed?

Many times, homeowner, business owners, or tenants do not realize they live or have a business in, a Historic Overlay District. Maybe they were aware of the District but were not aware of the standards and processes associated with it. This often comes to an owner's attention when a City staff member visits the property and issues a notice requiring the work be stopped for a project involving exterior changes to a structure. At this point, the City staff member will direct the owner to contact the City to apply for approval.

In these circumstances, City staff and the ARB's first preference is to work with owners providing an opportunity to submit their project for review. City staff will determine if the project can be approved administratively or will require a Certificate of Appropriateness from the Architecture Review Board. Applications are then reviewed to ensure the proposal meets the standards in these design guidelines. Depending on the scope of the work, already completed changes may need to be reversed or altered to ensure the final project is consistent with the Design Guidelines. Projects that fail to submit an application for review, or obtain approval, will be subject to additional enforcement action by the City.

APPEALS TO REVIEW DECISIONS

What is the process to appeal the ARB's decision?

The appeal of an ARB decision can be made to City Council. The appeal must be filed with the City Clerk within 30 calendar days of the ARB decision. A public hearing will then be scheduled by the City Council to hear the appeal, including providing required notice of the hearing. The City Council will conduct the public hearing and make a decision in the best interest of the City, taking into account the purposes and intent of the Historic Overlay District. The Council may affirm, reverse, or modify the ARB's action. They may also send the application back to the ARB for reconsideration, after which a new appeal can be filed to return to City Council.

What is the process to appeal the City Council's decision?

A petition may be filed with the Circuit Court. It must be filed within 30 calendar days after the final decision of the City Council. The filing of such petition shall stay (pause) the decision of the City Council pending the outcome of the appeal to the court, unless the decision of City Council denies the right to move, relocate, raze, or demolish a Historic Structure. The court may reverse or modify the decision of the City Council, in whole or in part, if it finds upon review that the decision is contrary to law or that the decision is arbitrary and constitutes an abuse of discretion, or it may affirm the decision.

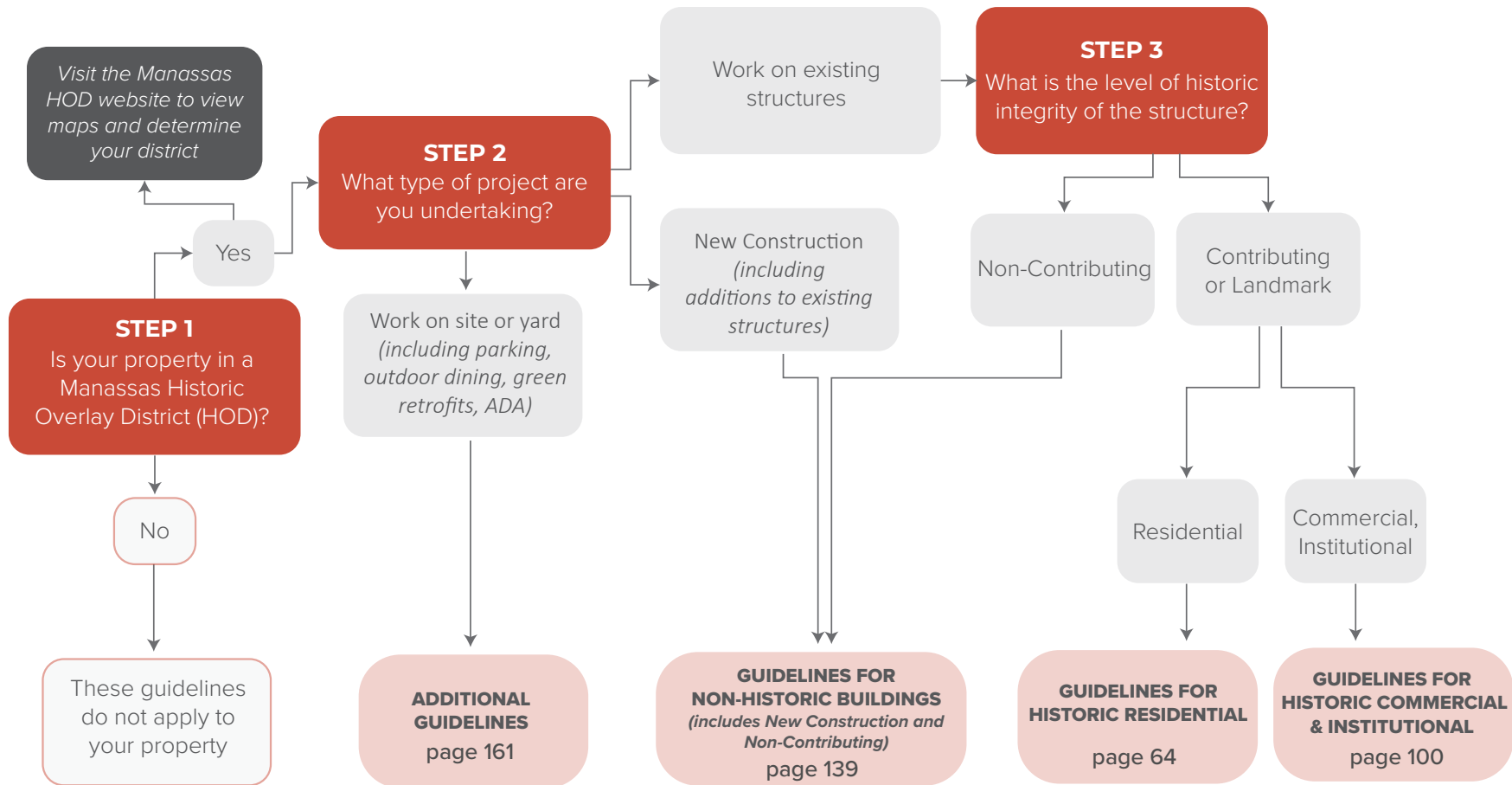




DETERMINE APPLICABLE GUIDELINES

Use the flow chart below to navigate to the section of the guidelines that is relevant to your project.

- Historic residential, commercial, and institutional guidelines begin on page 63.
- Non-contributing (non-historic and new-construction) guidelines begin on page 139.
- Site elements and improvement guidelines begin on page 159.
- Liberia Mansion Historic District and Single Site Historic District (including Mayfield Fort) guidelines begin on page 193.



RELATIONSHIP TO OTHER CITY PLANS & ORDINANCES

The Design Guidelines work in concert with the Comprehensive Plan, the Building Codes, and the Zoning Ordinance to ensure that the character of existing structures in the historic districts are preserved and new structures maintain the districts' historic character.

COMPREHENSIVE PLAN

The 2040 Comprehensive Plan is the City's future planning guide, providing policy makers direction when setting land use policy, creating and revising ordinances, and making decisions concerning specific land use applications. The Design Guidelines are intended to implement the objectives and strategies of the Comprehensive Plan.

BUILDING CODES

Preserving existing historic structures while accommodating modern safety standards can present a unique challenge to construction in the historic districts. The Design Guidelines, along with the adopted Building Codes, work together by enabling historic preservation while protecting the safety of building patrons.

ZONING ORDINANCE

The Design Guidelines and the Design Review process are directly authorized by Chapter 130 of the City Code, the City's zoning ordinance. Sections 130-401 – 130-414 of the zoning ordinance authorize the Local Historic Districts, the use of the Design Guidelines, and the creation of the Architectural Review Board (ARB) to review and decide design applications within historic districts. The sections also clarify the level of review necessary for particular projects, require a Certificate of Appropriateness (COA) for approved projects and list exemptions to the review process.



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02

GUIDE TO STYLE &
CHARACTER

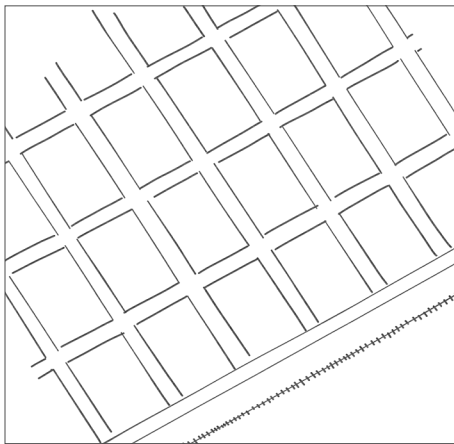


5

UNDERSTANDING MANASSAS' HISTORIC DISTRICTS

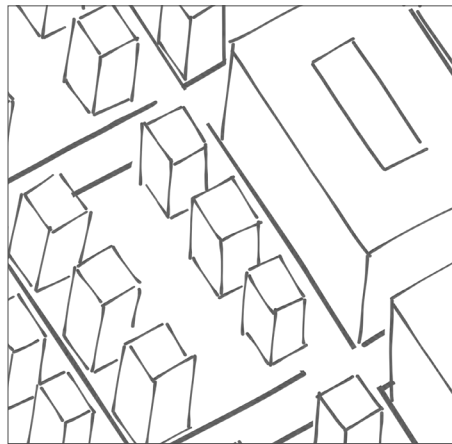
Understanding the patterns and context of development is vitally important to protect the character and form of Manassas' three historic districts. Just as an individual building is the sum of its parts, a historic district is comprised of many buildings within a network of streets and open space that relate to each other spatially and contribute to the overall character of the districts. The following section outlines the prominent development patterns of each of Manassas' three districts and block and street patterns seen within the districts.

1 DISTRICT



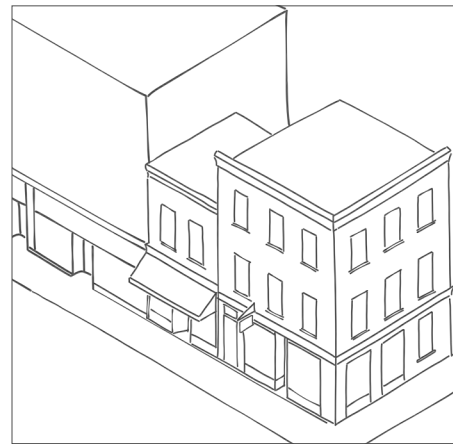
Examine the overall character of the Historic District. *What are the key sites, views, and patterns of development? Where is your site located within the district? Is it on a primary or secondary street?*

2 BLOCK



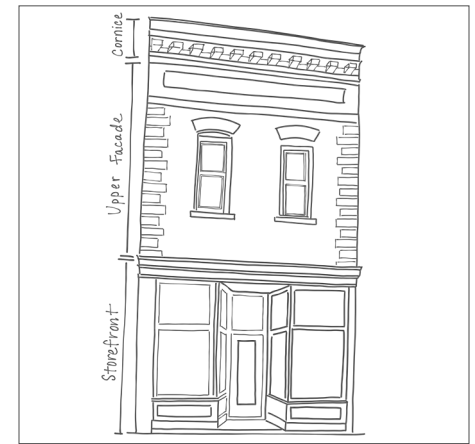
Consider how your building fits into the block. *Where is your building located – mid block or on a visible corner? What types of buildings surround your site? Is it a commercial street, residential street, or a mix of uses? What are the predominant architectural styles, shapes, sizes, and orientation?*

3 STREET



Look closely at the buildings on the street and adjacent to your site. *What are the façade patterns and rooflines? What are the window and door patterns and ratios of opening to wall space? What are the average building setbacks? How does your building relate to these surrounding buildings?*

4 BUILDING



Look closely at your building. *What architectural style most closely defines your building? What materials are used? What are the key features and forms? How will your project protect historic character? If you are planning an addition, how will your addition be secondary to but related to the existing building?*

LIBERIA MANSION HISTORIC DISTRICT

The Liberia Historic District is comprised of the Liberia House site and surrounding residential areas. The site is owned by the City and comprises one building, an accessory building, and 18 acres located within a quarter-mile radius of the structures.

Liberia House, a two-story Federal-style brick residence, was built in 1825 by William J. Weir on land inherited by his wife, Harriet Mitchell. At the start of the Civil War, the Weir family had a prosperous 2,000-acre plantation thanks to the labor of nearly 90 enslaved people. In 1861, when Confederate General Pierre Gustave Toutant Beauregard made his headquarters here, Confederate President Jefferson Davis was said to have visited the house during the First Battle of Manassas. In 1862, President Abraham Lincoln visited Union General Irvin McDowell at his Liberia headquarters after the General had been injured.

By the end of the Civil War, Liberia was one of the few significant structures to remain standing but the plantation never returned to its successful operation. In 1888 Robert Portner, a wealthy brewer from Alexandria, Virginia, bought the property, and developed it as a successful dairy farm. The Breeden family acquired the property in 1947 and donated the house and 5.6 acres of surrounding land to the City in 1986. The City purchased an additional 12.6 acres to buffer the site from future development.

Today, Liberia is an educational, cultural, and recreational resource for the Manassas community and visitors. The Liberia House District is located on the eastern side of the City and is bordered by the following streets: on the west by Liberia Avenue; on the north by a line parallel to and behind Portner Avenue between Liberia Avenue and the eastern border of the City; on the east by the City border; and on the south by Mathis Avenue. See page 196 for Design Guidelines for the Liberia Local Historic District.



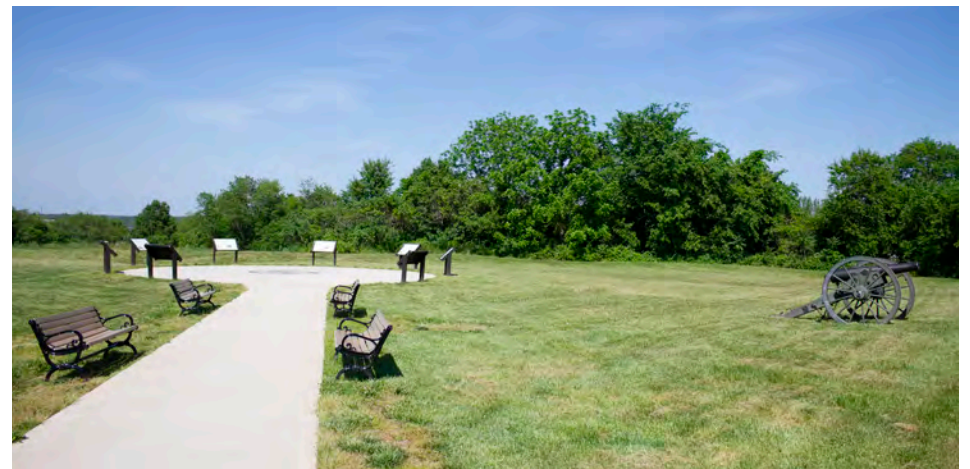
MAYFIELD FORT SINGLE SITE HISTORIC DISTRICT

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

Mayfield belonged to the Hooe family in the late 18th century. Today, the foundations of the plantation house and outbuildings and a family cemetery survive. The Hooes were one of the first families to settle in the area that later became Manassas. Their two-story stone plantation home was demolished in 1910.

The site was used in the Civil War as a redoubt and remains from the fort still can be seen. Confederate troops occupied the fort in 1861 and 1862. Union troops sporadically occupied the fort until 1864.

In 1984 the Hooe Farm was purchased by a developer who donated 11.5 acres, including the foundations, fort, and the family cemetery, to the City. In 1985 the site was established as a local historic district and has since been developed as a park with eight interpretive markers; stone markers for significant areas such as the original home and cemetery; and earthen remnants of the original fort. See page 200 for Design Guidelines for the Mayfield Fort Local Historic District.



MANASSAS LOCAL HISTORIC DISTRICT

The Manassas Local Historic District is the largest of the City's three local districts – containing approximately 2.5 square miles of land area and over 300 structures. Including most of the downtown commercial area as well as adjacent historic residential neighborhoods, the district features a large number of late 19th- and early 20th-century brick, frame, and stone buildings representing a variety of building types and architectural styles.

Incorporated as a town in 1873, Manassas grew from a vital, war-time railroad junction to become a regional transportation, commercial, and civic hub. Laid out in a grid system along the railroad, Manassas experienced significant post-civil war investment and prosperity that is reflected in its rich and varied architecture.

Many of the existing downtown buildings that exist today were built following a fire that razed many of the original 1800's structures. These post-fire buildings are generally 2 to 3 stories, constructed of masonry, have flat roofs, and are built next to each other without any side or front setbacks in the traditional "Main Street" arrangement. The result is often blocks of downtown buildings that create "street walls" and that help define the distinctive character of the area.

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

In recent decades, an increasing amount of infill and new construction has taken place within, and on the edges of, the historic commercial core. This includes office buildings, residential developments, and new commercial spaces. As development continues, it is imperative to ensure that new construction aligns with the existing historic character of Manassas, including maintenance or expansion of the street grid. Because there is so much variety within the district, any review of new construction should consider how its design relates to character of the immediately surrounding buildings, as well as the district as a whole. All new and infill construction should maintain the integrity of the historic district through careful consideration of style, design, and chosen materials.





Grant Avenue



North Downtown



Downtown







Quarry & Prescott



Fairview Avenue



Liberty Street

-  Remaining Historic Commercial Core
-  Remaining Historic Street Grid
-  Existing Building Footprints
-  Manassas Local Historic District Boundary

The Manassas Local Historic District is comprised of a central commercial core surrounded by residential neighborhoods. The district developed along a walkable street grid centered on the railroad.



UNDERSTANDING DISTRICT **PATTERNS & DEVELOPMENT**

For the purposes of these guidelines, a building’s “site” refers not only to the area of ground that the building sits on, but also to the position of the building *on* the site (spacing and setbacks). Spacing between buildings depends on the size of the lot, the size of the building, and minimum Zoning Ordinance requirements. Consistent spacing between a row of buildings helps to establish an overall consistent rhythm along a street. Setback is the area between the property line and the wall of the building. Complementary to a building’s site, a building’s mass contributes to its overall character and style; it is the form of the building and its relationship to the surrounding streetscape and district. Mass is the holistic view of a building that takes setbacks, spacing, height, and width into consideration.

SETBACKS

Setbacks vary in different parts of the Manassas Local Historic District. Residential setbacks in this district are typically smaller than setbacks throughout the areas of the City *outside* of the HOD. Residential buildings in the historic district are set back from the road anywhere from 0 to 150 feet. Over half of all residential buildings are set back from the road a distance between 11 and 40 feet. The second most common setback distance is between 41 and 100 feet.

Commercial Buildings also have varying setbacks. Just under half of all non-residential buildings have no setback. Roughly a third have a setback between 11 and 40 feet, while an even smaller percentage have a setback of 41 to 100 feet. Very few non-residential structures have setbacks outside of these parameters. The majority of the buildings in the historic Downtown area have no setback and no spacing between them. This area is generally traditional mercantile or service oriented.

SPACING

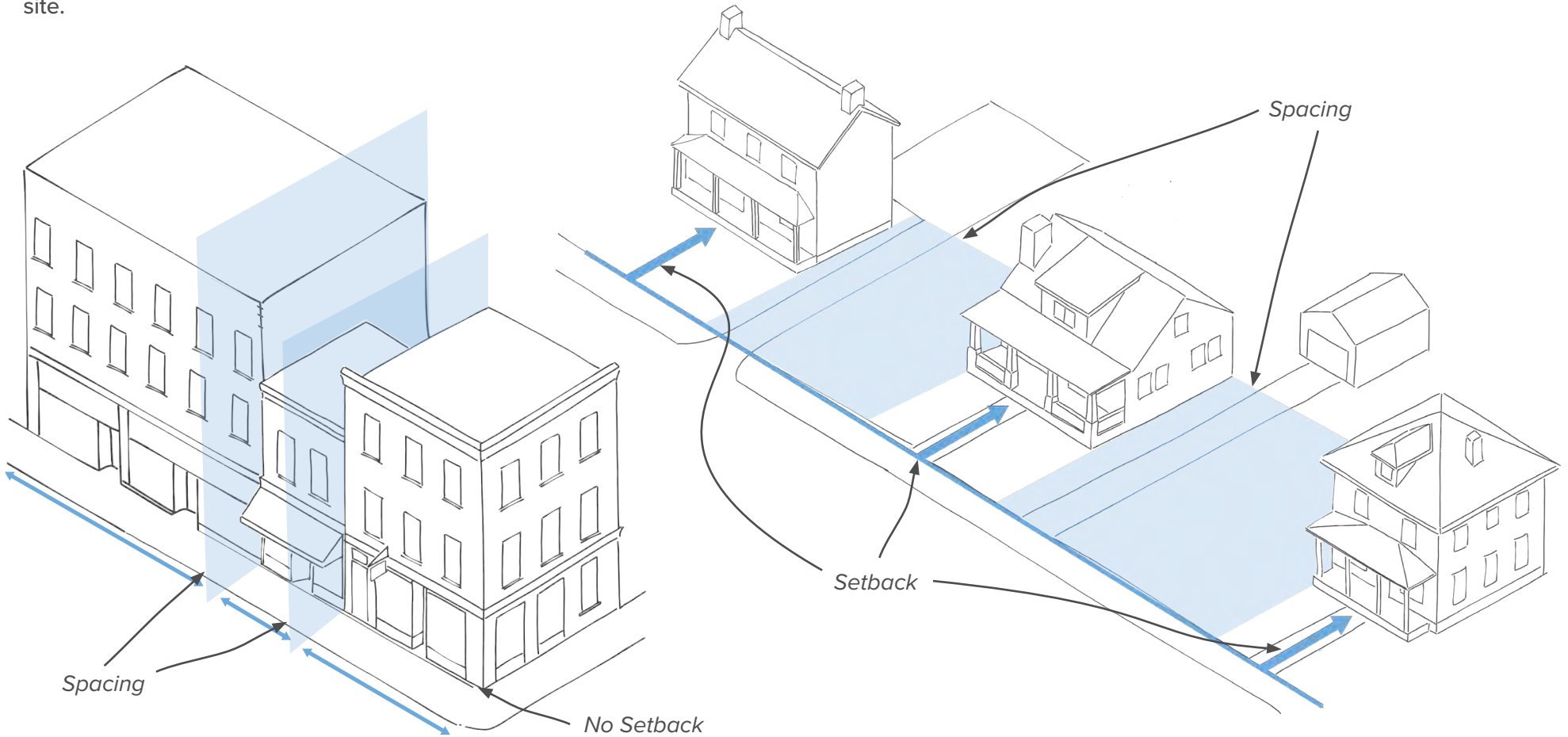
Spacing between houses in Manassas ranges from minimal spacing to a spacing greater than 100 feet; however, the majority of residential structures are spaced 11 to 40 feet from each other, while roughly a third are spaced 41 to 100 feet.

Spacing between non-residential buildings reflects lots of varying size. Most buildings have either 11 to 40 feet between them or 41 to 100 feet. Approximately a quarter of all non-residential buildings have no spacing between them, or less than 5 feet.

Typical commercial and residential street patterns in the Manassas Local Historic District are depicted on the next page. Every block and street has slightly different patterns; look closely at your building and its context to determine appropriate street patterns!

HEIGHT & WIDTH

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

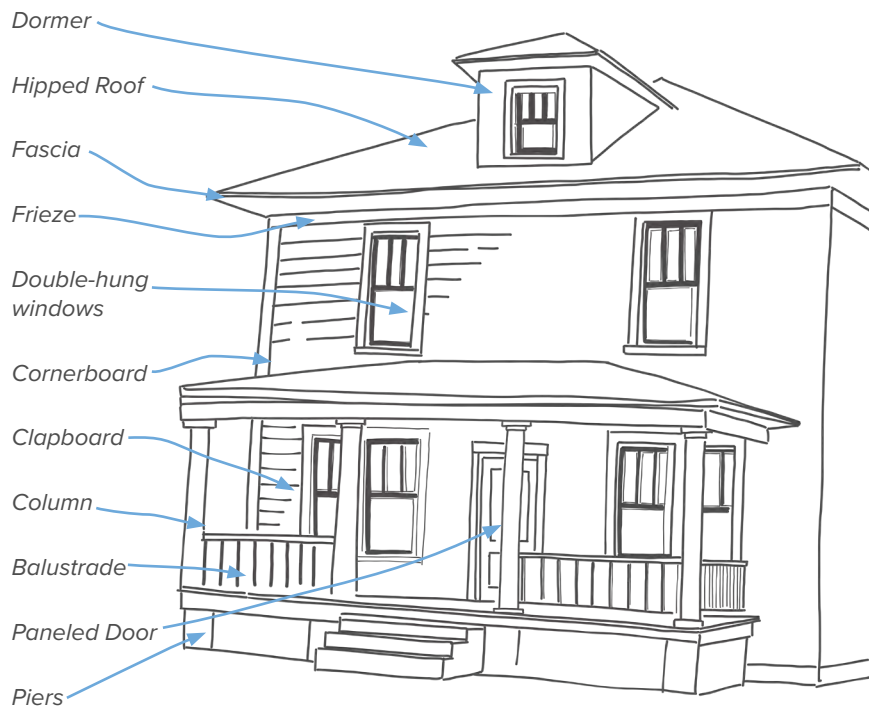




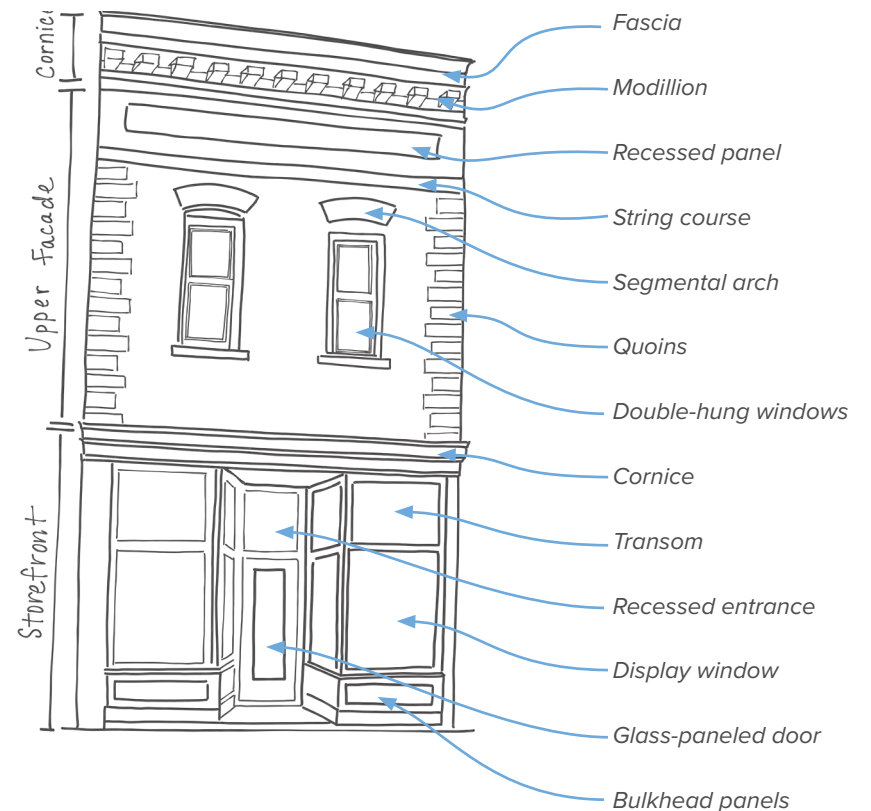
UNDERSTANDING ARCHITECTURAL STYLE & CHARACTER

The historic structures in Manassas' Local Historic District reflect the broad architectural language of the late 19th and early 20th centuries. Commercial, institutional, and residential buildings use a variety of forms and expressions. Before you begin a rehabilitation or new construction project, take time to better understand the architectural styles and individual details that define your building and/or the buildings around it. Determine 1) your building's architectural style and 2) the important historic features and details that you should strive to preserve during your project. This section illustrates typical commercial and residential buildings and their elements, catalogs the typical architectural styles seen in Manassas.

RESIDENTIAL



COMMERCIAL



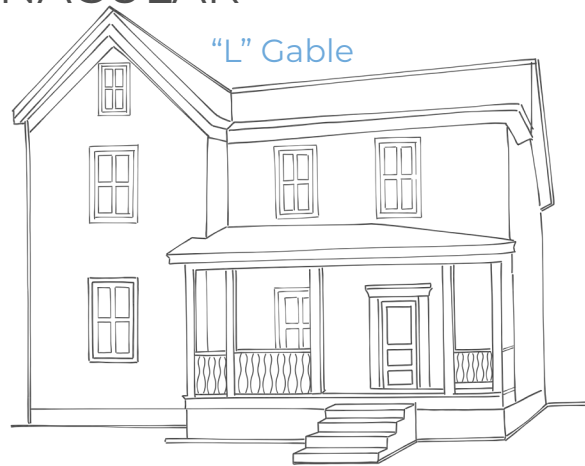
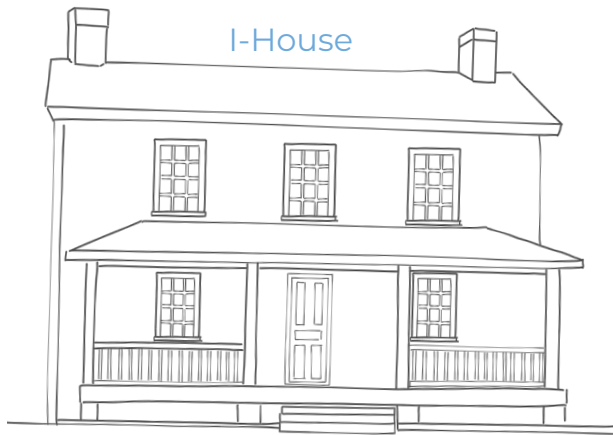
RESIDENTIAL STYLES

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

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



FRAME VERNACULAR



1860-1920

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

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

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

QUEEN ANNE



1880-1910

The Victorian era is closely associated with the Queen Anne style of dwelling. This style is characterized by a complex roof, vertical proportions, asymmetrical designs, and elements such as towers and turrets. Most examples have a wraparound porch. In more elaborate examples, rich decoration such as brackets, balusters, window surrounds, bargeboards, and other sawn millwork exist with various surface materials like shingles, wood siding, brick, and stone.

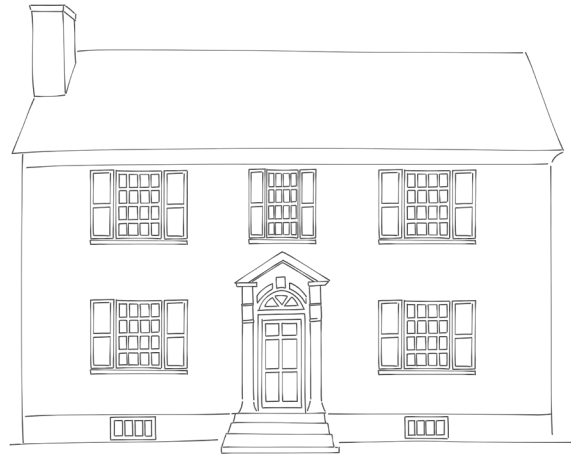
AMERICAN FOURSQUARE



1900-1930

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

COLONIAL REVIVAL



1910-1940

The Colonial Revival style is based on the earlier Georgian and Federal periods. It often has a rectangular plan and a symmetrical facade. The roof may be a gable or a hipped design. The details are always classical and porticoes over entrances are common. As in earlier periods, the windows have small panes; their proportions, however, are often more horizontal and the first floor may contain paired or triple windows. Doorways can have various elements including sidelights, fanlights, pediments, and columns or pilasters. A variation is the Dutch Colonial with its distinctive gambrel roof.

BUNGALOW



1915-1940

This 1-1/2-story residential dwelling can be found in several variations in Manassas' neighborhoods. The most common variation is the sweeping side-gable form with a massive roof that contains a large dormer and extends over a front porch. Roof overhangs are usually deep and contain large simple brackets and exposed rafter ends. Windows may be in pairs, and there are frequently side bays. Materials are usually combinations of brick, shingles, stucco, and half-timber framing. Front porch supports usually have short, squat proportions. Materials are often combined on bungalows and may include stone, brick, stucco, and shingles.

COMMERCIAL & INSTITUTIONAL STYLES

Unlike residential styles that are defined by an architectural expression, commercial styles are given their name through function and form. The Virginia Department of Historic Resources (DHR) categorizes Virginia's commercial buildings as being of the Main Street, Crossroads, Industrial, or Office High-Rise style. Each of these building forms is primarily defined by building shape, form, orientation, and siting. To these functional buildings, details that evoke an architectural language are then applied. Applied architectural styles most commonly seen in Manassas' historic non-residential buildings include Italianate, Colonial Revival, Commercial Vernacular, and Victorian Vernacular. These styles are similar to their residential counterparts but at a larger scale and more functional application.

MAIN STREET



The Main Street style represents the traditional urban storefront located along commercial thoroughfares and within downtowns. This style is defined by one- or two- story rectangular footprints; flat roofs with or without parapets; little to no setback; and prominent storefronts and bays. Typically, these structures are masonry and can include details that belong to more defined architectural styles including Italianate, Colonial Revival, and, Victorian Vernacular, and Commercial Vernacular.

INDUSTRIAL



The Industrial style is historically utilitarian in form and function and is typically found in concentrated areas. The Industrial style is defined by rectangular or square footprints; open floor plans to accommodate machinery; and most often constructed of masonry. In recent years, industrial style buildings have seen a renaissance to more modern uses. In Manassas, the historic Candy Factory has been repurposed to the ARTfactory, and the historic train depot now also houses Historic Manassas, Inc., the Historic Manassas Visitor Center, and the James and Marion Payne Railroad Heritage Gallery.

INSTITUTIONAL



Government buildings, churches, schools, and libraries are all structures that represent a unique aspect of community life – and frequently have special requirements that relate to their distinct uses. For these reasons, these symbolic and functional buildings are usually freestanding, and their scale and architectural arrangements may be of a different nature than their residential and historic neighbors; their materials should blend with the character of the districts. Often, they will have a larger surrounding site, also reflective of their importance in the life of the community.





UNDERSTANDING ARCHITECTURAL MATERIALS & ELEMENTS

This section identifies and illustrates typical materials and elements of each architectural style or building form seen in Manassas. Defining elements include openings (windows, doors, and storefronts); decorative features (cornices, awnings); and roof forms. Materials include wood, masonry, glass, architectural metal, and siding. This section describes both historic features, historic materials, and modern replacement materials. See Chapter 3 for the appropriate use of replacement materials.

This section covers residential, commercial, & institutional structures and contains the following:



MATERIALS

pg. 37

- *Wood*
- *Masonry*
- *Glass*
- *Architectural Metal*
- *Roofing*
- *Siding and Cladding*



ELEMENTS

pg. 44

- *Windows Types and Configuration*
- *Doors*
- *Porches and Entrances*
- *Cornices*
- *Roofs*
- *Storefronts and Ground-level Openings*
- *Awnings*
- *Signs*

WOOD

Wood was used to build just under half of all residential buildings in Manassas, but was a less popular material for the turn-of-the-century commercial buildings. Wood has been used on nearly all of the buildings to build some elements, including windows, shutters, cornices, brackets, columns, storefronts, doors, fences, and decorative features, in addition to siding and shingles. The flexibility of wood has made it the most common building material throughout much of the country's building history because it can be easily shaped by sawing, planing, turning, carving, and incising. **See page 74 for guidelines pertaining to wood used on residential buildings, and page 110 for guidelines pertaining to wood used on commercial and institutional buildings.**

SAWN WOOD



TURNED WOOD



WOOD SHINGLES



INCISED WOOD



MASONRY

Masonry includes brick, stone, concrete, stucco, tile, and mortar. Masonry is used on walls, cornices, coping, quoins, pediments, lintels, sills, string courses, and decorative features as well as for wall surfaces. Color, texture, mortar joints, and patterns of the masonry define the overall character of a building. **See page 66 for guidelines pertaining to masonry used on residential buildings, and page 102 for guidelines pertaining to masonry used on commercial and institutional buildings.**

MOLDED BRICK



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

PRESSED BRICK



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

EXTRUDED BRICK



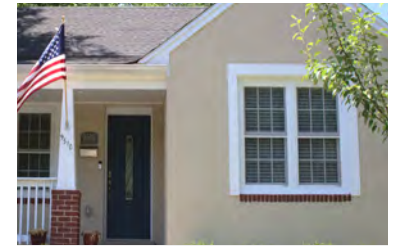
Extruded brick is the more common method of making brick today and allows for adding textured surfaces to brick.

SANDSTONE



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

STUCCO



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

GLASS

Glass is found in every historic building and has changed over the years as technology and fashion has changed. It is both functional and ornamental. **See page 78 for guidelines pertaining to glass on residential buildings, and page 114 for guidelines pertaining to glass on commercial and institutional buildings.**

PLATE



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

TEMPERED



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

CARRARA



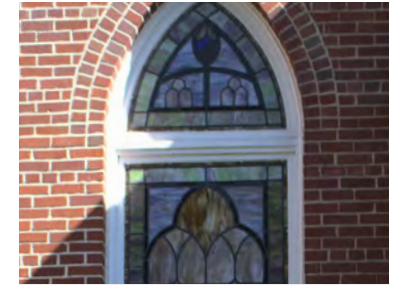
Carrara Glass is a structural glass with opaque pigments that was applied to the face of buildings with a mastic. It was used extensively in the first half of the 20th century and is often associated with the Art Deco or Art Moderne styles. This glass is available in limited colors.

GLASS BLOCK



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

DECORATIVE



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

ARCHITECTURAL METAL

With the rise of the industrial revolution in the 19th century, a variety of new metals began to appear in building construction. Cast iron, steel, pressed tin, copper, aluminum, nickel, bronze, galvanized sheet iron, and zinc were all used at various times for architectural features. In Manassas, metal is used for roofs, coping, finials, cornices, storefronts, and fences. The following metals are the most common, but other metals can be identified by a professional. **See page 76 for guidelines pertaining to architectural metal on residential buildings, and page 112 for guidelines pertaining to architectural metal on commercial and institutional buildings.**

ALUMINUM



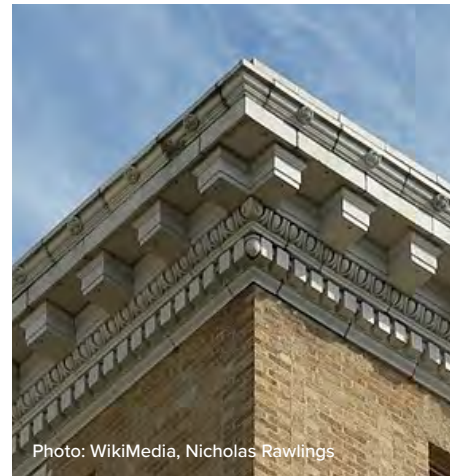
Aluminum is used on later storefronts in downtown. Aluminum is often found painted. Aluminum is also used for storm windows and a number of buildings have these unpainted windows.

IRON OR STEEL



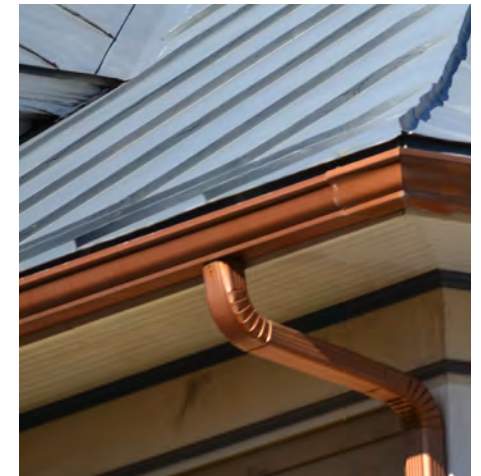
Iron or steel is easily identified with a magnet. In Manassas, these materials can be found in everything from fences to roofs. Steel is often galvanized and may be used for some metal cornices.

ZINC



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

COPPER



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

ROOFING MATERIALS

Complementary to a roof's shape, the chosen roofing materials contribute to the overall style and character of a building. Various materials were historically chosen for their weatherproofing, safety and fireproofing abilities, and overall availability. Historically, wood shingles, metal, and slate were the most common roofing material. New roofing materials that began to be developed in the early 20th century include built-up roofing, concrete, and asphalt shingles. **See page 94 for guidelines pertaining to residential roofs, and page 132 for guidelines pertaining to commercial and institutional roofs.**

ASPHALT SHINGLES



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

BUILT-UP



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

METAL



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

METAL SHINGLE



Metal shingle roofs are made of decorated metal shingles of galvanized tin or steel. This material is found on residential buildings. As noted to the left, roughly half of all residential roofs are covered with some sort of metal.

SLATE



Slate roofs are composed of shingles made from slate. This is the least common roof type in Manassas.

SIDING & CLADDING

Historically, wood was the original material used for siding and cladding of buildings, when masonry materials were not used. Over time, synthetic siding materials have been introduced to replace wood siding. These modern materials have changed over time, but have generally included asbestos, asphalt, vinyl, and aluminum. They have been used to artificially create the appearance of brick, stone, shingle, and wood-siding surfaces. **See page 70 for guidelines pertaining to residential siding and cladding, and page 106 for guidelines pertaining to commercial and institutional siding and cladding.**

WOOD



WOOD SIDING

LAPPED SIDING

Commonly known as clapboards.

BOARD & BATTEN

Requires horizontal wood framing to which this type is nailed into instead of vertical studs.

BEAD BOARD

Has a distinctive bead on the lower edge.

GERMAN SIDING

Novelty siding with a distinctive grooved pattern.

WOOD SHINGLES

ROUNDED

Shingles that are scalloped, or fish scale shaped.

SQUARE

Rectangular in shape, but the overlapping installation conceals their entire length.

STAGGERED

Square shingles that are installed at alternating heights.



WINDOW TYPES

Windows do not vary greatly between commercial and residential buildings. However, types and sizes do vary based on architectural style – and the variety increases when they are combined with the different designs of sills, lintels, decorative caps, and shutters. **See page 88 for guidelines pertaining to residential windows, and page 126 for guidelines pertaining to commercial and institutional windows.**

DOUBLE HUNG SASH



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

- *Six-over-six sash* are found on vernacular late 19th-century houses.
- *Two-over-two sash* are found on Victorian era houses including vernacular and Queen Anne.
- *Six-over-six, nine-over-six, and six-over-one* are found on early 20th-century Colonial Revival style houses.
- *One-over-one* sash are found on early 20th-century vernacular buildings.
- *Three- and four-over-one* sash, where the lights in the upper sash are vertical instead of horizontal are found on bungalows and Colonial Revival style houses.

LEADED OR ART GLASS



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

TRANSOM



Transom windows are typically curved, square, balanced, or asymmetrical windows that hang above the transom of a window or door. Originally, transom windows were used to improve ventilation and increase natural light within a building.

DECORATIVE



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

WINDOW CONFIGURATION

DORMER



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

SUN PORCH



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

FOUNDATION



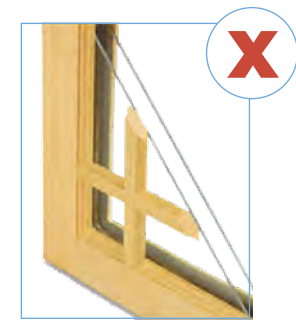
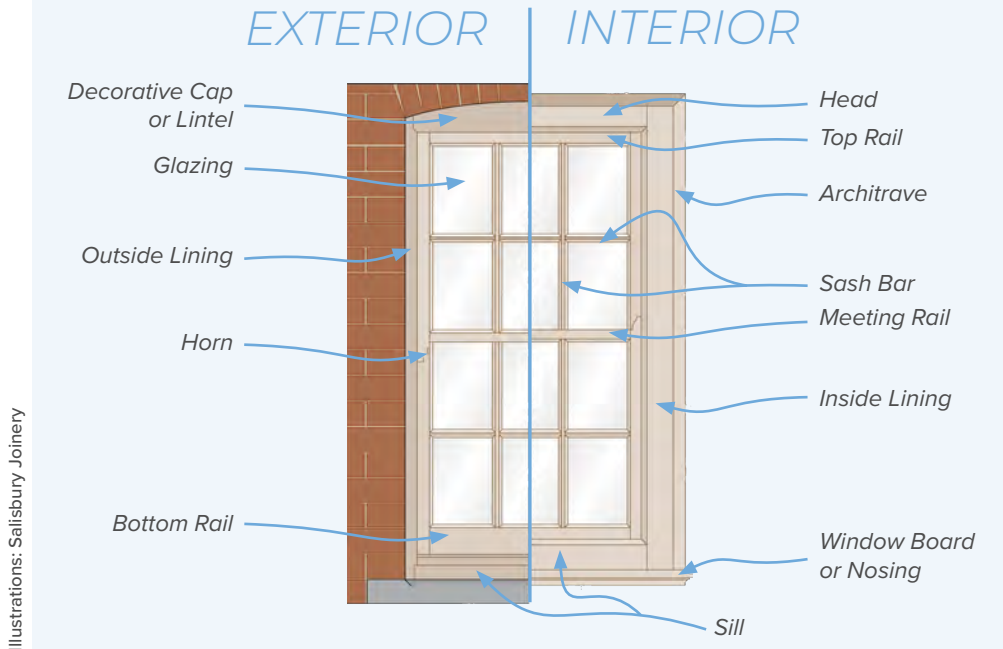
Foundation windows that open into basements tend to be smaller than windows on primary floors and may be a casement, hopper, or awning window.

BAY



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

PARTS OF A WINDOW



Illustrations: Marvin windows



9300

DOOR TYPES

Doors vary as much as windows and help to define a building's particular style through the size, proportions, materials, and ratio of solids (walls) and voids (windows and doors). Doors serve to allow access to the interior of a building. They also, in association with porches and entrances, may be decorated and ceremonial. Doors on secondary facades tend to be simpler and more utilitarian. Commercial buildings can have delivery doors or garage doors that are utilitarian but also help to define the character of the building. Outbuildings, too, can have character-defining doors. **See page 88 for guidelines pertaining to residential doors, and page 126 for guidelines pertaining to commercial and institutional doors.**

PANELED



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

GLAZED



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

OTHER



Other doors include batten doors, which consist of vertical planks of wood, jointed by at least three horizontal members; delivery or garage doors, which can be paneled or batten and are larger than typical entry door; and flush doors, which are a more recent design and generally do not have a historic appearance.

PORCHES & ENTRANCES

Porches and entrances are often the focal points of the primary facade of a historic building and because of their decoration and articulation, they help define the style of the building. Entrances serve both a functional and a ceremonial purpose for a building. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence. Porches or porticoes are very common on houses built before the convenience of air conditioning. Where front porches do not exist, there may be a decorated entrance. In some cases, houses will have both a front porch and a decorated front door. The retention of porches and decorated entrances is critical to maintaining not only the integrity of the historic building's original design, but of the district as a whole. **See page 92 for guidelines pertaining to porches, porticoes, and entrances.**

FULL-WIDTH



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

SIDE



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

SECONDARY



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

PORTICO



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

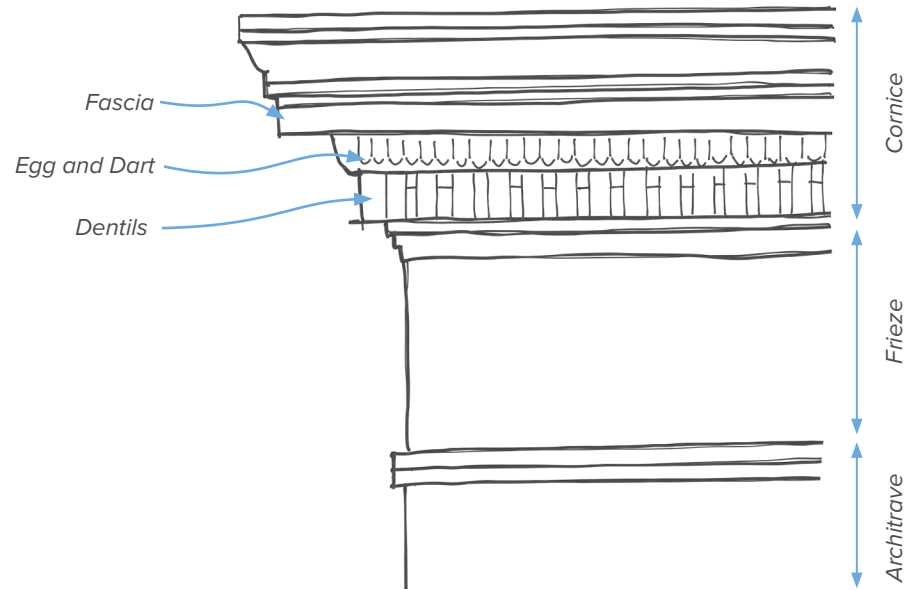
DECORATIVE



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

CORNICES

The cornice is the embellishment of the junction between the roof and the wall. It is also used to cap windows, porches, and storefronts. On commercial buildings, it may be decorated with classical details or be a textured band within the wall material. On residential buildings, it may be a classical element, a bracketed eave, exposed rafters, or a simple boxed eave. The style and articulation of the cornice help to define the style of a building. **See page 130 for guidelines pertaining to cornices and parapets.**



CLASSICAL



Classical Cornices are classical moldings and detailing such as dentils, egg and dart molding, and friezes. They are found on commercial and residential buildings.

BRACKETED



Bracketed Eaves are large scroll brackets that decorate the cornice area and are found in Queen Anne and vernacular Victorian styles.

EXPOSED



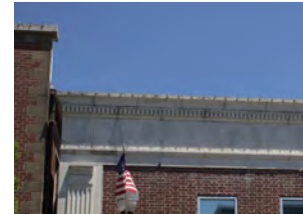
Exposed Eaves are found on bungalows and American Foursquare styles where the structure of the roof is expressed by exposed rafters.

BOXED



Boxed Eaves are simple cornice treatments and are found on buildings with pitched roofs where the eaves are boxed in with wood and have few other details.

COPING



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

BANDS

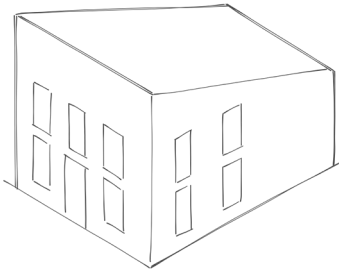


Decorative Bands are found on commercial buildings; the wall is decorated to express a cornice line.

ROOFS

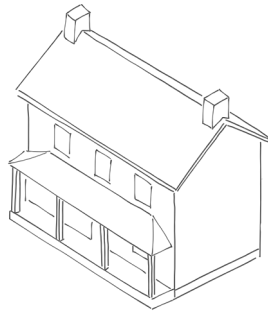
The shape of the roof plays an important role in defining the form of a building, while materials of the roof help to define its character. The roof in general provides the building's protective covering and is often specific to a particular architectural style. **See page 94 for guidelines pertaining to residential roofs; page 98 for residential roof elements; and page 132 for guidelines pertaining to commercial and institutional roofs.**

SHED



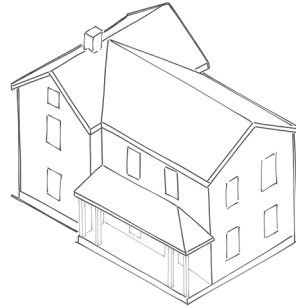
Shed roofs are found on half of the commercial buildings in Manassas, creating an appearance of a flat roof from the street. These roofs may be metal, membrane, or built up. The walls of the building that project above the roof are known as parapet walls.

GABLE



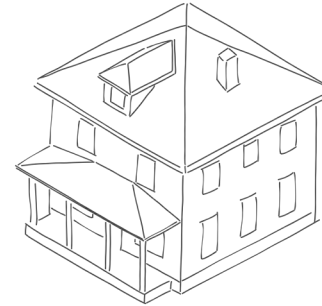
Gable roofs are created by two sloped surfaces, creating a triangular piece of wall at the ends. The pitch of these roofs is steep. Nearly half of all residential buildings have gable roofs.

CROSS-GABLE



Cross-gable roofs are formed by two intersecting gable roofs. When viewing from above, cross-gable roofs look like two separate roofs. A small percentage of commercial and residential buildings in the district have this type of roof.

HIPPED



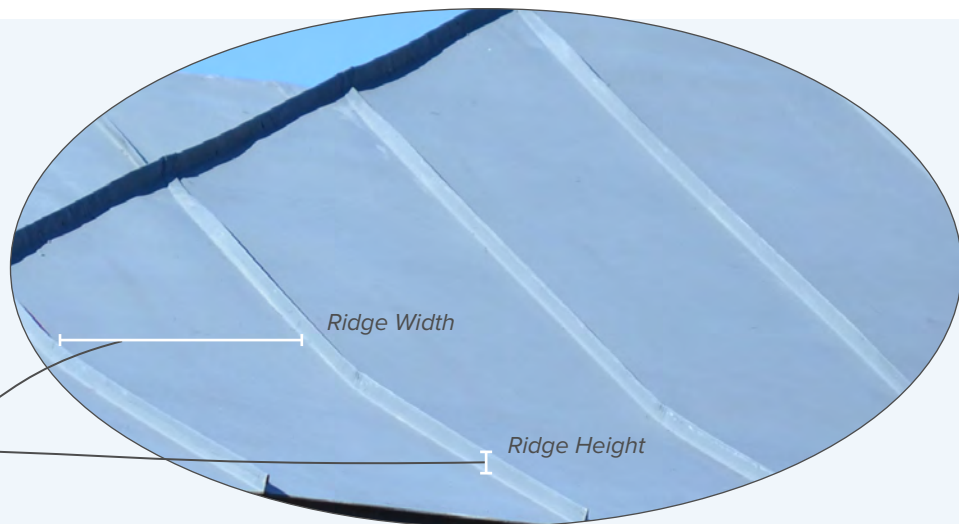
Hipped roofs also are sloped, but they do not have gables. Hipped roofs are more common on the older houses than on the houses built after 1940.

COMPLEX

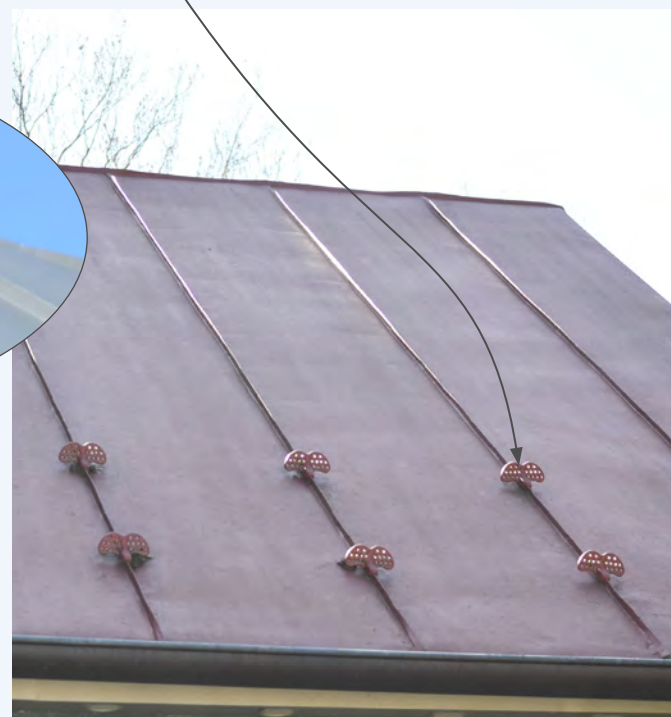
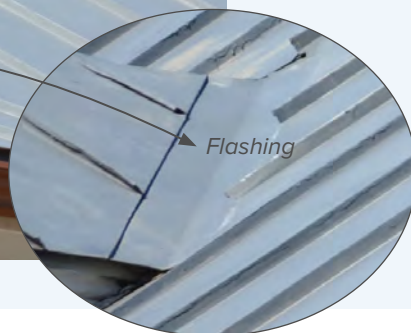
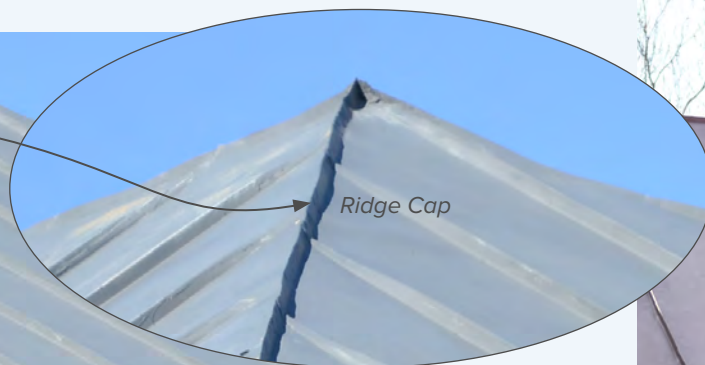
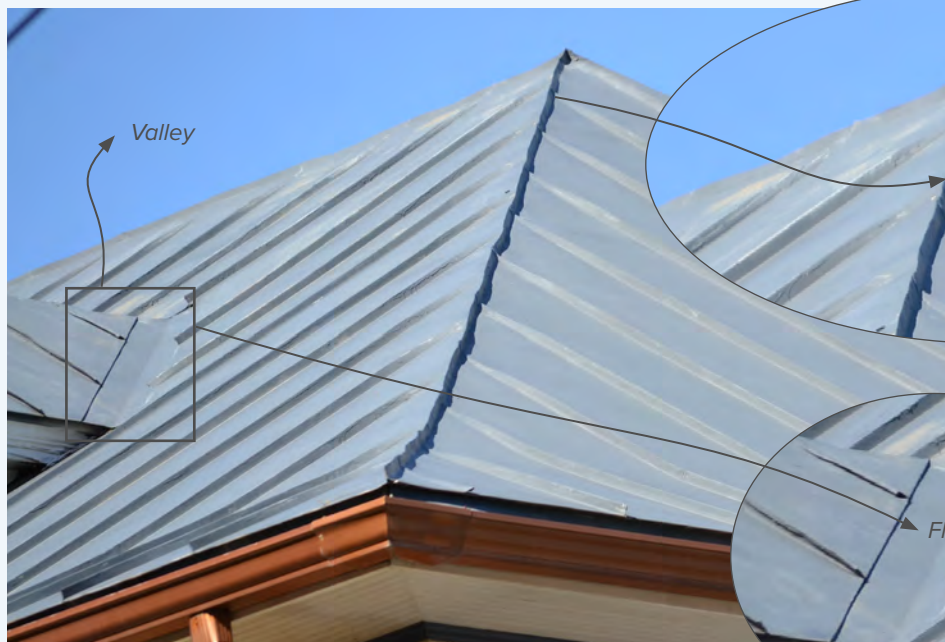


Complex roofs combine hipped and gable forms and often have turrets or towers. A small percent of the roof forms are complex. The majority of these are found on Queen Anne style houses.

METAL ROOF DETAILS

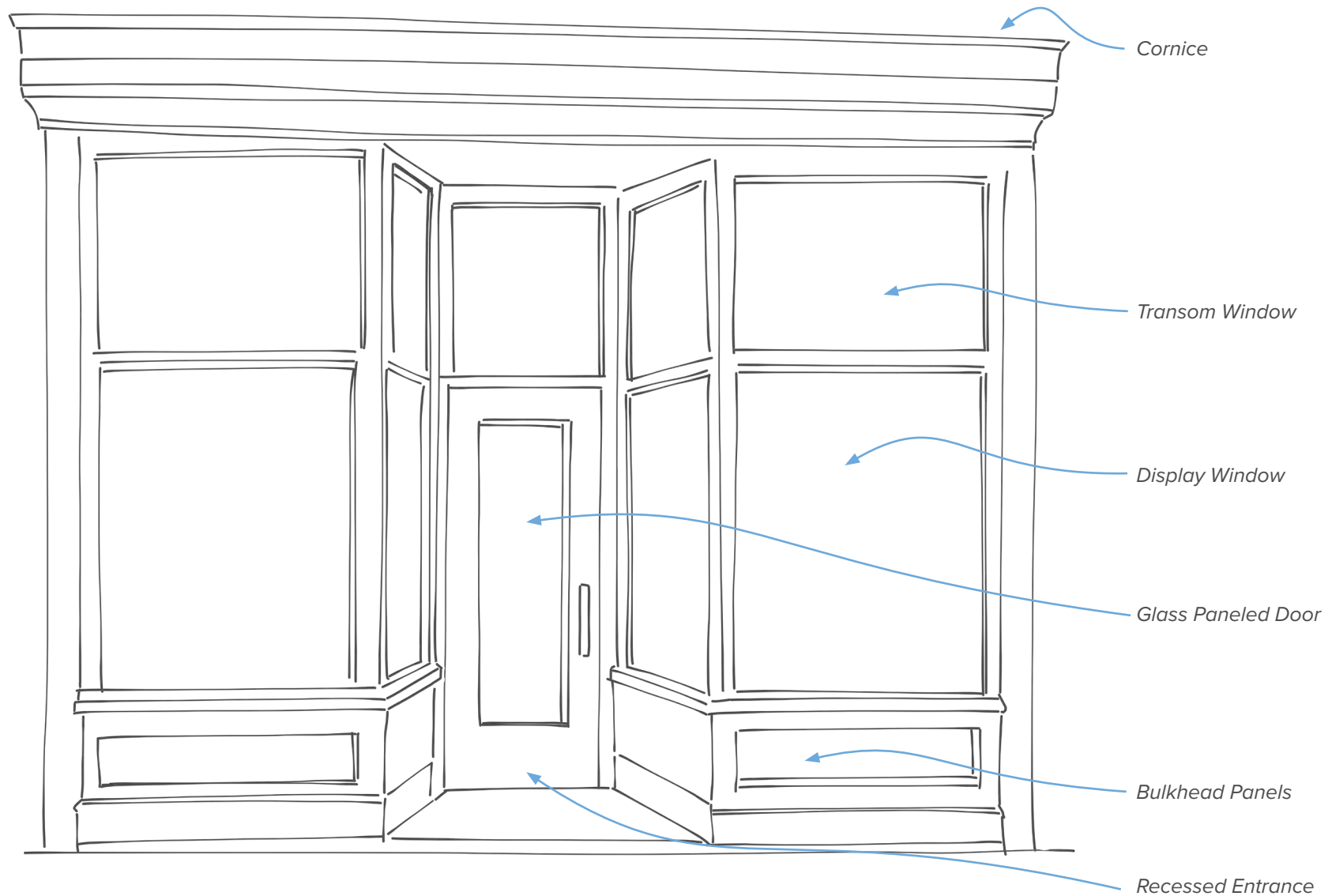


"Snowbirds" are a device installed on metal roofs most of the time on the seam to retain snow and ice from falling to the surface.

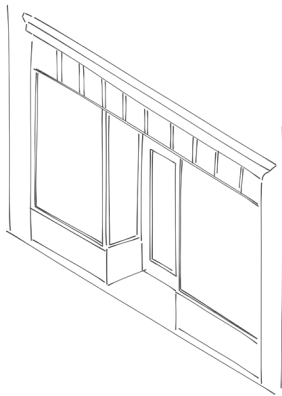


STOREFRONTS & GROUND LEVEL OPENINGS

Most commercial buildings have large ground-level openings, and generally mercantile commercial buildings have large areas of uninterrupted glazing for window display. Traditionally, institutional buildings, such as banks and government buildings, may not have had display windows but did have larger openings than on upper floors to increase the scale and importance of the building. **See page 122 for guidelines pertaining to commercial storefronts, and page 124 for guidelines pertaining to commercial bulkheads and foundations.**

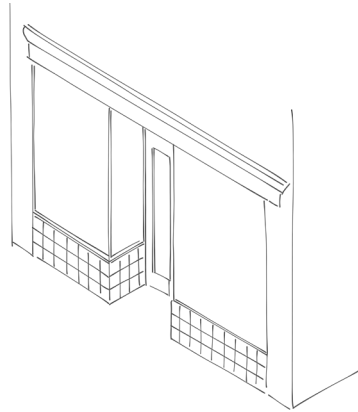


TRADITIONAL COMMERCIAL STOREFRONTS



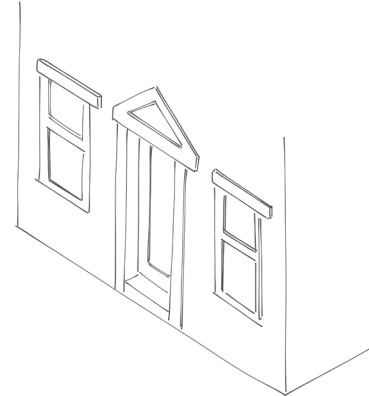
Traditional commercial storefronts have a first-floor transparent storefront framed by vertical structural piers and a horizontal supporting beam. The storefront is made up of an entrance (usually recessed), display windows, a bulkhead under these windows, a transom area over the storefront, and a cornice which covers the horizontal beam.

SIMPLIFIED TRADITIONAL STOREFRONTS



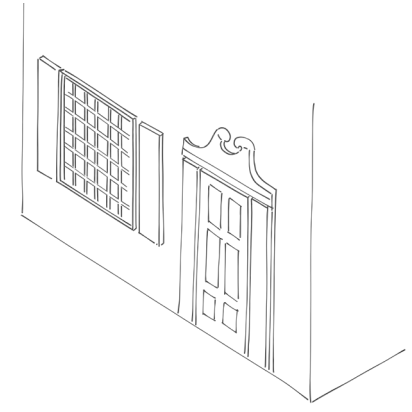
Simplified traditional storefronts may not be as tall as traditional commercial storefronts and may therefore lack transom windows. On these later storefronts, the trim is typically a metal such as aluminum and the bulkhead may be masonry, tile, or carrara glass. This storefront may also lack a cornice.

INSTITUTIONAL GROUND-LEVEL OPENINGS



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

NON-TRADITIONAL GROUND-LEVEL OPENINGS



Nontraditional ground-level openings on many later commercial buildings do not have traditional storefronts that reflect the District's period of significance. Rather they are characterized by a solid masonry wall with punched-in windows, detailed with multi-paned "colonial" trim or aluminum frames that are not historically accurate.

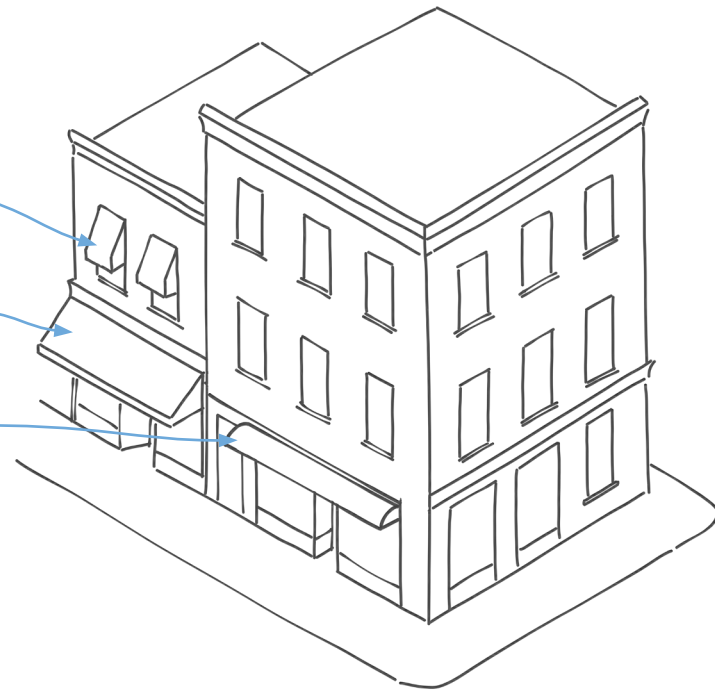
AWNINGS

Awnings can enhance buildings and storefronts and contribute to the overall image of the downtown. Awnings provide weather protection for pedestrians and energy conservation for the building. They can help highlight features of a building. Within the larger framework of the street, they can provide visual continuity for an entire block front. **See page 136 for guidelines pertaining to awnings.**

Slanted Window Awning

Slanted Awning

Curved Awning



RETRACTABLE FABRIC AWNINGS



Standard slanted fabric is a traditional awning type and is appropriate for buildings in the historic district. These permanent awnings are typically retracted and extended based on weather conditions.

FIXED FABRIC AWNINGS



Fixed Fabric awnings can take several shapes. Traditionally slanted fabric is found on historic structures, but may appear as boxed or curved on non-historic structures/new commercial buildings.

REMOVABLE AWNINGS



Photo: Coastal Canvas

Removable awnings (also known as sail shades) are typically installed with a permanent anchoring mechanism to a building. These fabric awnings are setup and taken down manually for seasonal use based on weather conditions.

CANOPIES & MARQUEES



Canopies and marquees made of various metal can be appropriate on commercial building, but must fit with the storefront design and not obscure important elements such as transoms or decorative glass.

SIGNS

Commercial signs are a vital part of the downtown scene, but a balance must be struck between the need to identify and call attention to individual businesses with the need for a positive identity and image of the entire district. Signs can complement (or detract) from the character of any building – whether it is new or historic. Good sign design is important not only for the character of the building, but also to create an image for the business as well. **See page 168 for guidelines pertaining to the design and maintenance of signs.**

PROJECTING



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

FREESTANDING WALL



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

WINDOW

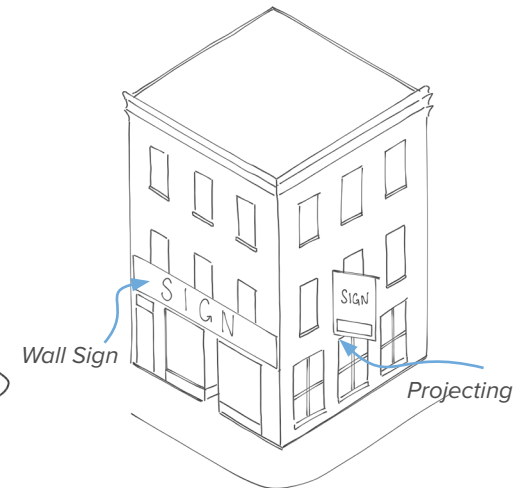
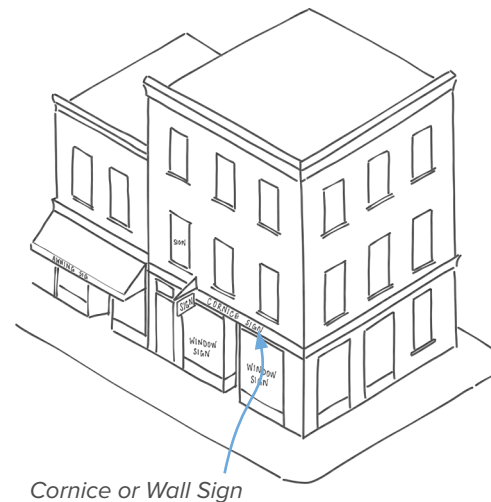
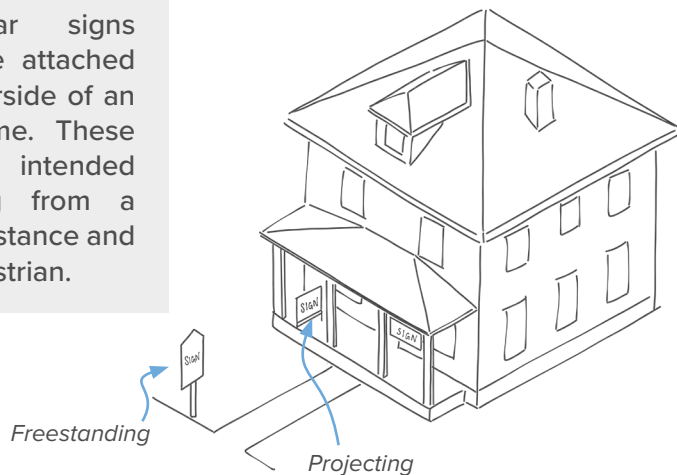


Window signs are painted on or adhered to display-window glass. Generally these signs are found on storefront display windows and are intended for the pedestrian.

AWNING



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



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03
DESIGN
GUIDELINES



6

GUIDELINES AT A GLANCE

The following guidelines provide an overview to assist property owners in maintaining and preserving their buildings and enable a property owner to rehabilitate historic structures in ways that meet the acceptable standards of design and treatments of historic materials. The Secretary of the Interior's Standards for Rehabilitation are the basis for many recommendations in this handbook. These guidelines also address preserving the character of the Manassas historic districts while accommodating new construction; additions or modifications for ADA accessibility; and sustainable energy and resources. **Click the section titles below to navigate directly there!**

MANASSAS LOCAL HISTORIC DISTRICT

HISTORIC STRUCTURES



pg. 63

includes:

- Residential
 - materials
 - elements
- Commercial & Institutional
 - materials
 - elements

NON-HISTORIC STRUCTURES



pg. 139

includes:

- New construction
- Additions
- Non-Contributing structures

ADDITIONAL GUIDELINES



pg. 161

includes:

- Site elements including fences and walls, lighting, parking, signage, and landscaping
- Signs
- Public art
- Public improvements
- ADA accessibility
- Green retrofits
- Demolition and relocation

LIBERIA MANSION HISTORIC DISTRICT



pg. 196

MAYFIELD FORT LOCAL HISTORIC DISTRICT



pg. 200

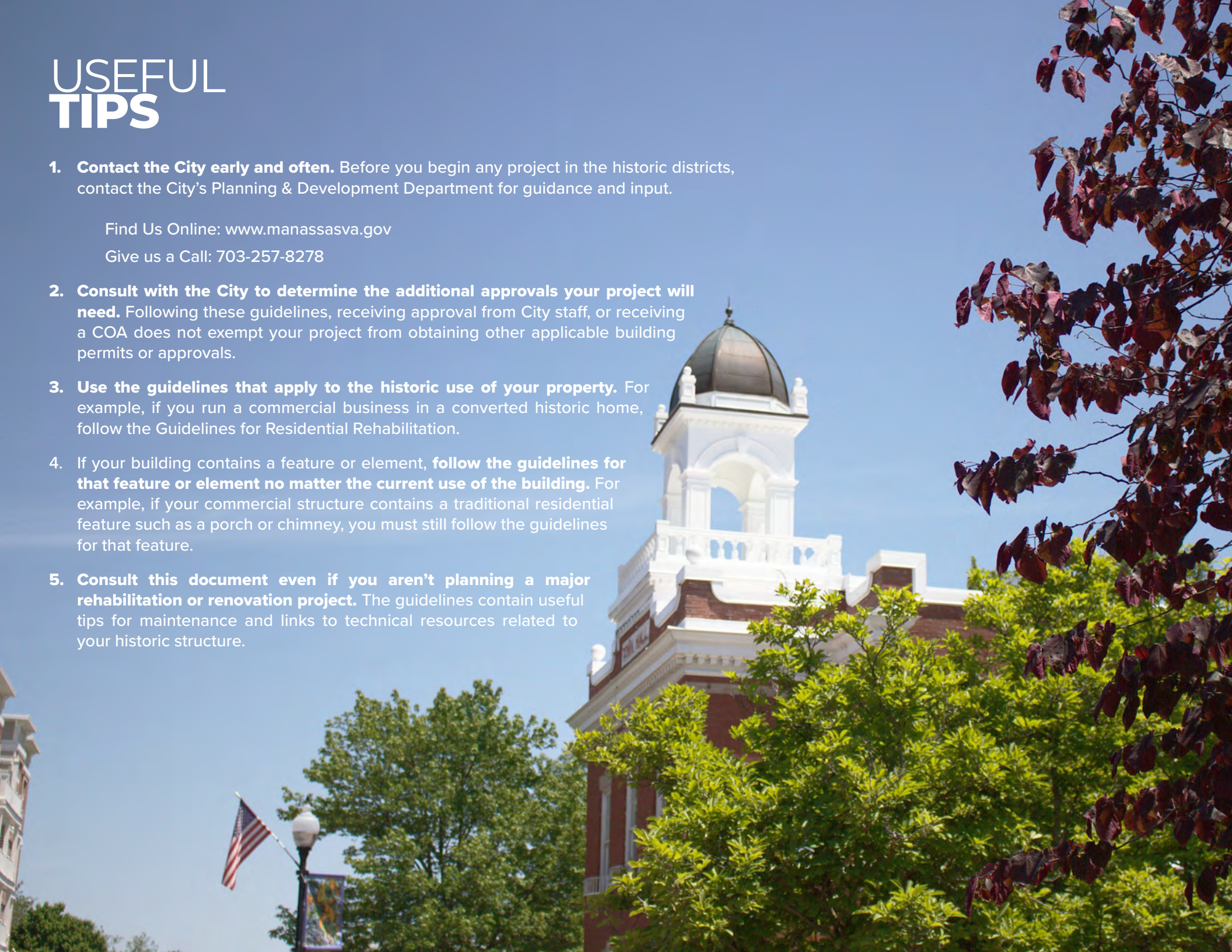
USEFUL TIPS

1. **Contact the City early and often.** Before you begin any project in the historic districts, contact the City's Planning & Development Department for guidance and input.

Find Us Online: www.manassasva.gov

Give us a Call: 703-257-8278

2. **Consult with the City to determine the additional approvals your project will need.** Following these guidelines, receiving approval from City staff, or receiving a COA does not exempt your project from obtaining other applicable building permits or approvals.
3. **Use the guidelines that apply to the historic use of your property.** For example, if you run a commercial business in a converted historic home, follow the Guidelines for Residential Rehabilitation.
4. If your building contains a feature or element, **follow the guidelines for that feature or element no matter the current use of the building.** For example, if your commercial structure contains a traditional residential feature such as a porch or chimney, you must still follow the guidelines for that feature.
5. **Consult this document even if you aren't planning a major rehabilitation or renovation project.** The guidelines contain useful tips for maintenance and links to technical resources related to your historic structure.



APPROPRIATE TREATMENTS

While all of the buildings and structures located within Manassas' historic districts contribute to the overall character of the district, the City recognizes that some resources have a greater historical and/or architectural significance than others. Within the Local Historic District, every structure has been classified as either **Landmark**, **Contributing**, or **Non-contributing**. (See pages 14-15 to determine your designation). The level of scrutiny your project is given and the guidelines that apply to your property are determined by your building's designation.



Landmark structures

are those structures of the utmost historic sensitivity or importance to the Manassas community. As such, they will receive the highest level of scrutiny for changes to materials or building elements. The goal is to maintain these buildings in the form that best represents their significance to Manassas.

Landmark structures will be considered in their entirety, meaning that each façade, and the elements and materials that comprise it, will be given equal importance, regardless of visibility from the street. Changes are discouraged in favor of repairing existing material and elements. If replacement is necessary for the health of the structure, replacements should be like-to-like.



Contributing structures

comprise the majority of the structures in Manassas' historic districts. Individual buildings are unique, but together, they form the character and feel of the historic district.

Contributing structures are important components of the district and should be preserved, but owners are given more latitude to make changes to their contributing properties. Contributing structures should retain the historic elements and materials as closely as possible. However, modern materials may be substituted in keeping with these guidelines. Substitute materials should retain the look and feel of historic materials.



Non-contributing structures

include infill, buildings built outside the District's period of significance, additions, or historic structures that have lost their historic integrity. Projects on these structures should focus on the continuation of historic building patterns and forms and the quality of materials to ensure the building fits into the fabric of the district.

There is a wide range of both old and modern materials to achieve this goal. Material choices should coordinate with the overall architecture and design of the project, be of good quality, and be compatible with the historic context. Projects on structures that have lost their historic integrity should seek to bring the structure back to the original form by removing inappropriate materials, additions, or building elements.

HISTORIC BUILDING MAINTENANCE

All buildings age, and materials deteriorate through the passing of time, the influence of weather, and general wear and tear. A structure's rate of deterioration can be significantly slowed through proper and preventative maintenance. Good maintenance practices can extend the life of a historic building and any original elements. Due to the uniqueness and importance of the City's Landmark and Historic structures, City regulations place a higher level of scrutiny on the maintenance of these structures. A lack of maintenance on a historic structure is an urgent matter as it can result in "demolition by neglect" where a structure has deteriorated to a point beyond repair, resulting in the loss of the historic resource.

Many of the historic properties within Manassas still exist today because they have been maintained by previous and present owners. Implementing a regular maintenance schedule is a first and foremost step in owning a historic structure; preventative maintenance can curtail the need for major renovations or projects and routine maintenance is significantly less costly – and can be done incrementally.

Maintenance is preservation. If an historic structure is properly maintained, it should not require extensive rehabilitation except for necessary modernization of mechanical systems and periodic replacement of items that show wear, such as the roof, paint, or siding. Historic building elements can be preserved by conducting regular inspections and fixing any problems before they become unmanageable.

MAINTENANCE BEST PRACTICES

Many of the following guidelines contain specific best practices for the maintenance and treatment of the materials and elements seen on historic structures. The following best practices should be followed for all maintenance projects.

1. Maintenance should be managed on a routine schedule; this can be seasonally or annually (See Appendix, page 214 for maintenance checklists).
2. Identify and recognize early signs of deterioration.
3. Pay particular attention to materials, features, or finishes that are characteristic of the structure's significance.
4. Retain and repair durable historic building materials.
5. Repair and patching should be in-kind to material, color, placement, etc.

Maintenance Objectives

- 1 Preserve irreplaceable historic fabric
- 2 Maximize operational efficiency
- 3 Reduce the need for costly repairs

ADDITIONAL RESOURCES

In the following guidelines, you may be directed to one or more external technical resources including Preservation Briefs produced by the Technical Preservation Services of the National Park Service (NPS). These publications are written in accordance with the Secretary of the Interior's Standards and can provide valuable information for maintenance, rehabilitation techniques, and best practices.

A full list of NPS Preservation Briefs can be found on their [website](#).



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MANASSAS LOCAL HISTORIC DISTRICT
HISTORIC BUILDINGS

RENOVATION & REHABILITATION **RESIDENTIAL STRUCTURES**





RESIDENTIAL EXTERIOR CLADDING & BUILDING MATERIALS

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

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



**BRICK &
MASONRY**

Page 66



SIDING

Page 70



WOOD

Page 74



**ARCHITECTURAL
METAL**

Page 76



GLASS

Page 78



**EXTERIOR PAINT
& COLORS**

Page 80

BRICK & MASONRY

Masonry includes brick, stone, concrete, stucco, tile, and mortar. Masonry is used on walls, but also on decorative elements, such as cornices, coping, quoins, pediments, lintels, sills, and string courses. Color, texture, mortar joints, and patterns of the masonry define the overall character of a building. A small percentage of residential buildings in Manassas are built of brick.



TYPICAL BRICK & MASONRY PROBLEMS

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

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

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

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

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

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

GUIDELINES FOR BRICK & MASONRY

1. Retain masonry features that are important in defining the overall character of the building, such as walls, brackets, railings, cornices, window surrounds, pediments, steps, and columns as well as mortar joint size and tooling, size, texture, and pattern of masonry units and color of the masonry. Removing or radically changing masonry features diminishes the character of a building.
2. If historic masonry is unpainted, it should remain unpainted. If it is painted, inspect for necessary repainting and paint with a compatible paint coating. See page 80, Exterior Paint & Colors, for detail on how to maintain paint.

GUIDELINES FOR BRICK & MASONRY, CONTINUED

3. Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plaster work. Replace and repair mortar joints when there is extensive deterioration, by doing the following:
 - a. Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Cut out old mortar to a depth of one inch. Do not remove mortar with electric saws or hammers.
 - b. Duplicate mortar in strength, composition, color, and texture. Mortar of older brick buildings has a high lime and sand content. Replacement mortar should be composed primarily of lime (one part) and sand (two parts). Some portland cement (ASTM C-150 Type 1) can be added for workability, but the total lime and cement portion should not be more than 20 percent. In newer buildings the lime content would be less and the portland cement content more. Do not repoint with mortar which is stronger than the original mortar and then the brick itself. Brick expands and contracts with freezing and heating. When this happens, old mortar moves to relieve the stress. If portland cement is used, the mortar does not give and can cause the brick to crack, break, or spall. Do not repoint with a synthetic caulking compound.
 - c. Duplicate old mortar joints in width and profile. Repoint to match original joints and retain the original joint width.
4. Repair damaged masonry features by patching, piecing in, or consolidating to match original instead of replacing an entire masonry feature.
 - a. Repair stucco by removing loose material and patching with a new material that is similar in composition, color, and texture.
 - b. 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.
 - c. Replacement work should be done by skilled craftsmen. Local sandstone is no longer quarried and is difficult to find for repair or replacement.
 - d. Use epoxies for the repair of broken stone or carved details. Again, application of such materials should be undertaken by skilled craftsmen.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #1:
The Cleaning and Waterproof Coating of
Masonry Buildings

See NPS' Preservation Briefs #2:
Repointing Mortar Joints in Historic Brick
Buildings

See NPS' Preservation Briefs #6:
Dangers of Abrasive Cleaning to Historic
Buildings

[NPS Preservation Briefs](#)



MAINTENANCE & TREATMENT BEST PRACTICES FOR BRICK & MASONRY

1. Make the following repairs that will prevent water damage to brick and mortar:
 - a. Repair leaking roofs and gutters and make sure that flashing is watertight.
 - b. Repair cracks. Not only may they be an indication of structural settling or deterioration, but they may also allow moisture penetration.
 - c. Caulk the joints between masonry and windows to prevent water penetration.
 - d. Prevent water from gathering at the base of a wall by insuring that the ground slopes away from the wall.
 - e. Install drain tiles around the structure if the ground there holds excessive water.
 - f. Prevent rising damp by applying a damp-proof course just above the ground level with slate or other impervious material. This type of treatment requires the advice of knowledgeable preservation architects or engineers.
 - g. Avoid waterproof, water-repellent or non-historic coatings in an effort to stop moisture problems; they often just trap moisture inside the masonry which causes more problems.

2. Cleaning generally requires knowledgeable cleaning contractors. Investigate the cleaning methods and materials of cleaning contractors and inspect previous work or check their references. Look for damage caused by their cleaning such as chipped or pitted brick, washed-out mortar, rounded edges of brick, or a residue or film. Whether owners hire professionals or clean the masonry themselves, the following guidelines should be followed.
 - a. Clean unpainted masonry with the gentlest means possible. The best method is low-pressure water wash (600-1000 pounds per inch) with detergents and natural bristle brushes.
 - b. If cleaning is necessary, test the cleaner on a small, inconspicuous part of the building. Observe the test over a sufficient period of time in order to determine the gentlest cleaning method. Some old brick are too soft to clean and can be damaged by detergents and the pressure of the water.
 - c. Avoid needlessly cleaning masonry to attain a 'new' appearance.
 - d. Avoid abrasive cleaning methods such as sandblasting. These methods remove the hard outer shell of a brick and cause rapid deterioration. Also avoid using high-pressure water wash. Like sandblasting, this technique can actually damage the brick.
 - e. Do not clean with chemical methods that damage masonry or leave chemical cleaners on the masonry. Do not clean marble or limestone with acid cleaners.
 - f. Avoid cleaning with water or water-based chemicals in freezing conditions.



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SIDING

A building's historic character is a combination of its design, age, setting, and materials. Exterior walls of a building are perhaps the most visible aspect of a building. Many of Manassas' historic building use wood siding - wood clapboards, wood shingles, wood board or a combination of the above. Siding, like all exterior elements, requires maintenance and eventual replacement.

Many contributing residential buildings in the Manassas Local Historic District, which once had wood siding, are now covered with artificial siding. These modern materials have changed over time, but have generally included asbestos, asphalt, vinyl, and aluminum. A primary goal of these guidelines is to encourage the preservation of original siding and other wood building elements with the sensitive replacement with a like material or approved substitute when necessary.

TYPICAL SIDING PROBLEMS

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

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

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

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

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

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

Energy Savings - In many cases, synthetic sidings are being promoted as energy-saving materials. However, maintaining the existing siding, and not consuming more raw materials is more environmentally friendly.

Asbestos Siding - Removing asbestos siding can be a health hazard. Follow recommended procedures from the Building Official.

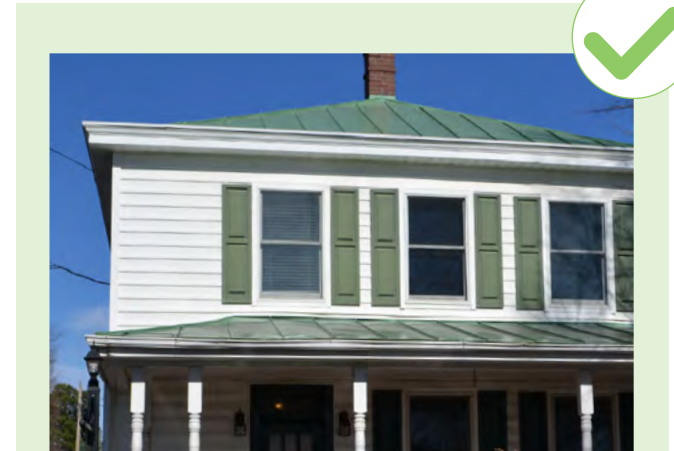
Durability and Cost - Synthetic sidings are often marketed as maintenance-free and cheaper than traditional building materials even though initial installation costs of the new siding are often more expensive than quality painting of the original material! Synthetic siding must be maintained just as all

other construction materials must be maintained; the material fades, cracks, etc. and must be repaired. Once the synthetic siding is repainted, it must be painted just as frequently as wood.

Thin Sheet / Molded Vinyl / Formed Metal Siding - When these materials are used, joints are not butted and caulked as in traditional clapboard siding – but instead other joining methods are required which significantly detract from the original architectural character and appearance. These sidings are often prone to presenting a "wavy" surface appearance and can result in undetected deterioration of historic structures by covering over existing or subsequent insect and/or moisture problems.

GUIDELINES FOR SIDING

1. Repair rather than replace original wood siding. Often it is possible to patch, piece, or consolidate the deteriorated parts rather than replace the entire element.
2. When rehabilitating or repairing siding, consistency should be maintained in directional placement, pattern, style, width, reveal, and type (shiplap, clapboard, or board-and-batten, etc.) of siding.
3. Many historic buildings use a combination of siding and building cladding types. When repairing or rehabilitating your building, maintain the combination and placement of siding types. Do not remove siding and replace the material in a new pattern (for example, vertical boards versus original horizontal placement).
4. While maintenance and rehabilitation of original wood siding is preferred, in some situations, the original wood may be beyond repair. When the existing historic material cannot be reasonably repaired, replace the elements with an in-kind material.
 - a. Replacement wood siding should match the original wood in composition, quality, scale, finish, and type.
5. When repair or replacement using in-kind material is not feasible, substitute materials that convey the same visual appearance as the original – or surviving materials may be used.
 - a. If a substitute material is used, it should match the texture, width, and profile of the existing wood siding. Synthetic siding, such as aluminum or vinyl, is not recommended – and other alternatives should be given priority.
 - b. Decorative elements, trim, features, and special surfaces should be retained when adding or replacing siding with a substitute material.
 - c. Manufactured siding should not emulate wood by having a faux wood grain.
6. Do not apply new siding directly over existing original siding (also described as wrapping or encasing the building) as it can trap moisture and cause further damage to your building.
7. Where possible, remove synthetic siding or substitute materials and restore original building material(s).



Original, wood siding will not need replacement if well maintained.



Ensure that replacement siding matches the profile of historic siding.

MAINTENANCE & TREATMENT BEST PRACTICES FOR SIDING

See page 74 for Maintenance and Treatment Best Practices for Wood.

DESIGN REVIEW GUIDE REPLACING SIDING

This is not an exhaustive list of substitute materials available in the modern construction industry. Rather, these are the most common materials seen in rehabilitations of structures in the City of Manassas. **Materials not on this list will be considered on a case-by-case basis and will need ARB approval before work may begin.**

When replacing materials, these guidelines and the ARB encourage like-for-like replacements of historic materials. Ideally, the materials chosen for structures will either be the original materials maintained, or materials will be chosen that bring the structure “back in time” to its historic original condition. However, the maintenance of replacement non-historic materials is permitted; such as vinyl siding that was installed prior to these guidelines.

Note: This chart is not intended for maintenance; rather, it is for residing a structure in the same or different material.

Note: The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.

		STRUCTURE DESIGNATION	
		C	L
REPLACEMENT SIDING MATERIALS	Wood	✓ AA	✓ AA
	Fiber Cement (e.g. Hardiplank)	✓ COA	
	Composite/ Engineered (e.g. LP SmartSide)	Composite/Engineered siding is not an appropriate cladding material for contributing and landmark structures in the historic districts.	
	Vinyl	Vinyl siding is not an appropriate cladding material for contributing and landmark structures in the historic districts.	
	Aluminum	Aluminum siding is not an appropriate cladding material for contributing and landmark structures in the historic districts.	



AA = APPROPRIATE WITH ADMINISTRATIVE APPROVAL



COA = APPROPRIATE WITH A CERTIFICATE OF APPROPRIATENESS (ARB REVIEW)

BLANK = NOT APPROPRIATE



TECHNICAL RESOURCES

See NPS' Preservation Briefs #16:
The Use of Substitute Materials on
Historic Building Exteriors for additional
guidance on substitute materials.

See NPS' Preservation Briefs #10:
Exterior Paint Problems on Historic
Woodwork for additional guidance on
wood treatment.

See NPS' Preservation Briefs #8:
Aluminum and Vinyl Siding on Historic
Buildings for additional guidance on
replacing siding.

[NPS Preservation Briefs](#)



WOOD

Wood was used to build nearly half of all residential buildings in Manassas. Wood has been used on nearly all of the buildings to build some elements, including windows, shutters, cornices, brackets, columns, storefronts, doors, and decorative features – in addition to siding and shingles. The flexibility of wood has made it the most common building material throughout much of the country's building history because it can be easily shaped by sawing, planing, turning, carving and incising.

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 paints, moisture, or improperly prepared surfaces can cause these problems.

Rot - These fungi appear where wood has excessive moisture. Typical problem areas are around gutters, downspouts, plumbing, and flashing. Rot also can be present in foundations and unventilated areas.

Pest Infestation - Pests can cause damage to wood with extremely serious effects, particularly on structural frame members of a building.

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

Preparing wood siding for repainting.



GUIDELINES FOR WOOD

1. Repair, rather than replace, wood elements. It is often possible to patch, piece, or consolidate the rotted parts rather than replace the entire element. When wood elements are repaired, repairs should match the existing in material and detail.
2. Wood on older buildings usually has been painted with oil based paint; therefore, oil paint may be desirable when repainting. Because oil-based paint is no longer made with lead it does not have the longevity it once had. Latex paint may be preferred but latex paint will not adhere to chalked oil paint and can shrink and pull off the old oil paint underneath. See page 80, Exterior Paint & Colors, for more information.
3. Wood elements should only be replaced when rotted beyond repair. See *Wood Rot Test*. Replacement elements should match the original in material and design. Substitute materials that convey the same visual appearance as the original or surviving materials may be used in accordance with the subsequent guidelines.
 - a. The design of missing elements must be based on surveys, descriptions of architectural styles, or pictorial or physical evidence from the building.
 - b. The design of missing elements when there is no pictorial or physical evidence should complement the existing elements in size, scale, and material. For instance, if a commercial building is missing a cornice, a new cornice can be designed that fits the building in proportions, materials, and placement. The cornice should reinterpret historic detail and not copy.

WOOD ROT TEST

Conduct the following test if wood appears to be rotted:

1. Check wood with an ice pick for soundness by jabbing the pick into a wetted wood surface at an angle and prying up a small section. Sound wood will separate in long fibrous splinters, decayed wood in short irregular pieces.
2. Or insert the ice pick perpendicular to the wood. If it penetrates less than 1/8th inch, it is solid; if more than 1/2 inch, it may have dry rot.

Rotted parts can be repaired and complete replacement may not be necessary.

MAINTENANCE & TREATMENT BEST PRACTICES FOR WOOD

1. For maintenance purposes, inspect, evaluate, and monitor wood surfaces for signs of excessive water, rot, and pest infestation. Keep all surfaces primed and painted to prevent wood deterioration from moisture.
2. Use appropriate control methods and follow all given instructions to eliminate pests.
3. Remove vegetation that grows too close to wood.
4. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated flashing.
5. Maintain proper drainage around the foundation to prevent standing water.
6. Re-caulk where rain water might penetrate a building. These areas include the junction of dissimilar materials, or construction joints such as siding and corner boards. Remove old caulk and dirt before recaulking. Use a high-quality caulk such as one made with polyurethane.
 - a. Do not caulk under individual siding boards or window sills because this action seals the building too tight and does not let it “breathe.”

TECHNICAL RESOURCES

See NPS’ Preservation Briefs #10:
Exterior Paint Problems on Historic Wood Windows

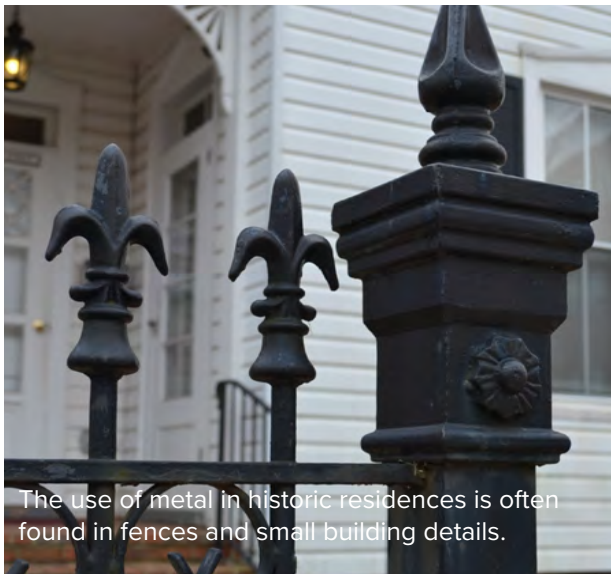
See NPS’ Preservation Briefs #45:
Preserving Historic Wooden Porches

[NPS Preservation Briefs](#)



ARCHITECTURAL METAL

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



The use of metal in historic residences is often found in fences and small building details.

TYPICAL PROBLEMS

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

Galvanic corrosion - An electrochemical action that can occur between two dissimilar metals that are in contact.

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

Mechanical breakdown is caused by a number of factors:

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

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

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

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

GUIDELINES FOR ARCHITECTURAL METAL

1. Remove all loose and peeling paint and corrosion before repainting. See page 80, Exterior Paint & Colors, for more information.
2. Avoid removing the patina of metal that provides a protective coating and is a significant finish, such as bronze or copper.
3. A non-original type of metal may be used to construct missing elements if the original material is no longer available.
4. Do not place incompatible metals together (such as copper with cast iron, steel, tin, or aluminum) without a separation material that will prevent corrosion.

MAINTENANCE & TREATMENT BEST PRACTICES FOR ARCHITECTURAL METAL

1. For maintenance purposes, inspect, evaluate, and monitor metal surfaces for signs of corrosion, mechanical breakdown, and connection failure. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts and by securing or replacing loose or deteriorated flashing. As appropriate for the material, keep surfaces painted or protected with special finishes.
2. In general, metal surfaces should be cleaned gently by hand scraping or wire brushing to remove loose and peeling paint in preparation for repainting. Paint removal down to the bare metal is not necessary, but removal of all corrosion is an essential step before repainting.
 - a. Cast iron and iron alloys (hard metals) can be cleaned with a low-pressure, dry grit blasting. Be careful to protect adjacent wood or masonry surfaces from the grit.
 - b. Softer metals such as copper, lead, and tin should NOT be cleaned with grit, but with chemical or thermal methods.
 - c. Immediately after cleaning, apply a rust-inhibiting primer coat of paint.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #13:

The Repair and Thermal Upgrading of Historic Steel Windows

See NPS' Preservation Briefs #27:

The Maintenance and Repair of Architectural Cast Iron

See NPS' Preservation Briefs #47:

Maintaining the Exterior of Small and Medium Size Historic Buildings

[NPS Preservation Briefs](#)



GLASS

Glass is found in every historic building and has changed over the years as technology and fashion has changed. Glass is used for windows, doors, and storefronts.



TYPICAL PROBLEMS

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

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

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

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

GENERAL GUIDELINES FOR GLASS

1. Provide thermal efficiency with storm windows. Transom windows can be insulated with an interior storm window.
2. Provide shade from the inside that does not affect the reflective quality of the glass from the exterior. These shading techniques include adding window shades, painting the back side of glass black if ceilings are dropped, and painting the back side of a wall or other partition black.
3. If historic glass cannot be retained, repair with available adhesives if the glass is unavailable.

MAINTENANCE & TREATMENT BEST PRACTICES FOR GLASS

1. Remove paint or plywood from glass.
2. Install new panes where needed.
3. Reglaze as required.



TECHNICAL RESOURCES

See NPS' Preservation Briefs #12:
The Preservation of Historic Pigmented
Structural Glass (Vitrolite and Carrara
Glass)

See NPS' Preservation Briefs #33:
The Preservation and Repair of Historic
Stained and Leaded Glass

[NPS Preservation Briefs](#)



EXTERIOR PAINT & COLORS

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

TYPICAL PROBLEMS

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

Cracking and Alligating - If the paint become old and loses its flexibility, it will begin to crack. Advanced stages of this condition are called alligating.

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

Lead-Based Paint - Lead in old paint can be a health hazard during paint removal. Paint chips from sanding or fumes from burning off paint can be dangerous if ingested or breathed. Contact the Virginia Department of Health (VDH) for information on lead paint removal.

PAINT PREPARATION

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



COLOR SELECTION & PLACEMENT

1. Colors should blend with and complement the overall color schemes that exist on the same street.

Note: Residentially zoned houses (residential structures) do *not* require ARB review for paint color. Paint for *commercial* structures and *commercially* zoned buildings do require ARB review.

2. Color placement helps define the building. The trim, including trim boards, cornices, and window framing, should be painted the same color. The wall, whether it is masonry or frame, should be a contrasting color. The window sash and doors may be painted a different accent color than the walls and trim.

3. The following color palette is suggested for accurate historical color:

- a. Frame Vernacular Victorian: Colors can be pale earth tones, such as light browns, tans, pinks, and grays. Trim, however, should be accented with a different shade of color. More ornate buildings can be painted with richer earth tones.
- b. Queen Anne: Deep, rich colors such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late Victorian houses. Keep in mind that some darker colors may fade quickly. A primary objective is to respect the many textures of these ornate structures. Shingles can be treated with a different color from the siding. The numbers of colors should be limited, however, and details such as brackets should not be painted with an additional accent color. Again, it is best to treat similar elements with the same color to achieve a unified and not an overly disjointed appearance.
- c. Colonial Revival: Softer colors were used on these buildings and trim was usually painted white or ivory since the style was a return to classical motifs.
- d. American Foursquare and Frame Vernacular: Almost any combination of earth tones can be used on the wall, contrasted with one trim color. Sash and doors may be accented with either dark or light colors.
- e. Bungalow: These usually have a combination of materials (such as wood shingles, stucco, and brick) that are left natural or are stained. Any surfaces that are painted should be colors such as white, soft greens and browns, or gray.

EXAMPLE RESIDENTIAL COLOR



PAINT GUIDELINES FOR MATERIALS

MASONRY

1. Unpainted historic masonry should remain unpainted. Existing historic masonry that is already painted may be painted. Masonry on non-historic residential buildings may be painted.
2. Remove damaged or deteriorated paint only to the next sound layer by hand scraping prior to repainting.
3. Clean with a low-pressure water wash if the building is dirty.
4. Allow masonry to dry out for at least fourteen days before applying paint.
5. Paint primers and finish coats depend on the last layer of paint applied to the building. If it is latex, repaint with one coat of latex flat paint. If the paint type is unknown, apply an oil-based primer and paint with a finish coat of flat latex paint.
6. Water-repellent coatings should be used only as a last resort if water penetration problems have not been arrested after repainting and correcting drainage problems.
7. Removing paint from historically painted masonry should be done with great care.
8. Test patches should be done first. Many times, the paint has adhered strongly to the masonry and breaking that bond can ultimately damage the masonry.
9. Do not remove paint by sandblasting, high-pressure water blasting, or caustic solutions. These methods will permanently damage the masonry.

ARCHITECTURAL METAL

1. Unpainted architectural metal should remain unpainted, unless required for the maintenance of the metal.
2. Remove all loose and peeling paint and corrosion before repainting.
3. Clean with a low-pressure water wash if the building is dirty.
4. Do not apply latex paint directly over oil-based paint as it either will not bond or will pull off the old oil-based paint.
5. Prime surface with a zinc-based primer or other appropriate rust-inhibiting primer and paint depending on the material.
6. Apply other protective coatings, such as lacquer, to protect unpainted metals like door hardware that are subject to heavy contact.



Paint adds visual interest, but it is practically impossible to remove paint from masonry without damage.

WOOD

1. Proper preparation of wood surfaces prior to painting will insure a sound paint job that will last a long time.
2. Remove dirt with household detergent and water to allow new paint to adhere.
3. Remove damaged or deteriorated paint to the next sound layer using the gentlest means possible such as hand sanding and hand scraping.
4. Remove all paint down to the bare wood only in extreme cases where the paint has blistered and peeled to the bare wood. This condition may be only in certain places such as sills or porch rails where there is excessive paint build-up or where moisture is a problem. Take special care when removing lead-based paint; seek technical advice on safe methods.
5. Use electric heat guns on decorative wood features and electric heat plates on flat wood surfaces when additional paint removal is required. Do not use open flames as they can begin fires and result in the loss of the historic building.
6. 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.
7. Do not completely remove paint when it is soundly adhered to the wood.
8. Do not completely remove paint to achieve a natural finish.
9. Do not use destructive and dangerous paint removal methods such as a propane or butane torch, sandblasting, or water blasting.
10. Do not allow wood to be in contact with chemical strippers so long that the wood grain is raised or the surface roughened.

Painting of residential structures that are commercially zoned will require ARB review.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #10:
Exterior Paint Problems on Historic
Woodwork

See NPS' Preservation Briefs #28:
Painting Historic Interiors

See NPS' Preservation Briefs #37:
Appropriate Methods of Reducing Lead-
Paint Hazards in Historic Housing

**Century of Color: Exterior Decoration for
American Buildings 1820 - 1920**

[NPS Preservation Briefs](#)







RESIDENTIAL BUILDING ELEMENTS



FOUNDATIONS

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WINDOWS & DOORS

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PORCHES, PORTICOES, & ENTRANCE ELEMENTS

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ROOFS

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ROOF ELEMENTS

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FOUNDATIONS

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

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

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

TYPICAL PROBLEMS

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

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

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

GUIDELINES FOR FOUNDATIONS

1. Vents into crawl spaces should not be blocked and air should flow freely.
2. If vents have decorative details, and/or are original to the building, then they should be retained.
3. Repoint or rebuild deteriorated porch piers, matching materials as closely as possible. Do not fill area between piers with solid masonry, remove piers and build a solid masonry, or remove piers and build a solid masonry foundation.
4. Exposed concrete block is not an appropriate foundation material for the district.

MAINTENANCE & TREATMENT BEST PRACTICES FOR FOUNDATIONS

1. If moisture is causing problems at the foundation, ensure that land is graded so that water flows away from the foundation. Inquire about the permitting process with the Planning and Development office before potential regrading projects.
2. Remove any vegetation that may cause structural disturbances at the foundation.
3. If masonry is spalling due to moisture, take measures to eliminate moisture problems. See page 66, Brick & Masonry, for guidelines to treat deteriorated masonry.



Foundations support the structure and contribute to style & form.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #15:
Preservation of Historic Concrete

See NPS' Preservation Briefs #47:
Maintaining the Exterior of Small and
Medium Size Historic Buildings

[NPS Preservation Briefs](#)



WINDOWS & DOORS

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

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

Doors, along with porches and porticoes, define the entrance to buildings and establish a hierarchy of facades. Doors on secondary facades of historic homes tend to be simpler and more utilitarian.

TYPICAL PROBLEMS

WINDOWS

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

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

Inoperative shutters - Decorative shutters may have been added at a later point, that are not original to the building and not representative of the architectural style. These shutters are inoperable, as they are permanently nailed into the wall, and there is a gap between the shutter and the window that does not exist for operable shutters. These shutters detract from the character of the structure, and are not sized to fit the entire window.

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

Faux colonial windows - To make a house appear older than it really is, windows with small panes or added snap-in muntin bars are used.

DOORS

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

Inappropriate replacement - Often, instead of repairing the old door, a new door that is not similar in design is used to replace the old door. Glazed doors sometimes are replaced with panel doors in order to achieve a "colonial" appearance. In many cases storm doors constructed of aluminum, a non-historic material, are added to houses.

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

Missing or inoperative hardware - In some cases where a door has had constant use, hardware is missing or worn out.

GUIDELINES FOR WINDOWS & DOORS

1. Avoid changing the number, location, size, or glazing pattern of windows and doors by cutting new openings, blocking in windows, or installing replacement sash that does not fit the window opening.
2. Repair rather than replace original windows and doors and reuse serviceable hardware and locks.
3. Uncover and repair covered-up windows and doors. If a window or door 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 used.
4. Only use shutters on windows that show evidence of their use in the past. They should be wood, mounted on hinges, and sized to cover the window when closed. Shutters must be operable, and not permanently fixed to the wall. When possible, original shutters should be repaired and maintained, and only replaced when missing or beyond repair. The style and design, including the hardware, should match existing window details, or resemble the architectural time-frame of the structure.
5. Windows and doors should only be replaced when they are missing or are beyond repair. Reconstruction should be based on physical evidence or historic photo documentation, or surveys of the structure or similar structures of the same time period.
 - a. Avoid changing the architectural appearance of windows and doors by using inappropriate materials or finishes which radically change the sash, depth of reveal, and muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.
 - b. Maintain the original number and arrangement of panes. Use true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins. Small variations, such as the width and depth of the muntins and sash, are permitted if those variations do not significantly impact the visual character of the historic window design.
 - c. Consider replacing only the sash when the historic windows are too deteriorated for repair. By placing a track and a new sash in the old frame, no interior trim is removed, so there is no need to repaint woodwork or repair adjacent interior walls.
 - d. If window replacement is necessary new windows should fit the original opening (generally within a ½ inch on each side). Undersized windows that don't properly fit should not be used as they can alter the character of windows and thus the building.
6. Where possible, remove inappropriate windows or doors that have been changed previously. When doing so, they must be more historically accurate to the structure – in dimension, profile, and appearance.
7. Composite windows with removable muntins (“grilles”), or muntins sandwiched between the glass, are not considered appropriate or compatible.



Vinyl windows are not appropriate for Contributing and Landmark structures.

GUIDELINES FOR STORM WINDOW & STORM DOOR ADDITIONS

1. Install interior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to ensure proper maintenance and avoid condensation damage to windows.
2. Install exterior storm windows that do not damage or obscure the windows and frames.
3. Avoid installing an aluminum-colored storm sash, as the sash can chromate primer.
4. Storm doors and storm windows should be able to be removed in the future without damage to existing doors and windows.
5. Transom windows can be insulated with an interior storm window.
6. Storm doors and windows on residential structures do *not* require ARB review.

MAINTENANCE & TREATMENT BEST PRACTICES FOR WINDOWS & DOORS

1. Keep painted surfaces well painted.
2. Ensure that caulk and glazing putty are intact and in good condition. Check that all joints are tight and sealed to prevent water infiltration which can cause deterioration.
3. Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades, and if appropriate for the building, blinds and awnings.
4. Ensure that water is running off of sills and not forming puddles. Sills should be examined to ensure that they slope away from the building.
5. Repair original windows and doors by patching, splicing, consolidating, or otherwise reinforcing. Wood can appear to be in bad condition because of peeling paint or separation of joints, yet in fact be sound and able to be repaired. If the wood appears to be rotted, conduct the following test.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #9:
The Repair of Historic Wooden Windows for addition guidance on windows.

See NPS' Preservation Briefs #13:
The Repair and Thermal Upgrading of Historic Steel Windows for addition guidance on windows.

[NPS Preservation Briefs](#)











DESIGN REVIEW GUIDE WINDOWS & DOORS

This chart is meant to be a general guide for replacing windows and doors. This is not an exhaustive list of substitute materials available in the modern construction industry. Rather, these are the most common materials seen in rehabilitations of structures in the City of Manassas. Materials not on this list will be considered on a case-by-case basis.

When replacing windows and doors, these guidelines and the ARB encourage like-for-like replacements of historic materials. Ideally, the materials chosen for structures will either be the original materials maintained, or materials will be chosen that bring the structure “back in time” to its historic original condition. However, the maintenance of replacement non-historic materials is permitted; such as vinyl windows that were installed prior to these guidelines.

Note: The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.

STRUCTURE DESIGNATION	
	
CHANGE IN WINDOWS OR DOORS SIZE OR LOCATION:	
 COA	

REPLACEMENT OF WINDOWS AND DOORS WITHOUT CHANGE TO SIZE OR LOCATION:			
Replacement Window and Door Material	Wood	 AA	 AA
	Aluminum Clad Wood	 COA	
	Fiberglass	 COA	
	Steel (doors)	 COA	
	Vinyl / Vinyl-Clad	Vinyl windows and doors are not appropriate for Contributing and Landmark structures in the historic district.	
	Aluminum	Aluminum windows and doors are not appropriate for Contributing and Landmark structures in the historic district.	
	Other engineered (e.g. Fibrex)	Fibrex windows are not appropriate for Contributing and Landmark structures in the historic district.	



AA = APPROPRIATE WITH ADMINISTRATIVE APPROVAL



COA = APPROPRIATE WITH A CERTIFICATE OF APPROPRIATENESS (ARB REVIEW)

BLANK = NOT APPROPRIATE

PORCHES, PORTICOES, & ENTRANCE ELEMENTS

Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence. In some cases, houses will have both a front porch and a decorated front door. The retention of porches and decorated entrances is critical to maintaining not only the integrity of the historic building's original design but of the district as a whole. New residential buildings can blend better with the district if porches are incorporated into the design.

TYPICAL PROBLEMS

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

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

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

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

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



Front porches and porticoes are typical in many of the architectural styles seen in the district.

GUIDELINES FOR PORCHES, PORTICOES, & ENTRANCES

1. Replace an entire porch to match original if it is too deteriorated to repair or if it is completely missing. Avoid removing or radically changing entrances and porches important in defining the overall building's historic character. Avoid replacing wood steps with concrete steps. Except on Landmark structures, character defining front and side porches should be given more importance than utilitarian back porches.
2. Avoid stripping entrances and porches of historic material. Likewise, do not add materials to porches in an effort to create a different historical appearance.
3. Avoid removing an entrance or porch because the building has been reoriented to accommodate a new use. Likewise, do not add a new entrance or porch to a primary elevation where it never had one before.
4. Avoid enclosing porches on primary elevations and likewise avoid enclosing important secondary porches in a manner that changes the historic character.
5. Provide barrier-free access through removable or portable ramps, when possible, rather than permanent ramps that may alter features of the historic building.

MAINTENANCE & TREATMENT BEST PRACTICES FOR PORCHES, PORTICOES, & ENTRANCES

1. Inspect, evaluate, and monitor masonry, wood, and metal of porches and entrances for signs of rust, peeling paint, and deterioration. Repair elements that are damaged or loose, matching the detail of the existing original fabric. Avoid replacing an entire porch where repair and limited replacement is appropriate. Rebuild porch supports to avoid losing the whole porch.
2. Keep painted surfaces well painted and joints adequately sealed to prevent water infiltration which can cause deterioration.
3. Ensure that water is not forming puddles on porch or entrance surfaces and causing deterioration.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #9:
The Repair of Historic Wooden Windows
for addition guidance on windows.

See NPS' Preservation Briefs #13:
The Repair and Thermal Upgrading
of Historic Steel Windows for addition
guidance on windows.

[NPS Preservation Briefs](#)



ROOFS

Roofs are one of the most important elements of a structure. The shape of the roof plays an important role in defining the form of a building, while materials of the roof help to define its character. The roof provides the building's protective covering and proper maintenance of the roof is critical for the overall maintenance of the entire building.

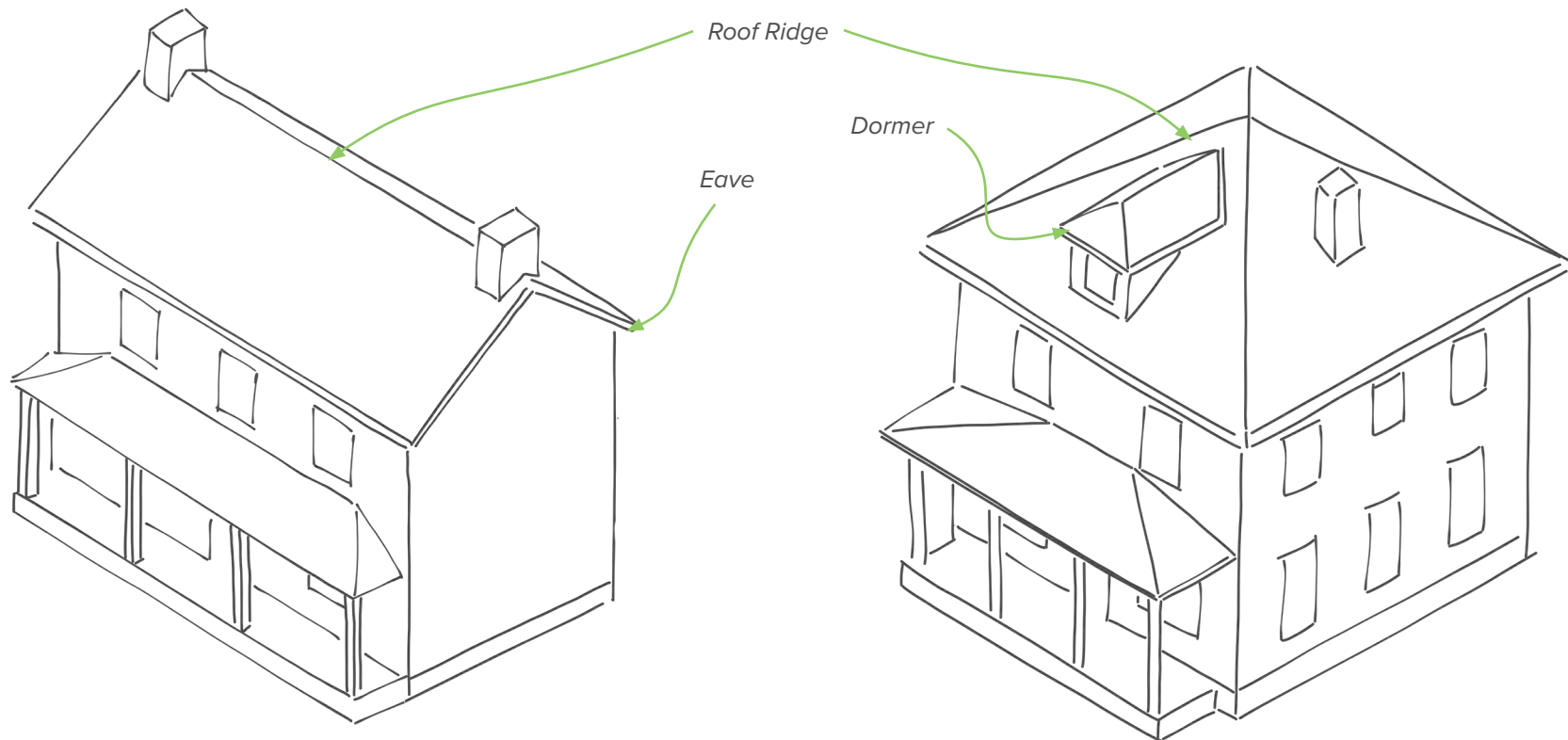
TYPICAL PROBLEMS

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

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

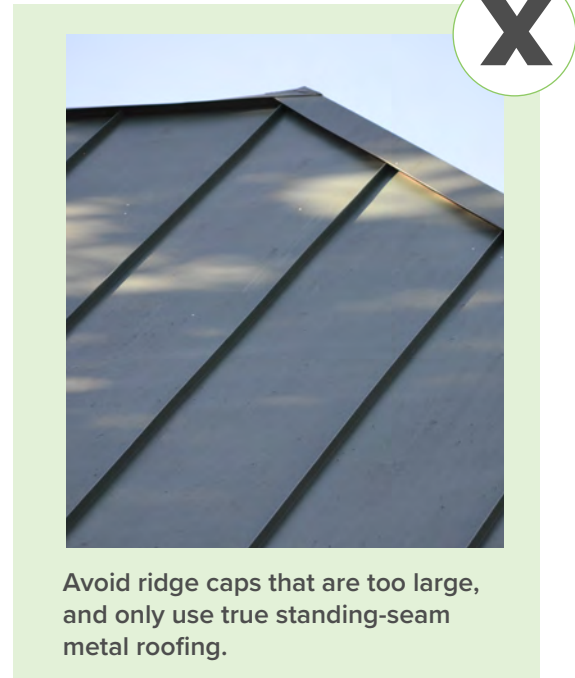
Roof material change - The use of modern materials to replace an original roof, such as asphalt shingles to replace a metal-seam roof, cause negative impacts to the appearance of a historic building.

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

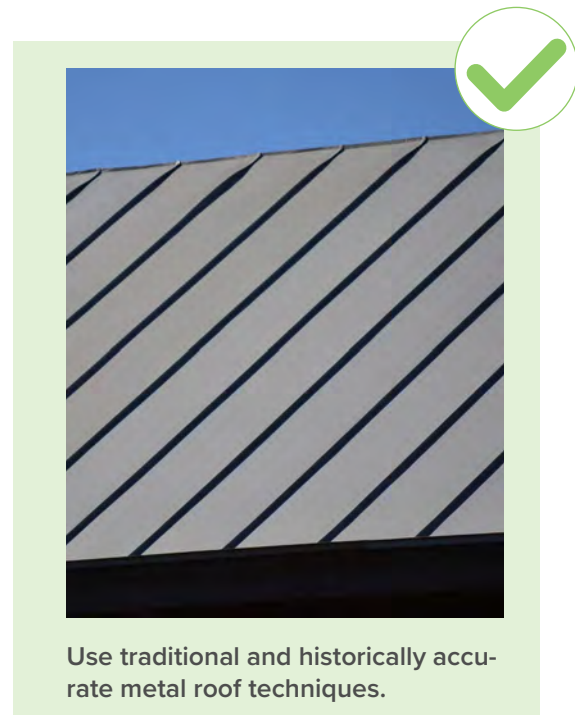


GUIDELINES FOR ROOFS

1. Repair rather than replace roofing. Often it is possible to patch, piece, or consolidate parts rather than replace the entire roof.
2. When repairing or rehabilitating your building, preserve original roof shapes and pitches.
3. Retain related architectural features including chimneys, roof cresting, finials, dormers, cornices, and exposed rafter tails.
4. Avoid adding new elements to a roof such as vents, skylights, or additional stories in a manner that diminishes the original design of the building. New skylights should not be visible on primary elevations of historic buildings.
5. Place mechanical equipment, solar collectors, satellite dishes, and other antennae including emerging technology equipment, in a manner to protect the visual impact of primary elevation. Alterations on the primary facade may be considered if the overall visual impact is small. Ensure that any such installations minimize damage to historic integrity.
6. Avoid applying paint or other coatings to roofing material which historically has been unpainted.
7. When the roof material has reached the end of its functional life, replace with an in-kind material and design.
8. Substitute roof material may be used if the in-kind replacement material is not technically feasible.
 - a. Priority should be given to in-kind replacement on roofing visible from the primary facade of the building and using substitute materials on secondary elevations (sides and rear) of the building.
 - b. Avoid repairing with a substitute material that does not convey the same visual appearance as the rest of the roof. The use of modern asphalt shingles as a replacement for a standing seam metal roof can negatively impact the appearance of a historic structure and is not supported.
9. The profile seam of a replacement metal seam roof should match the historical profile of the original roof. Most often this will require a mechanical or hand seam to crimp the metal.
 - a. Snap-lock mechanisms are not appropriate on landmark structures, but may be appropriate on contributing and non-contributing structures.
 - b. The profile and design of the roof, including the ridge cap should be historically compatible with the structure.
10. Where possible, remove substitute roofing material and restore original or historically appropriate roofing material.



Avoid ridge caps that are too large, and only use true standing-seam metal roofing.



Use traditional and historically accurate metal roof techniques.

MAINTENANCE & TREATMENT BEST PRACTICES FOR ROOFS

1. Ensure that coping is watertight.
2. Clean and maintain gutters and downspouts properly so that water and debris do not collect and cause damage to the roof fasteners, sheathing, and the underlying structure.
3. Repair leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated flashing. If aluminum is used for flashing, fasten with aluminum nails and paint. Use high quality flashing material for repair. Repair deteriorated roof supports and underlayment if necessary.
4. Ensure proper ventilation of the attic space to prevent condensation.
5. Provide adequate anchorage for roofing material to guard against wind and water damage. On metal roofs, use metal fasteners compatible with the roofing material.
6. Check seams of metal roofs and keep metal surfaces painted except for copper roofs, which are protected by their own patina.
7. Avoid using materials that are physically or chemically incompatible and which would eventually cause deterioration or corrosion.



TECHNICAL RESOURCES

See NPS' Preservation Briefs #4:
Roofing for Historic Buildings for additional guidance on roofs.

See NPS' Preservation Briefs #29:
The Repair, Replacement, and Maintenance of Historic Slate Roofs for additional guidance on roofs.

[NPS Preservation Briefs](#)



DESIGN REVIEW GUIDE

ROOFS

This chart is meant to be a general guide for replacing roofs. This is not an exhaustive list of roof materials available in the modern construction industry. Rather, these are the most common materials seen in rehabilitations of structures in the City of Manassas. Materials not on this list will be considered on a case-by-case basis and will require ARB review.

When replacing materials, these guidelines and the ARB encourage like-for-like replacements of historic materials. Ideally, the materials chosen for structures will either be the original materials maintained, or materials will be chosen that bring the structure “back in time” to its historic original condition. However, the maintenance of existing replacement non-historic materials is permitted.

Note: The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.

		STRUCTURE DESIGNATION	
		C	L
REPLACEMENT OF ROOF WITHOUT CHANGE TO SHAPE OR PITCH:			
Asphalt / Membrane	Architectural/Premium Shingles	✓ COA	
	3-Tab	Generally, 3-Tab shingles are not an appropriate roofing material for contributing and landmark structures in the historic district.	
	Membrane/Built-Up	Membrane and built-up roofs are appropriate on flat or shed roofs (typically present on commercial structures) when they are not highly visible from any façade of the building.	
Metal	Metal-Seam	✓ AA	✓ AA
	Stamped Tin	✓ COA	✓ COA
	Snap-Lock	✓ COA	
	Corrugated/Panels	Corrugated and metal panels are not appropriate roofing materials for contributing structures in the historic district.	
Slate & Stone	Natural Slate or Stone	✓ AA	✓ AA



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BLANK = NOT APPROPRIATE

ROOF ELEMENTS

Roof elements are both decorative and functional, and they contribute to the overall character and profile of a building's roof. Historic roof elements include ridge caps, finials, roof vents, flashing, gutters and downspouts, chimneys, dormers, and turrets.

Modern roof elements include skylights, mechanical and electrical equipment, and solar panels. See page 184, *Green Retrofit and Sustainability*, for guidelines pertaining to solar panels.

TYPICAL PROBLEMS

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

Coping, flashing, gutter, and downspout maintenance - Failure of flashing around light wells, skylights, chimneys, valleys, penetrations, and other roof areas can cause major problems if left unaddressed.

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

GUIDELINES FOR ROOF ELEMENTS

1. 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.
2. Ensure that vents are properly maintained and remain open, or properly sealed, to prevent condensation.
3. If a roof element needs to be replaced, attempt to match materials, form, and style as closely as possible. Do not introduce elements that are not historically accurate to the building style.
4. Reference the Materials guidelines of this document to maintain elements based on their composition – most roof elements of historic nature will be metal or wood.



Turrets are typical roof elements of Victorian buildings.



RENOVATION & REHABILITATION COMMERCIAL & INSTITUTIONAL STRUCTURES





COMMERCIAL & INSTITUTIONAL EXTERIOR CLADDING & BUILDING MATERIALS

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

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



BRICK & MASONRY

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WOOD

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ARCHITECTURAL METAL

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GLASS

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EXTERIOR PAINT & COLORS

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BRICK & MASONRY

Masonry includes brick, stone, concrete, stucco, tile, and mortar. Masonry is used on walls, but also on decorative elements, such as cornices, coping, quoins, pediments, lintels, sills, and string courses. Color, texture, mortar joints, and patterns of the masonry define the overall character of a building. Many of the non-residential buildings in Manassas are built of brick, while a small percentage of residential buildings are built of brick.

Brick and masonry coursework add rich detail and define building elements.



TYPICAL BRICK & MASONRY PROBLEMS

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

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

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

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

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

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

GUIDELINES FOR BRICK & MASONRY

1. Retain masonry features that are important in defining the overall character of the building, such as walls, brackets, railings, cornices, window surrounds, pediments, steps, and columns as well as mortar joint size and tooling, size, texture, and pattern of masonry units and color of the masonry. Removing or radically changing masonry features diminishes the character of a building.
2. If historic masonry is unpainted, it should remain unpainted. If it is painted, inspect for necessary repainting and paint with a compatible paint coating. See page 116, Exterior Paint & Colors, for detail on how to maintain paint.

GUIDELINES FOR BRICK & MASONRY, CONTINUED

3. Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plaster work. Replace and repair mortar joints when there is extensive deterioration, by doing the following:
 - a. Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Cut out old mortar to a depth of one inch. Do not remove mortar with electric saws or hammers.
 - b. Duplicate mortar in strength, composition, color, and texture. Mortar of older brick buildings has a high lime and sand content. Replacement mortar should be composed primarily of lime (one part) and sand (two parts). Some portland cement (ASTM C-150 Type 1) can be added for workability, but the total lime and cement portion should not be more than 20 percent. In newer buildings the lime content would be less and the portland cement content more. Do not repoint with mortar which is stronger than the original mortar and then the brick itself. Brick expands and contracts with freezing and heating. When this happens, old mortar moves to relieve the stress. If portland cement is used, the mortar does not give and can cause the brick to crack, break, or spall. Do not repoint with a synthetic caulking compound.
 - c. Duplicate old mortar joints in width and profile. Repoint to match original joints and retain the original joint width.
4. Repair damaged masonry features by patching, piecing in, or consolidating to match original instead of replacing an entire masonry feature.
 - a. Repair stucco by removing loose material and patching with a new material that is similar in composition, color, and texture.
 - b. 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.
 - c. Replacement work should be done by skilled craftsmen. Local sandstone is no longer quarried and is difficult to find for repair or replacement.
 - d. Use epoxies for the repair of broken stone or carved details. Again, application of such materials should be undertaken by skilled craftsmen.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #1:
The Cleaning and Waterproof Coating of
Masonry Buildings

See NPS' Preservation Briefs #2:
Repointing Mortar Joints in Historic Brick
Buildings

See NPS' Preservation Briefs #6:
Dangers of Abrasive Cleaning to Historic
Buildings

[NPS Preservation Briefs](#)



MAINTENANCE & TREATMENT BEST PRACTICES FOR BRICK & MASONRY

1. Make the following repairs that will prevent water damage to brick and mortar:
 - a. Repair leaking roofs and gutters and make sure that flashing is watertight.
 - b. Repair cracks. Not only may they be an indication of structural settling or deterioration, but they may also allow moisture penetration.
 - c. Caulk the joints between masonry and windows to prevent water penetration.
 - d. Prevent water from gathering at the base of a wall by insuring that the ground slopes away from the wall.
 - e. Install drain tiles around the structure if the ground there holds excessive water.
 - f. Prevent rising damp by applying a damp-proof course just above the ground level with slate or other impervious material. This type of treatment requires the advice of knowledgeable preservation architects or engineers.
 - g. Avoid waterproof, water-repellent or non-historic coatings in an effort to stop moisture problems; they often just trap moisture inside the masonry which causes more problems.
2. Cleaning generally requires knowledgeable cleaning contractors. Investigate the cleaning methods and materials of cleaning contractors and inspect previous work or check their references. Look for damage caused by their cleaning such as chipped or pitted brick, washed-out mortar, rounded edges of brick, or a residue or film. Whether owners hire professionals or clean the masonry themselves, the following guidelines should be followed.
 - a. Clean unpainted masonry with the gentlest means possible. The best method is low-pressure water wash (600-1000 pounds per inch) with detergents and natural bristle brushes.
 - b. If cleaning is necessary, test the cleaner on a small, inconspicuous part of the building. Observe the test over a sufficient period of time in order to determine the gentlest cleaning method. Some old brick are too soft to clean and can be damaged by detergents and the pressure of the water.
 - c. Avoid needlessly cleaning masonry to attain a 'new' appearance.
 - d. Avoid abrasive cleaning methods such as sandblasting. These methods remove the hard outer shell of a brick and cause rapid deterioration. Also avoid using high-pressure water wash. Like sandblasting, this technique can actually damage the brick.
 - e. Do not clean with chemical methods that damage masonry or leave chemical cleaners on the masonry. Do not clean marble or limestone with acid cleaners.
 - f. Avoid cleaning with water or water-based chemicals in freezing conditions.

THE OPERA HOUSE

The Things I Love
Elegant Home Accessories, Fine Furniture and Gifts

SIDING

A building's historic character is a combination of its design, age, setting, and materials. Exterior walls of a building are perhaps the most visible aspect of a building. Many of Manassas' historic building use wood siding - wood clapboards, wood shingles, wood board or a combination of the above. Siding, like all exterior elements, requires maintenance and eventual replacement.

Many contributing residential buildings in the Manassas Local Historic District, which once had wood siding, are now covered with artificial siding. These modern materials have changed over time, but have generally included asbestos, asphalt, vinyl, and aluminum. A primary goal of these guidelines is to encourage the preservation of original siding and other wood building elements with the sensitive replacement with a like material or approved substitute when necessary.

TYPICAL SIDING PROBLEMS

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

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

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

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

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

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

Energy Savings - In many cases, synthetic sidings are being promoted as energy-saving materials, however, maintaining existing siding in good repair helps reduce a structure's carbon footprint.

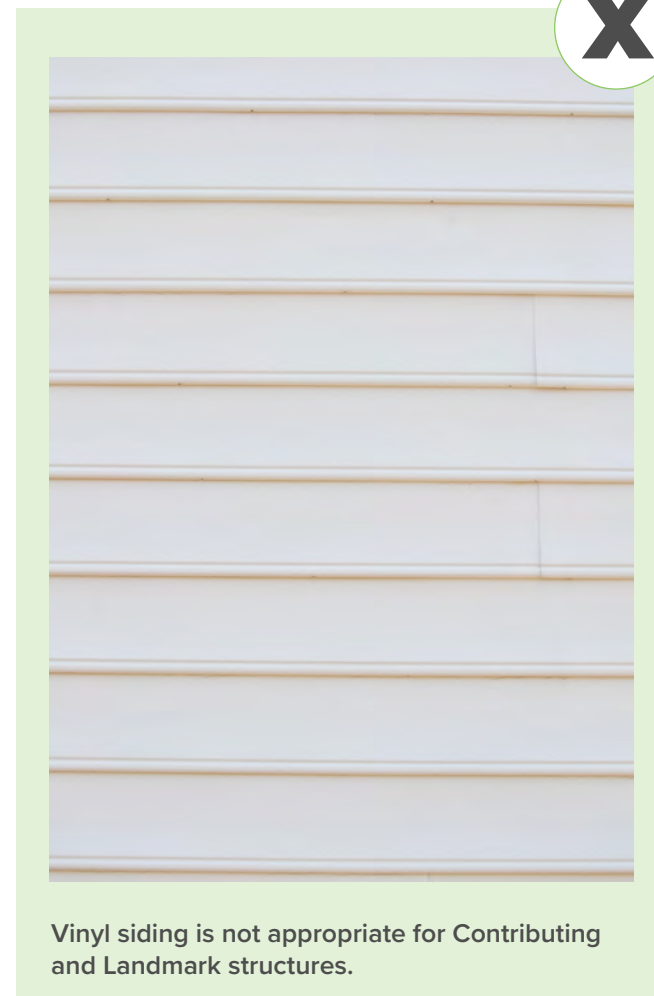
Asbestos Siding - Removing asbestos siding can be a health hazard. Follow recommended procedures from the Building Official.

Durability and Cost - Synthetic sidings are often marketed as maintenance-free and cheaper than traditional building materials even though initial installation costs of the new siding are often more expensive than quality painting of the original material! Synthetic siding must be maintained just as all other construction materials must be maintained. The material fades, cracks, etc., and must be repaired at some point. Once the synthetic siding is repainted, it must be painted just as frequently as wood.

Thin Sheet / Molded Vinyl / Formed Metal Siding - When these materials are used, joints are not butted and caulked as in traditional clapboard siding – but instead other joining methods are required which significantly detract from the original architectural character and appearance. These sidings are often prone to presenting a “wavy” surface appearance. These sidings can result in undetected deterioration of historic structures by covering over existing or subsequent insect and/or moisture problems.

GUIDELINES FOR SIDING

1. Repair rather than replace original wood siding. Often it is possible to patch, piece, or consolidate the deteriorated parts rather than replace the entire element.
2. When rehabilitating or repairing siding, consistency should be maintained in directional placement, pattern, style, width, reveal, and type (shiplap, clapboard, or board-and-batten etc.) of siding.
3. Many historic buildings use a combination of siding and building cladding types. When repairing or rehabilitating your building, maintain the combination and placement of siding types. Do not remove siding and replace the material in a new pattern (for example, vertical boards versus original horizontal placement).
4. While maintenance and rehabilitation of original wood siding is preferred, in some situations, the original wood may be beyond repair. When the existing historic material cannot be reasonably repaired, replace the elements with an in-kind material.
 - a. Replacement wood siding should match the original wood in composition, quality, scale, finish, and type.
5. When repair or replacement using in-kind material is not feasible, substitute materials that convey the same visual appearance as the original – or surviving materials may be used.
 - a. If a substitute material is used, it should match the texture, width, and profile of the existing wood siding. Synthetic siding, such as aluminum or vinyl, is not recommended, and other alternatives should be given priority.
 - b. Decorative elements, trim, features, and special surfaces should be retained when adding or replacing siding with a substitute material.
 - c. Manufactured siding should not emulate wood by having a faux wood grain.
6. Do not apply new siding directly over existing original siding (also described as wrapping or encasing the building) as it can trap moisture and cause further damage to your building.
7. Where possible, remove synthetic siding or substitute materials and restore original building material(s).



MAINTENANCE & TREATMENT BEST PRACTICES FOR SIDING

See page 110 for Maintenance and Treatment Best Practices for Wood.

DESIGN REVIEW GUIDE

REPLACING SIDING

This is not an exhaustive list of substitute materials available in the modern construction industry. Rather, these are the most common materials seen in rehabilitations of structures in the City of Manassas. Materials not on this list will be considered on a case-by-case basis.

When replacing materials, these guidelines and the ARB encourage like-for-like replacements of historic materials. Ideally, the materials chosen for structures will either be the original materials maintained, or materials will be chosen that bring the structure “back in time” to its historic original condition. However, the maintenance of replacement non-historic materials is permitted; such as vinyl siding installed prior to these guidelines.

Note: The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.

		STRUCTURE DESIGNATION	
		C	L
REPLACEMENT SIDING MATERIALS	Wood	✓ AA	✓ AA
	Fiber Cement (e.g. Hardiplank)	✓ COA	
	Composite/ Engineered (e.g. LP SmartSide)	Composite/Engineered siding is not an appropriate cladding material for contributing and landmark structures in the historic districts.	
	Vinyl	Vinyl siding is not an appropriate cladding material for contributing and landmark structures in the historic districts.	
	Aluminum	Aluminum siding is not an appropriate cladding material for contributing and landmark structures in the historic districts.	



AA = APPROPRIATE WITH ADMINISTRATIVE APPROVAL



COA = APPROPRIATE WITH A CERTIFICATE OF APPROPRIATENESS (ARB REVIEW)

BLANK = NOT APPROPRIATE



Siding is often used to define areas of the building facade.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #16:
The Use of Substitute Materials on
Historic Building Exteriors for additional
guidance on substitute materials.

See NPS' Preservation Briefs #10:
Exterior Paint Problems on Historic
Woodwork for additional guidance on
wood treatment.

See NPS' Preservation Briefs #8:
Aluminum and Vinyl Siding on Historic
Buildings for additional guidance on
replacing siding.

[NPS Preservation Briefs](#)



WOOD

Wood was used to build nearly half of all residential buildings in Manassas. Wood has been used on nearly all of the buildings to build some elements, including windows, shutters, cornices, brackets, columns, storefronts, doors, and decorative features – in addition to siding and shingles. The flexibility of wood has made it the most common building material throughout much of the country's building history because it can be easily shaped by sawing, planing, turning, carving and incising.

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 paints, moisture, or improperly prepared surfaces can cause these problems.

Rot - These fungi appear where wood has excessive moisture. Typical problem areas are around gutters, downspouts, plumbing, and flashing. Rot also can be present in foundations and unventilated areas.

Pest Infestation - Pests can cause damage to wood with extremely serious effects, particularly on structural frame members of a building.

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

GUIDELINES FOR WOOD

1. Repair, rather than replace, wood elements. It is often possible to patch, piece, or consolidate the rotted parts rather than replace the entire element. When wood elements are repaired, repairs should match the existing in material and detail.
2. Wood on older buildings usually has been painted with oil based paint; therefore, oil paint may be desirable when repainting. Because oil-based paint is no longer made with lead it does not have the longevity it once had. Latex paint may be preferred but latex paint will not adhere to chalked oil paint and can shrink and pull off the old oil paint underneath. See page 116, Exterior Paint & Colors, for more information.
3. Wood elements should only be replaced when rotted beyond repair. See *Wood Rot Test*. Replacement elements should match the original in material and design. Substitute materials that convey the same visual appearance as the original or surviving materials may be used in accordance with the subsequent guidelines.
 - a. The design of missing elements must be based on surveys, descriptions of architectural styles, or pictorial or physical evidence from the building.
 - b. The design of missing elements when there is no pictorial or physical evidence should complement the existing elements in size, scale, and material. For instance, if a commercial building is missing a cornice, a new cornice can be designed that fits the building in proportions, materials, and placement. The cornice should reinterpret historic detail and not copy.



Wood is the most common building material in the historic district.

WOOD ROT TEST

Conduct the following test if wood appears to be rotted:

1. Check wood with an ice pick for soundness by jabbing the pick into a wetted wood surface at an angle and prying up a small section. Sound wood will separate in long fibrous splinters, decayed wood in short irregular pieces.
2. Or insert the ice pick perpendicular to the wood. If it penetrates less than 1/8th inch, it is solid; if more than 1/2 inch, it may have dry rot.

Rotted parts can be repaired and complete replacement may not be necessary.

MAINTENANCE & TREATMENT BEST PRACTICES FOR WOOD

1. For maintenance purposes, inspect, evaluate, and monitor wood surfaces for signs of excessive water, rot, and pest infestation. Keep all surfaces primed and painted to prevent wood deterioration from moisture.
2. Use appropriate control methods and follow all given instructions to eliminate pests.
3. Remove vegetation that grows too close to wood.
4. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated flashing.
5. Maintain proper drainage around the foundation to prevent standing water.
6. Re-caulk where rain water might penetrate a building. These areas include the junction of dissimilar materials, or construction joints such as siding and corner boards. Remove old caulk and dirt before recaulking. Use a high-quality caulk such as one made with polyurethane.
 - a. Do not caulk under individual siding boards or window sills because this action seals the building too tight and does not let it “breathe.”

TECHNICAL RESOURCES

See NPS’ Preservation Briefs #10:
Exterior Paint Problems on Historic Wood
Windows

See NPS’ Preservation Briefs #45:
Preserving Historic Wooden Porches

[NPS Preservation Briefs](#)



ARCHITECTURAL METAL

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



Architectural metal is used more widely in commercial buildings than residential buildings.

TYPICAL ARCHITECTURAL METAL PROBLEMS

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

Galvanic corrosion - An electrochemical action that can occur between two dissimilar metals that are in contact.

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

Mechanical breakdown is caused by a number of factors:

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

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

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

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

GUIDELINES FOR ARCHITECTURAL METAL

1. Remove all loose and peeling paint and corrosion before repainting. See page 116, Exterior Paint & Colors, for more information.
2. Avoid removing the patina of metal that provides a protective coating and is a significant finish, such as bronze or copper.
3. A non-original type of metal may be used to construct missing elements if the original material no longer available.
4. Do not place incompatible metals together (such as copper with cast iron, steel, tin, or aluminum) without a separation material that will prevent corrosion.

MAINTENANCE & TREATMENT BEST PRACTICES FOR ARCHITECTURAL METAL

1. For maintenance purposes, inspect, evaluate, and monitor metal surfaces for signs of corrosion, mechanical breakdown, and connection failure. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts and by securing or replacing loose or deteriorated flashing. As appropriate for the material, keep surfaces painted or protected with special finishes.
2. In general, metal surfaces should be cleaned gently by hand scraping or wire brushing to remove loose and peeling paint in preparation for repainting. Paint removal down to the bare metal is not necessary, but removal of all corrosion is an essential step before repainting.
 - a. Cast iron and iron alloys (hard metals) can be cleaned with a low-pressure, dry grit blasting. Be careful to protect adjacent wood or masonry surfaces from the grit.
 - b. Softer metals such as copper, lead, and tin should NOT be cleaned with grit, but with chemical or thermal methods.
 - c. Immediately after cleaning, apply a rust-inhibiting primer coat of paint.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #13:

The Repair and Thermal Upgrading of Historic Steel Windows

See NPS' Preservation Briefs #27:

The Maintenance and Repair of Architectural Cast Iron

See NPS' Preservation Briefs #47:

Maintaining the Exterior of Small and Medium Size Historic Buildings

[NPS Preservation Briefs](#)



GLASS

Glass is found in every historic building and has changed over the years as technology and fashion has changed. Glass is used for windows, doors, and storefronts.

TYPICAL GLASS PROBLEMS

- Breakage** - Old glass may become brittle or be broken by thermal stresses or other causes.
- Removal** - Glass may be removed to achieve privacy, correct a perceived maintenance problem, or achieve thermal efficiency.
- Painting** - Often, window glass in historic buildings is painted to achieve privacy or cover up problems.
- Cover-up** - Glass is covered for the same reasons it was removed or painted over.
- Unavailability** - Historic glass may no longer be available in the original color or pattern and substitutes may be inappropriate.

GENERAL GUIDELINES FOR GLASS

1. Provide thermal efficiency with storm windows. Transom windows can be insulated with an interior storm window.
2. Provide shade from the inside that does not affect the reflective quality of the glass from the exterior. These shading techniques include adding window shades, painting the back side of glass black if ceilings are dropped, and painting the back side of a wall or other partition black.
3. If historic glass cannot be retained, repair with available adhesives if the glass is unavailable.

MAINTENANCE & TREATMENT BEST PRACTICES FOR GLASS

1. Remove paint or plywood from glass.
2. Install new panes where needed.
3. Reglaze as required.



Large glass windows and doors are key elements of commercial buildings.



TECHNICAL RESOURCES

See NPS' Preservation Briefs #12:
The Preservation of Historic Pigmented
Structural Glass (Vitrolite and Carrara
Glass)

See NPS' Preservation Briefs #33:
The Preservation and Repair of Historic
Stained and Leaded Glass

[NPS Preservation Briefs](#)



EXTERIOR PAINT & COLORS

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



Paint is often used to define entry spaces.

TYPICAL PROBLEMS

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

Cracking and Alligating - If the paint become old and loses its flexibility, it will begin to crack. Advanced stages of this condition are called alligating.

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

Lead-Based Paint - Lead in old paint can be a health hazard during paint removal. Paint chips from sanding or fumes from burning off paint can be dangerous if ingested or breathed. Contact the Virginia Department of Health for information regarding lead paint removal.

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

PAINT PREPARATION

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

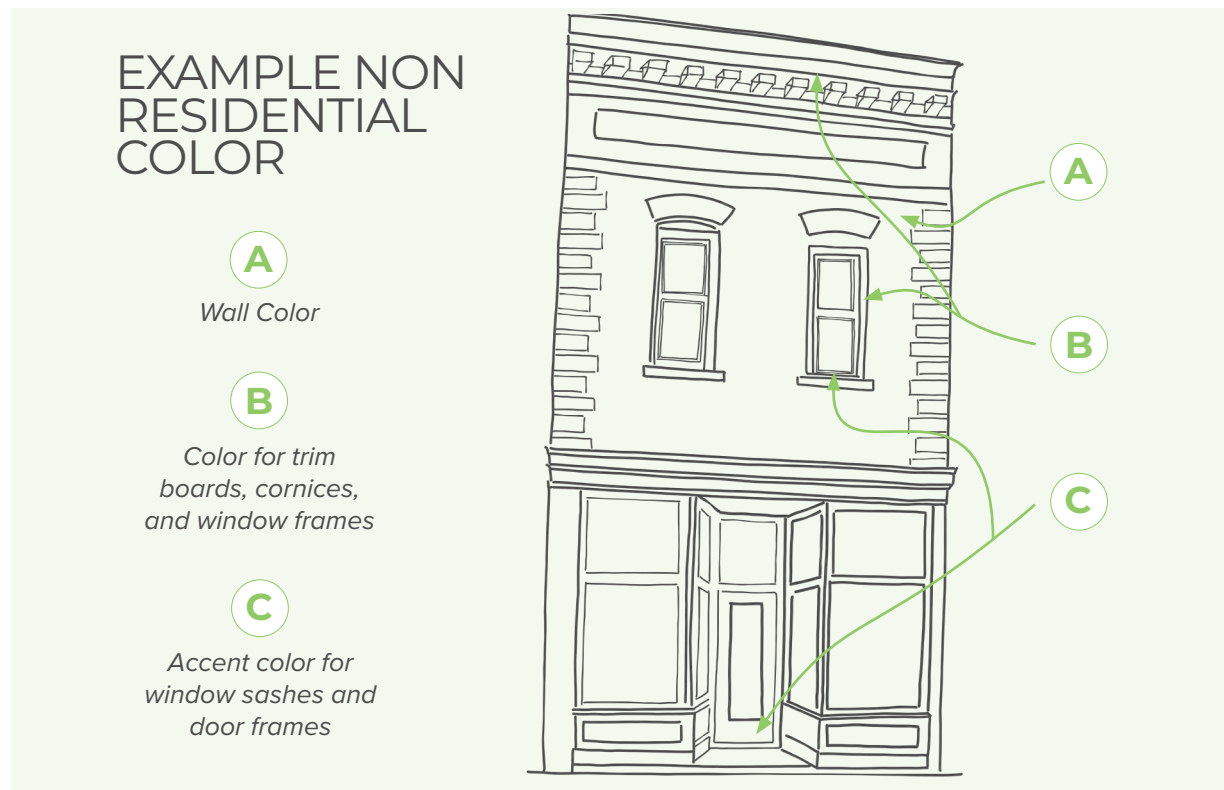
Color guidelines for signs and public art/murals are evaluated on separate measures from paint schemes for commercial structures – and are enumerated on page 168 and 174, respectively.

COLOR SELECTION & PLACEMENT

1. Colors should complement the overall color schemes that exist on the same street. Additionally, the majority of colors selected should relate to those found in nature. Day-glow and bright colors maybe be used in limited amounts, as accents colors.

Note: Paint for commercial structures and commercially zoned buildings require ARB review.

2. Original historic materials that have not been painted should remain unpainted. Examples include unpainted brick and stone, and metals, such as a copper and bronze.
3. Masonry on non-historic commercial buildings (and historic structures that are already painted) may be painted.
4. Color placement helps define the building. The trim, including trim boards, cornices, and window framing, should be painted the same color. The wall, whether it is masonry or frame, should be a contrasting color. The window sash and doors may be painted a different accent color than the walls and trim.



PAINT GUIDELINES FOR MATERIALS

MASONRY

1. Unpainted masonry should remain unpainted. Existing historic masonry that is already painted may be painted. Masonry on non-historic residential buildings may be painted.
2. Remove damaged or deteriorated paint only to the next sound layer by hand scraping.
3. Clean with a low-pressure water wash if the building is dirty.
4. Allow masonry to dry out for at least fourteen days before applying paint.
5. Paint primers and finish coats depend on the last layer of paint applied to the building. If it is latex, repaint with one coat of latex flat paint. If the paint type is unknown, apply an oil-based primer and paint with a finish coat of flat latex paint.
6. Water-repellent coatings should be used only as a last resort if water penetration problems have not been addressed after repointing and correcting drainage problems.
7. Removing paint from historically painted masonry should be done with great care, after consulting with masonry professionals.
8. Test patches should be done first. Many times, the paint has adhered strongly to the masonry and breaking that bond can damage the masonry.
9. Do not remove paint by sandblasting, high-pressure water blasting, or caustic solutions. These methods will permanently damage the masonry.

ARCHITECTURAL METAL

1. Unpainted architectural metal should remain unpainted.
2. Remove all loose and peeling paint and corrosion before repainting.
3. Clean with a low-pressure water wash if the building is dirty.
4. Do not apply latex paint directly over oil-based paint as it either will not bond or will pull off the old oil-based paint.
5. Prime surface with a zinc-based primer or other appropriate rust-inhibiting primer and paint depending on the material.
6. Apply protective coatings, such as lacquer, to protect unpainted metals like door hardware that are subject to heavy contact.



WOOD

1. Proper preparation of wood surfaces prior to painting will ensure a sound paint job that will last a long time.
2. Remove dirt with household detergent and water to allow new paint to adhere.
3. Remove damaged or deteriorated paint to the next sound layer using the gentlest means possible such as hand sanding and hand scraping.
4. Remove all paint down to the bare wood only in extreme cases where the paint has blistered and peeled to the bare wood. This condition may be only in certain places such as sills or porch rails where there is excessive paint build-up or where moisture is a problem. Take special care when removing lead-based paint; seek technical advice on safe methods, and contact the Virginia Department of Health for information regarding the removal of lead paint.
5. Use electric heat guns on decorative wood features and electric heat plates on flat wood surfaces when additional paint removal is required. Do not use open flames as they can begin fires and result in the loss of the historic building.
6. 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.
7. Do not completely remove paint when it is soundly adhered to the wood.
8. Do not completely remove paint to achieve a natural finish.
9. Do not use destructive and dangerous paint removal methods such as a propane or butane torch, sandblasting, or water blasting.
10. Do not allow wood to be in contact with chemical strippers so long that the wood grain is raised or the surface roughened.

Painting of residential structures that are commercially zoned will require ARB review.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #10:
Exterior Paint Problems on Historic
Woodwork

See NPS' Preservation Briefs #28:
Painting Historic Interiors

See NPS' Preservation Briefs #37:
Appropriate Methods of Reducing Lead-
Paint Hazards in Historic Housing

**Century of Color: Exterior Decoration for
American Buildings 1820 - 1920**

[NPS Preservation Briefs](#)







COMMERCIAL & INSTITUTIONAL BUILDING ELEMENTS



**COMMERCIAL
STOREFRONTS**
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**BULKHEADS &
FOUNDATIONS**
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**WINDOWS &
DOORS**
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**CORNICES &
PARAPETS**
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ROOFS
Page 132



**AWNINGS &
CANOPIES**
Page 136

COMMERCIAL STOREFRONTS

Commercial storefronts comprise the majority of Old Town Manassas. Storefront facades are highly visible and contribute to the historic integrity and fabric of the historic district.

Most commercial buildings have large ground-level openings – and mercantile commercial buildings have large areas of uninterrupted glazing for window display. Traditionally, institutional buildings such as banks and government buildings may not have had display windows but they did have larger openings than on upper floors to increase the scale and importance of the building.

TYPICAL COMMERCIAL STOREFRONT PROBLEMS

Cover up - Storefronts are covered up for many reasons, such as a change of use from retail to office, which requires less glass, causing a decrease in the architectural integrity of the structure.

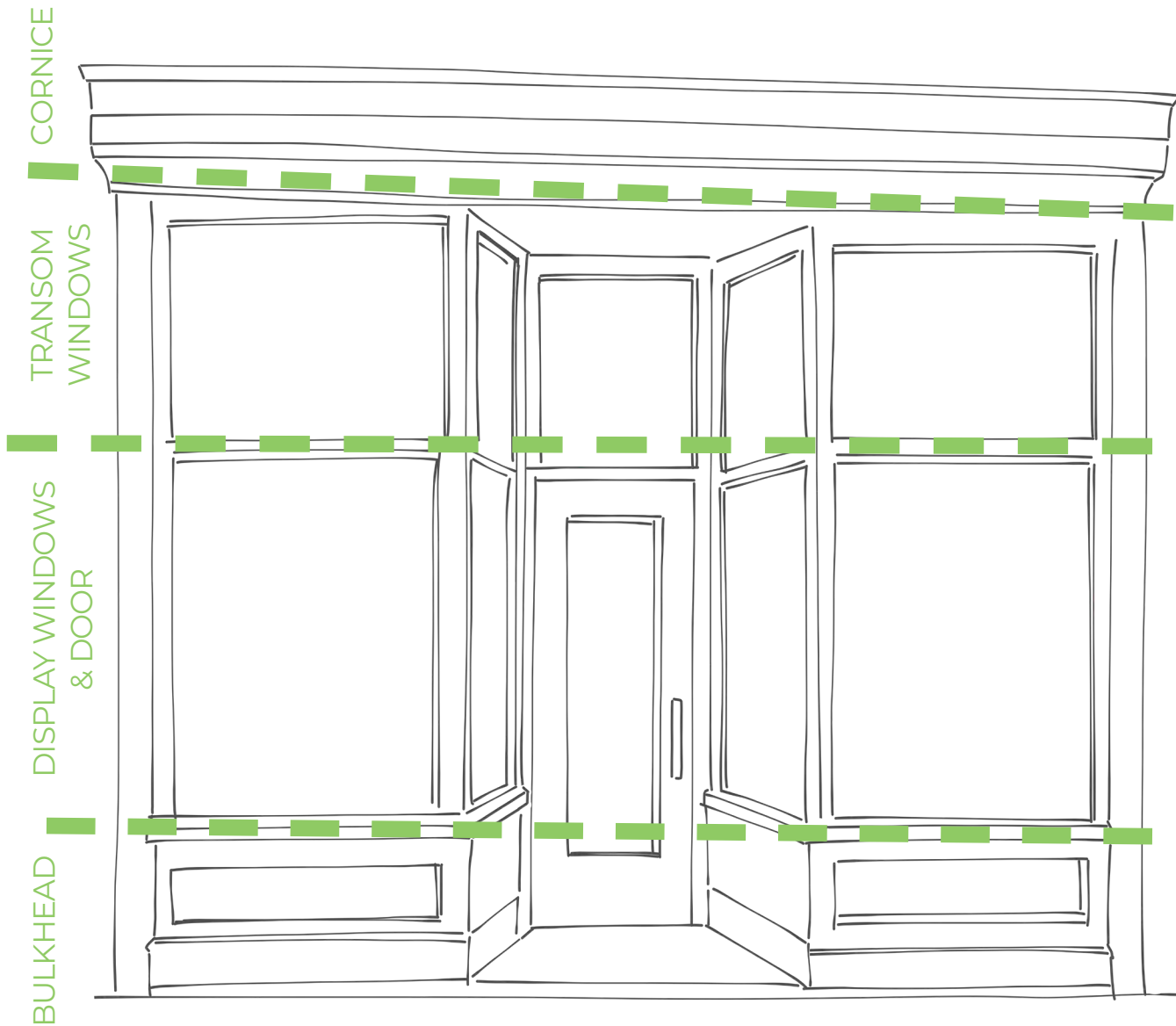
Storefront Remodeling - New designs may or may not be compatible with the design of the building. Designs that fit the storefront opening and are made of high-quality materials may be appropriate and good design in their own right. However, many newer changes are made with inexpensive materials that do not have the quality of original storefronts, and do not represent the time-frame of construction. Inappropriate remodeling includes mansard roofs, “colonial” storefronts with their small paned windows, and textured vertical siding that covers piers, bulkheads, and transom areas.

Other Changes - Ground-level windows on institutional buildings have been altered on buildings where use has changed. For instance, windows are closed in or altered to create larger windows or windows of a different shape altering the perceived scale of the building and taking away historic elements.

GUIDELINES FOR COMMERCIAL STOREFRONTS

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

COMMERCIAL STOREFRONT SECTIONS



TECHNICAL RESOURCES

See NPS' Preservation Briefs #11:
Rehabilitating Historic Storefronts

**Keeping Up Appearances: Storefront
Guidelines**

[NPS Preservation Briefs](#)



BULKHEADS & FOUNDATIONS

Commercial buildings and storefronts typical of Manassas have bulkheads, which is the area between the sidewalk and the display windows. Bulkheads can be of wood, tile, or metal, or can be glazed.

Along with the windows of a storefront, bulkheads are essential elements which provide a sense of scale and character to commercial buildings.

TYPICAL BULKHEAD & FOUNDATION PROBLEMS

Cover up - Bulkheads may be covered up during insensitive remodelings or to cover severely damaged bulkheads.

Storefront Remodeling - New designs may or may not be compatible with the design of the building – and may eliminate the bulkhead altogether. Inappropriate remodeling that affects the bulkheads includes false “colonial” storefronts and textured vertical siding that covers the facade.

Poor Maintenance - Irregular care and maintenance of bulkheads can weaken the integrity of the materials and overall character.

GUIDELINES FOR BULKHEADS & FOUNDATIONS

1. Original bulkheads should be preserved and maintained – and materials should be repaired rather than replaced. Replacement should only be considered if the original material is irreparably damaged.
2. When replacing or repairing portions of a bulkhead, attempt to use photographic evidence that shows the original bulkhead. When no photos or surveys are available and the original bulkhead design is unknown, attempt create a replacement design that is complementary to the rest of the facade.
3. If past renovations have covered any bulkheads, remove any objects or coverings to reveal the original bulkhead.
4. Regularly inspect bulkheads for signs of moisture damage, structural damage, and other damages.



Light Works

9411
LIGHT WORKS
Window Treatments
Blinds
Curtains
Shades

FOR RENT
07/05/2016

Coffee 46
Egg Sandwiches

WINDOWS & DOORS

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

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

Doors, along with porches and porticoes, define the entrance to buildings and establish a hierarchy of facades. Commercial buildings can have delivery doors or garage doors that are utilitarian but also help to define the character of the building.

TYPICAL PROBLEMS

WINDOWS

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

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

Inoperative shutters - Decorative shutters may have been added at a later point, that are not original to the building and not representative of the architectural style. These shutters are inoperative, as they are permanently nailed into the wall, and there is a gap between the shutter and the window that does not exist for operable shutters. These shutters detract from the character of the structure, and are not sized to fit the entire window.

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

Faux colonial windows - To make a building appear older than it really is, windows with small panes or added snap-in muntin bars are used.

DOORS

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

Inappropriate replacement - Often, instead of repairing the old door, a new door that is not similar in design is used to replace the old door. Glazed doors sometimes are replaced with panel doors in order to achieve a "colonial" appearance. In many cases storm doors constructed of aluminum, a non-historic material, are added to buildings.

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

Missing or inoperative hardware - In some cases where a door has had constant use, hardware is missing or worn out.

GUIDELINES FOR WINDOWS & DOORS

1. Avoid changing the number, location, size, or glazing pattern of windows and doors by cutting new openings, blocking in windows, or installing replacement sash that does not fit the window opening.
2. Repair rather than replace original windows and doors and reuse serviceable hardware and locks.
3. Uncover and repair covered-up windows and doors. If a window or door 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 used.
4. Only use shutters only on windows that show evidence of their use in the past. They should be wood, mounted on hinges and sized to cover the window when closed. Shutters must be operable, and not permanently fixed to the wall. When possible, original shutters should be repaired and maintained, and only replaced when missing or beyond repair. The style and design, including the hardware, should match existing window details, or resemble the architectural time-frame of the structure.
5. Windows and doors should only be replaced when they are missing or are beyond repair. Reconstruction should be based on physical evidence, historic photo documentation, or surveys of the structure or similar structures of the same time period.
 - a. Avoid changing the architectural appearance of windows and doors by using inappropriate materials or finishes which radically change the sash, depth of reveal, and muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.
 - b. Maintain the original number and arrangement of panes. Use true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins. Small variations, such as the width and depth of the muntins and sash, are permitted if those variations do not significantly impact the visual character of the historic window design.
 - c. Only replace the sash when the historic windows are too deteriorated for repair. By placing a track and a new sash in the old frame, no interior trim is removed, so there is no need to repaint woodwork or repair adjacent interior walls.
 - d. If window replacement is necessary new windows should fit the original opening (generally within a ½ inch on each side). Undersized windows that don't properly fit should not be used as they can alter the character of windows and thus the building.
6. Where possible, remove inappropriate windows or doors that have been changed previously. When doing so, they must be more historically accurate to the structure – in dimension, profile, and appearance.
7. Composite windows with removable muntins (“grilles”), or muntins sandwiched between the glass, are not considered appropriate or compatible.
8. Residential style windows and doors should not be used as a replacement style on commercial or institutional buildings, unless the facade lends itself to a residential style feature.
9. Window tinting is prohibited, however solar treatment for windows in compliance with building code requirements is permitted. Windows should maintain transparency and not create a “blacked out” look.



Vinyl windows are not appropriate for Contributing and Landmark structures.

X

GUIDELINES FOR STORM WINDOW & STORM DOOR ADDITIONS

1. Install interior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to ensure proper maintenance and avoid condensation damage to windows.
2. Install exterior storm windows that do not damage or obscure the windows and frames.
3. Avoid installing an aluminum-colored storm sash, as the sash can chromate primer.
4. Storm doors and storm windows should be able to be removed in the future without damage to existing doors and windows.
5. Transom windows can be insulated with an interior storm window.
6. Paint storm doors to match the color of the existing, historic door or door frame.

MAINTENANCE & TREATMENT BEST PRACTICES FOR WINDOWS & DOORS

1. Keep painted surfaces well painted.
2. Ensure that caulk and glazing putty are intact and in good condition. Check that all joints are tight and sealed to prevent water infiltration which can cause deterioration.
3. Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades, and if appropriate for the building, blinds and awnings.
4. Ensure that water is running off of sills and not forming puddles. Sills should be examined to ensure that they slope away from the building.
5. Repair original windows and doors by patching, splicing, consolidating, or otherwise reinforcing. Wood can appear to be in bad condition because of peeling paint or separation of joints, yet in fact be sound and able to be repaired. If the wood appears to be rotted, conduct the following test.

TECHNICAL RESOURCES

See NPS' Preservation Briefs #9:
The Repair of Historic Wooden Windows for addition guidance on windows.

See NPS' Preservation Briefs #13:
The Repair and Thermal Upgrading of Historic Steel Windows for addition guidance on windows.

[NPS Preservation Briefs](#)






DESIGN REVIEW GUIDE






WINDOWS & DOORS

This chart is meant to be a general guide for replacing windows and doors. This is not an exhaustive list of substitute materials available in the modern construction industry. Rather, these are the most common materials seen in rehabilitations of structures in the City of Manassas. Materials not on this list will be considered on a case-by-case basis.

When replacing windows and doors, these guidelines and the ARB encourage like-for-like replacements of historic materials. Ideally, the materials chosen for structures will either be the original materials maintained, or materials will be chosen that bring the structure “back in time” to its historic original condition. However, the maintenance of replacement non-historic materials is permitted; such as vinyl windows that were installed prior to these guidelines.

Note: The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.

STRUCTURE DESIGNATION	
	
CHANGE IN WINDOWS OR DOORS SIZE OR LOCATION:	
 COA	

REPLACEMENT OF WINDOWS AND DOORS WITHOUT CHANGE TO SIZE OR LOCATION:			
Replacement Window and Door Material	Wood	 AA	 AA
	Aluminum Clad Wood	 COA	
	Fiberglass	 COA	
	Steel (doors)	 COA	
	Vinyl / Vinyl-Clad	Vinyl windows and doors are not appropriate for contributing and landmark structures in the historic district.	
	Aluminum	Aluminum windows and doors are not appropriate for contributing and landmark structures in the historic district.	
	Other engineered (e.g. Fibrex)	Fibrex windows are not appropriate for Contributing and Landmark structures in the historic district.	



AA

AA = APPROPRIATE WITH ADMINISTRATIVE APPROVAL



COA

COA = APPROPRIATE WITH A CERTIFICATE OF APPROPRIATENESS (ARB REVIEW)

BLANK = NOT APPROPRIATE

CORNICES & PARAPETS

The cornice is the embellishment of the junction between the roof and the wall. It is also used to cap windows, porches, and store fronts. On commercial buildings, it may be decorated with classical details or be a textured band within the wall material. The style and articulation of the cornice help to define the style of a building.

The parapet is the portion of a wall that meets or rises above the roofline. On many commercial buildings, parapets of stone, metal, or wood are design elements and serve an aesthetic purpose. Many are decorated with brackets, scrolls, finials, and dentils.

TYPICAL PROBLEMS

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

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

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

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

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

GUIDELINES FOR CORNICES & PARAPETS

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



Parapet



Frieze

Cornice



Dentil



ROOFS

Roofs are one of the most important elements of a structure. The shape of the roof plays an important role in defining the form of a building, while materials of the roof help to define its character. Commercial roofs in the Local Manassas Historic District are typically flat. The roof provides the building's protective covering and proper maintenance of the roof is critical for the overall maintenance of the entire building.

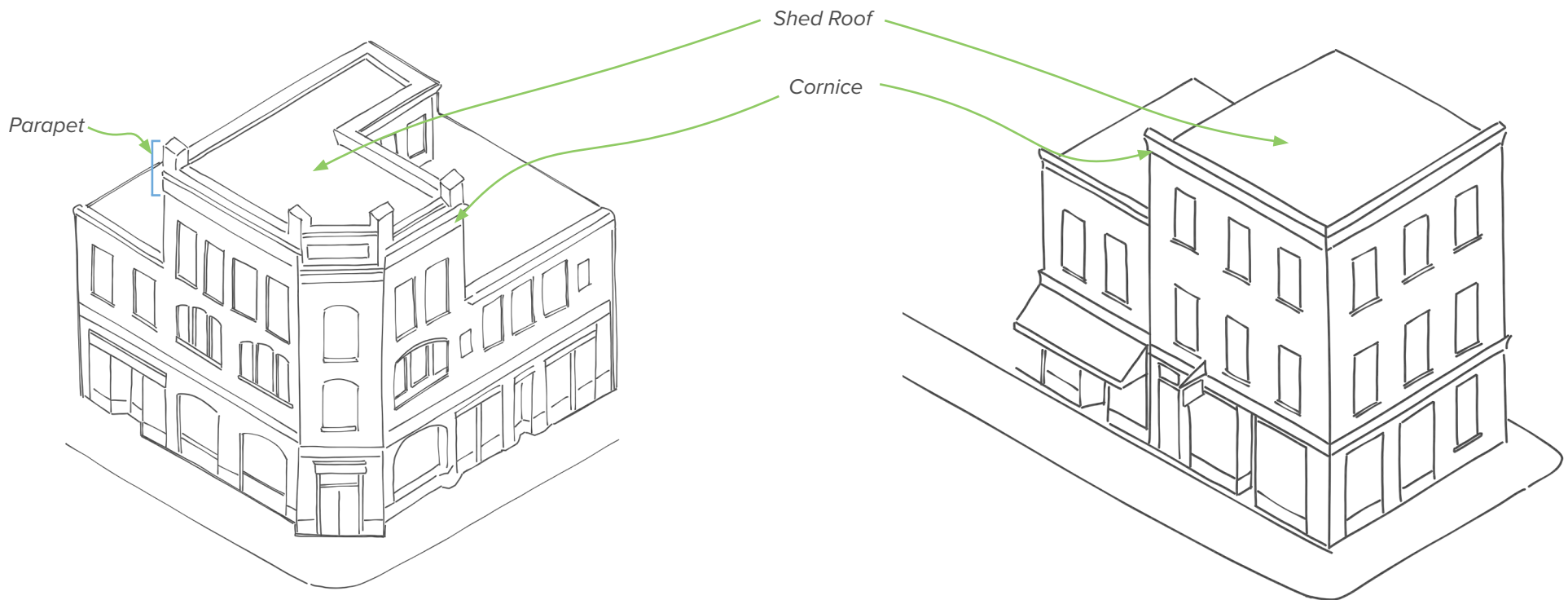
TYPICAL ROOF PROBLEMS

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

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

Roof material change - The use of modern materials to replace an original roof, such as asphalt shingles to replace a metal-seam roof, can cause negative impacts to the appearance of a historic building.

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



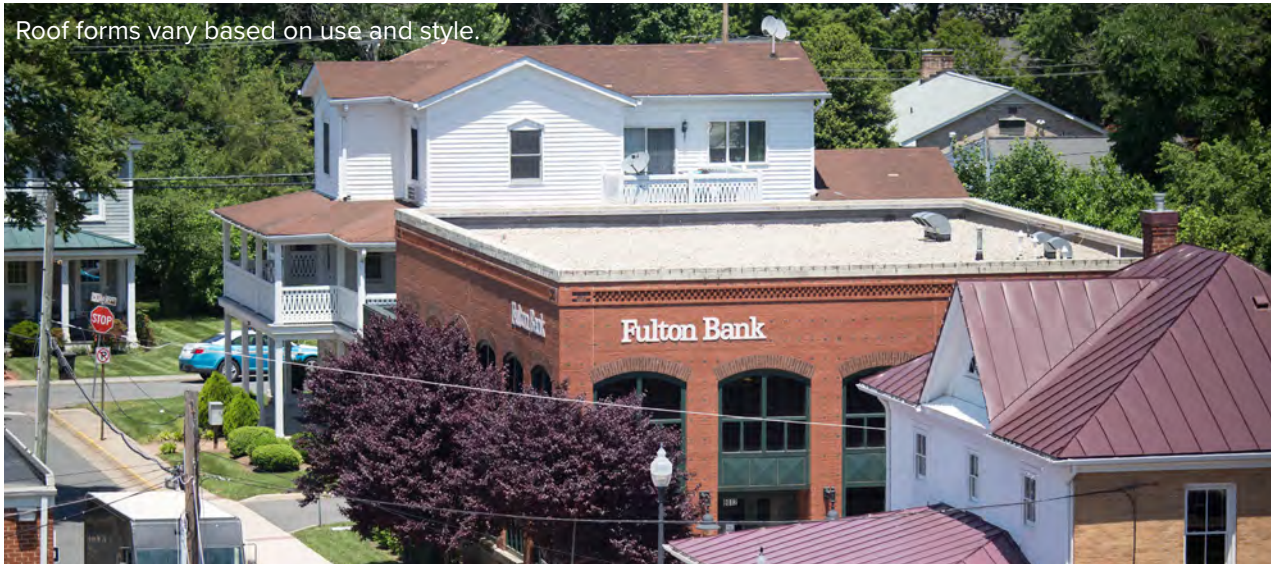
GENERAL GUIDELINES FOR ROOFS

1. Repair rather than replace roofing. Often it is possible to patch, piece, or consolidate parts rather than replace the entire roof.
2. When repairing or rehabilitating your building, preserve original roof shapes and pitches.
3. Retain related architectural features including chimneys, roof cresting, finials, dormers, cornices, and exposed rafter tails.
4. Avoid adding new elements to a roof such as vents, skylights, or additional stories in a manner that diminishes the original design of the building. New skylights should not be visible on primary elevations of historic buildings.
5. Place mechanical equipment, solar collectors, satellite dishes, and other antennae including emerging technology equipment, on less visible locations of the roof; on non-character defining roofs; or roofs of non-historic adjacent buildings. Ensure that any such installations minimize damage to historic integrity.
6. Avoid applying paint or other coatings to roofing material which historically has been unpainted.
7. When the roof material has reached the end of its functional life, replace with an in-kind material and design.
8. Substitute roof material may be used if the in-kind replacement material is not technically feasible.
 - a. Priority should be given to in-kind replacement on roofing visible from the primary facade of the building and using substitute materials on secondary elevations (sides and rear) of the building.
 - b. Avoid repairing with a substitute material that does not convey the same visual appearance as the rest of the roof. The use of modern asphalt shingles as a replacement for a standing seam metal roof can negatively impact the appearance of a historic structure and is not supported.
9. The profile seam of a replacement metal seam roof should match the historical profile of the original roof. Most often this will require a mechanical or hand seam to crimp the metal
 - a. Snap-lock mechanisms are not appropriate on landmark structures or on the primary facades of contributing structures but may be used on non-contributing structures.
10. Where possible, remove substitute roofing material and restore original or historically appropriate roofing material.

MAINTENANCE & TREATMENT BEST PRACTICES FOR ROOFS

1. Ensure that coping is watertight.
2. Clean and maintain gutters and downspouts properly so that water and debris do not collect and cause damage to the roof fasteners, sheathing, and the underlying structure.
3. Repair leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated flashing. If aluminum is used for flashing, fasten with aluminum nails and paint. Use high quality flashing material for repair. Repair deteriorated roof supports and underlayment if necessary.
4. Ensure proper ventilation of the attic space to prevent condensation.
5. Provide adequate anchorage for roofing material to guard against wind and water damage. On metal roofs, use metal fasteners compatible with the roofing material.
6. Check seams of metal roofs and keep metal surfaces painted except for copper roofs, which are protected by their own patina.
7. Avoid using materials that are physically or chemically incompatible and which would eventually cause deterioration or corrosion.

Roof forms vary based on use and style.



TECHNICAL RESOURCES

See NPS' Preservation Briefs #4:
Roofing for Historic Buildings for addition
guidance on roofs.

See NPS' Preservation Briefs #29:
The Repair, Replacement, and
Maintenance of Historic Slate Roofs for
addition guidance on roofs.

[NPS Preservation Briefs](#)



DESIGN REVIEW GUIDE

ROOFS

This chart is meant to be a general guide for replacing roofs. This is not an exhaustive list of roof materials available in the modern construction industry. Rather, these are the most common materials seen in rehabilitations of structures in the City of Manassas. Materials not on this list will be considered on a case-by-case basis.

When replacing materials, these guidelines and the ARB encourage like-for-like replacements of historic materials. Ideally, the materials chosen for structures will either be the original materials maintained, or materials will be chosen that bring the structure “back in time” to its historic original condition. However, the maintenance of existing replacement non-historic materials is permitted.

Note: The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.

		STRUCTURE DESIGNATION	
		C	L
REPLACEMENT OF ROOF WITHOUT CHANGE TO SHAPE OR PITCH:			
Asphalt / Membrane	Architectural/Premium Shingles	✓ COA	
	3-Tab	Generally, 3-Tab shingles are not an appropriate roofing material for contributing and landmark structures in the historic district.	
	Membrane/Built-Up	Membrane and built-up roofs are appropriate on flat or shed roofs (typically present on commercial structures) when they are not highly visible from any façade of the building.	
Metal	Metal-Seam	✓ AA	✓ AA
	Stamped Tin	✓ COA	✓ COA
	Snap-Lock	✓ COA	
	Corrugated/Panels	Corrugated and metal panels are not appropriate roofing materials for contributing structures in the historic district.	
Slate & Stone	Natural Slate or Stone	✓ AA	✓ AA



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AWNINGS & CANOPIES

Awnings can enhance the buildings and storefronts of which they are a part and contribute to the overall image of the downtown. Awnings provide weather protection for pedestrians and energy conservation for the building. They can help highlight features of a building and cover any unattractively remodeled transom areas above a storefront. Within the larger framework of the street, they can provide visual continuity for an entire block front.



TYPICAL AWNING & CANOPY PROBLEMS

Poor Maintenance - Fabric awnings and canopies that are not properly maintained can show wear and tear, including rips, tears, and holes. Additionally, sun exposure can fade awnings and canopies if care is not given to retain vibrancy of the color or material.

Incompatible Treatments - Awnings and canopies that are inappropriate sizes, materials, or general design can disrupt the character of a building, as well as the overall downtown area. Inappropriate placement, such as over a prominent feature, can also diminish the overall character.

GENERAL GUIDELINES FOR AWNINGS & CANOPIES

1. Awnings should be carefully placed within storefront, porch, door, or window openings so as not to obscure elements or damage materials. For instance, awnings should be curved to fit an arched masonry opening.
2. The bottom of the awning valance should be no lower than 7 feet above the sidewalk.
3. Avoid using overly ornate or metal awnings.
4. The size, type, and placement of awnings should not interfere with existing signs or distinctive architectural elements of the building or with street trees or other elements along the street. For awnings and canopies over outdoor dining areas, use the Yard and Site Elements guidelines on page 166.
5. The choice of colors should be coordinated as part of an overall color scheme for the building. Solid colors, wide stripes, narrow stripes, and other patterns should be considered appropriate.
6. There is a wide variety of materials ranging from traditional painted cotton to new acrylic fabrics. All are considered appropriate for the district except fabrics used for back-lit awnings.
7. The front panel or valance of an awning may be used for a sign where appropriate. Letters may be sewn, screened, or painted onto the fabric.
8. A variety of application methods may be used, such as hand-painted or professionally applied lettering. The focus is on the design and durability of the awning.



*TYPICAL AWNINGS AND CANOPIES
SEEN THROUGHOUT THE
MANASSAS HISTORIC DISTRICT*



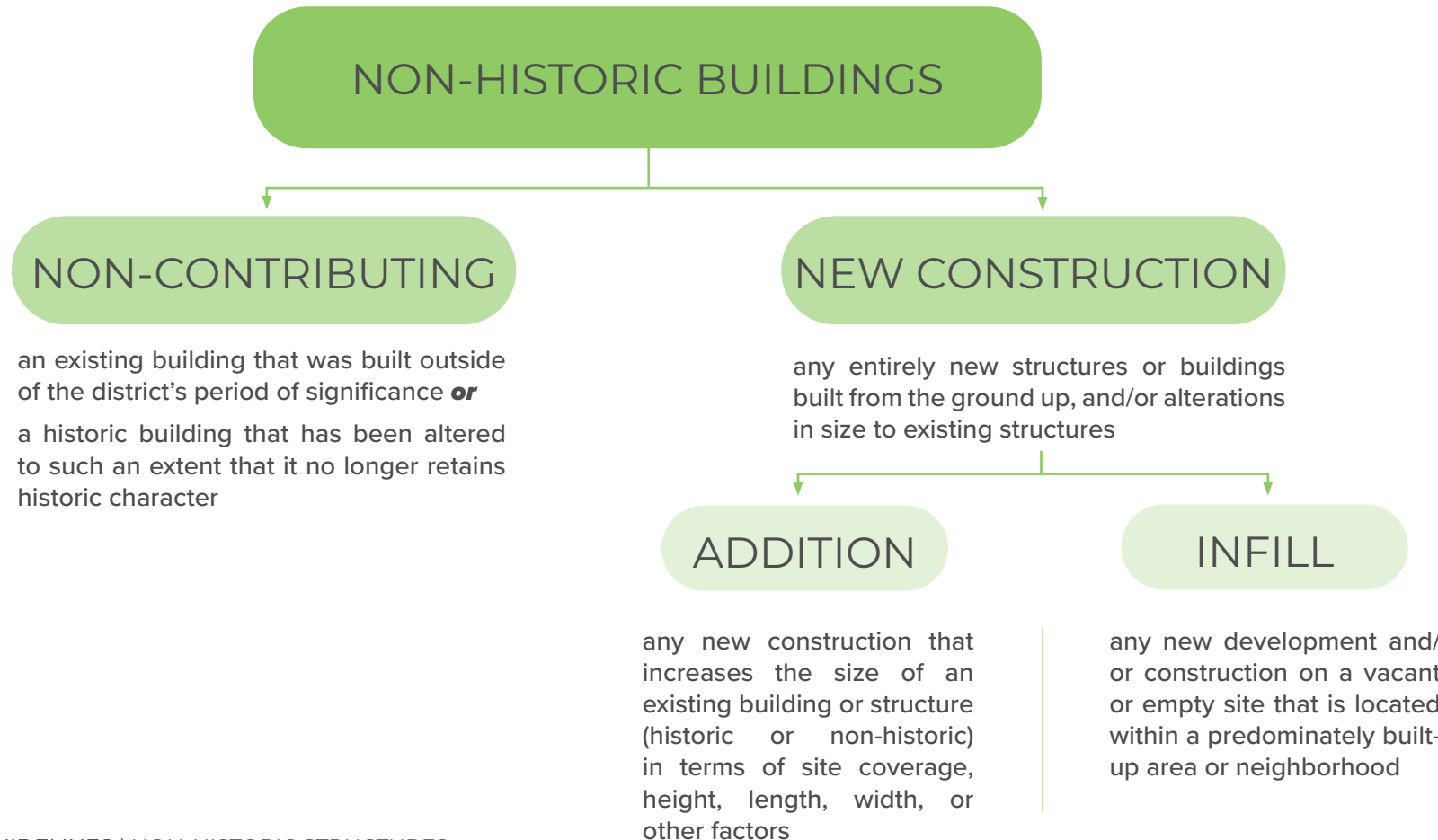
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MANASSAS LOCAL HISTORIC DISTRICT
NON-HISTORIC STRUCTURES



PURPOSE & APPLICABILITY

The purpose of these guidelines is to encourage new development and projects on non-historic structures that are designed with respect to the historically sensitive context of Manassas' Local Historic District and Liberia Mansion Historic District. These guidelines apply to existing non-contributing structures and proposed new construction in Manassas' Local Historic District; they cover everything from accessory structures and additions to master planned projects. Non-historic is an umbrella term that includes existing non-contributing buildings and any new construction project, including additions and building infill.



Manassas Local Historic District Period of Significance: 1850-1938

Any existing building built between 1850 and 1938 that still retains original historic and/or architectural character is considered a “Contributing” structure within the Manassas Local Historic District. These guidelines apply to “Non-Contributing” structures (non-historic buildings and proposed new construction) located within the boundaries of the Manassas Local Historic District.



GUIDING PRINCIPLES

Historic districts are not frozen in time and context is not static. The unique character of a place changes over time; the collection of buildings and styles adds to the dynamic identity of a place. New construction projects contribute to the economic and cultural value of Manassas' historic districts and the City as a whole. Existing non-contributing structures, either those built outside the district's period of significance or those that have been altered to such an extent that they no longer reflect the character of that period, still contribute to the story of this place. While improvements to existing, non-contributing structures do not warrant extensive review, it is important that additions and changes respect and contribute to the character of the district. Both projects on non-contributing structures and new construction present opportunities to enhance the district and improve compatibility and character of buildings within the historic district.

A key objective of these guidelines is to retain and where possible restore the character of the historic district while accommodating creative, yet compatible new buildings and additions. These guidelines are rooted in the principle that good contemporary design takes cues from the predominate patterns and character of the historic district without confusing what is historic and what is new. ***As such, compatible projects should:***

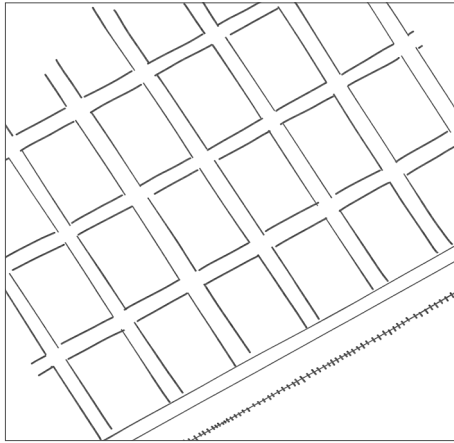
- Relate well to the landscape and topography
- Sit congruously within the pattern of the existing neighborhood
- Respect important views and landmarks
- Relate to the scale and mass of neighboring buildings
- Not obscure or damage historic features
- Seek to restore historic character and materials where they were lost
- Use materials and building methods which are as high quality as those used in existing historic buildings
- Create new views and juxtapositions which add to the variety and texture of the district
- Add to the story and value of Manassas' historic districts



COMPATIBILITY & CONTEXT

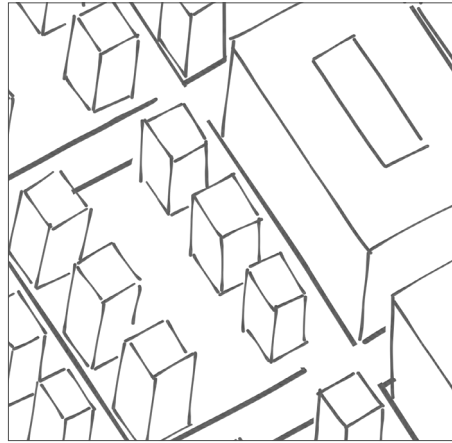
Compatible projects on non-historic buildings or new construction should consider the entire context of the site – starting with the historic district itself and honing into your specific site. Before embarking on any project, analyze and consider the historic district, the block and street, adjacent properties, and the specific site of your project. Chapter 2 provides detailed descriptions of the character, pattern, and architectural styles of Manassas’ historic districts.

HISTORIC DISTRICT



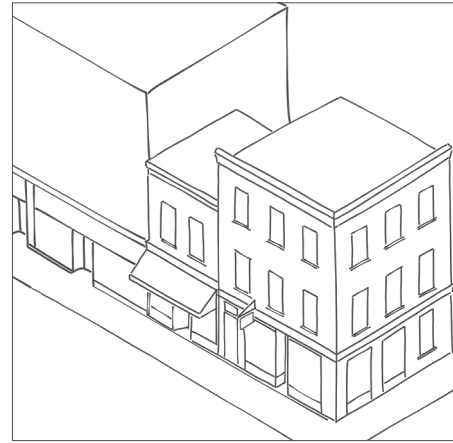
Examine the overall character of Manassas’ Historic District. What are the key sites, views, and patterns of development? Where is your site located within the district? Is it on a primary or secondary street?

BLOCK & STREET

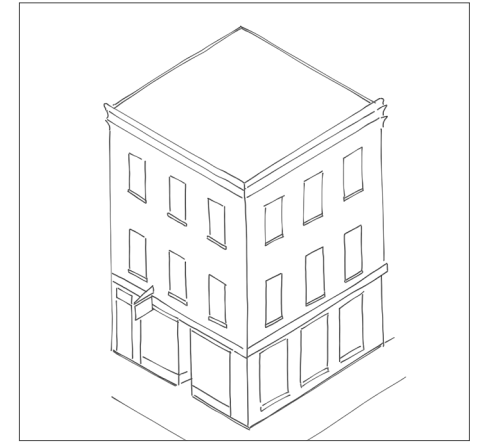


Consider how your project will fit into the block or street where it is located. Where is your building located – mid block or on a visible corner? What types of buildings are present on the block and street surrounding your site? Is it a commercial street, residential street, or a mix of uses? What are the predominant architectural styles? What are the predominant building shapes, sizes, and orientation? Are there significant views along the street, from your site, or into your site that you should maintain?

ADJACENT PROPERTY SITE



Your project should include the overall building patterns and spatial relationships of the surrounding historic buildings. If your site is on the edge of the historic district or sits among buildings that aren’t compatible to the historic district, your project should serve as transition piece to tie non-historic and historic areas. Look at façade patterns, rooflines, window and door patterns, and ratios of opening to wall space. What are the average building setbacks? If your site is on a corner lot, also consider the properties across the side street and diagonally across the intersection.



Are there existing topographic, landscape, or built features that should be preserved? If you are planning an addition, what are the key historic features of your existing building? How will you protect those features? How will your addition be secondary to but related to the existing building?

DESIGN APPROACHES TO NEW CONSTRUCTION

New construction projects can create sense of place, lend a fresh perspective to a building or neighborhood, and add modern uses and amenities. It is not the intent of the City to discourage contemporary architectural expression, or to require the emulation of existing structures of historic or architectural interest in specific detail. Harmony and compatibility should be evaluated in terms of appropriateness of architectural features, materials, scale, size, height, and placement of a new structure in relationship to existing historic structures and neighborhood context.

The Secretary's Standards for Rehabilitation encourage new construction that is "differentiated from the old [but] compatible." This is a broad guideline that can be translated differently based on context and need of the project. Within the umbrella of different but compatible, there are four recognized strategies to introduce new construction into a historic district. Each project is characterized by the purpose of the development, the developer's vision, and the architect or designer's style. Within Manassas' local historic districts, the "invention within a style" strategy will typically be the most appropriate approach for new construction.

LITERAL REPLICATION



seeks to preserve the specific period of design of a given historic district. This strategy can also apply to the replacement or reconstruction of lost historic features.

INVENTION WITHIN A STYLE



appreciates the continuity of a given architectural language, while intentionally introducing new elements that are unique to the designer or developer. This strategy is trademarked by using a building or district as inspiration and guidance, while adding modern or differing touches.

Photo: rendering of Harris Building via Loveless Porter Architects

ABSTRACT REFERENCE



balances classic elements and modernity – with a focus on the latter. This strategy is characteristic of retaining the historic bones, while sprinkling in "loud," abstract elements such as steel, glass, and irregular shape or form.

Photo: rendering of Manassas Museum via GWWO Architects

INTENTIONAL OPPOSITION



aims for the starkest opposition of historic and modern. Blatant opposition of style, material, and form are put on display in this strategy. This strategy is inherently radical and can lead to the deterioration of a cohesive historic district if not utilized appropriately.

Photo: Taubman Museum of Art in Roanoke, Virginia via Zahner

GUIDELINES FOR NON-CONTRIBUTING BUILDINGS

These design guidelines promote compatible projects on existing non-historic buildings and new construction projects by encouraging the use of similar patterns to those used historically - including rhythm of mass, form, scale, materials, and aesthetic details. However, this does not mean that total uniformity with the historic context is the objective.

Regardless of the chosen stylistic language of the building, the following guidelines promote compatibility by demonstrating how to design a building for the following elements in mind.



PATTERNS & CONTEXT

Page 146



SCALE & FORM

Page 150



MATERIALS & DETAILS

Page 156

COMMON MISTAKES

Applying Random Historic Elements - Avoid literal replication of historic elements, particularly when those elements have no precedence in Manassas. Chapter 2 of these guidelines describes the character, pattern, and architectural styles of Manassas' Historic Districts in detail.

Applying Inappropriate Modern Elements - Modern touches can provide more character to a historic district, if done tastefully and within reason. Additionally, developers often look to precedents that look historic, but are in fact poor reproductions of styles that are not representative of Manassas' historic architecture.

Building at the Wrong Scale - Scale is comprised of the height and mass of a building. Carefully consider the scale of buildings surrounding your site so that your project does not detract from the feel and pattern of the street.

Forgetting About the 'Human-Scale' - Most structures in Manassas' historic district were built to accommodate pedestrian traffic. It is easy to overlook pedestrian scale design elements when the car is the predominant form of transportation.

Destroying Important Historic Features - New additions or related new construction should be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would not be impaired.

Using Lower-Quality Modern Materials - Modern buildings should be equal to historic buildings in design, details, and materials.



DESIGN REVIEW PROCESS

The review and approval process for any project within Manassas’ Local Historic District is predicated on open and continuous dialogue and discussion. While changes to non-historic buildings require less stringent historic review by the City and owners are given more leeway in changes they can make to their building, the best projects arise from a continuous dialogue between the property owner and the City.

All new construction projects will require a Certificate of Appropriateness (COA) with at least one worksession with the Architectural Review Board (ARB). Before a final COA can be considered by the ARB, new construction projects will be required to submit materials for review. The purpose of the worksession is to allow city staff and the ARB to provide better service, support, and guidance to applicants by allowing additional time to understand the details of the proposed design, better evaluate the project for compatibility with its context, and work with the designer and property owner to solve potential issues – ultimately, ensuring a successful COA application.







AA = APPROPRIATE WITH ADMINISTRATIVE APPROVAL





COA = APPROPRIATE WITH A CERTIFICATE OF APPROPRIATENESS (ARB REVIEW)

Note: The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.



INFILL CONSTRUCTION	
COMMERCIAL & INSTITUTIONAL BUILDINGS	
Any new commercial or institutional structure	 <i>Additional worksession required contingent on scope of project</i>
RESIDENTIAL BUILDINGS	
Any single family detached	
Any single family attached	
Multi-family	

ALTERATIONS TO EXISTING NON-CONTRIBUTING STRUCTURES

BUILDING MATERIALS AND CLADDING	
Replacement with historic material or historically compatible modern material	 AA
Replacement with a non-historically compatible modern material	<i>The use of non-historically compatible materials is discouraged on all structures in the historic district, but may be approved in some circumstances on non-contributing structures. Contact City Staff.</i>
BUILDING ELEMENTS	
Any change to the character, form, number or placement of building elements	 COA

Note: Owners of non-contributing structures may maintain and replace in-kind building materials and elements that are not compatible with the character of the district or do not meet the requirements of these guidelines IF those materials and building elements were installed before the adoption of this document.

ADDITIONS TO ANY EXISTING PRIMARY STRUCTURE (Landmark, Contributing, Non-Contributing)

	COMMERCIAL & INSTITUTIONAL BUILDINGS	RESIDENTIAL BUILDINGS
Any new addition to a primary structure	 COA <i>Additional worksession required contingent on scope of project</i>	 COA

ADDITION OR REPLACEMENT OF ACCESSORY STRUCTURE (Landmark, Contributing, Non-Contributing)

	COMMERCIAL ZONED BUILDINGS	RESIDENTIALLY ZONED BUILDINGS
Structures 150 sq. ft. or less and consistent with these guidelines	 COA	 AA
Structures larger than 150 sq. ft.	 COA	 COA

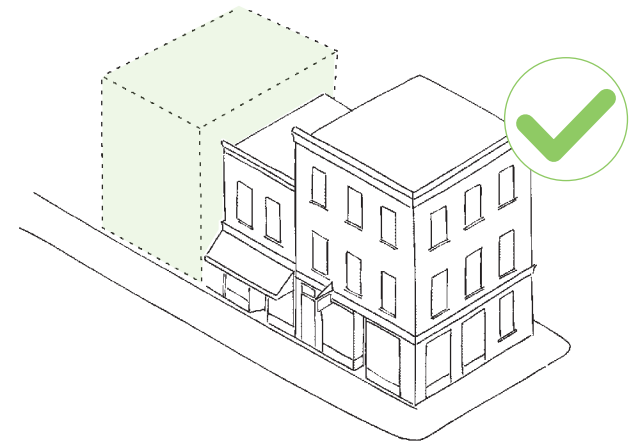
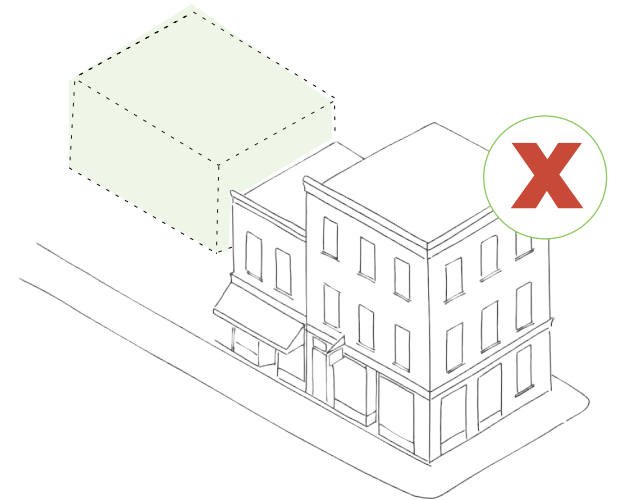
PATTERN & CONTEXT

All buildings should acknowledge and positively contribute to the existing community patterns of blocks, streets, and buildings. It is the interrelationship of these elements – rather than their unique formal characteristics – that comprises the patterns and context of the district and site. The design of additions, infill and other new construction, and the alteration of non-historic structures should respect the overall visual pattern and context of the streetscape.

GUIDELINES FOR PATTERN & CONTEXT

LOCATION

1. Locate a new building, addition, or alteration to fit with established building location, lot coverage, and open space patterns.
2. Design the footprint of a building to be compatible with the existing historic lot coverage pattern of the surrounding contextual area.
3. Provide a general pattern of open space that is compatible with the existing historic pattern of the surrounding contextual area. See Yard and Site Elements on page 164 for related guidelines.
4. Locate a garage or secondary structure consistent with the location of secondary structures in the surrounding contextual area.
5. Maintain the traditional grid and historic pattern of streets. Larger developments should consider extending the street network by incorporating alleys where applicable.



Infill structures should match the predominant setback of the surrounding buildings.

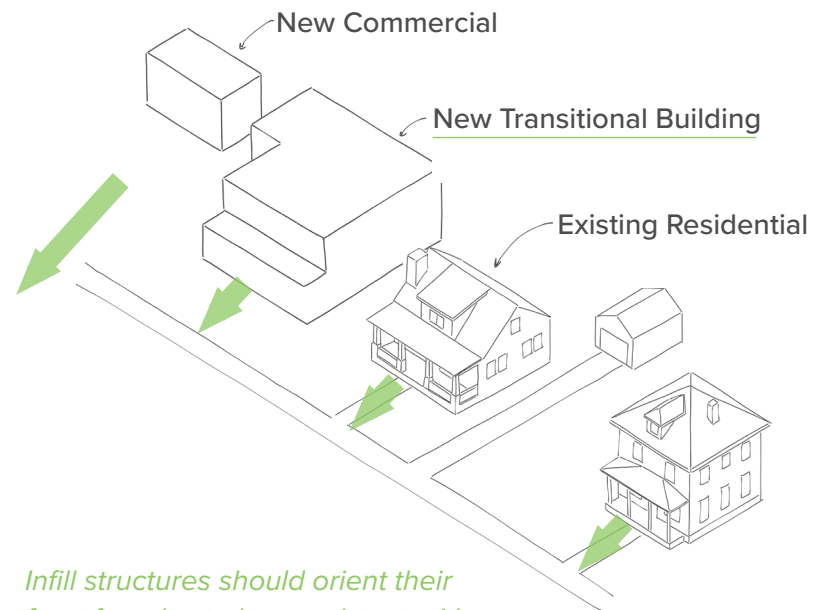
ORIENTATION

1. Orient a building's entrance to be consistent with the established historic pattern of the surrounding contextual area. Typically, the primary entrance faces the street.
2. New buildings, additions, or alterations should respect the orientation of existing historic building façades and entrances.
3. Maintain traditional alley or side street access for garages and secondary structures where applicable.

SETBACKS

Variations may occur to accommodate zoning regulations, utility lines, easements, etc.

1. Where front setbacks are uniform, place a structure in alignment with its neighbors.
2. Where front setbacks for historic buildings vary, place a structure within the established range of front setbacks on the block.
 - a. Residential buildings should be an average of the setbacks of adjacent properties, in accordance with Zoning Ordinance Section 130-401.
 - b. Buildings located in the downtown commercial core should be constructed with a minimal setback in order to reinforce the traditional street wall. In general, corner buildings in the downtown should avoid deep setbacks or open plazas that disrupt the continuity of the street wall.
3. For sites that serve as a transition between two distinctive areas of setbacks, (such as between new commercial and historic residential), setbacks should defer to the historic building.



Infill structures should orient their front facades to be consistent with surrounding structures.

Where necessary, step-back height to fit street patterns and scale.

SIDE YARD SPACING

1. Locate a structure to maintain the side yard spacing pattern on the block as seen from the street.
2. Buildings located downtown should be 0 to 5 feet to maintain and extend the street wall.
3. Buildings located on residential streets should be within 20% of the average side setbacks of the block.

GUIDELINES FOR PATTERN & CONTEXT, CONTINUED

PRESERVATION OF HISTORIC BUILDINGS:

1. New Buildings, additions and alterations should preserve sensitive viewsheds to contributing and landmark structures.
2. Construction of or alteration to buildings and structures should not obscure historically significant street vistas, corridors, and similar viewsheds.

RHYTHM:

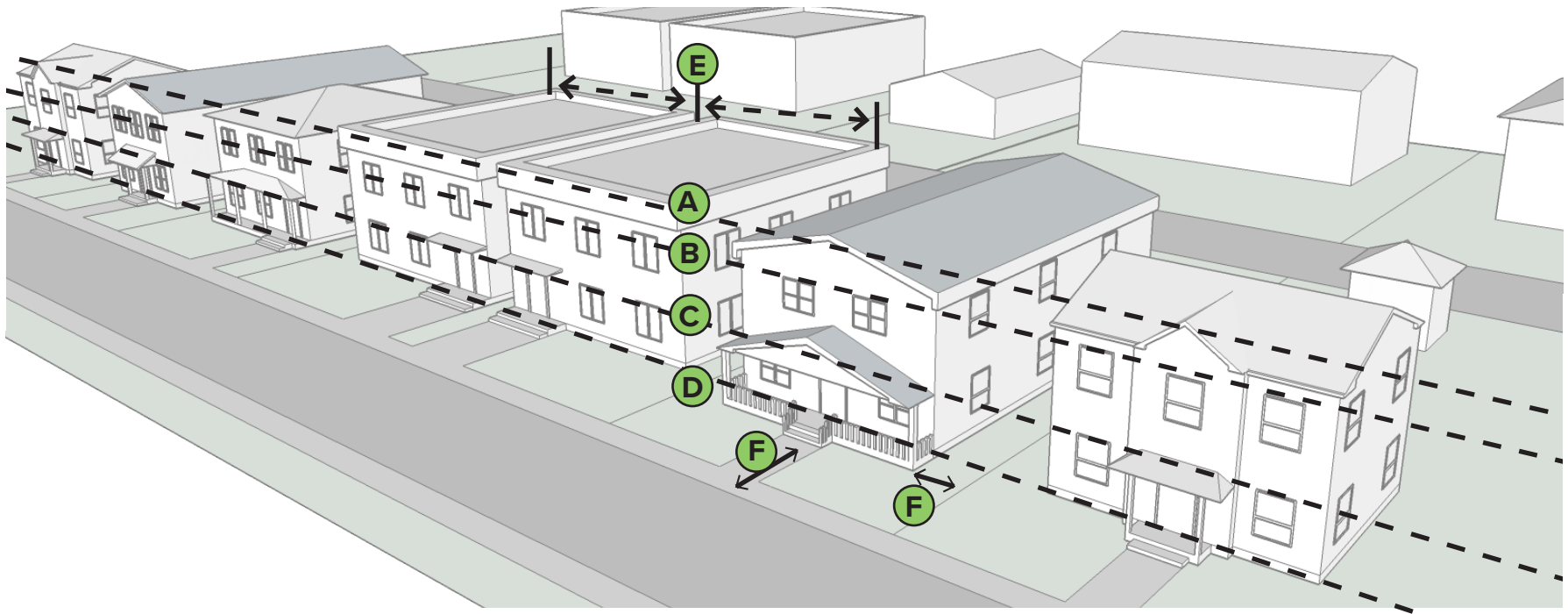
1. Design a new building, addition, or alteration to include the typical features and rhythms of historic buildings in the surrounding contextual area.
2. Consider all features such as foundation heights; floor-to-floor heights; fenestration; wall recesses; entries and porch locations; and scaling elements like belt courses, dormers, balconies, cornices, etc. (See *Contextual Evaluation for New Construction*, page 151)



New construction should include patterns and rhythms of historic buildings in the surrounding contextual area.

CONTEXTUAL EVALUATION

It is important to evaluate the context for new construction, additions, and alterations to non-historic properties. Context includes the character-defining features, building patterns, mass, and scale of the historic district, block and street, and in particular on adjacent properties. These projects are most successful when they incorporate elements that reference and relate to the surrounding historic context. A new building, addition, or alteration can incorporate contemporary features, materials, and elements as long as it references the height and proportion of building features that create the historic rhythm and pattern along the street.



A **OVERALL HEIGHT**
is within the range seen in the surrounding properties

B **WINDOW HEIGHT**
are in general alignment with first and second story window heights on adjacent sites

C **PORCH HEIGHT**
and proportions are in general alignment with porches on adjacent sites

D **FOUNDATION HEIGHT**
is in general alignment with foundation heights on adjacent sites

E **WIDTH**
is subdivided into smaller bays or modules to reflect historic patterns using width and height

F **FRONT & SIDE SETBACK**
are similar to those on surrounding properties

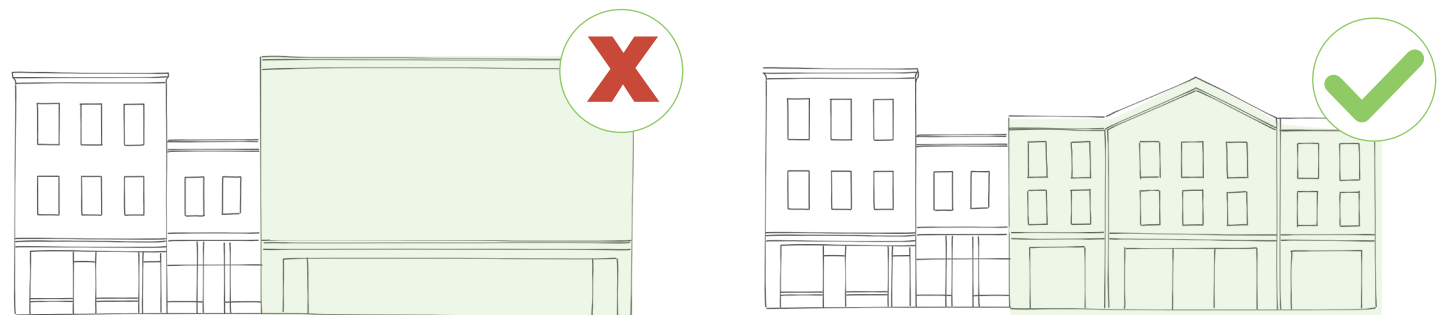
SCALE & FORM

The proportions of a building are one of the immediate indicators of compatibility within the historic district. Scale and form of buildings and neighborhood blocks directly relate to the functional and experiential quality of a street. Historic districts are characteristic of inviting, human-scale design. The design of additions, infill and other new construction, and alterations to non-historic buildings should reflect the overall scale precedent of the existing streetscape.

GUIDELINES FOR SCALE & FORM

RELATIONSHIP TO EXISTING BUILDINGS

1. Design the scale and form of a new building, addition, or alteration to be compatible with the historic context. The design should be within the typical range of building forms and sizes in the surrounding context/block.
2. Use a directional expression that relates to the surrounding historic context.
3. Proportions should respect the average height and width of the majority of existing neighboring buildings in the district.
4. Build at the same grade as historic buildings on adjacent lots.
5. Use floor-to-floor heights that are similar to those in the surrounding historic context, especially the first floor.
6. Where a new structure, addition, or alteration must exceed the typical building scale in the surrounding historic context, use changes in building configuration, vertical or horizontal articulation, or design features such as materials, window design, façade height or decorative details to break the façade into bays that suggest typical historic building widths seen in the surrounding historic context. (See *Compatible Massing for Commercial, Mixed-Use or Multifamily Buildings*, page 143)



Use details and building configuration to visually break up the mass of large infill buildings.

COMPATIBLE MASSING FOR COMMERCIAL, MIXED-USE, OR MULTIFAMILY BUILDINGS

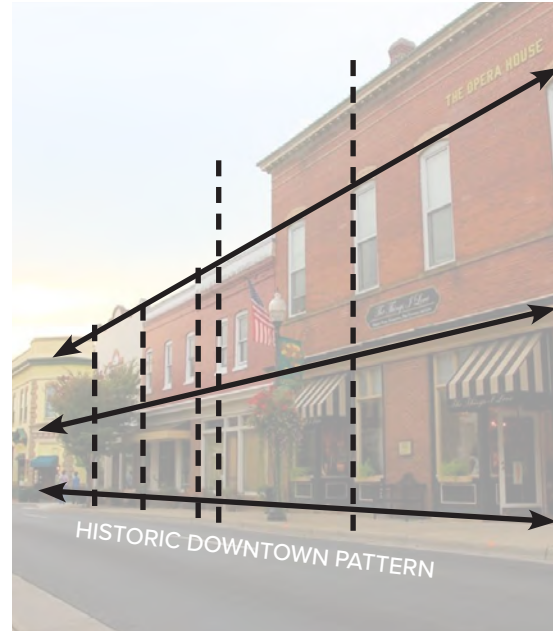
New commercial, mixed-use or multifamily building, addition, or alteration should respect the historic development pattern in the district and along the adjacent street frontage. Strategies to help a larger commercial, mixed-use or multifamily building fit into the surrounding historic context are described and illustrated below.

ESTABLISH A SENSE OF HUMAN SCALE



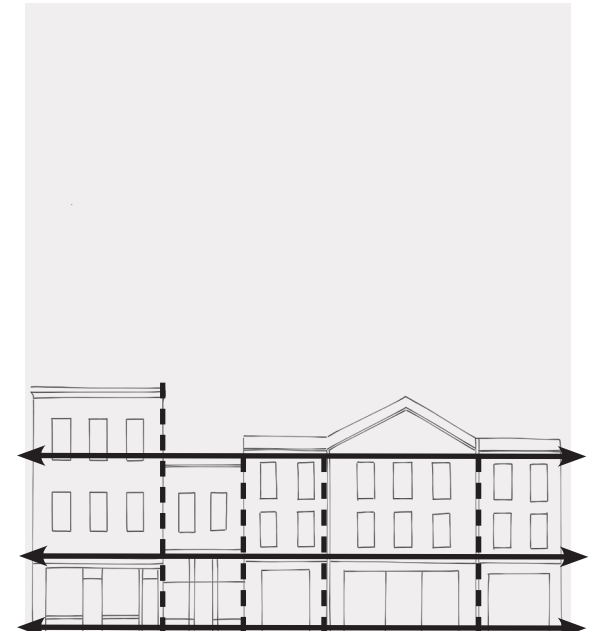
The concept of human scale defines how well a building's overall design and its architectural parts relate to human dimensions and proportions. A building achieves human scale when the combination of small scaling elements, such as units of masonry, and larger scaling elements such as porches, doors and windows, adapt to human sizes and familiar human dimensions.

REFLECT HISTORIC PATTERNS



The predominant pattern of buildings in Manassas' downtown includes two to three story, narrow street-facing buildings with large storefronts. Large buildings use changes in cornice, details and window spacing to reflect the same patterns.

USE DESIGN DETAILS TO MATCH SCALE



A new building that is wider than was historically typical should incorporate design features that divide it into smaller modules to suggest the underlying historic lot pattern. Changes in building height and materials, as well as architectural moldings and wall offsets, can be used to express typical historic building widths to help a larger structure fit into the surrounding historic context.

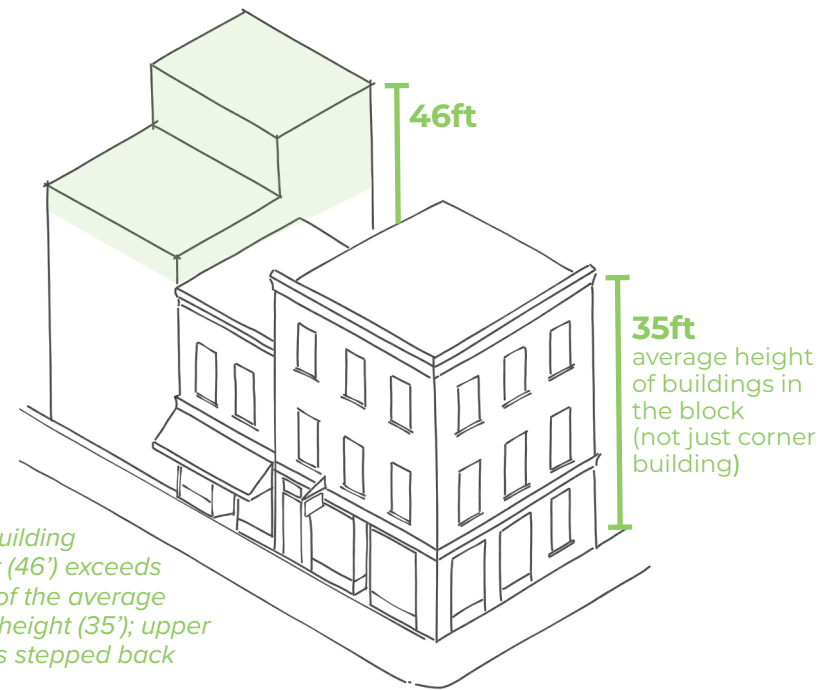
GUIDELINES FOR SCALE & FORM CONTINUED

HEIGHT AND WIDTH

1. Design the height and width of a new building, addition, or alteration to be compatible with the historic context.
2. When a new building, addition, or alteration exceeds 130% of the prevailing height along a block face, minimize the impact by providing a step back to the upper level(s) of the building in order to preserve the prevailing height along the block face.
3. One story buildings are not recommended.
4. Primary facades of new commercial buildings that are wider than 40 feet should be modulated with bays in order to reflect the prevailing width along the street.

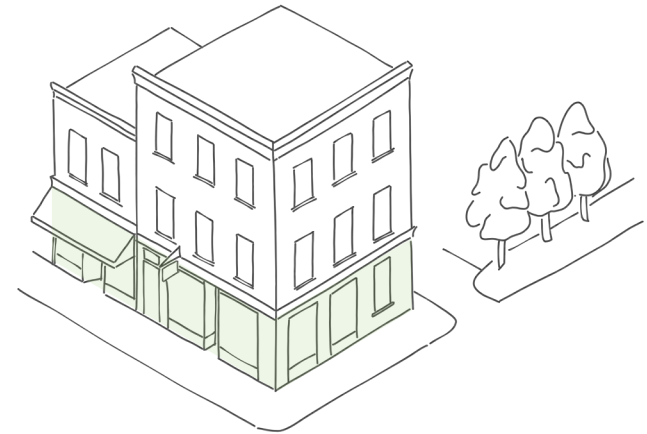
PROPORTIONS OF DESIGN ELEMENTS

1. Use forms for new construction, additions, and alterations that relate to the majority of surrounding historic buildings. If a block has a mixture of complex and simple forms, either option is appropriate for new construction.
2. Organize the principal façade to incorporate typical historic proportions and elements of neighboring buildings.
3. Provide features that reinforce human scale and character of the historic area by including elements such as porches, porticoes and decorative features.
4. For commercial buildings that are surrounding by historic buildings that have a traditional base, middle, and cap configuration, design similar façade sections.



OPENINGS (WINDOWS & DOORS)

1. The rhythm and patterns of windows, doors, and other opening should relate to and be compatible with the surrounding historic context.
2. Incorporate windows, doors, and other openings at a solid-to-void ratio like those found on nearby historic structures. Solid-to-void ratio refers to the proportion of wall area to window area.
3. When using contemporary window and door patterns and designs, ensure they respect the proportions of windows in the surrounding historic context.
4. Openings on residential structures should maintain the residential look of the surrounding buildings and streetscape.
5. Many commercial buildings incorporate recessed entries and storefronts, transoms, cornices, bulkheads, and sign areas. Consideration should be given to incorporating such elements in new construction.
6. For commercial buildings in the downtown core, follow traditional storefront patterns of street-level transparency – for doors, windows, and storefronts.
7. For all commercial buildings with two or more stories, distinguish the ground floor from upper floors.
8. Design entrances to a commercial, mixed-use, multifamily, or civic building to a human scale and provide visual interest.

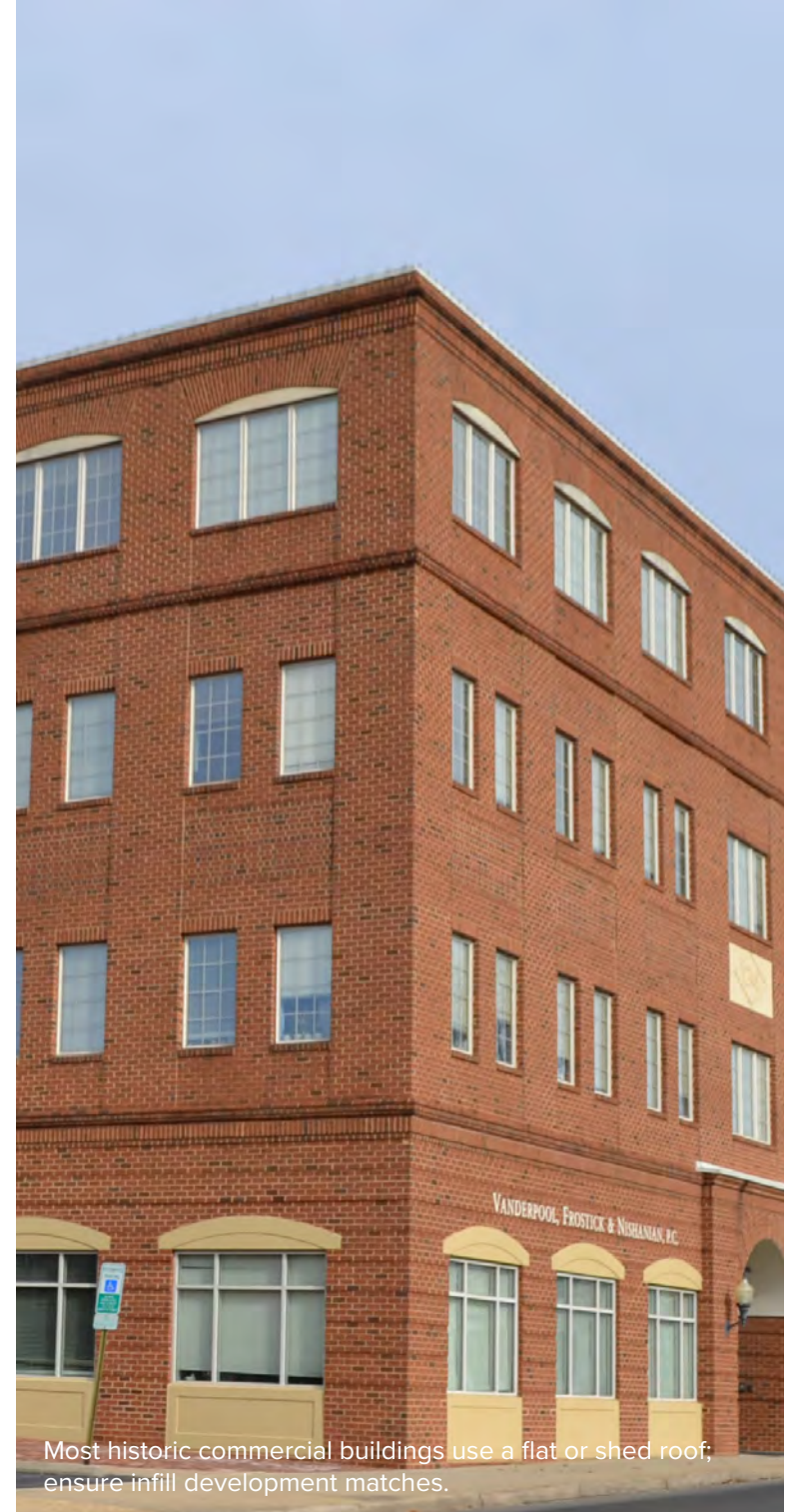
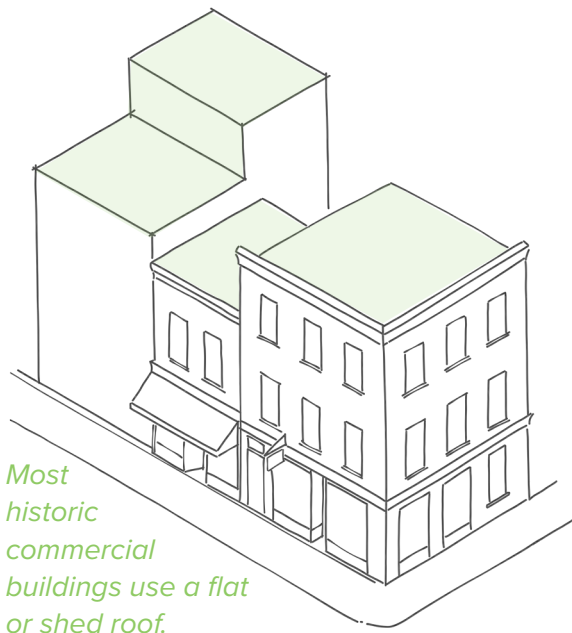


Incorporate windows and doors that match the historic rhythm and pattern at the pedestrian level.

GUIDELINES FOR SCALE & FORM *CONTINUED*

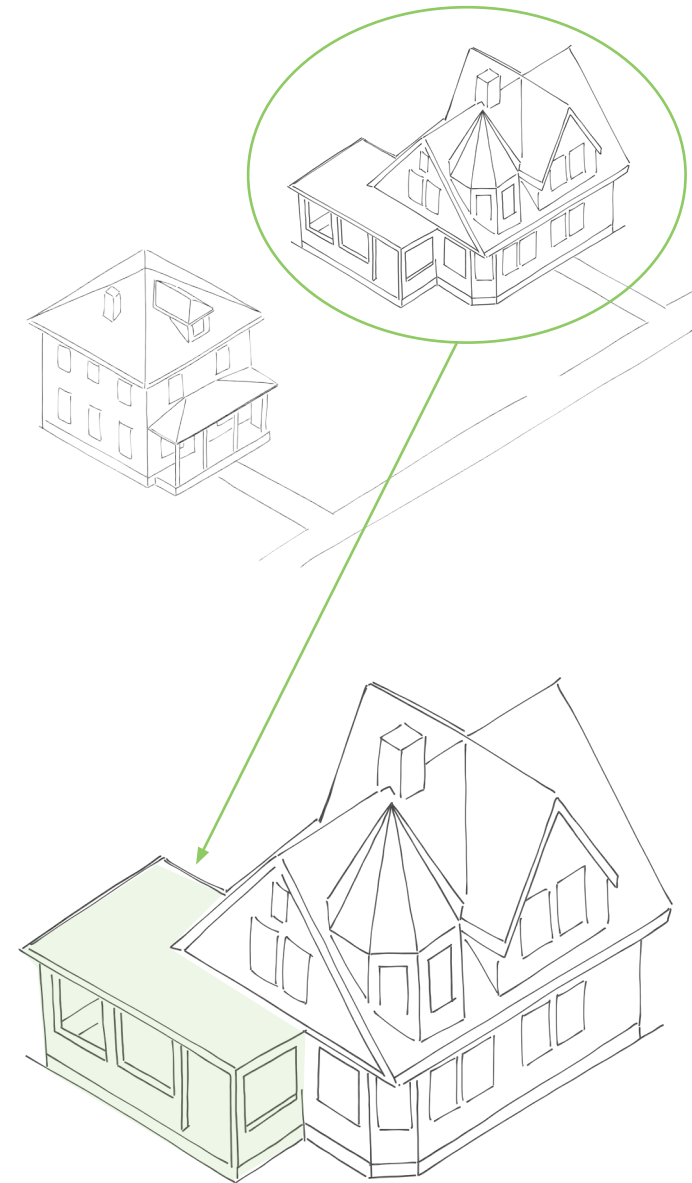
ROOF FORMS

1. Use a roof form that is compatible with the surrounding historic context
2. Building roof shape should be comparable with the historic buildings to which it is visually connected in terms of pitch, orientation, and complexity.
 - a. Historically Commercial buildings typically have flat or shed roofs embellished with cornices or parapets on the façade.
 - b. Historically Residential buildings have a variety of roofs; see Chapter 2 for Manassas' architecture styles and Chapter 3 for existing roof guidelines. Residential roofs should reflect the steeper pitch of historic dwellings rather than shallow or flat.



ADDITIONS TO EXISTING BUILDINGS

1. Locate and design additions to be compatible with the historic context of the original building and street.
2. Attach new additions or alterations to existing buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building would be unimpaired.
3. Locate additions to existing structures so they are easily distinguishable as new construction.
4. Additions onto Historic Buildings:
 - a. Limit the size of an addition so that the integrity of the existing building is maintained and it does not visually overpower the existing building; additions should be subordinate to the historic structure.
 - b. Locate additions to landmark structures on the rear elevation and minimally visible from the street.
 - c. Attempt to locate additions to contributing structures to the rear elevation, or to the side elevation if the site exhibits certain building constraints (including shallow setbacks, sensitive topography, etc.).
 - d. It is not advisable to extend the height of historic buildings by adding stories.
5. Additions onto Non-Historic Buildings:
 - a. Additions to non-contributing structures have more leeway in placement but should prioritize compatibility with the scale and pattern of the existing building and buildings along the street.



Locate additions in subordinate locations to the primary facade of Landmark and Contributing structures.

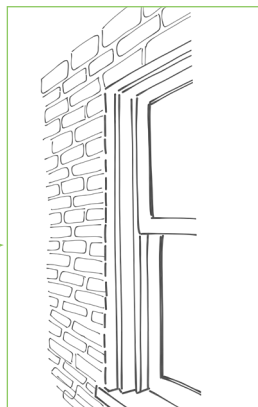
MATERIALS & DETAILS

To further enhance a building's ability to fit within historic context, the appropriate materials must be used. Historically, a variety of materials have been used for cladding, framing, roofing, and decorative features. Materials and details help articulate building form and function, provide details and contrasts, and add textures and colors that contribute to the overall character of a building and street. Careful consideration should be given to choosing materials that complement without mimicking or distracting from the historic context of an infill project or addition.

GUIDELINES FOR MATERIALS & DETAILS

1. Use building materials that complement the scale, color, texture, patterns, and finish of those seen historically in the district.
 - a. The selection of materials and textures for a new building should be compatible with and complement neighboring historic context.
 - b. The complexity and number of materials used should complement and reflect those used in the historic context. i.e. if a simpler palette is used historically, use a simple material palette for new construction.
 - c. Material patterns (Roof seams, brick bonds, masonry placements, and siding patterns – whether horizontal, vertical, or shake) should reflect those that are seen throughout the historic district.
 - d. Materials for additions should be chosen such that the original historic structure is easily identifiable.
 - e. Materials used for additions and/or modifications to structures should match the quality of the principal building.
 - f. Innovative materials and products that have not been previously approved will be evaluated on a case-by-case basis within the context of the proposed project and the surrounding built environment.
 - g. Synthetic and engineered products should not emulate or mimic organic materials. For example, synthetic and engineered siding should have a smooth finish, not a faux wood grain.

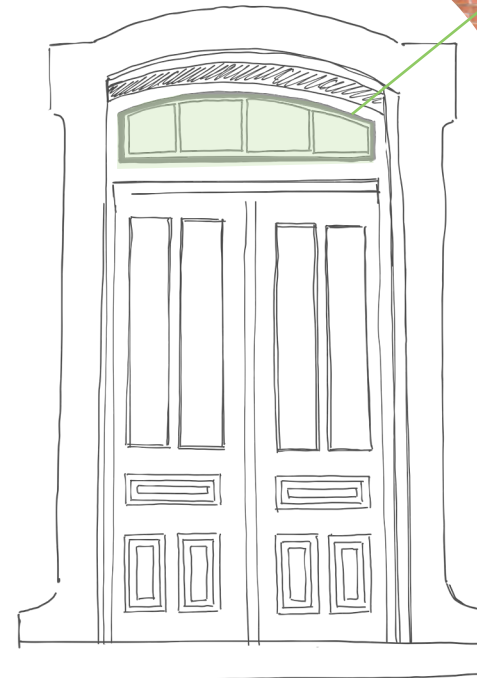
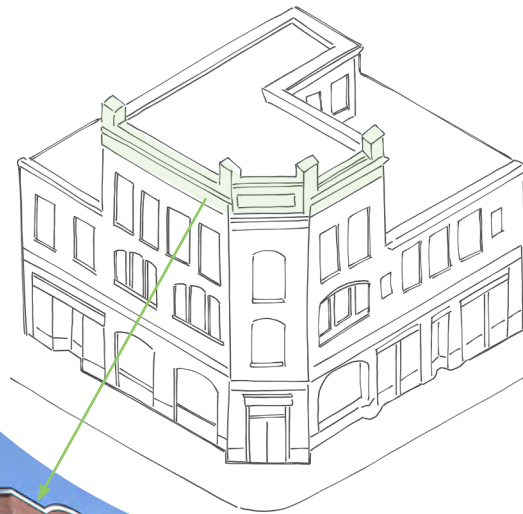
Most of the historic structures' brick coursing and siding placements are horizontal in pattern.



2. Incorporate building elements and details that reflect historic patterns and context.

- a. Do not apply faux historic details, rather, match the proportions, patterns, and texture of details and materials.
- b. Where possible, replace missing elements and details on altered historic buildings to help restore the contributing architectural character of the building.
- c. Incorporate pedestrian scale lighting fixtures in styles and materials that complement the historic context.
- d. For commercial buildings, consider incorporating traditional features such as awnings, canopies, and marquees.
- e. New signs should conform to the guidelines found on page 170.

Traditional commercial parapet is mimicked in this infill design.



Traditional transom window is incorporated into this new construction design.

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MANASSAS LOCAL HISTORIC DISTRICT
ADDITIONAL GUIDELINES



FENCES & RETAINING WALLS

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

CAST IRON FENCES



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

WOOD FENCES



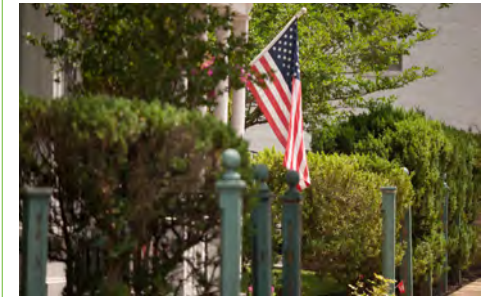
Wood fences, typically of varying picket designs, are also used in the district.

MASONRY WALLS



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

LIVING FENCELINES



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

GUIDELINES FOR COMMERCIAL FENCES

1. The design of fences should take clues from nearby existing historic designs, and the aesthetic of the streetscape. Typical materials include metal in the color black, and wood. Chain link fences are not recommended.
2. Fences in commercial areas should relate to material of the building. In areas adjoining neighborhoods, care should be taken to relate the commercial fence to the residential fences in the area.
3. New construction should include fences when adjacent to historic properties with existing fences.

GUIDELINES FOR RESIDENTIAL FENCES

1. Privacy fences in rear yards of residential areas should be constructed of pressure-treated wood of appropriate design or metal.
2. Fence materials should relate to materials in the neighborhood. Typical materials include metal in the color black, and wood. Chain-link fences are not recommended.
3. Newly constructed homes should include fences when adjacent to historic properties with existing properties.




MAINTENANCE AND REPAIR OF FENCES

1. Keep plants away that may uproot posts.
2. Paint and repair iron fences on a regular basis.
3. Where fences are missing portions, design new fencing that matches or blends with the old in material, height, and detail if possible.
4. Replace missing stone with stone that matches as closely as possible.
5. If painted, keep wood fences well painted and maintained and match existing design when replacing pickets.
6. Keep living fencelines trimmed and free from weeds and trees that may uproot or otherwise damage the landscaping.

	AA = APPROPRIATE WITH ADMINISTRATIVE APPROVAL
	COA = APPROPRIATE WITH A CERTIFICATE OF APPROPRIATENESS (ARB REVIEW)

Note: All fences must be in compliance with the Zoning Ordinance. The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.

FENCE INSTALLATION

COMMERCIALLY ZONED BUILDINGS	
Any new fence	 COA
RESIDENTIALLY ZONED BUILDINGS	
If new fence meets guidelines	 AA
If new fence does <i>not</i> meet guidelines	 COA

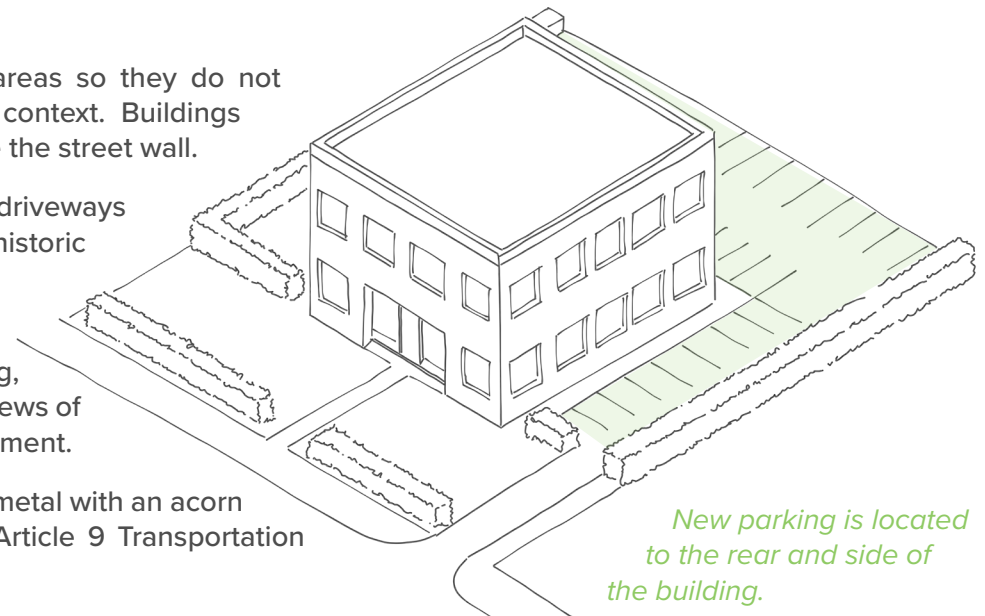


OFF-STREET PARKING

Off-street parking includes any parking area located on private property. Parking areas in the HODs consists of either empty lots used for parking, or non-historic buildings that are set back from the street to accommodate parking in the front. These conditions break down the cohesive urban fabric. To prevent this, new construction should accommodate parking in a way that reinforces the rhythm of the historic streetscape.

GUIDELINES FOR OFF-STREET PARKING

1. Locate parking to the rear or side of the building with adequate screening to minimize visual impacts.
2. Locate new parking, loading, and service areas so they do not detract from the character of the historic context. Buildings should be flush with the sidewalk to reinforce the street wall.
3. Residentially zoned areas should maintain driveways and garages that do not visually impact the historic character of the district.
4. Stand-alone or single site buildings should locate parking to the rear or side of the building, and screen parking accordingly to maintain views of the building, and emphasize the built environment.
5. The standard light pole in the HODs is black metal with an acorn style light fixture, and should comply with Article 9 Transportation Standards and Specifications in the DCSM.
6. Private streets (excluding alleyways) should generally follow the design principles and standards for public improvements by providing a cohesive streetscape through design of landscaping, sidewalks, lighting, and street furniture such as benches and trash containers to maintain the human scale and integrate streets in to the HODs.





SOUTHERN HIGH SCHOOL
1915 STATE CHAMPIONS
FEBRUARY 10-17, 2006



YARD & SITE ELEMENTS

Besides setback, spacing, and fences, there are other elements that affect the appearance of the site. Some of these elements do not come directly under architectural review, but their design can help to reinforce the image of the historic area. Site features, streetscape elements, and landscaping are an important part of the historic district's context. It is important to ensure that these elements are both coordinated with the building design and compatible with the surrounding historic fabric. The highly pedestrian nature of Manassas' historic downtown and the surrounding residential neighborhoods emphasizes the need to incorporate streetscape elements that contribute to the pedestrian atmosphere and provide transitions between public and private spaces. As such, the landscaping and site paving of a site is reviewed as part of the development review process.

LANDSCAPING



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

LIGHTING



Many historic commercial buildings, as well as residential buildings, may have exterior lights to highlight or enhance certain parts of the building.

MODERN CONVENIENCES



Both commercial and residential structures have modern conveniences, such as mechanical equipment, trash storage, etc. that may either be required by code or added for convenience.

OUTDOOR DINING & SEATING



Outdoor dining areas provide open-air dining experiences and can engage the street. Outdoor dining areas are typically found on patios and sidewalks, and rooftops.

GUIDELINES FOR LANDSCAPING

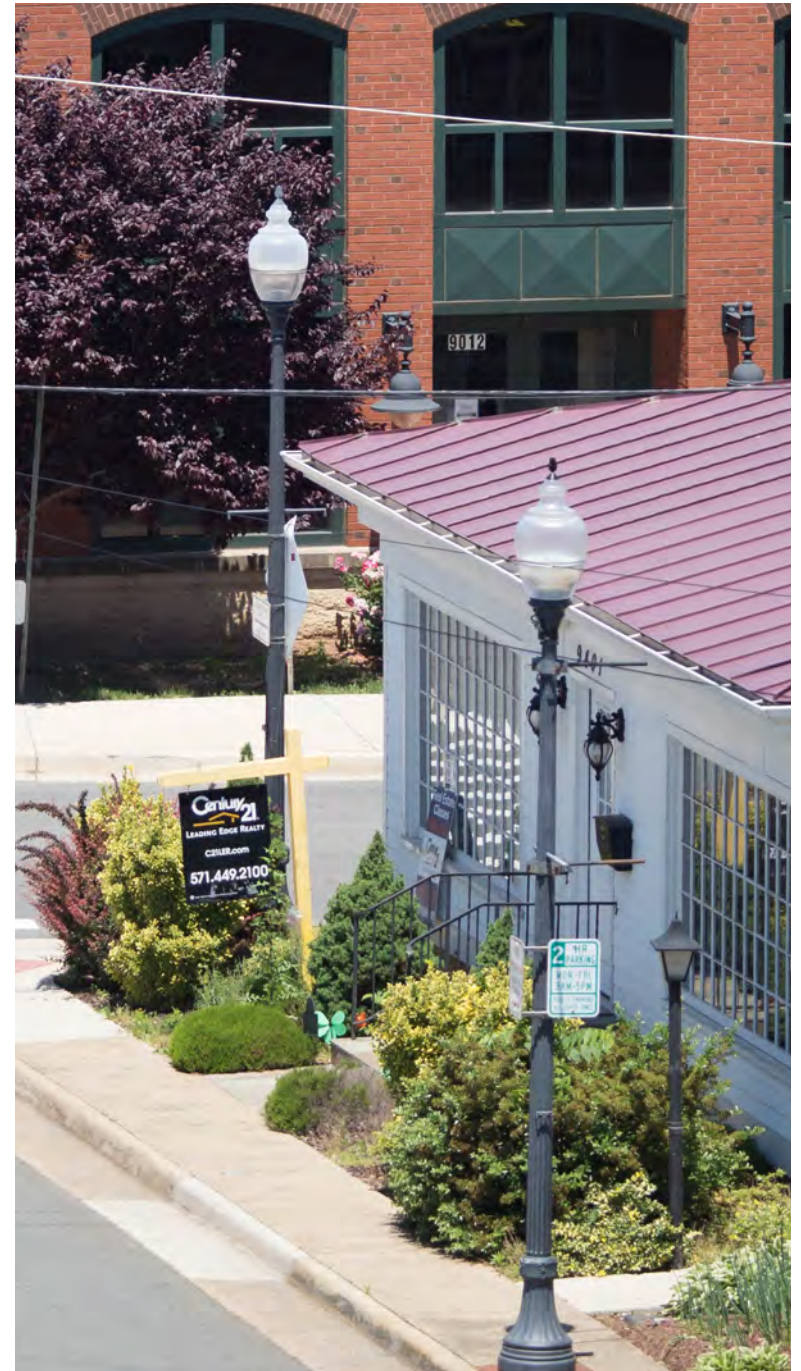
1. Landscaping should be integrated into the design and aesthetic of the surrounding buildings and streetscape. Landscaping should prioritize the preservation of historic structures and maintain the integrity of surrounding buildings.
2. Trees and plantings should have consistent design and be placed thoughtfully along streets and open areas.

GUIDELINES FOR LIGHTING

1. Lighting fixtures should be understated and compatible with the quality of the surrounding area and the building. Light levels should provide for adequate safety without being too bright, particularly around residential buildings or commercial buildings with residential units.
2. Buildings can be highlighted with up lighting/flood lights located inconspicuously so as to not cause glare. If possible do not use numerous “crime” lights or bright flood lights to illuminate a building. When security lighting is needed it should be located on the side or rear of a building (typically by side and rear entrances or alleys) and should be downward directed.

GUIDELINES FOR MODERN CONVENIENCES

1. Utilities and other site appurtenances such as mechanical equipment, exterior HVAC equipment, and antennae should be placed in unobtrusive locations and/or screened with landscaping or fences.
2. Trash enclosures, meters, and similar services should be placed at the rear of the building or along an inconspicuous side of the building. Electric, cable and telephone lines should be placed underground or in the rear of buildings
3. For appropriate placement of green technologies, see guidelines beginning on page 186.



GUIDELINES FOR OUTDOOR DINING & SEATING

1. Design and locate outdoor patio and dining areas so they enhance and add value to the historic context and streetscape.
2. Location:
 - a. Maintain views of a historic building from the street and sidewalk, design non-residential patio or dining areas either adjacent to the right of way or where accessible to the right of way. Avoid conflicts with building access, site access, and loading/service area.
 - b. Design and placement should promote ADA accessibility.
3. Railings:
 - a. Railings should be made of metal (i.e stainless steel, aluminum, wrought iron, or other high-quality metals) and the railings color should be black.
 - b. Use designs that complement buildings. Avoid a walled in feeling and keep transparency and engagement with the site and streetscape.
4. Furniture:
 - a. Furniture should be of a style and decor befitting the type of restaurant.
 - b. Materials may be wood, metal or comparable synthetic; however, they must be of sufficient strength and weight to not become a public hazard in the event of a strong wind. Polyresin (plastic) tables and chairs are prohibited.
 - c. All outdoor furniture should be maintained in good condition and repaired or replaced when it becomes worn out, unusable, or broken.
5. Rooftop Dining & Seating:
 - a. When locating a rooftop patio on a non-historic or historic building, minimize visual impacts on the historic context/streetscape.
 - b. Do not cover up, remove, or obscure historic features to make way for a rooftop.
 - c. Alterations should not be made to the primary façade of a historic building, and minimized on a non-historic building or secondary elevation of a historic building.
 - d. Use high quality materials such as stainless steel, aluminum, wrought iron, or other metals. The railings should be a color compatible with the building.
 - e. When possible minimize views of rooftop patio areas from street level.
 - f. Rooftop dining and seating areas should not be permanently enclosed structures, or have the appearance of a building addition.
6. Seasonal items such as umbrellas, shades (not attached to a building), potted landscaping, etc. should be of a high-quality material, compatible with the building, patio furniture, and railings. See page 136 for guidance on awnings permanently attached to buildings.
7. Decorative lighting should be of a style fitting the type of user and existing outdoor patio furniture. Electrical generators should not be used in the outdoor patio areas, instead lighting should be connected to an on-site electrical receptacle.





SIGNS

To compete against nationally recognized retailers, independent businesses generally rely on their on-premise signage to attract attention and customers. In a historic downtown, the viability of the business is directly linked to the quality of its signage. These guidelines balance the needs of the business with the integrity of the historic district and to determine compatibility between the sign and the specific building and the historic district as a whole.

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

TYPICAL PROBLEMS

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

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

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

Poor Design - Many signs are not readable or simply do not convey an image appropriate for the business or the building.

SIGN ELEMENTS



MATERIALS

While materials should relate to the structure, the material of a sign is much less important than the finished look of a sign. With the exception of gold leaf, the ARB does not support finishes that appear shiny or look like plastic. Matt finishes should be used whenever possible. Wood, metal, MDO (Medium Density Overlay; also known as Signboard), acrylic, sign foam and any number of other materials that can be painted or finished in some manner may be used if the finish is deemed compatible with the historic district on the specific building.

COLORS

Sign colors can be a large variety of shades. The overall design of the sign should be coordinated within the context of the building and street-scape, but may encompass any number of colors.

LETTERING

Letters may be individually manufactured and applied directly to the side of a building or applied to a sign face, window or awning. Again, the material is less important than the finished look which should not look like plastic or be shiny. Therefore applied letters or painted letters may both be appropriate.

SIZE

The size of each sign and the total area of signs should be appropriate in scale to the building within the restrictions of the City of Manassas Zoning Ordinance.

GENERAL GUIDELINES FOR SIGNS

1. Sign design and placement should fit the architecture, visibility, and character of the building, historic district, and nature of the business. Signs should not obstruct elements that define the design of the building including design features, architectural elements, and openings. Signs can be made in a variety of shapes to fit within the architectural features of the building and compatibility with the overall design. For example, businesses located in historically residential houses should not install awning signs, if the construction area does not include that detail.
2. The size of each sign and the total area of signs should be appropriate in scale to the building. taller buildings may require taller letters or symbols. Overall, the height and detail of the building shall govern the location of the sign.
3. Sign placement and scale on both historically residential and commercial buildings should orient and be scaled towards the viewpoint of pedestrians and not vehicles. However, sign placement and scale for non-historic structures setback from the street may require more orientation toward vehicles and larger scale lettering.
4. Signs should represent the business, including color, graphics and general branding of the business. Large stand-alone standardized trademark signs (wall, projecting, or free-standing signs), such as national soft drinks, are not recommended, as they do not represent the primary business.
5. The shape of signs may conform to the area where the sign is to be located in lieu of constructing features to fill in design gaps. For instance, if placed above a storefront that has no cornice, the sign may be the length of the storefront opening, thus creating a cornice line. If a building once had a transom window and it is missing at the time the sign is made, the sign may conform to the shape of the window. Signs in these instances may not cover important features such as a window frame and sash.
6. Colors should complement the materials and color scheme of the building and streetscape. Color schemes may use bright and/or neon colors as accents to allow for whimsy and creativity.
7. The illumination of signs should be understated and in keeping with the character of the building and historic district. Signs should be indirectly lit. Avoid overly bright, revolving, or flashing lights and internally illuminated signs.
8. Materials of a sign are much less important than the finished look. With the exception of gold leaf, the ARB does not support finishes that appear shiny or look like plastic. Matt finishes should be used whenever possible. Wood, metal, MDO, acrylic, sign foam, and any number of other materials that can be painted or finished in some manner may be used if the finish is deemed compatible with the historic district on the specific building.



Signage contributes to the character of the historic district.

GUIDELINES FOR SPECIFIC TYPES OF SIGNS

WALL SIGNS



1. Wall signs should be placed within obvious areas such as the unadorned frieze of a cornice or the top of a storefront. In general, they should be attached to unadorned surfaces.
2. The placement of wall signs below the cornice for multi-story commercial buildings may be appropriate for upper story businesses.
3. Wall signs on historically residential buildings may be attached to the wall at the first floor, or between porch columns.
4. Wall signs on historically commercial buildings may be located in areas such as above the storefront, within the frieze of the cornice, on the pier of framing display windows, or lettering on awnings.

PROJECTING SIGNS



1. In general, projecting signs should be placed no higher than the sill of second-story windows for multi-storied buildings and level with the top of the storefront for single-story buildings.
2. Projecting signs on historically commercial buildings should be placed no higher than the sill of second-story windows for multi-storied buildings and level with the top of the storefront for single-story buildings.
3. Projecting signs on historically residential buildings should not be located higher than the top of the porch, or attached to the wall at the first floor or porch column.
4. Brackets and the hanging structure should be black metal, and the design should fit the architectural design of the building.

WINDOW SIGNS









1. Window signs should not exceed 20 percent of the window area.
2. Window signs should match the color scheme and design of permanent wall, projecting and free-standing signs.
3. Window signs should be located in first floor windows for pedestrian visibility and designed to a pedestrian scale.

FREE-STANDING SIGNS



1. Free-standing signs may be pole or monument style, not to exceed 10' in height.
2. The sign structure and base should take cues from the principle structure. The material and design of the base are considered permanent structures and should be natural materials. Synthetic materials often used for sign panels are not appropriate for the sign structure.

DESIGN REVIEW SIGNS

STRUCTURE DESIGNATION			
	C	L	NC
Installation of NEW Signage	 COA	 COA	 COA
Refacing EXISTING Signage	 AA	 AA	 AA



AA = APPROPRIATE WITH ADMINISTRATIVE APPROVAL



COA = APPROPRIATE WITH A CERTIFICATE OF APPROPRIATENESS (ARB REVIEW)

ADMINISTRATIVE APPROVAL FOR SIGNS
Refacing of existing wall, projecting, and free-standing signs may be eligible for administrative approval, if the following criteria are met:
CRITERIA
Refaced signs do <u>not</u> change the area, dimensions, shape, material, look, or location of the existing signs.
The color scheme is consistent with the branding of the business and complement the materials and color scheme of the building and streetscape.

Note: All signs must be consistent with the Zoning Ordinance as well as these guidelines. These charts are meant to be a general guide for sign review. The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.



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PUBLIC ART & MURALS

The City of Manassas Architectural Review Board encourages the use of art, particularly sculptures and murals, as a way to engage residents and visitors, create community identity and highlight artistic creativity. The installation of public art also supports the City's arts and tourism initiatives. Public art is any art that is visible to the public regardless whether it is on public or private property. Mural art in particular is widely considered one of the oldest methods of artistic expression and can enhance a historic district.

The City of Manassas Zoning Ordinance designates the painting of non-residential structures resulting in a different color, such as mural art, as a substantial alteration requiring approval of the Architectural Review Board. The painting of mural art on small building elements, such as individual bricks and utility appurtenances (such as downspouts or raceways), shall not be considered a substantial alteration.

The Architectural Review Board does not review the content of art; rather, ARB review is limited to how proposed art installations impact historic architecture and the overall character of the historic overlay district. Art visible from the public right of way should add to the community while respecting historic architecture and the design integrity of the district. The ARB does not review art-based projects on public property that are temporary installations in such locations that have been deemed to be appropriate for rotating public art exhibits.

GENERAL PUBLIC ART GUIDELINES

1. The subsequent guidelines will be applied to contributing, landmark, and non-historic structures in the same manner.
2. Alterations made to buildings within the Historic Overlay District(s) for arts-based projects should be reversible and not damage the features of historic landmarks or contributing buildings.
3. Existing historic architectural details on primary facades should not be altered, covered over, or diminished by arts-based projects.
4. Decorative details and arts-based appendages such as sculptures, etc. on facades may be approved. These appendages should be affixed at mortar joints to avoid damage to masonry.
5. Content distinguishes arts-based projects from signage. While a sign specifically advertises a business, product or service through graphics or text, murals or other projects are solely artistic in nature. Arts-based projects that include information related to a business, product or service will be considered a sign and are required to meet current zoning regulations related to, but not limited to, size and placement. When an official interpretation is deemed necessary, the Zoning Administrator will determine if a proposal is a mural, sculpture or a sign. Generally, arts-based projects do not include trademarks, service marks, or other markings, colors, or patterns identifying or associated with a business, profession, trade, occupation, or calling.
6. Mechanically produced or computer-generated prints or images, including but not limited to digitally printed vinyl are not permitted.

MURAL GUIDELINES



1. Murals are considered to be reversible if applied to previously painted surfaces. Murals should be painted using materials that can be removed without destructive methods such as sandblasting.
2. Masonry elevations that were not historically painted should not be painted. When painting masonry is approved, appropriate vapor-permeable masonry paint must be used. All relevant Preservation Briefs as published by the National Park Services Technical Preservation Services should be followed when painting masonry.
3. In most cases, do not place murals on primary facades of historic landmark or contributing buildings. Side facades of buildings are appropriate for murals as long as they do not conceal historically significant details such as cornices, bay windows or other decorative elements.
4. Historically significant murals (including historic advertisements) may not be painted over, even if faded. In some instances, it may be appropriate to restore such historic markings.
5. Murals should complement and enhance building design and be incorporated architecturally into the elevations of the building.
6. The location of a mural on the building should not cover or detract from significant or character-defining architectural features.
7. Sponsor and artist names may be incorporated but should be discreet and not exceed 5% of the design or 2 square feet in area, whichever is less.
8. Artistic designs on streets, alleys and sidewalks are permitted and will be reviewed in a manner similar to murals on buildings.

SCULPTURE GUIDELINES



1. Avoid drilling into or removing historic masonry features to install sculptural pieces on buildings. Attach sculpture to buildings through mortar joints.
2. Sculptures should be of such size and placement so as to not overwhelm historic components of buildings or the district streetscape.
3. Small scale elements such as downspouts, benches and security grills may be dynamic works of art in their own right with unique features and finishes.



PUBLIC IMPROVEMENTS

The character of a historic district comes not only from its buildings but also from the public spaces that surround and help define those structures. Landscaping, streets, sidewalks, lighting, public parking areas, way-finding signs, and street furniture such as benches and trash containers make up the streetscape environment. Public infrastructure also extends to cultural and historic sites owned and operated by the City of Manassas for the benefit of the community. These sites include the Liberia Mansion historic site, Old Town Hall, the Rail Depot, the Candy Factory & the Harris Pavilion.

Public infrastructure located in the right-of-way does not require ARB review, and is not subject to HOD approval. The City of Manassas engages in routine maintenance and carries out improvements to create a safe and inviting community for businesses, visitors, and residents. In turn, public improvements support the HODs vision by ensuring people may enjoy historic buildings and engage in historic preservation.

The City of Manassas sets standards for public infrastructure through City-wide plans to maintain a high quality of service to the community. Plans include the Parks Maintenance Plan, Transportation Master Plan, and the Design and Construction Standards Manual (DCSM). These City-wide plans ensure consistency throughout Manassas. The following public infrastructure guidelines are specific to the HODs, but work in tandem with other City plans. They provide a direction for the City to maintain and upgrade existing infrastructure, as well as a framework for future projects in the Historic Overlay Districts.

Note: Items within a right-of-way do not require ARB approval and are not subject to Historic Overlay District approval. These are general tips for the City to create a standard for public improvements.



City of Manassas bike rack.

GUIDELINES

PEDESTRIAN WALKS & CURBS



1. Pedestrian sidewalks, crosswalks and curbs must meet Article 9 Transportation Standards and Specifications as outlined in the DCSM.
2. Use a consistent paving module that promotes pedestrian mobility and relates to the scale of historic streetscapes and buildings instead of non-contributing infill buildings.
3. Remove obstacles from sidewalks such as signs, poles, and parking meter standards and repair holes.
4. Prioritize accessibility when designing and implementing improvements.

STREET FURNITURE



1. Furniture placed along streets or at historic sites must meet the design standards outlined in the Parks Maintenance Plan.
2. Additional street furniture elements such as bicycle racks, bus shelters and bollards should be compatible with existing elements. To maintain consistency, street furniture material should be metal, and the color should be black.
3. Avoid placing too many elements on the narrow sidewalks in the district.
4. Emphasize parking areas for bicycles or Shared Mobility Devices (SMD).
5. Non-street signs such as historic markers, way-finding signs, and plaques should have a consistent and recognizable design that is integrated into the HODs.

STREET TREES & PLANTING



1. Landscaping must meet the standards set in Article 3 Historic Preservation, Landscaping, Fencing and Screening as outlined in the DCSM.
2. Landscaping should be integrated into the design and aesthetic of the surrounding buildings and streetscape. Landscaping should prioritize the preservation of historic structures and maintain the integrity of surrounding buildings.
3. Trees and plantings should have consistent design and be placed thoughtfully along streets and in public spaces.

LIGHTING



1. The standard light pole in the HODs is black metal with an acorn style light fixture, and should comply with Article 9 Transportation Standards and Specifications in the DCSM.

PARKING FACILITIES



1. Parking facilities must meet the standards set in Article 3 Historic Preservation, Landscaping, Fencing and Screening, and Article 9 Transportation Standards and Specifications in the DCSM.
2. Emphasize parking areas for bicycles and Shared Mobility Devices (SMD).
3. New parking garages and facilities should follow the Non-Historic Buildings section of the Historic Design Guidelines to insure compatibility with the existing built environment.
4. Infill parking garages should maintain the look and feel of the historic building pattern by mimicking the existing historic streetscape and grid pattern. Consider retail storefront use in the first-floor levels of garages on primary elevations and streets to reinforce street-level vitality.
5. Parking lots should be landscaped to provide visual relief from large expanses of pavement.



Public improvements contribute to the historic character of the district.



RETROFITS FOR ACCESSIBILITY

Just as much of Manassas’ historic district was designed and built before the car became the predominant means of transportation, most of its buildings and landscapes were designed without accommodation for people with different abilities or access needs. With the passage of the Americans with Disabilities Act (ADA), a Federal civil law, access to properties open to the public is now a civil right. The ADA recognizes that for people with disabilities to participate in everyday activities in their communities – such as going to work, eating in a restaurant, or shopping in a store – they need to have access to the goods and services provided by businesses. Accessibility is not just about wheelchair access; integration of ramps allows access for everyone. A parent with a child in a stroller, someone dragging wheeled luggage, a senior using a walker, or anyone with a heavy rolling grocery cart will use a ramp if it makes their task easier!

The ADA requires that all commercial entities, which are places of public accommodation, be accessible to disabled users or provide alternative accommodations. While private residences are not required to meet ADA regulations, many people wishing to “age in place” or accommodate aging relatives may retrofit their historic homes for accessibility. As such, these guidelines apply to any commercial or residential structure undergoing renovation for accessibility.

PLANNING AN ACCESSIBILITY PROJECT

Accessibility features such as access ramps and lifts can usually be added to historic buildings without substantially altering their historical significance if designed carefully and sensitively. Planning for accessibility modifications should be a three-step process as identified in the NPS Preservation Brief #32:

1 Review the significance of the historic building and identify its character defining features.

When designing an accessibility retrofit, avoid negative effects on character defining historic materials and features. Chapter 2 of these guidelines contains information on determining the significance and character-defining features of a historic building in the historic district.

2 Assess the property’s existing and required level of accessibility.

When assessing a building’s accessibility, consider the property’s parking, pathways, building entrances, slopes, grade changes, and doorway widths and weight. Become familiar with accessibility provisions of the building code that is used by the City and with the Americans with Disability Act Accessibility Guidelines (ADAAG) requirements. For further information, see: <https://www.ada.gov/>.

3 Select accessibility options that balance access and preservation.

Select the accessibility options that have the least impact on significant historic features of your site, best meet the needs of your property, and meet the following accessibility design guidelines.

ACCESSIBILITY GUIDELINES

1. Integrate accessibility improvements into historic preservation methods.

- a. Retain the key features of the historic structure in any design.
- b. Ensure that accessibility improvements are reversible.

2. Choose the accessibility option that has the least impact on the historic fabric of the site while meeting accessibility requirements.

- a. Regrading the entrance area:
 - i. If the height difference between the entrance and the surrounding site is minimal, it may be possible to regrade the area around the entrance so that the path is at the same elevation as the entrance.
- b. Installing entrance ramps:
 - i. Entrance ramps should be carefully located and designed to preserve the historic integrity of the entrance and its materials.
 - ii. The design and material of the ramp should be compatible with the neighboring historic materials.
 - iii. If compatible design and materials cannot be provided, consider alternative methods to mitigate the impact on the historic structure, such as landscaping.
- c. Installing a wheelchair lift:
 - i. Wheelchair lifts can be installed when the difference in height makes a ramp unfeasible. They must be built to Building Code standards.
 - ii. Wheelchair lifts should be integrated with landscaping or a low screen wall or fence.
- d. Consider adding a new entrance:
 - i. If access to the front door is not possible, provide a respectful accessible entrance that is located close to the principal entrance and designed in a manner that is visually unobtrusive and complements the building's style.

3. Retain historic doors, hardware, and thresholds.

- a. Provide access without removing character-defining elements such as doors and hardware. Modifications that limit impact on the historic character of a building while still meeting code are preferable.
- b. Avoid replacing historic hardware wherever possible. Alternative solutions to hardware replacement include techniques such as keeping the door open during normal business hours, electric door openers, sensors, key cards, etc.
- c. Avoid widening door openings. Look for alternative routes. Where it is unavoidable, design new doors and openings to be compatible with the materials and detailing of nearby historic doors.
- d. Thresholds can be replaced with new models that meet accessibility requirements, and historic thresholds can have a bevel added to each side to reduce its height.

4. Incorporate accessibility into additions to historic structures.



- a. If part of a historic building rehabilitation includes a new addition, it may be the best location for designing an accessible entrance and interior features. Follow the guidelines beginning on page 139 for additions to historic buildings.
- b. In some cases, an elevator tower can be added to the exterior of a building to provide accessibility. Elevator additions are considered building additions and require full consideration of the guidelines for additions to historic buildings, beginning on page 139.





















DESIGN REVIEW

ACCESSIBILITY RETROFITS

These charts are meant to be a general guide for accessibility retrofits. Retrofits for accessibility should be installed to be “reversible” and avoid obscuring or damaging historic features and materials.

Note: The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.

STRUCTURE DESIGNATION			
			
Visible from the right-of-way	Not visible	All facades	All facades

ADA ACCESSIBILITY RETROFITS					
Entrance Access Options	Ramp Installation				
	Wheelchair Loft Installation				
Changes to Doors	Adding a New Door				
	Door Replacement and/or Widening				
	Replacing or Installing New Hardware and/or Thresholds				



AA = APPROPRIATE WITH ADMINISTRATIVE APPROVAL



COA = APPROPRIATE WITH A CERTIFICATE OF APPROPRIATENESS (ARB REVIEW)

BLANK = NOT APPROPRIATE



Wheelchair lift installed at Liberia.



GREEN RETROFITS & **SUSTAINABILITY**

The act of rehabilitating a historic building is itself a green, or sustainable, retrofit. When reusing an existing building, you are saving the embodied energy used in its construction and the manufacturing of its materials. Many of these original materials, and the buildings from which they are built, have a level permanence not always found in today's building materials and construction. Well-maintained historic materials are often repairable whereas newer materials may be less able to be repaired, necessitating complete replacement. While weatherization in older buildings is certainly an issue, historic buildings are inherently greener than many newer buildings due to the use of site and design techniques such as building orientation, shading, ventilation, natural light, and long-lasting naturally-derived materials to name a few.

Building technology and energy conservation techniques are evolving and these advances will continue to improve the energy efficiency of our built environment – both historic and new. Traditional historic preservation techniques and historic materials should be maintained on Landmark structures. However, the use of green materials and technologies is appropriate on Contributing and Non-contributing structures. These guidelines address maintaining and improving energy efficiency in a historic building, as well as methods for approaching energy conservation and generation technologies. The guidelines in this section apply to projects involving historic residential and commercial structures.



Solar panel installation on a residential structure.

PLANNING A GREEN RETROFIT PROJECT

The objectives for historic preservation and green design are often in alignment. These guidelines can help you create a plan that assesses current conditions and then design and carefully implement green retrofits that preserve the character and materials of your historic building. Follow these basic steps when considering a green retrofit project:

1 Establish Your Project Goals

Develop an overall goal for energy efficiency to maximize the effectiveness of a project. What are your benchmarks or measurements? What are you trying to achieve? Focus on minimizing use of resources and energy, minimizing negative environmental impacts, and retaining the historic integrity of a property.

2 Maximize Inherent Sustainable Qualities

Typically, historic buildings were built with resource and energy efficiency in mind. Construction methods focused on durability and maintenance, resulting in individual building features that can be repaired if damaged - minimizing the use of materials throughout the building's life cycle. Buildings were also built to respond to local climate conditions, integrating passive and active strategies for year-round interior climate control. Passive strategies typically include building orientation and features such as roof overhangs and windows to provide both natural day lighting as well as management of solar heat gain. Active strategies typically include operable building features such as awnings and double-hung and transom windows. Identify a building's inherent sustainable features and operating systems and maintain them in good operating condition. In some cases, these features may be covered, damaged or missing - repair or restore them where necessary.

3 Enhance Building Performance

A historic building's energy efficiency should first be augmented using techniques which improve energy efficiency without negatively impacting historic building elements. Noninvasive strategies such as increased insulation, weatherization improvements and landscaping should be prioritized.

4 Add Energy-Generating Technology Sensitive

When planning for energy efficiency, you might also consider the inclusion of energy-generating technologies. Before embarking on these larger and more costly additions, consider strategies to reduce energy consumption. Creating a more efficient building may be enough to meet your green retrofit goals.

Adding energy generating technology must always be done sensitively and without negative impact to the historic building character or materials. The addition of green technologies can occur in conjunction with methods or historic preservation; the two methods of sustainability are complements.

GREEN RETROFIT GUIDELINES

- 1. Preserve the inherent green features of the historic building by maintaining the original sustainable building features and systems in operable condition.**
 - a. Repair original, naturally-derived building materials rather than replacing with synthetic materials.
 - b. Make use of original openings; keep them in good repair and seal all leaks.
 - c. Take advantage of the patterns of window and door openings built before the invention of air conditioning that created cooling temperatures using cross ventilation.
 - d. Retain original shutters, awnings, canopies and transoms. Operable features such as these will increase the range of conditions in which a building is comfortable without mechanical climate controls.
 - e. Retain original porches in their historic configurations to provide shade.
 - f. Retain and make operable existing wood shutters to reduce heat entering the structures and to reduce energy bills.
 - g. Repair or restore covered, damaged or missing features where appropriate.
- 2. Install compatible energy-efficiency improvements that enhance the energy-saving features of the original structure.**
 - a. Improvements to enhance energy efficiency should complement the original building and avoid altering or damaging significant historic materials and their finishes.
 - b. Use removable, operable systems such as insulated coverings, curtains and awnings to enhance performance of original windows.
 - c. Add storm windows and doors to improve energy efficiency of historic windows while remaining historically sensitive. See page 88 for storm windows and doors guidelines.
 - d. Use weather-stripping, caulking, and insulation to reduce energy loss. When adding insulation or weather stripping, ensure adequate ventilation to reduce moisture build up and potential mold and mildew issues.
 - e. Where historically appropriate, use lighter exterior paint colors to reflect heat.

The following projects are additional measures that can be taken to enhance energy-saving features of an original structure. These projects are typically of an interior nature and do not require City review.

- Install additional insulation in an attic, basement or crawl space to improve a building's energy efficiency.
- When a roof must be replaced, consider installing a radiant barrier.
- Install draft stoppers and use dampers in a chimney. Open chimney dampeners can increase energy costs by up to 30 percent.
- Add deciduous trees to the site to increase shading in the summer and increase sun absorption in the winter.

3. Locate energy-generating technology to minimize impacts to the historic character of the site and structure.

- a. Locate technology where it will not damage, obscure, or cause removal of significant features or materials.
- b. Install technology in such a way that it can be readily removed and the original character of the building easily restored.
- c. Solar panels and photo-voltaic cells should be placed in locations with limited or no visibility—such as on a flat roof, a shallow-pitched roof, on a secondary roof slope, on a rear addition, behind a parapet wall of the primary building, or a nearby secondary building that may be less visible from a public right-of-way such as a garage, shed, pergola, or other similar building.
 - i. The size of collector arrays should be scaled appropriately to the historic structure.
 - ii. Mount collectors flush below the ridge line on a sloping roof.
 - iii. Ensure that exposed hardware, frames, and piping have a matte finish, and are consistent with the color scheme of the primary structure.
 - iv. Use the least invasive method feasible to attach solar collectors to a historic roof.
- d. Geothermal heat pumps should be installed in locations that do not negatively affect the historic character or features of the site.
- e. Install wind turbines to minimize potential adverse effects on the character of a historic property.
 - i. Use turbines and any exposed hardware with a matte finish that is consistent with the color scheme of the primary structure.
 - ii. Do not obscure or damage significant features of the building.
 - iii. Attach turbines in a manner that avoids damage to significant features.
 - iv. Install turbines to allow restoration of affected building areas.
 - v. Minimize structural impacts when installing turbines.



Operable windows and shade porches provide natural cooling.

DESIGN REVIEW ENERGY GENERATING TECHNOLOGY

STRUCTURE DESIGNATION			
C and L		NC	
Visible from side of structure	Not visible	Visible from side of structure	Not visible

ENERGY GENERATING TECHNOLOGY <i>LOCATED IN A YARD*</i> <i>(*must still meet Zoning Ordinance requirements)</i>			
Solar Panels	✓ AA	✓ AA	✓
Wind Turbines	✓ AA	✓ AA	✓
Geothermal Heat Pumps	✓ AA	✓ AA	✓
Note: The Zoning Ordinance prohibits the placement of energy-generating technology in front yards, regardless of structure designation.			



AA = APPROPRIATE WITH ADMINISTRATIVE APPROVAL



COA = APPROPRIATE WITH A CERTIFICATE OF APPROPRIATENESS (ARB REVIEW)













NO APPROVAL NEEDED, IF ZONING ORDINANCE REQUIREMENTS ARE MET


BLANK = NOT APPROPRIATE

These charts are meant to be a general guide for locating energy-generating technology. Any technology and associated elements should be installed to be “reversible” and avoid obscuring or damaging historic features and materials. Contact the City of Manassas before you begin any project.


Note: The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.

DESIGN REVIEW ENERGY GENERATING TECHNOLOGY

STRUCTURE DESIGNATION					
	C			L	NC
	Visible from primary (front) façade	Visible from secondary (side) facades	Not visible	All facades	All facades
ENERGY GENERATING TECHNOLOGY <i>ATTACHED TO BUILDINGS</i>					
Solar Panels	 COA	 AA	 AA	 COA	
Wind Turbines	 COA	 AA	 AA	 COA	

 AA = APPROPRIATE WITH ADMINISTRATIVE APPROVAL

 COA = APPROPRIATE WITH A CERTIFICATE OF APPROPRIATENESS (ARB REVIEW)

 NO APPROVAL NEEDED, IF ZONING ORDINANCE REQUIREMENTS ARE MET

BLANK = NOT APPROPRIATE

These charts are meant to be a general guide for locating energy-generating technology. Any technology and associated elements should be installed to be “reversible” and avoid obscuring or damaging historic features and materials. Contact the City of Manassas before you begin any project.

Note: The required review levels for a project are always subject to City approval; some projects may require additional – or less – review. It is recommended to always begin a project by first contacting the City of Manassas Planning & Development office to discuss your project.



BUILDING DEMOLITION & RELOCATION

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

GUIDELINES FOR DEMOLITION

Demolition of any contributing or landmark building in a historic district should be very carefully considered before approval is given. The following criteria are listed in Section 130-406 (C), *Standards of review for demolition of a historic structure*, of Manassas' Zoning Ordinance. These criteria are used by the ARB to determine approval to demolish a building.

1. The age of the historic structure;
2. Whether it has been designated a National Historic Landmark, listed on the National Register of Historic Places, or listed on the Virginia Landmarks Register;
3. Whether, and to what extent, the historic structure is associated with an historic person, architect or master craftsman, or with an historic event;
4. Whether the historic structure, or any of its features, embodies the distinctive characteristics of a type, period, style, or method of construction, or represents an infrequent or the first or last remaining example within the city of a particular architectural style or feature;
5. Whether the historic structure is of such old or distinctive design, texture or material that it could not be reproduced, or could be reproduced only with great difficulty or expense; and
6. Whether, and to what extent, the distinguishing characteristics, qualities, features, or materials of the historic structure remain.

DEMOLITION PROCEDURES

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

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

GUIDELINES FOR RELOCATION

Moving or relocating any building in a historic district should be very carefully considered before approval is given. The following criteria are listed in Section 130-406 (B), *Standards of review for relocation of a historic structure*, of Manassas' Zoning Ordinance. These criteria are used by the ARB to determine approval to relocate a building.

1. Whether moving the historic structure will likely have a detrimental effect on its structural soundness.

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

2. Whether moving the historic structure will have a detrimental effect on the historical aspects of other historic structures in the district.

Note: Often the removal of a structure will leave a large unsightly gap in the streetscape. Also, the building in question may be part of a block or district of buildings that collectively derive their historical significance from similar associations and moving one structure may compromise the significance of the remaining buildings.

3. If the historic structure is moved to a site within a city HOD, whether the new surroundings are harmonious with the historical and architectural aspects of the historic structure.

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

4. If relocation is the only feasible means of saving the historic structure from demolition or neglect.
5. Any applicable provisions of the adopted design guidelines

RELOCATION PROCEDURES

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

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LIBERIA & SINGLE SITE HISTORIC DISTRICTS



LIBERIA MANSION HISTORIC DISTRICT

The Liberia Mansion Historic Overlay District is located on the eastern side of the City of Manassas. The Liberia Mansion is the only Landmark structure in the HOD and operates as part of the City of Manassas park system. The historic site consists of the Liberia Mansion and eighteen acres of parkland located within a quarter-mile radius of the structures. The Virginia Department of Historic Resources has a preservation easement on the property that includes the Liberia Mansion structure. The remainder of the district is comprised of non-historic residential townhouses and non-historic commercial buildings.

The Liberia Mansion, a 2-story imposing brick residence, was built in 1825 by William J. Weir on land inherited by his wife, Harriet Mitchell. The mansion was a residence until 1861, when Confederate General Pierre Gustave Toutant de Beauregard made his headquarters here. President Jefferson Davis was said to have visited the manor during the First Battle of Manassas. One year later, Union General Irvin McDowell established his headquarters in Liberia and was visited by President Abraham Lincoln in 1862 after the General had been injured in battle. Liberia House is thought to be the only existing structure in the United States occupied by Union and Confederate forces and visited by the Union and Confederate presidents.

These Design Guidelines use the Liberia Mansion viewshed as a main determining factor in the level of review of projects. The Liberia mansion viewshed includes all surrounding points that are in line-of-sight from the Liberia mansion and surrounding open lawn, but excludes points that are beyond the horizon or obstructed by terrain and other features (zoning ordinance section 139-401).



LIBERIA MANSION HISTORIC SITE & CITY PARK GUIDELINES

1. The landmark design guidelines as outlined in Chapter 3 should be applied for maintenance, alterations, restorations, or reconstruction to the Liberia Mansion.
2. Reconstruction on the historic site may be used to depict vanished or non-surviving portions of the Liberia Manor House when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property. The reconstruction should be clearly interpreted as such to avoid creating a false appearance. An example is to outline the foundations of any non-surviving portions of the Liberia Manor for interpretive purposes.
3. The infill, new construction, and addition guidelines as outlined in Chapter 3 should be applied for new buildings constructed on the ground of the Liberia Mansion historic site. Compatibility with Liberia itself is important, for example, brick should be used as a primary material, but should not replicate the existing buildings creating a false historical appearance.
4. Signage located on the grounds of the Liberia Mansion historic site should comply with the sign guidelines as outlined in Chapter 3. Site identification signs should be monument style with a brick base to match the brick of the manor house.
5. Site features and public improvement projects should meet those perspective design guidelines sections as outlined in Chapter 3.
6. Landscaping should be with native plants and non-native species should be removed, if possible.



RESIDENTIALLY ZONED PROPERTY DESIGN GUIDELINES

1. Projects on existing residential buildings abutting Portner Avenue, Breeden Avenue, any lot line of the Liberia Mansion parcels, or any structure in the viewshed requires ARB review.
2. New construction requires ARB review.
3. The non-historic building design guidelines outlined in Chapter 3 should be applied for these projects.
4. Projects within the Liberia Mansion viewshed should take architectural and design cues from the Liberia Mansion to preserve the landmark status and historic integrity of the building.
5. Projects outside of the viewshed should complement the Liberia Mansion historic site and maintain a high level of design to create a cohesive look in the historic district.

COMMERCIAL ZONED PROPERTY DESIGN GUIDELINES

1. The non-historic building design guidelines outlined in Chapter 3 should be applied for maintenance, alterations, proposed additions, and new construction.
2. Projects within the Liberia Mansion viewshed should take architectural design cues from the Liberia Mansion to preserve the landmark status and historic integrity of the building.
3. Projects outside of the viewshed should complement the Liberia Mansion historic site, and maintain a high level of design to create a cohesive look in the historic district.

SIGN DESIGN GUIDELINES

1. The sign design guidelines as outlined in Chapter 3 should be applied for all new signs.
2. Refacing of existing wall, projecting, and free-standing signs may be replaced with administrative approval if the following requirements are met:
 - a. Refaced signs may not change the area, shape, or location of the existing signs.
 - b. Existing internally illuminated signs being refaced may maintain internal illumination. New signs must be externally illuminated as outlined in the sign design guidelines in Chapter 3.
 - c. The color scheme is consistent with the branding of the business, consistent with other signage on the building, and complements the materials and color scheme of the building and streetscape.



Photo: City of Manassas | Parks, Culture, and Recreation



SINGLE SITE HISTORIC DISTRICTS

Section 130-402 of the Zoning Ordinance provides for the establishment, by the Manassas City Council, of Historic Overlay Districts (HODs). Typically, districts cover a wide area and include multiple historic buildings that are thematically related by architectural style and/or period of significance. There are, however, occasions when the historic resource is limited to a single parcel of land and it is well enough buffered by similar land uses, topography or vegetation that incompatible development is not a concern and there is limited to no justification to putting additional regulations on adjacent parcels that are not historic.

MAYFIELD FORT HISTORIC SITE

The Mayfield Historic District was established on September 11, 1986 by ordinance of the City Council to protect and preserve one of the last Civil War Sites in the City of Manassas. This 11.5-acre district contains the remnants of an early plantation called Mayfield, belonging to the Hooe family in the late 18th century, and the foundations of a redoubt (Fort Number 315) installed by Confederate troops in 1862. The site is listed on the both the Virginia Landmarks Register and the National Register of Historic Places (File #155-5002) and has a VDHR easement.



DESIGN GUIDELINES FOR MAYFIELD FORT

Mayfield Fort is owned by the City of Manassas and is included within the Manassas Museum System as a tourism site and significant historic resource. The City follows the Secretary of the Interior's Standards for the Treatment of Historic Properties and the following guidelines.

1. The fort, home-site and cemetery are to be retained and preserved. The removal of materials or alteration of features and spaces that characterize the period will not be undertaken. In particular the fort walls are to be stabilized and maintained.
2. A false sense of history will not be created by adding features from other properties, or by combining features that never existed together historically.
3. Treatments that cause damage to historic materials will not be used.
4. Archaeological resources will be protected and preserved in place.
5. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
6. The viewshed, scenic vista and open space of the property should be preserved and maintained. Keep vegetation off the fort itself. Do not alter the topography of the fort and home-site.
7. Design pathways for ADA accessibility and visitor comfort to be compatible with the character of the property and as non-intrusive as possible.
8. Locate parking areas below the fort adjacent to the roadway. Parking should not be provided on the fort itself.
9. Furniture, such as benches, trash receptacles, and interpretive signage, should meet the design standards outlined in the Parks Maintenance Plan. Broken or weathered items should be replaced.
10. Incorporate lighting in a manner that will not cause a negative impact to the character of the historic site. Free-standing light poles should comply with Article 9 Transportation Standards and Specifications in the DCSM.
11. Fences should generally be of a wood material, and may be of a design found on many Civil War battlefields, such as Worm or Snake Fencing, ZigZag Fencing and Battlefield Fencing.



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04

ADDITIONAL
RESOURCES



BRIEF HISTORY OF **MANASSAS**

INTRODUCTION

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

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

Throughout the 17th and 18th centuries, the area was scattered with large slave-holding plantations, most of which farmed tobacco. In the early 1800s, dairy farming began to replace tobacco as the principal crop for Prince William County and the rest of the northern Virginia

region. The lands in central Prince William County were not located near major travel routes or waterways and thus the development of communities was slower here than in other parts of Virginia.

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

The installation of the railroad through this small community was the biggest turning point in Manassas history. The first railroad line in Tudor Hall and in Prince William County was the Orange and Alexandria built in the early 1850s. This line connected the port of Alexandria to farmlands in southern Virginia. Although the railroad had the potential to create new businesses and attract future homesteaders, little development occurred in Tudor Hall as a result. Activity increased dramatically, however, when a new line, the Manassas Gap Railway, extended from the Shenandoah Valley to intersect with the Orange and Alexandria at what later was called the Manassas Gap Railway Junction, or “the Junction.”

The Junction provided a critical link between the fertile lands of the Shenandoah Valley, the Washington area market, and the Alexandria port. The economic value of this rail connection, not to mention its strategic location between the northern and southern capitals, was a critical factor during the progression of the Civil War. Two major battles were fought near this area, also known as Bull Run, to gain control of the Manassas Gap Railway Junction. These were among the first battles in history to enlist the use of railroads for the transport of troops, supplies, and the wounded.

THE RAILROAD & THE CIVIL WAR

The founding of Manassas was linked to the presence of the railroad. In 1850, the Virginia Legislature authorized the construction of a new railroad line that would join an existing line at the site of the Town. The point at which these two railroads joined was known as Manassas Junction. During the 1850s, a small rural settlement grew up as a direct result of these railroads.

In 1861, Manassas Junction's proximity to Washington, D.C., and the strategic nature of the two rail lines made Manassas an important prize to both Union and Confederate forces. As a result, considerable action took place in the area, including two major battles of the Civil War—respectively called the First and Second Battles of Manassas or Bull Run. The Civil War gave Manassas an identity. However, true growth and development of the area did not occur until after the war ended. Much of what is referred to today as Historic Downtown is the area where that growth began.

THE TOWN OF MANASSAS & THE COUNTY SEAT

The railroad remained through the devastation of the war, creating a vital link between Manassas and the economic and social life outside of the area. In 1873, the Town of Manassas was officially chartered. Though sparsely populated and dominated by dairy farming, the rural settlement began to resemble a small town. When the County seat

moved from Brentsville to Manassas in 1894, it spurred residential and business growth. The County Courthouse and related facilities continue to play a vital role in the City's development.

NOTABLE LEADERS

Several notable people contributed to the early development of Manassas. George Carr Round, a former Union soldier, lawyer, and real estate agent, wrote the original charter for the town, was a charter member of the Town Council, served as the first Town Clerk, and was instrumental in establishing public schools.

Robert Portner, a German immigrant and entrepreneur who made his fortune as a brewer in Alexandria, built his summer home Annaburg in 1892. The City acquired Annaburg in 2019. The additional 2,000 acres he owned included Liberia, the 1825 house and grounds used as a Civil War military headquarters and visited by President Lincoln, which is now a City park.

Architect Albert Speiden designed many of the town's turn of the twentieth century landmark buildings including the Old Town Hall, the Hopkins Candy Factory (now the ArtFactory), the Nichol/Post Office, former Hibbs and Giddings Store, and the People's National Bank buildings. These buildings are now Center Street retail and restaurant space.



Photo: Manassas Junction telegraph station, dated 1864 via Library of Congress

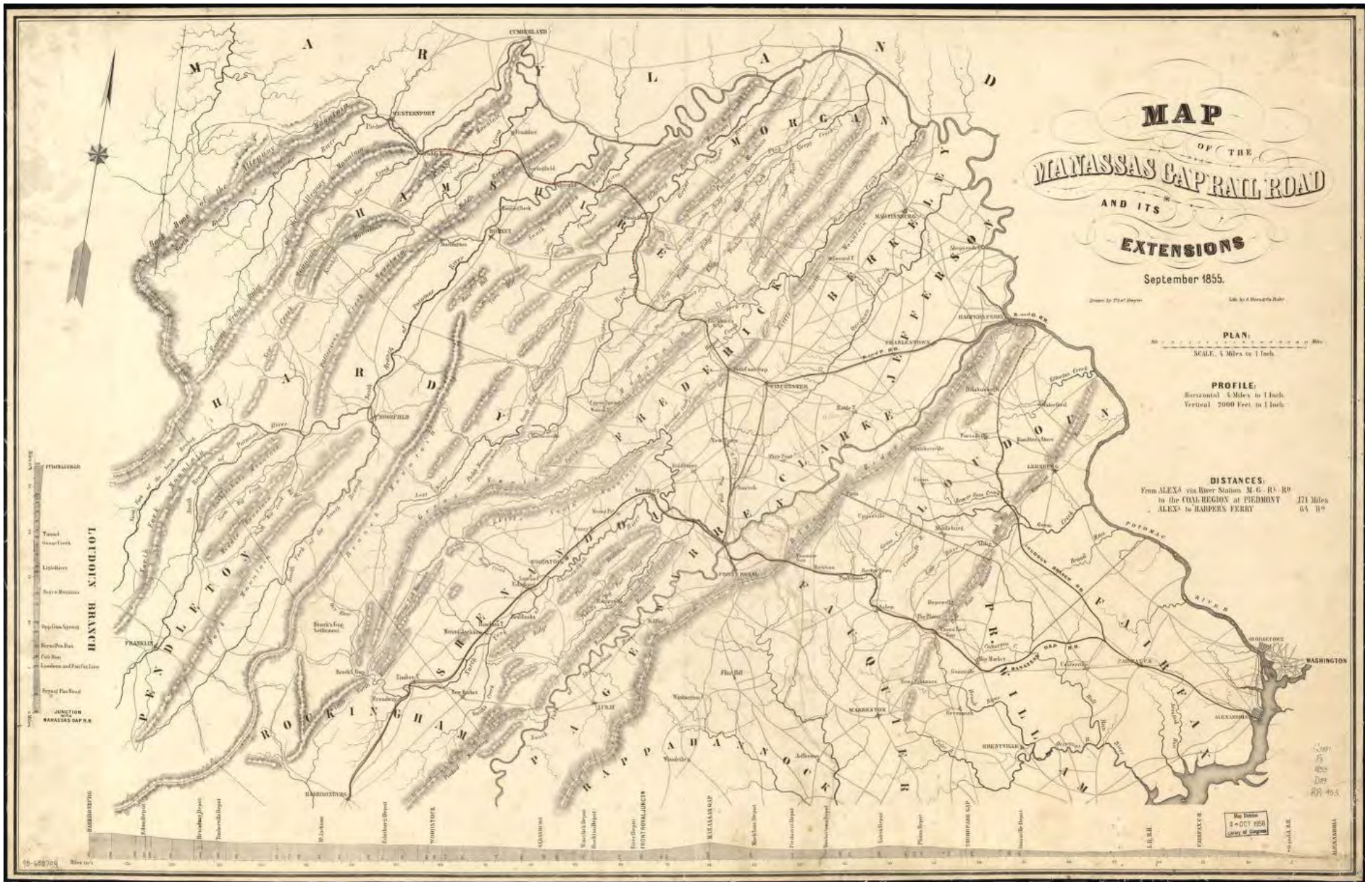


Photo: Map of Manassas Gap Railroad, dated September 1855 via Library of Congress

Despite being born into slavery in 1852 and without the benefit of a formal education, Jennie Dean's vision changed the lives of countless African Americans in Manassas, Prince William County, and the region. After almost a decade of fundraising, she established the nationally recognized Manassas Industrial School for Colored Youth in 1894. The school was designed as a private residential institution providing both academic and vocational training within a Christian setting at a time when segregated schools offered few opportunities for African Americans. When the school closed in 1938, it became a segregated regional high school. The site is now a City interpretive park that includes a memorial to Jennie Dean.

THE EARLY TWENTIETH CENTURY & POST WORLD WAR II DEVELOPMENT

In 1905, a fire swept through much of the town and burned more than 30 frame buildings. Rebuilt in brick and more fire-resistant materials at the direction of new Town ordinances, the Town grew with a mixture of heavy commercial, warehouse, and retail uses occupying small lots in a grid street pattern parallel and perpendicular to the tracks. The slow and steady growth of the town continued throughout the early twentieth century when many of the existing buildings in the Historic Downtown were built. The restoration of the railroad depot in 1995 began a revitalization movement that continues today.

From 1913 through 1916, water and sewer lines were laid through the center of the Town as electric, water, and sewer service was established. The City continues to own and operate its utilities. The early 1950s marked the beginning of a period of moderate expansion for the Town and its immediate surroundings. Several small manufacturing plants brought new jobs to the area. At the same time, workers employed in metropolitan Washington began to discover that Manassas was a good place to live, with relatively low living costs and a reasonable commuting distance. Growth in manufacturing and professional businesses continued throughout

the 1950s and the 1960s. Shopping centers, new residential neighborhoods, and small commercial establishments sprang up along the Town's Route 28 and Route 234 corridors.

Manassas Regional Airport, which began as a small landing field on Sudley Road in 1932, was acquired by the Town and opened at its present location in 1964. It is now the largest general aviation airport in the Commonwealth.

The proximity of air, rail, major roadways, and local colleges were key considerations when International Business Machines (IBM) located a major manufacturing facility in Manassas in 1968. Although IBM sold their Federal Systems Division in Manassas in 1992, Micron's memory chip manufacturing expansion, and investments at companies like High Purity Systems and Aurora Flight Sciences prove that manufacturing and high-technology companies continue to thrive as an integral part of the economy of Manassas.

THE CITY TODAY

In the early 1970s, before the Town became a city, 5.7 square miles of land was added from the County. This not only increased the population by approximately 3,000 people, but gave the Town a large amount of undeveloped land. The Town became the City of Manassas in 1975. In 1984, the area along Godwin Drive was annexed into the City, making the total land area ten square miles. Improved transportation systems, such as the Virginia Railway Express in 1992, Hastings Drive construction in the 1980s and 90s, and the construction of the Prince William Parkway in 1995, played a vital role in the City's growth.



GLOSSARY

ADDITION

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

ALTERATION

Any material change in the external, architectural features of any building, structure or site, including, but not limited to, landscaping, demolition, construction, reconstruction, erection, or removal. This will not include ordinary repair or maintenance activities.

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.

APPLICANT

Any owner, owners, person, persons, association, partnership or corporation who applies for a Certificate of Appropriateness in order to undertake any alteration or demolition of property subject to this chapter and/or applies for the consideration of the designation of a Historic District, Historic Landmark, Historic Building, or a Historic Site.

ARCH

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

ART GLASS

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

BALLOON FRAMING

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

BALUSTRADE

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

BARGEBOARD

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

BAY

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

BAY WINDOW

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

BOARD AND BATTEN

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

BRACKET

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

BROKEN PEDIMENT

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

BUILDING

Any structure created for the support, shelter, or enclosure of persons, animals, or property of any kind and which is permanently affixed to the land.

BULKHEAD

In commercial buildings the structural supporting wall under the display windows of a storefront. Bulkheads are often paneled and are usually constructed of wood.

CAPITAL

The upper portion of a column or pilaster.

CARRARA GLASS

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

CERTIFICATE OF APPROPRIATENESS

The official document issued by the City of Manassas Architectural Review Board indicating, authorizing, and concurring that a proposed change, alteration, construction, erection, removal, moving or demolition of any property designated as a landmark or contributing structure, or within a historic site or is listed on the “National Register of Historic Places,” or for which such listing is pending and in process of approval, is in accordance with the provisions of this chapter and local design guidelines.

CEMENTITIOUS

Having the properties of cement.

CHANGE

Any alteration, demolition, removal, or construction involving any property subject to the provisions of these guidelines.

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.

COBRA-HEAD LIGHT FIXTURE

A commonly used streetlight fixture in which the lantern is suspended from a simple, curved metal arm.

COLUMN

A vertical support, usually supporting a member above.

CONSTRUCTION

The act of constructing an addition to an existing structure or the erection of a new principal or accessory structure on a lot or property.

CONVERSION

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

COPING

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

CORBELING

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

CORNERBLOCK

A raised square block at the ends of a lintel.

CORNICE

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

CRESTING

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

CUPOLA

A small dome rising above a roof.

DEMOLITION

Any act or process that destroys or razes in whole or in part any landmark, building, object, site or structure located within the City.

DENTILS

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

DORMER

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

DOWNSPOUT

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

EAVES

The edge of the roof that extends past the walls.

EFFLORESCENCE

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

EGG AND DART

A molding decorated with alternating eggs and arrowhead shapes.

ENTABLATURE

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

FACADE

The front face or elevation of a building.

FANLIGHT

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

FENESTRATION

The arrangement of the openings of a building.

FINIAL

An ornament at the top of a gable or spire.

FLASHING

Pieces of metal used for waterproofing roof joints.

FRIEZE

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

GABLE

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

GABLE ROOF

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

GAMBREL ROOF

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

GINGERBREAD

Pierced curvilinear ornament made with a jig or scroll saw.

GLAZING

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

HALF-TIMBER FRAMING

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

HIPPED ROOF

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

HISTORIC SITE

The real property on which a building, structure, or property having historic significance is located; or on which there is no structure but which is itself of historic significance and has been designated as a historic site or is registered on the “City of Manassas Historic Landmarks” or the “National Register of Historic Places”.

HISTORIC STRUCTURE

Any building, site, or property that has historic, architectural, or archaeological significance.

HOOD MOLD

Drip or label molding over a door or window.

INFILL BUILDING

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

LATH

Narrowly spaced strips of wood upon which plaster is spread. Lath in modern construction is metal mesh.

LEADED GLASS

Glass set in pieces of lead.

LEAD CAME

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

LIGHT

A glass pane. See PANE.

LIGHT WELL

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

INTEL

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

MANSARD

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

MARQUEE

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

MASTIC

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

MODILLION

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

MONOLITHIC

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

MOLDING

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

MUNTIN

A glazing bar that separates panes of glass.

NATIONAL REGISTER OF HISTORIC PLACES

The official list of the Nation's historic resources, including places, districts, sites, buildings, structures, and objects, worthy of preservation and significant in American history. Authorized by the National Historic Preservation Act of 1966, and compiled by the Secretary of the Interior of the United States of America.

OVERLAY ZONING DISTRICT

A set of legal regulations that are imposed on properties in a particular area or district that are additional requirements to the existing zoning regulations in effect for those properties.

PANE

A framed sheet of glass in a window or door.

PARAPET

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

PATINA

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

PEDIMENT

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

PIER

An upright structure of masonry serving as a principal support.

PILASTER

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

PITCH

The degree of slope of a roof.

PORTICO

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

PRESERVATION

The act or process of applying measures necessary to sustain the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site.

QUOINS

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

RECONSTRUCTION

The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

REHABILITATION

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

REMODEL

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

RENOVATION

See REHABILITATION.

REPOINT

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

RESTORATION

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

RETROFIT

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

REVEAL

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

RISING DAMP

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

SASH

The movable part of a window holding the glass.

SEGMENTAL ARCH

A round arch whose curve is less than a semicircle.

SETBACK

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

SIDELIGHTS

Narrow windows flanking a door.

SIGN BAND

The area that is incorporated within or directly under the cornice of a storefront and that contains the sign of the business in the building.

SILL

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

SIX-OVER-SIX DOUBLE-HUNG SASH

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

SOFFIT

The finished underside of an overhead spanning member.

SPALLING

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

SPIRE

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

STABILIZATION

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

STANDING-SEAM METAL ROOFS

A roof where long narrow pieces of metal are joined with raised seams.

STRING COURSE

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

TRANSOM

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

VERNACULAR

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



PROJECT RESOURCES

MAINTENANCE CHECKLISTS

Preservation means maintenance. While performing routine maintenance is important for all properties, it becomes especially important for historic buildings. Regular maintenance is one of the best preservation tools available to keep historic buildings from deteriorating into disrepair and keep the integrity of the structure.

The best way to care for a historic property is to have a Maintenance Plan which serves as a detailed guide to the upkeep of the building. Maintenance should be focused on maintaining historic building features, not replacing them, to stay in line with the Secretary of the Interior’s Standards for the Treatment of Historic Properties. This checklist is designed to help property owners identify signs of typical deterioration and other damages to help find what areas of their property may need maintenance.

WINDOWS

Frequency: annually; every Spring or Fall

	Examine window sills for signs of softness and rot.
	Check if windows have sagged, shifted, or settled, or where hardware is out of place.
	Replace any broken or cracked glass.
	Ensure that windows are able to operate smoothly.

DOORS

Frequency: annually; every Spring or Fall

	Repaint or touch up any missing paint.
	Check hinges and hardware for tightness.
	Check door for lost or damaged seals.

GUTTERS & DOWNSPOUTS

Frequency: every six months; Spring or Fall

	Check for blockage, clogging, corrosion, and leaks.
	Remove all leaves and debris from gutters and check for loose joints.
	Check downspouts for water flow and leaks.
	Ensure all outlets from the gutters have downspouts to direct the water to extensions or setbacks.
	Check for corroded, broken, or loose fasteners.
	Ensure slope of the ground around the downspout runs away from the foundation.

SIDING, TRIM & ORNAMENTS

Frequency: annually; every Spring

	Check if the paint is peeling, blistering, or cracking (alligatoring).
	Look for warped or missing pieces.
	Repair or replace any rotted or broken pieces.

ENERGY EFFICIENCY

Frequency: as needed

	Consider comprehensive air sealing.
	Upgrade and/or tune-up the heating system.
	Seal any chimneys/fireplaces that are not in use.
	Provide a vapor and air barrier when insulating.
	Weatherstrip windows and doors to prevent air from leaking through gaps.
	Insulate basements and attics.
	Consider installing interior storm windows.

FOUNDATIONS

Frequency: annually; every Spring or Fall

	Check for cracks or any sign of movement - patched cracks reopening, cracks in walls, bulging siding, or windows or doors out of square.
	Look for signs of excessive moisture or water leakage.
	Check if beams, columns, posts and joists are sound.
	Ensure roofline is straight and horizontal.

ROOFS & PARAPETS

Frequency: annually; every Spring or Fall

	Check for loose or missing shingles or roofing membrane.
	Look for moss growth, overhanging branches, levelness of roof.
	Inspect the joints where roof and siding meet for cracks.
	Check the covering over the ridge or hip of the roof to make sure it is tight, without gaps.
	Search roofing materials for deterioration - cracks, blisters, curling, or for any loose or missing parts.

MASONRY WALLS

Frequency: annually; every Spring or Fall

	Check for cracks in masonry, especially walls that change in length and gap and run horizontally or through building materials.
	Check for missing mortar, and repoint if necessary.
	Remove any vines or overgrowth that can cause stains and encourage moisture retention.



TECHNICAL RESOURCES

PRESERVATION RESOURCES & AGENCIES

National, State, and local agencies provide myriad resources that help property owners, and historic enthusiasts, understand historic preservation best practices, recommended methods of preservation, and general education on historic architecture and preservation.



**National Trust for
Historic Preservation**
Save the past. Enrich the future.™



NATIONAL PRESERVATION AGENCIES

AGENCY	WHO THEY ARE	PROGRAMS AND RESOURCES FOR PROPERTY OWNERS
<p><i>National Park Service (NPS)</i></p>	<ul style="list-style-type: none"> • Maintains and approves listings to the National Register of Historic Places. • Publishes and administers the Secretary of the Interior's Standards for the Treatment of Historic Properties. • Offers Tax Incentives for the rehabilitation of income-producing properties. • Manages the Historic Preservation Fund Grant Program, which offers grants to public agencies and nonprofits to support preservation work. 	<p>Technical Preservation Services</p> <ul style="list-style-type: none"> • Clearinghouse of information on the standards for treatment of historic properties, guidance on sustainability and emerging topics, and education on historic preservation techniques and resources <p>Preservation Briefs</p> <ul style="list-style-type: none"> • Series of 50 technical publications produced through the NPS addressing specific treatments for preserving, rehabilitating, and restoring historic building fabric and features <p>Preservation Technical Notes</p> <ul style="list-style-type: none"> • Series of technical publications from various authors addressing specific treatments for preserving, rehabilitating, and restoring historic building fabric and features <p>National Center for Preservation Technology & Training</p> <ul style="list-style-type: none"> • Provides training and resources for preservation technology issues
<p><i>Association for Preservation Technology (APT)</i></p>	<ul style="list-style-type: none"> • Organization dedicated to promoting the best technology for protecting historic structures and their settings. • Offers publications, conferences, training courses, awards, regional chapters, and technical committees. 	<p>APT Bulletin</p> <ul style="list-style-type: none"> • Articles that showcase new preservation techniques, as well as more established methods • Includes international databases on preservation philosophy, as well as rehabilitation best practices <p>APT Webinars</p> <ul style="list-style-type: none"> • Provide training on a variety of topics related to different preservation subjects • Available to non-members for a fee <p>APT Trainings</p> <ul style="list-style-type: none"> • In-person courses that help specialists hone their area of expertise and offers hands-on experience in preserving different materials <p>APT Building Technology Heritage Library</p> <ul style="list-style-type: none"> • A collection of architectural trade catalogs, house plan books, and technical building guides • These resources can aid in the preservation and conservation of older structures, as well as other research

NATIONAL PRESERVATION AGENCIES (continued)

AGENCY	WHO THEY ARE	PROGRAMS & RESOURCES FOR PROPERTY OWNERS
<p><i>National Trust for Historic Preservation</i></p>	<ul style="list-style-type: none"> • Offers grants to public agencies and nonprofits to support preservation work. • Offers preservation education and resources. 	<p>National Trust Community Investment Corporation</p> <ul style="list-style-type: none"> • Enables tax credit equity investments that support sustainable communities nationwide • NTCIC places qualified tax credits for federal and state historic (HTC), new markets (NMTC), solar (ITC) and low-income housing (LIHTC) projects <p>Atlas of ReUrbanism</p> <ul style="list-style-type: none"> • Tool to explore the connection between older buildings and economic, demographic, and environmental measures <p>Research & Policy Lab</p> <ul style="list-style-type: none"> • Provide data and analysis on connection between older buildings and their possible economic, social, and environmental impacts
<p><i>American Institute of Architects - Historic Resources Committee</i></p>	<ul style="list-style-type: none"> • Provides information and education on historic architecture and related topics. 	<p>Webinars</p> <ul style="list-style-type: none"> • Recorded webinars on a variety of architecture topics are available to watch <p>Small Project Design</p> <ul style="list-style-type: none"> • Toolkit resource for those wanting to do an individual study or conduct local group discussions <p>Presentations</p> <ul style="list-style-type: none"> • Variety of recorded presentations on related historic architecture topics <p>Conferences</p> <ul style="list-style-type: none"> • In-person annual conferences <p>Committee on Design</p> <ul style="list-style-type: none"> • Provides library, blogs, and discussions on different design topics

STATE OF VIRGINIA PRESERVATION AGENCIES

AGENCY	WHO THEY ARE	PROGRAMS & RESOURCES FOR PROPERTY OWNERS
<p><i>Virginia Department of Historic Resources (DHR)</i></p>	<ul style="list-style-type: none"> • Virginia’s State Historic Preservation Office (SHPO) • Processes nominations for the National Register of Historic Places and maintains the State Landmarks Register. • Administers the Certified Local Government (CLG) Program. • Provides preservation grants and technical support to Virginia localities. • Contact: Northern Region Preservation Office: P.O. Box 519 5357 Main Street Stephens City, VA 22655 Phone: (540) 868-7029 	<p>Historic Preservation Easement Program</p> <ul style="list-style-type: none"> • Private property owners can guarantee the perpetual protection of a historic resource without giving up ownership, use, or enjoyment of the property <p>Tax Credits</p> <ul style="list-style-type: none"> • Administers state and federal tax credits • Maintains a database of consultants and craftsmen specializing in historic preservation, tax credit applications, national register nominations, and maintenance
<p><i>Preservation Virginia</i></p>	<ul style="list-style-type: none"> • Statewide advocate for preserving historic resources around the Commonwealth • Offers best practices and FAQs for historic districts 	<p>Videos & Online Programs</p> <ul style="list-style-type: none"> • Videos and webinars on different historic preservation topics <p>Preservation Inquiries</p> <ul style="list-style-type: none"> • Offers consultations, letters of support, site visits, and other active participation for private historic property owners • Maintains a database of consultants and craftsmen specializing in historic preservation and maintenance • Explains funding assistance options available to historic property owners

LOCAL PRESERVATION AGENCIES

AGENCY	WHO THEY ARE
<i>Historic Manassas, Inc.</i>	<ul style="list-style-type: none"> • Main street organization for City of Manassas meant to help revitalize the downtown area • Clearinghouse of information and services to retailers and property owners to help them improve their properties • Contact: Visitor center at train depot, 9431 West Street, Manassas, VA 20110 or Phone: (703) 361-6599
<i>City of Manassas Planning Commission</i>	<ul style="list-style-type: none"> • Responsible for administering Historic District Ordinances • Develops priorities, vision, and goals for preservation of historic and cultural resources in City of Manassas • Supplies support and direction to ARB • Contact: 9027 Center St. Room 202, Manassas, VA 20110 or Phone: (703) 257 - 8223
<i>City of Manassas Architectural Review Board (ARB)</i>	<ul style="list-style-type: none"> • Reviews and determines appropriateness of demolition, new construction, or exterior alteration projects for properties in the Historic District • Property owners will need to file an application and get it approved by the ARB in order to conduct demolition, new construction, or exterior alteration projects • Monthly meeting on Third Tuesday of each month at 7 pm in the Manassas City Hall Council Chambers (9027 Center St, Manassas, VA 20110)

TAX INCENTIVES

STATE & FEDERAL HISTORIC REHABILITATION TAX CREDIT PROGRAMS

Virginia Rehabilitation Tax Credit Program is administered by DHR

- Certified rehabilitation of a historic building can be eligible for an income tax credit on 25% of eligible expenses through the Virginia Rehabilitation Tax Credit Program
- Credits can be for owner-occupied and/or income-producing properties
- An additional 20% income tax credit can also be received through the Federal Rehabilitation Tax Credit Program, but these properties must be income-producing and not private homes
- All rehabilitation work must meet the Secretary of the Interior's Standards
- Credits can be claimed in the year the rehabilitation work is completed

Contact: Email Chris Novelli, chris.novelli@dhr.virginia.gov, to get help starting an application and general guidance.

CITY OF MANASSAS TAX INCENTIVES

(Rehabilitated Real Estate Tax Abatement/
Residential Investment Tax Exemption)

Property Owners can be eligible for a partial tax exemption from the general real estate tax, after rehabilitating, renovating, or replacing certain structures

- Residential: market value of original structure must increase by at least 25% to be eligible; addition cannot exceed 30% of the original structure; the structures must be at least 25 years old
- Multifamily: market value must increase by at least 25% to be eligible; structures must be at least 25 years old; square feet maximum is 30%
- Commercial and Industrial: market value must increase by at least 20% to be eligible; structures must be at least 20 years old; Added square feet above 100% will result in prorated abatements for additions above 100%
- Hotels & motels: structure must be at least 35 years old; market value minimum increase is 25%

Contact: (703) 257-8263





**CITY OF MANASSAS ARCHITECTURAL REVIEW BOARD
RESOLUTION**

MOTION: M. Brent

**April 19, 2022
Regular Meeting**

SECOND: S. Hersch

RE: Updated Design Guidelines

WHEREAS, the City of Manassas Zoning Ordinance section 130-404(e)(5) lists one of the Powers and Duties of the Architectural Review Board is to, “Develop, adopt, and from time to time modify design guidelines for the City’s historic overlay districts”; and

WHEREAS, the current Historic District Design Guidelines have not been updated in over 30 years; and

WHEREAS, in May 2021 the Architectural Review Board began the process to update the Design Guidelines; and

WHEREAS, the Architectural Review Board held six work sessions to develop the draft Design Guidelines dated April 2022; and

WHEREAS, the Updated Guidelines were posted for public review for a period of 60 days and during this time notification was provided to interested parties to provide feedback and comments; and

WHEREAS, the Architectural Review Board finds the Updated Design Guidelines consistent with the Secretary of the Interior Standards for Historic Preservation, the purposes intent of the Historic Overlay District, and with such standards, rules, regulations, and procedures as City Council has established.

NOW, THEREFORE, BE IT RESOLVED that the Architectural Review Board of the City of Manassas pursuant to section 130-404(e)(5) of the Zoning Ordinance does hereby APPROVE the Updated Design Guidelines dated April 2022 this 19th Day of April, 2022.

BE IT FURTHER RESOLVED, that upon adoption by the Architectural Review Board of this resolution, the Design Guidelines will supersede and replace, in their entirety, the existing Historic District Design Guidelines, its’ associated supplements, and the Historic Infill Guidelines.

BE IT FURTHER RESOLVED, that the Architectural Review Board hereby authorizes Staff to make additional non-substantive edits, including edits to correct grammatical and typographical errors; to correct internal cross-references; to correct citations to any statutes, ordinances, regulations, maps, or

other documents identified in the plan; and otherwise as necessary to ensure internal consistency within the plan; provided, however, that Staff shall not make any change, alteration, amendment, deletion, or addition of a substantive nature that has not been expressly approved by the Architectural Review Board.

BE IT FURTHER RESOLVED that, upon incorporation of the additional revisions and edits authorized in this resolution, the Architectural Review Board hereby directs Staff to prepare the final Updated Design Guidelines for publication, including on the City's website as required by the City of Manassas Zoning Ordinance.


Jan Alten, Chairman


Christen Miller, Clerk