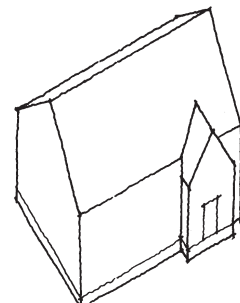
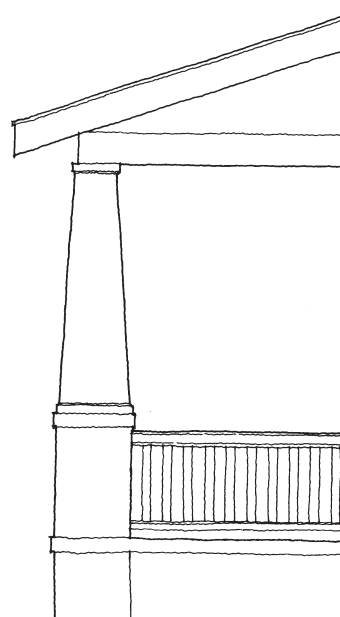
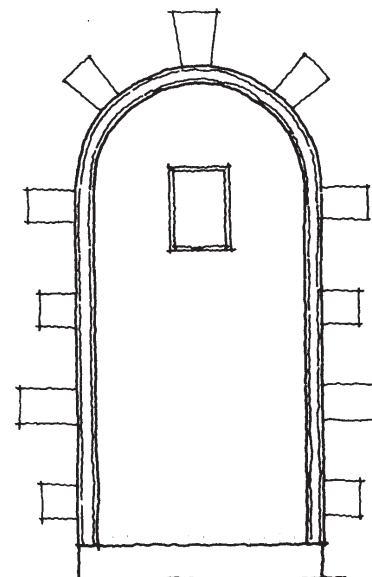
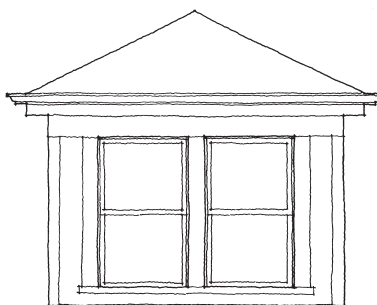
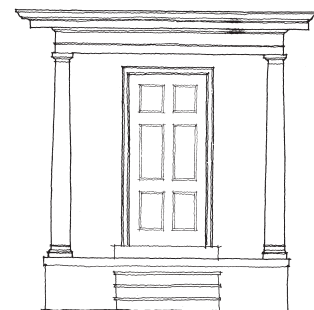
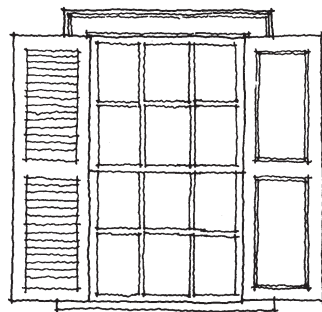
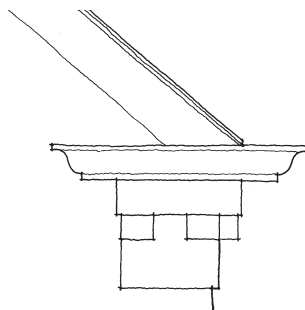


Ashton Heights Style Guide





COMMUNITY PLANNING, HOUSING AND DEVELOPMENT

Neighborhood Services Division, NSD, Neighborhood Conservation Program and Historic Preservation Program

Neighborhood Conservation Advisory Committee, NCAC

Historical Affairs and Landmark Review Board, HALRB

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May 16, 2007

Dear Ashton Heights Home Owners and Residents:

After many years of planning, writing, and editing, we are pleased to present the *Ashton Heights Style Guide*, the first publication of its kind for an historic Arlington neighborhood. This project was a joint effort supported by the citizen volunteers and staff of the Neighborhood Conservation Advisory Committee and the Historical Affairs and Landmark Review Board. The publication highlights many of the historic buildings and notable architectural styles found throughout your neighborhood. The purpose of the *Style Guide* is to provide useful information and tips to help you better understand the traditional homes and distinctive character of Ashton Heights.

Any home renovation, construction, maintenance, or landscaping project is shaped by a number of factors besides just a building's historic context. Your home also reflects your own tastes, personal style, budget, and family needs. The suggestions presented in this *Style Guide* can assist you in making renovation and home improvement decisions that fit the character of your individual property and the overall neighborhood, while simultaneously helping to maintain property values and to preserve the desirable qualities of the place where you live.

The suggestions, photographs, and detailed illustrations in the *Style Guide* can help owners, architects, builders, and contractors make decisions appropriate to the scale and styles of the existing homes in Ashton Heights. This Guide also can be used as inspiration to help remedy past mistakes or inappropriate or inadequate additions. A section about useful local resources also is included, with information about rehabilitation tax credits, researching historic properties in Arlington, an architectural reading list, and local "green" building sources.

Please consider this booklet as a resource containing valuable information that can be used in undertaking specific projects that you are planning - or have been dreaming about - for your home.

We hope that you find this *Style Guide* both practical and interesting, and look forward to future opportunities to work with Ashton Heights and all other Arlington neighborhoods who wish to undertake a similar effort.

Most Sincerely,

Rob Swennes,
Current Chairman of the Neighborhood Conservation Advisory Committee (NCAC)

Inta Malis,
Immediate past Chairman of NCAC and Chairman of the Arlington County Planning Commission

Kevin Vincent,
Chairman of the Historical Affairs and Landmark Review Board (HALRB)

Nancy Iacomini,
Past Chairman and current member of HALRB

Carrie Johnson,
Ashton Heights resident and former member of the Arlington County Planning Commission

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CHAPTER I:

Arlington's History - A Brief Introduction

Located at a crossroads of the mid-Atlantic region, the place now known as Arlington has evolved from a rural district to a close-in suburb of the nation's capital, then to a diverse county where settled neighborhoods adjoin denser, more urban mixed-use centers along transit routes.

This growth - first slow, then swift - in an area of just 26 square miles has produced a richly layered local history, simply outlined here. Two prime influences run through the story. One is the location and expansion of the national government across the Potomac River. The second is ongoing improvements in everyday transportation, often along routes used for two centuries or more.



Arlington stands at the head of the tidal Potomac, where the upland piedmont meets the coastal plain and northern and southern flora, fauna and weather patterns coexist. The area has long been a cultural mixing ground; the name, 'Potomac,' comes from an Algonquian word loosely translated as "trading place."

Native tribes' activities in the area have been traced back several thousand years. Palisades sites have yielded soapstone pottery and other artifacts from encampments between about 3000 B.C. and 900 A.D. When Captain John Smith explored the Potomac in 1608, he noted a "towne" of the Necostins, also called Analostans or Anacostians, near the present site of the 14th Street Bridge. The natives traded and skirmished with the English for several decades, but advancing colonial settlement and tribal conflicts pushed them out of

the area by 1679.

The land north of Alexandria, part of Fairfax County after 1742, was sparsely settled during colonial times. A few farms grew tobacco and other crops. "Abingdon," the plantation home of the Alexander and Custis families, was built around 1740 at a riverside site now part of National Airport. Along Four Mile Run, mills were operated by pioneers such as John and Moses Ball, who built the first log homes in what is now Glencarlyn.

As the ports of Alexandria and Georgetown grew, roads were extended through the countryside. One route connected Alexandria with the Georgetown ferry below Rosslyn. Another ran west from the ferry to Falls Church, while a third stretched northwest from Alexandria to the church lands (the "glebe") and on to the river crossing below Little Falls. Those corridors are still in use as Arlington Ridge Road/Mount Vernon Avenue, Wilson Boulevard, and Glebe Road.



After the United States was created, Congress decided to locate the 10-mile-square capital district along the Potomac with one corner embracing President George Washington's home city of Alexandria. The 31 square miles ceded by Virginia became Alexandria County of the District of Columbia. Its boundary, surveyed in 1791, was identified by stone markers set at one-mile intervals. Though the area was retroceded to Virginia in 1847, ten of the boundary stones still denote the western and northern borders of Arlington.

"This place without all question is the most pleasant and healthful place in all this country, and most convenient for habitation."

— Henry Fleet, trader, 1632

The building of the capital spurred investments in local transportation. In 1797 Georgetown interests built the first of eight successive bridges at the river crossing below Little Falls (Chain Bridge). Alexandrians then constructed the Long Bridge (14th Street Bridge) as a competing route for commerce with the south. Turnpike companies developed new roads between the bridges and inland towns and mills, including the Washington-Alexandria Turnpike (Jefferson Davis Highway) and Columbia Pike. In the 1840s, the Aqueduct Bridge at Rosslyn carried barges between the C&O Canal and the canal to Alexandria. The area's first railroad, the Alexandria and Harpers Ferry line (later the Washington and Old Dominion), ran tracks west through the Four Mile Run valley. Another railway connected Alexandria with the Long Bridge.

Still, the "country part" of Alexandria County counted fewer than two thousand residents, scattered among farms, a few large estates, and clusters of houses and businesses near the bridges and at intersections such as Balls Crossing. One landmark overlooking the Potomac was George Washington Parke Custis' grand home, Arlington House, later the home of Robert E. Lee. Custis also ran a resort, Arlington Springs, on the shore nearby. By mid-century, prosperous city dwellers were building summer retreats in the hills

near Chain Bridge. For instance, Gilbert Vanderwerken, a New Yorker who owned a Washington coach line, established a summer home and horse pastures on a large tract along Little Falls Road. Vanderwerken also started the quarries that blasted stone from the Palisades shore until 1938.

Then came the Civil War. As soon as Virginia joined the Confederacy in May 1861, federal troops crossed the bridges to occupy Alexandria and secure the southern approaches to Washington. During the next two years, Union forces built two dozen forts and other earthworks as part of the capital's defensive perimeter. The area's life and landscape were rudely disrupted as soldiers occupied houses and farms, cleared countless acres of woods, and slashed military roads across the county. Union troops also seized Arlington House and used parts of the property for soldiers' billets and burial grounds. Arlington Cemetery was officially established there in 1864.

On the southern part of the Lee estate, federal officials built Freedman's Village, a settlement planned to help former slaves make the transition to independence. The village, with its school and churches, attracted African Americans from throughout the region and persisted into the 1890s. Many Freedman's Village families eventually relocated to Nauck, Hall's Hill, Arlington View, and an area called Queen City which was demolished for construction of the Pentagon.



The war's end began Arlington's transition to a more diverse

economy and identity. While farmers struggled to regain their ground, the roads and rail connections fostered by the war enhanced the county's appeal as an adjunct to Washington. In 1868 developers in Rosslyn proposed the first subdivision plan, advertising "good business property" and "magnificent sites for Suburban Villas." Settlements spread along Columbia Pike and Glebe Road. Brickworks and other industries flanked the railroad tracks south of the Long Bridge (now Pentagon City and Crystal City). The peacetime federal presence grew when Fort Myer became the Signal Corps' headquarters. In 1870 the county separated from Alexandria City and began operating its own schools and courts.

The strongest forces for change were the electric railways that arrived in the 1890s. Reliable trolley service brought more of the county within commuting range of Washington and set off intense real estate speculation. Subdivisions such as Glencarlyn, Corbett (now Barcroft), Bon Air, Fostoria (now Westover), Cherrydale, Maywood, Clarendon, Fort Myer Heights, Penrose and Addison Heights sprang up along the trolley lines. Realtors and developers promoted Alexandria County as a healthy place for families, especially after reformers removed gambling houses and other seedy businesses from Rosslyn and Jackson City (near the 14th Street Bridge) in 1904.

Spurred by the federal government's expansion, the county's population climbed from 6,430 in 1900 to 16,040 in 1920 -- when it was renamed Arlington County -- then to 26,615 in 1930. Fields in central and south Arlington were transformed into subdivisions such as Lyon Park,

Ashton Heights, Lyon Village, Waverly Hills, Lee Heights, Douglas Park and Alcova Heights. Like earlier developments, these neighborhoods were platted with standard lot sizes and geometric street patterns, often grids connecting to arterials and transit routes. Builders produced solid, relatively simple houses in popular styles such as Arts and Crafts, Colonial Revival and Tudor Revival, and marketed them to government workers and professionals.

The county's civic and governmental sectors grew apace. More residents supported more churches, civic and fraternal organizations, volunteer fire departments, and schools. In the early-1930s, the county launched public water and sewer systems and adopted a uniform pattern of street names.

The next wave of large-scale development came after 1933 in response to the severe shortage of decent housing for New Deal workers and the depression of private capital. Arlington became a testing ground for carefully planned, federally supported multi-family projects that placed buildings in park-like settings with stores and amenities nearby. Colonial Village was the county's first such garden apartment complex and the first anywhere financed by the new Federal Home Mortgage Association. Buckingham Village, providing sturdy apartments for working-class residents, proved equally successful. All in all, by 1954, Arlington had about 176 garden apartment projects, making those low-rise, landscaped complexes one of the county's characteristic scenes.

World War II further accelerated

Arlington's growth. Construction of the Pentagon, the world's largest office building, and National Airport brought thousands of jobs to the once-marshy flats near the 14th Street Bridge. To accommodate defense workers, federal agencies developed the large Fairlington community and financed subdivisions such as Arlington Forest, Columbia Forest and Foxcroft. With little slowdown after the war, the county's population boomed from 57,000 in 1940 to 135,000 in 1950.



By the 1950s, Arlington was a mature suburb whose prosperity came largely from federal payrolls and government-related work. Its downtown along Wilson Boulevard featured several department stores, including Parkington, one of the first auto-oriented suburban shopping centers. Arlington voters supported good public services and investments in schools, libraries, recreation centers and stream valley parks. In 1959 the county became the first in Virginia to integrate its schools.

Then new economic forces, both invigorating and challenging, came into play. Federal emphasis on leasing of office space spurred redevelopment in Rosslyn and the creation of Crystal City on former railroad and industrial land along Route 1. Yet while Arlington's office assets grew, its residential and especially retail sectors lost ground to Fairfax County's booming subdivisions and large shopping malls. The opening of the Beltway and Tysons Corner in the late-1960s seemed to confirm that in the Washington region, as elsewhere, prosperity was sprawling outward,

leaving older suburbs to stagnate and decline.

Arlington's response was to reinvent its prime commercial corridors. Starting in the 1960s, when the regional rail transit system (Metro) was being planned, county policymakers grasped its potential not only to aid commuters but also to stimulate local growth. Ever since, county plans and policies have supported the vision of higher-density, mixed-use redevelopment around Metro stations, coupled with conservation of established neighborhoods nearby. The success of those strategies and recent initiatives for Columbia Pike have made Arlington a much-cited example of transit-oriented "smart growth."

In the past generation, Arlington has gained density and diversity, becoming a cosmopolitan community with 200,000 residents and about the same number of jobs. A full account of that evolution and its challenges will await some future report. For now, it suffices to note that amid all the changes, Arlington's multi-faceted heritage can still be traced and appreciated in its neighborhoods and along its stream valleys and roads.

This essay is based on several sources, including the Arlington Historical Society, *Images of America: Arlington* (2000); Eleanor Lee Templeman, *Arlington Heritage* (1959); the Arlington County Historic Preservation Master Plan (2006), and other County documents.

The HILLS of NORTHERN VIRGINIA



From the Virginia Room at the Arlington Central Library, this map is copied from a promotional brochure, *The Hills of Northern Virginia*, issued by the Northern Virginia Bureau in 1926 before the construction of Arlington Boulevard. It includes many of Arlington's established communities, including Ashton Heights, as well as some (Del Ray, Rosemont, and Potomac) that were annexed in 1929 by the City of Alexandria. As a result of that annexation and an earlier one, the Virginia General Assembly passed a bill forbidding annexation of a county less than 30 square miles.

CHAPTER 2:

Ashton Heights History - A Brief Introduction

Ashton Heights exemplifies the residential development that spread across central Arlington and conveniently located suburban areas elsewhere in the United States in the first half of the 20th century.

The catalysts for growth were the electric railroads that provided easy access to Washington in an era of few private vehicles and largely unimproved roads. Real-estate developers quickly grasped the potential of acreage along the trolley lines and especially near stations. One such promoter, Bostonian Robert Treat Paine, Jr., bought 25 acres near the intersection of the Falls Church-Georgetown road (Wilson Boulevard) and the Washington-Falls Church trolley line (now Washington Boulevard). In 1900 Paine filed a plat for a subdivision which he named “Clarendon,” presumably in honor of the Earl of Clarendon (1609-1674).

Promoted as a healthy, convenient place to live, the village of Clarendon took shape with residential areas spreading out from a growing commercial core. By 1920, developers had staked out several subdivisions extending south from Wilson Boulevard to present-day 5th Street North; these are still identified in property records as additions to Clarendon. More than forty homes stood along Clarendon Avenue (now Irving Street) and four parallel north-south streets (now Ivy to Monroe), mostly north of current 6th Street North. (See the maps at the end of this chapter.)

The realtor who named the neighborhood was Ashton C. Jones (1878-1960). Born in Lunenburg County, Virginia, Jones moved to Clarendon in 1909 to join his

brother-in-law, George H. Rucker, in the real estate business. One inviting property was Brookdale, a large tract of fields and orchards extending south from 5th Street North nearly to Columbia Pike and that had been owned by the Hunter family since 1851. In 1919 Jones bought about 61 acres bounded by present-day 5th Street North, North Nelson Street, the Columbia Gardens cemetery, 2nd Street North and North Irving Street. He mapped one subdivision on each side of Cathcart Road (now Pershing Drive), then combined the two and in 1921 filed the larger subdivision which he called Ashton Heights.

Jones soon expanded his development by acquiring several blocks between 5th and 6th Streets North. The Kay-Alger Company, a Washington real estate firm, purchased more Brookdale land east of the cemetery and platted lots south to Brookdale Avenue (now 1st Street North). During the next fifteen years, other developers added blocks west of North Monroe Street, extended North Oakland Street along the west side of the cemetery, and filled in the area on the north side of Arlington Boulevard after that highway was built in the early-1930s. At some point, the name, Ashton Heights, began to cover the whole residential area bounded by Wilson Boulevard, 10th Street North, North Irving Street, Arlington Boulevard and North Glebe Road.



In the era when Ashton Heights was established, Arlington County's regulation of development was relatively slight. Although the County Engineer reviewed subdivision plats after 1914, developers set the pattern of residential streets, including the

In 2003, the Ashton Heights Historic District officially was listed in the National Register of Historic Places. The historic district's period of significance extends from 1900 to 1950 and reflects the themes of architecture and community planning/development, especially as they relate to the development of the neighborhood as a planned commuters' suburb of the Nation's Capital.

neighborhood's predominant grid and its anomalies. For instance, the bends in the 600 blocks of North Irving through Monroe Streets mark a boundary between subdivisions.

Jones and other developers also used deed restrictions to buttress their vision of Ashton Heights as a community of white middle-class families. Besides prohibiting multi-family dwellings and nuisance businesses, many of the original deeds barred non-Caucasians from owning, renting or occupying homes in the neighborhood. (Such racial covenants were ruled unenforceable by the Supreme Court in 1948.) Other deed provisions set a minimum construction cost for a dwelling, usually \$4,000 to \$6,000. Jones also required building plans to be approved by the Rucker company.

Within that framework, the Kay-Alger Company appealed to city-dwellers by praising Ashton Heights' “picturesque” qualities, the “beauty and desirability of the surroundings,” and the “progressive spirit” of the new community. Lots were offered in 1922 for twelve cents per square foot cash or fourteen cents per square foot on an installment payment plan. Houses were erected by a variety of builders and contractors, including

some small-scale speculative builders. Several neighborhood homes have been identified as Sears “mail-order” houses purchased as kits for assembly on-site.

By the late-1920s, Ashton Heights’ new homes, mostly wood-framed bungalows and four-squares, housed a population of about 300. Many wage earners apparently commuted to Washington jobs. The 1927-28 county directory listed twenty government clerks plus other federal employees, along with occupations such as carpenter, salesman, printer, welder and librarian.



After the slump of the early depression years, the great demand for housing for New Deal workers spurred development of the blocks west of North Monroe Street, plus infill on other still vacant lots. Many of these houses, predominantly brick colonials, were produced by speculative builders such as Frederick W. Westerberger, Clarence Gosnell, and Marvin T. and Lincoln R. Broyhill. They often used similar overall designs with variations in porticoes, windows and other details.

The housing needs of the New Deal and war years also brought the first multifamily projects to the neighborhood. Buckingham, the large, innovative garden apartment community developed by Allie Freed, was laid out with clusters of two-story buildings around the commercial crossroads at Pershing Drive and North Glebe Road. Its first sections opened in 1938 along the Ashton Heights side of Glebe Road. A few years later, the Kenmore Apartments were built along Wilson Boulevard west of North Monroe

Street in the no-frills style adopted by the Federal Housing Administration to expedite projects.



As the neighborhood matured, so did the institutions and businesses that met residents’ everyday needs. The Clarendon School at Wilson Boulevard and Monroe Street, built in 1910 and renamed Matthew Maury School in 1924, served as the elementary school for most of Ashton Heights until 1973. The Classical Revival building, now the Arlington Arts Center, has gained national and local recognition as an historic resource.

Several houses of worship were established in the area before mid-century. The Clarendon United Methodist Church, started around 1900, settled at its current location on North Irving Street in the late 1930s. After Arlington Boulevard opened, Faith Lutheran Church, the Arlington Church of Christ, and others were built along that busy route.

Commerce flourished along the Wilson Boulevard and North Glebe Road corridors. Clarendon, where the Jones family had substantial holdings, became Arlington’s postwar downtown with major stores and attractions such as the Ashton Theater. Up the road in Ballston, the Parkington shopping center, a retail innovation with ample parking, opened with great fanfare in 1951.

By the 1960s, however, central Arlington’s neighborhoods and merchants were losing ground as Fairfax County and other outer areas boomed. The Ashton Heights Neighborhood Conservation (NC)

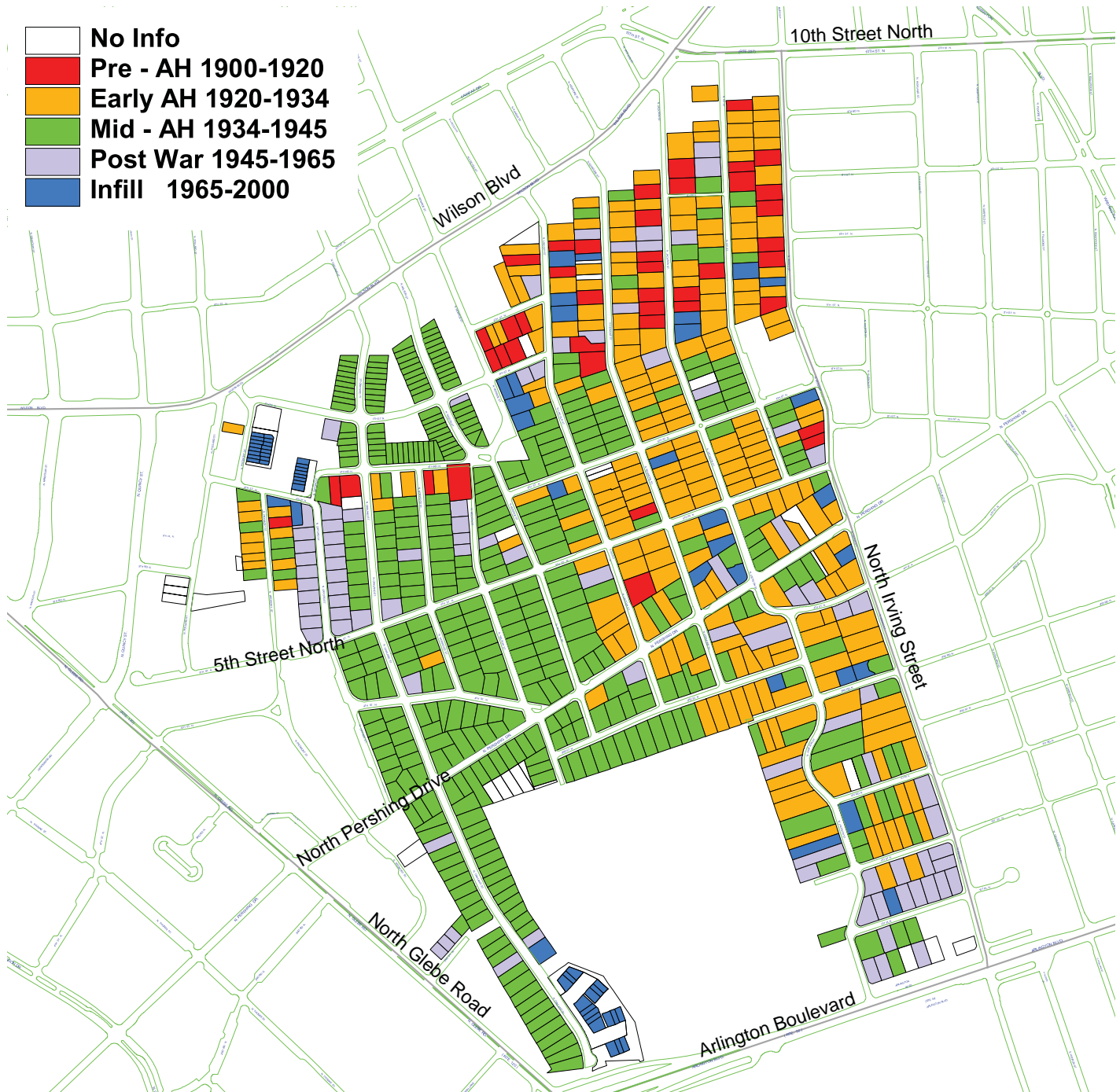
Plan, approved in 1976, mentioned several symptoms of economic stress and instability, including an aging population, relatively low home prices, more rental houses, speculation about redevelopment, and commercial incursions such as the demolition of several homes near Wilson Boulevard for parking lots.



Once again, new transit brought new prosperity. Next door to two Metro stations, Ashton Heights attracted new residents and new investment in old homes even before the carefully planned redevelopment of Clarendon and Virginia Square gained strength. Where the 1976 NC Plan had challenged decline, the 2001 update focused on issues such as the impacts of greater density in the corridors, traffic safety, and residential infill. One of the plan’s objectives is to “preserve the ‘old’ neighborhood feel of Ashton Heights” by encouraging infill and renovations consistent with the styles of neighborhood homes.

This chapter is based on the National Register of Historic Places nomination form by E.H.T. Tracerics, Inc., a brief newsletter article by Peter Dickson, and other sources.

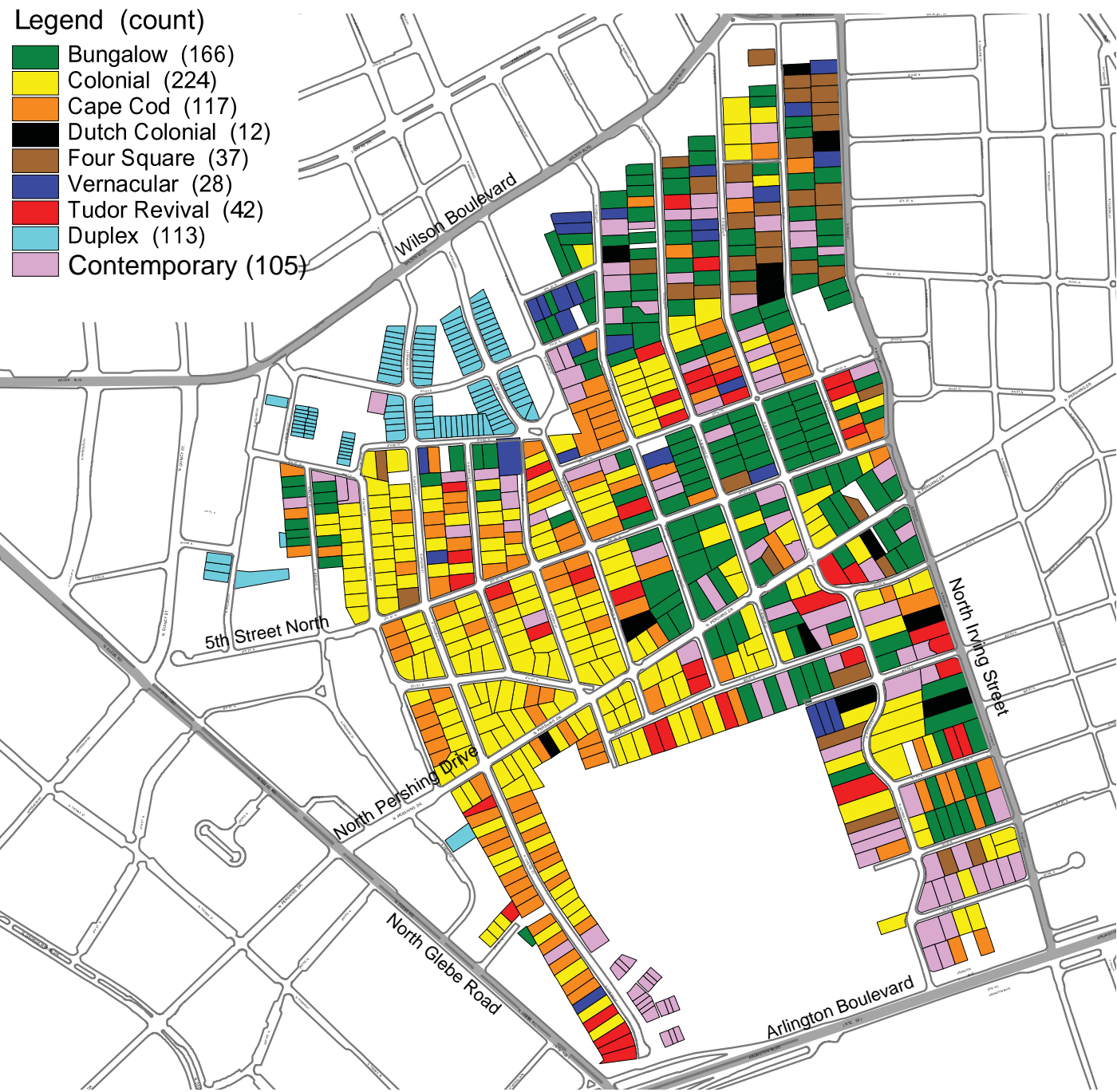
ASHTON HEIGHTS BUILT HISTORY



Note: All date ranges refer to the original period of construction without regard to subsequent alterations.

Map courtesy of Jim Terpstra and Tom Petty, with architectural expertise provided by Kathryn Gettings Smith. Data compiled in 2003, with Fall 2006 refinements by EHT Tracerics, Inc. who consulted the National Register nomination for Ashton Heights, historic building records, and historic maps.

ASHTON HEIGHTS HOME STYLES



Note: All architectural styles refer to the original period of construction without regard to subsequent alterations.
Map courtesy of Jim Terpstra and Tom Petty, with architectural expertise provided by Kathryn Gettings Smith. Data current as of 2003.

CHAPTER 3:

Understanding Neighborhood Character and Architecture

A. NEIGHBORHOOD CHARACTER

A neighborhood’s character starts with its design — the patterns of streets, other public spaces, and private lots, and the scale and styles of development. It is nurtured by private and public investments in upkeep and improvements over time. Where its natural and built elements are harmonious and well maintained, a neighborhood matures with a cohesive identity that enhances its value and appeal.

An overview of Ashton Heights’ basic layout and traditional architectural styles shows how individual homes fit into the neighborhood’s historic fabric and how diverse features contribute to its special character.

1. Location

Ashton Heights’ proximity to Clarendon and Ballston sparked its initial growth and contributes to its ongoing appeal. On the north and west, zones of townhouses and garden

apartments provide narrow buffers between the neighborhood and the commercial corridors along Wilson Boulevard and Glebe Road. To the east, the Lyon Park neighborhood extends the ambience of settled, shaded residential blocks.

2. Streetscape

Overall, Ashton Heights’ topography is relatively flat. The internal street network is basically a grid, although several streets wind or bend.

The asphalt-paved roads accommodate two-way vehicular traffic as well as on-street parking, often on both sides of the road. Some streets have been improved with concrete curbs and gutters. Others have older asphalt curbs or none. Sidewalks, where they exist, are concrete, and many have accessible corners. Crosswalks, while not prevalent, are of stamped asphalt or white striping.

Streetlights vary in style from block to block and include cobra-head on wooden poles, colonial-style on concrete poles and luminaires on metal poles.

Utility lines run overhead along the streets or through the middle of blocks between back yards.

Mature trees in many yards contribute to the streetscape, with large branches arching over the roads and diminishing the visual impact of overhead utility lines. Flowering trees and shrubs add seasonal color along many blocks.

Nubs along some streets provide space for plantings and, at perimeter locations, for neighborhood entry signs.

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The Ashton Heights neighborhood streetscape gains a strong sense of identity from (left to right) its distinctive signage, mature landscape features and ongoing public improvements.



The site landscaping complements the scale of the house and echoes its balanced composition.

3. Site

The flat terrain of Ashton Heights allowed the original developers to lay out blocks with uniformly sized rectangular lots, often no more than fifty feet in width. These well-maintained lots are characterized by open front yards with houses set back at a uniform depth on each block, typically 20 to 25 feet.

Large, mature deciduous (mostly oak) and evergreen site trees provide a high canopy throughout the neighborhood. Common front yard plantings include smaller ornamental trees, evergreen foundation shrubs, and groundcover. Accent plantings also may be located at the driveway entry and define property boundaries or corners.

Walkways paved in concrete, brick or stone, and often lined with low plantings, lead to steps to front porches or stoops.

Many sites also have asphalt, concrete or brick driveways that extend alongside the dwelling. Garages, where present, are typically detached and located to the rear of the lot.

Decorative walls are more prevalent than retaining walls and are constructed of brick, stone, concrete or pressure-treated wood. Side and backyard fences include pressure-treated picket, painted picket, pressure-treated wood privacy, split rail, wrought iron and chain link.



Site features: garages, walks, lighting, landscaping, and low walls.

4. Architectural Context

Ashton Heights is listed in the National Register of Historic Places because it displays a rich variety of architectural styles reflecting its origins and growth in the early-to-mid-twentieth century. The predominant styles are Bungalow and Colonial Revival, with Tudor Revival and American Four Square also well represented. The nationwide popularity of these styles testified to the growth of mass marketing and the wide dissemination of architectural magazines, pattern books and mail-order catalogues in that era.

Several Ashton Heights homes are “mail-order houses” shipped ready-to-build from Sears, Roebuck and Company or other vendors. In other cases, homes by different builders have matching floor plans and reflect standard designs.

While other elements may differ, the dominant styles in Ashton Heights share several characteristics: a height of two stories (perhaps plus attic) or less; use of the same facade materials and design details on all sides of the building; a first floor elevated several steps, at most, above ground level; and no built-in garage in front.

Colonial Revival grew out of the Philadelphia Centennial Exposition in 1876, which renewed interest in the architecture of the nation’s early years. The Colonial Revival style began with authentic copies of Georgian and Federal period architecture and evolved to a composite of those earlier styles adapted to suburban development patterns and lifestyles.

Tudor Revival, which uses many elements of English Jacobean and Eliza-bethan architecture, is one of the European revival styles that became increasingly popular in the

early-twentieth century.

Improved veneering techniques made it economically viable to incorporate brick and stone into modest house designs. Stuccoed gables with half-timbering are a hallmark of this style.

The **American Foursquare** is a regional interpretation of Frank Lloyd Wright’s Prairie style. The simple rectangular form with its low-pitched, hipped roof was designed to assimilate this house style into the flat topography of the American Midwest. The style was soon adapted to fit many regions across the country, often with much more vertical proportions than Wright’s originals. Foursquare homes usually do not display a large amount of ornamentation, but will borrow details from the Colonial Revival and Craftsman Bungalow.

The **Bungalow** emerged in the late nineteenth-century as a practical dwelling that blended affordability with the Arts and Crafts movement’s emphasis on artistry and simplicity. Its characteristic design, drawn partly from small summer cottages, was a one-story or one-and-a-half-story dwelling with deep roof overhangs, exposed structural elements and a prominent porch. First popularized on the west coast, the style was spread nationwide by magazines, pattern books and kits.

The rest of this chapter looks more closely at each of these four architectural styles. The descriptions and detailed drawings will help readers identify the predominant exterior design elements of most neighborhood homes built before World War II. It is important to remember that while many of these homes still embody a single style, others were built as composites or have been remodeled into combinations of older and newer designs. This chapter also should help

readers identify the traditional and novel aspects of styles and proportions of newer homes.



Colonial Revival.



Tudor Revival.



American Foursquare.

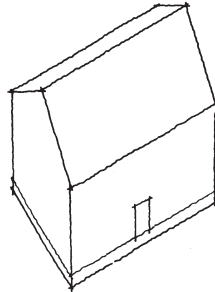


Bungalow.

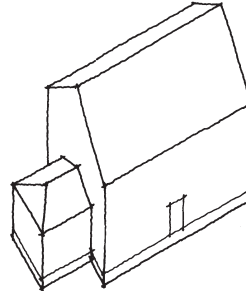
B. ARCHITECTURAL STYLES and DETAILS

I. Colonial Revival Style (1910-1940)

Based loosely on Georgian and Federal precedents, this style is constructed usually of brick or wood with gable or hipped roofs. Windows have more horizontal proportions than the original colonial-era styles. The typical Colonial Revival has a symmetrical facade, a classically inspired small portico and a center hall.

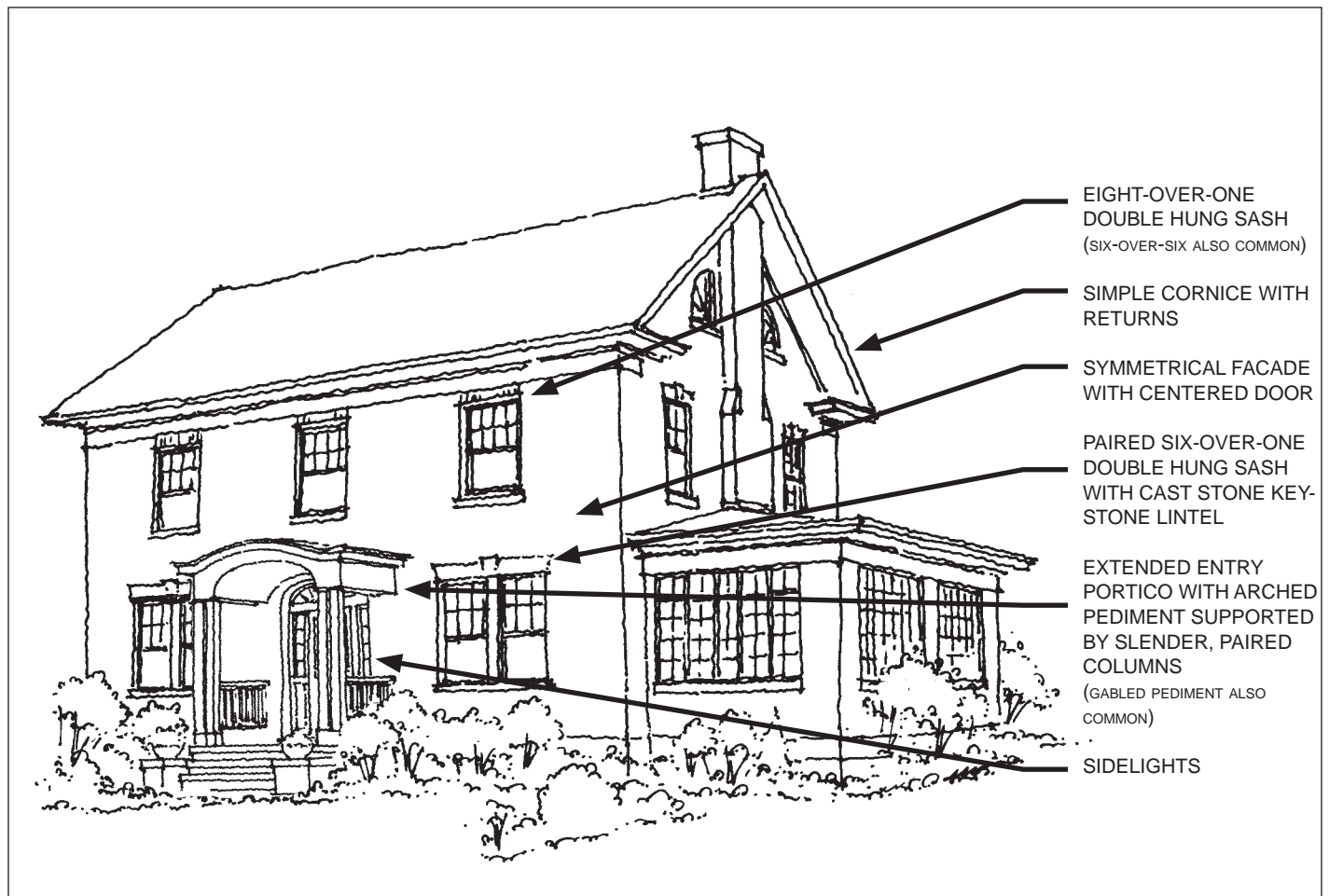


Two-story side-gabled.



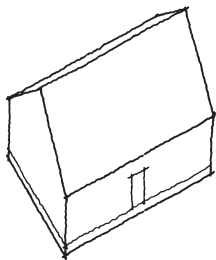
Two-story side-gabled with one-story side wing.

See Appendix C for a glossary of architectural terms.

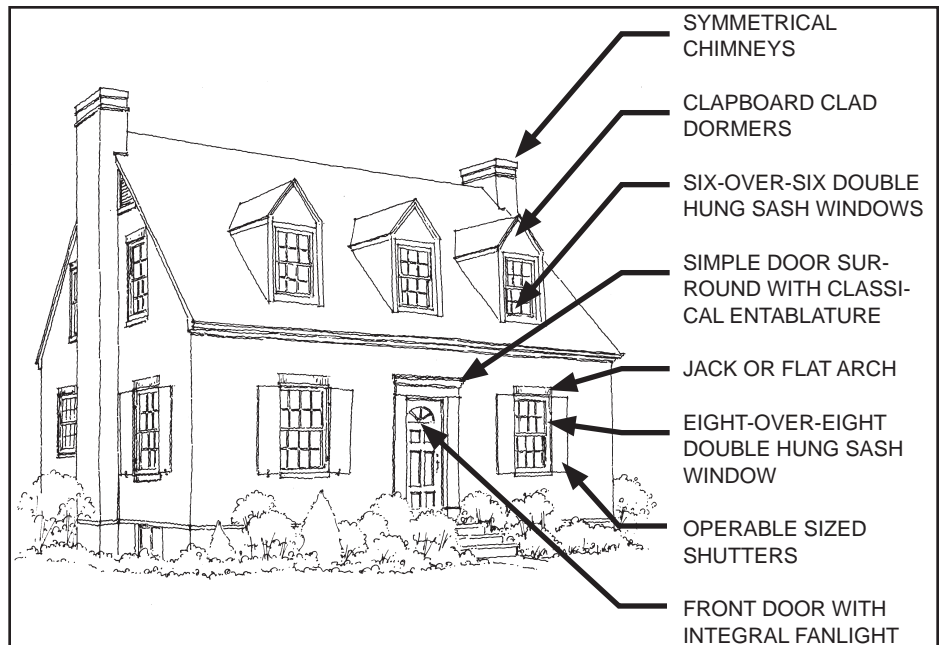


Essential characteristics of the typical Colonial Revival house.

The vernacular Colonial Revival dwelling, commonly known as a Cape Cod house, has simpler details and frame or brick veneer construction. It is of a smaller scale of one- or one-and-one-half stories with dormer windows.

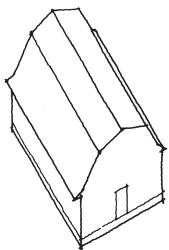


One-story side-gabled.

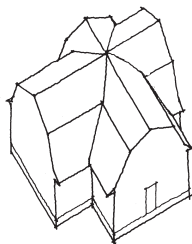


Essential characteristics of the Cape Cod house.

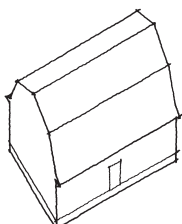
Often referred to as Dutch Colonial, this Colonial Revival variation most commonly features a second story sheltered under a steeply pitched gambrel roof.



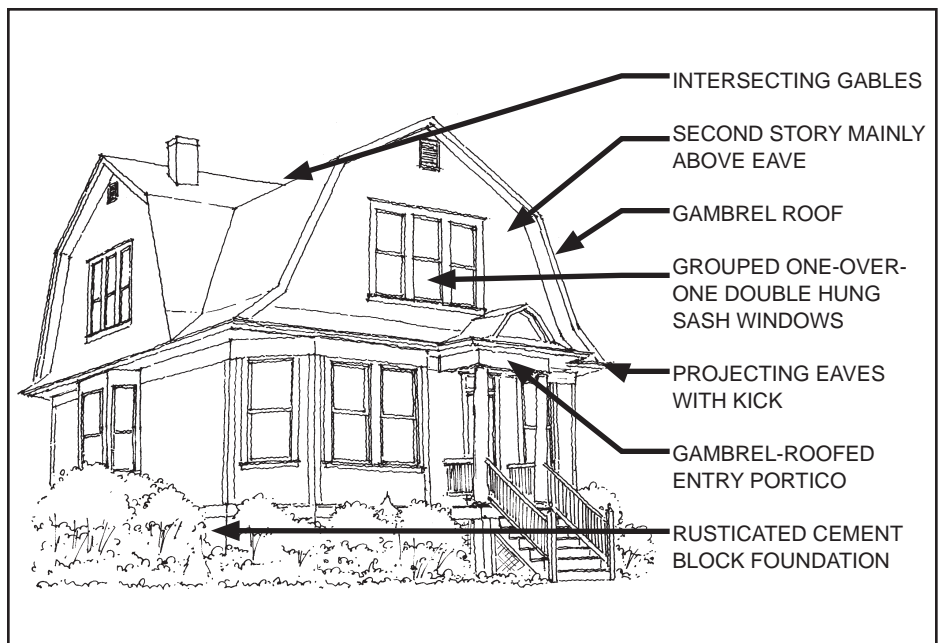
End-gambrel.



Cross-gambrel.

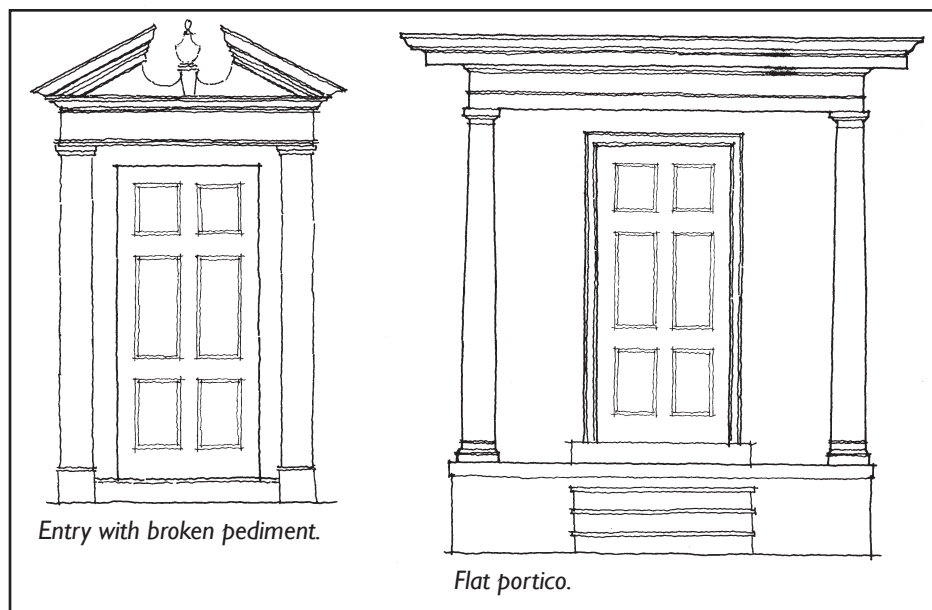


Side-gambrel.

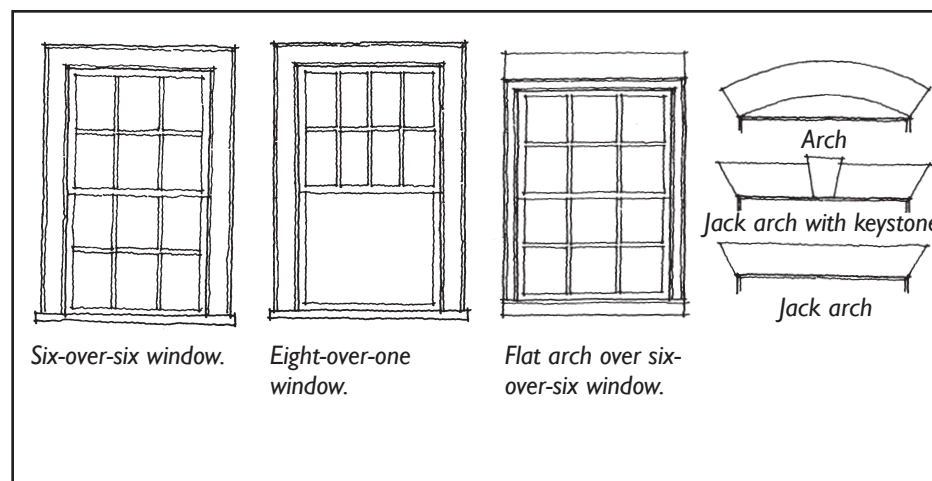


Essential characteristics of the Gambrel Roof variation of the Colonial Revival style.

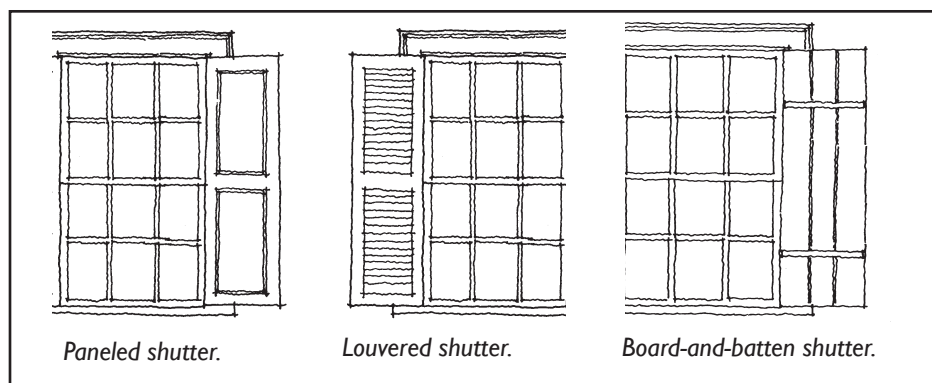
Typically, Colonial Revival houses feature classically inspired entry porticoes and pediments, which can include a broken pediment or a flat portico. Other variations include curved pediments with supporting pilasters, and porticoes with a curved underside supported on slender columns, which may be paired.

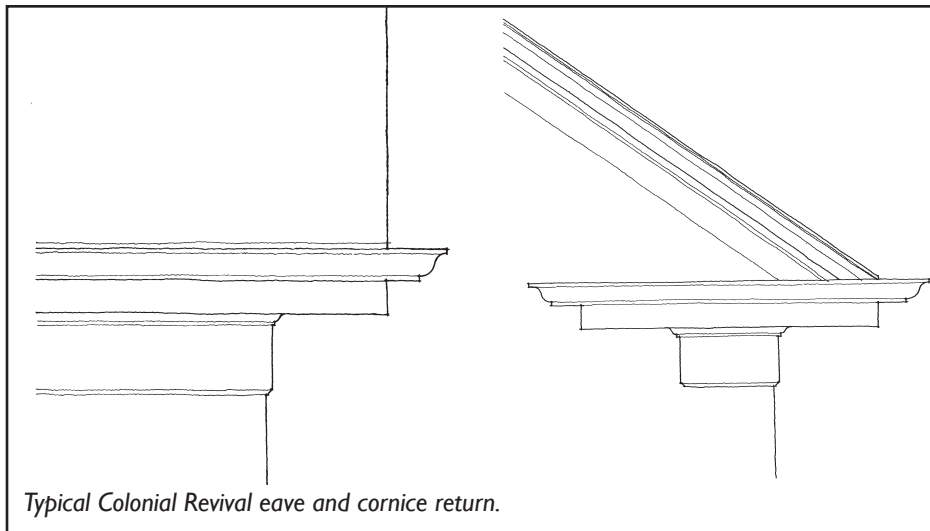


Colonial Revival windows are usually double-hung with six-over-six, eight-over-eight, or six- or eight-over-one muntin patterns. Windows may be paired. Variations are illustrated at right. Brick windows also may have an arch, or jack arch with or without a keystone.

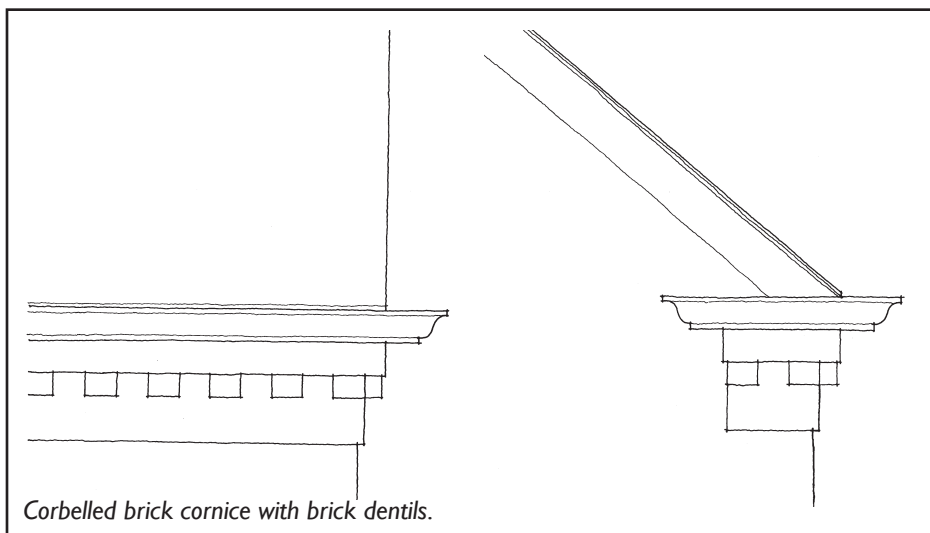


Many Colonial Revival windows have shutters, which are especially common on Cape Cod houses. Shutters may be paneled, louvered, or board-and-batten and are half the width of the window and mounted at the edge of the opening.

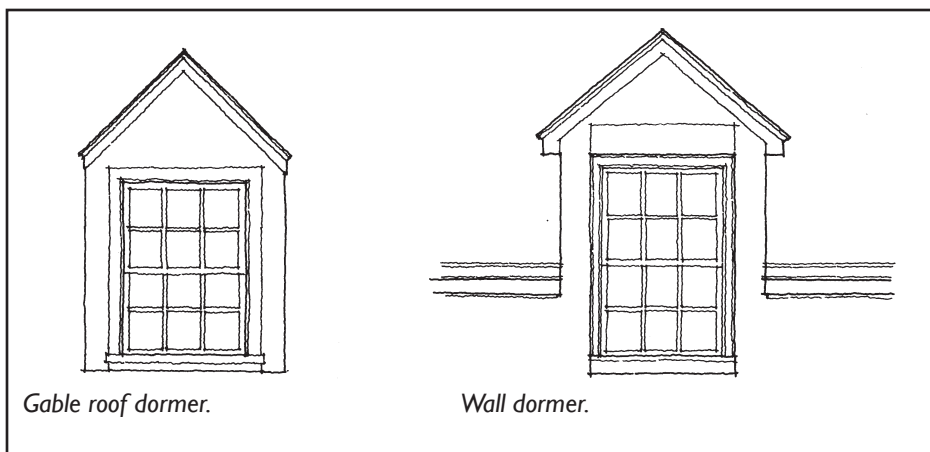




The Colonial Revival style typically features a simple cornice with a deep overhang and a simple return.



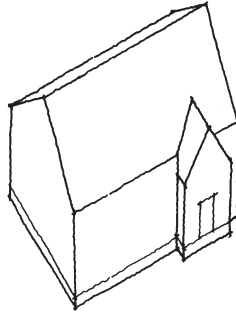
One variation on the Colonial Revival cornice is a corbelled brick cornice with brick dentils, with a simple cornice return. This variation is often found on Cape Cod houses in Ashton Heights.



Dormers typically found on Cape Cod houses are clapboard with steeply pitched roofs, with six-over-six double-hung windows. Wall dormers, which are flush with the face of the building, are fairly common on brick Colonial Revival homes in Ashton Heights.

2. Tudor Revival Style (1920-1940)

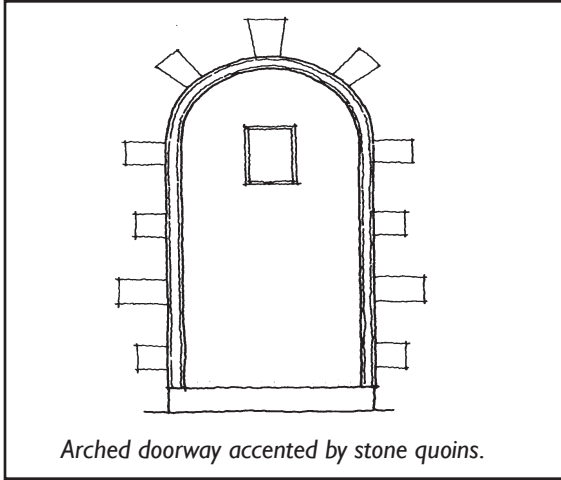
These dwellings are one or one-and one-half stories with complex gable roof lines. Multi-paned windows used on this house can be casement, double-hung, or leaded glass. Chimneys are often massive and prominent and are sometimes crowned by decorative chimney pots. Tudor Revival houses tend to be frame with brick veneer or stucco and have false half-timbering as their dominant feature. Some Ashton Heights examples also feature decorative stone quoins, large stones or bricks used to accentuate features of the dwelling such as doors and corners.



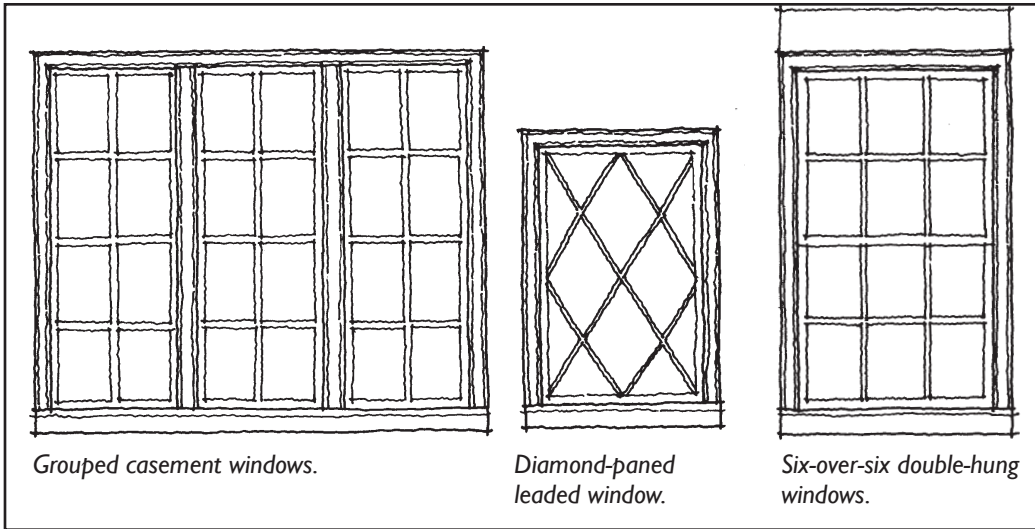
End gable with cross gable at entrance.



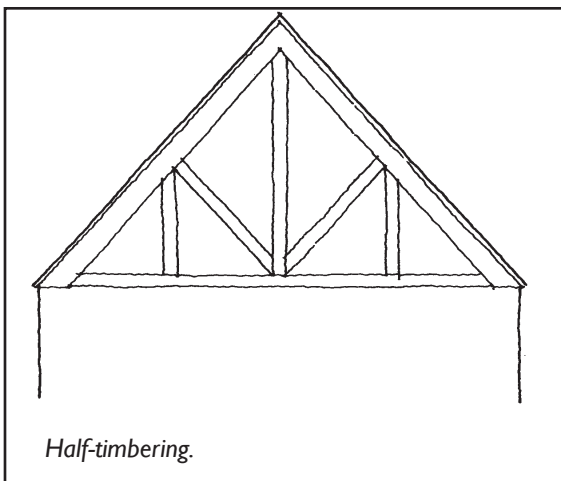
Essential characteristics of the Tudor Revival house.



Tudor Revival homes often feature arched doorways accented by quoins and a keystone, often set in a steeply pitched cross-gable.



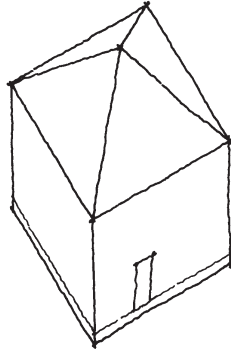
Typical Tudor Revival windows include grouped casement windows, and six-over-six or eight-over-eight double-hung windows which also may be paired or ganged. Diamond-paned leaded windows are often used as accent windows.



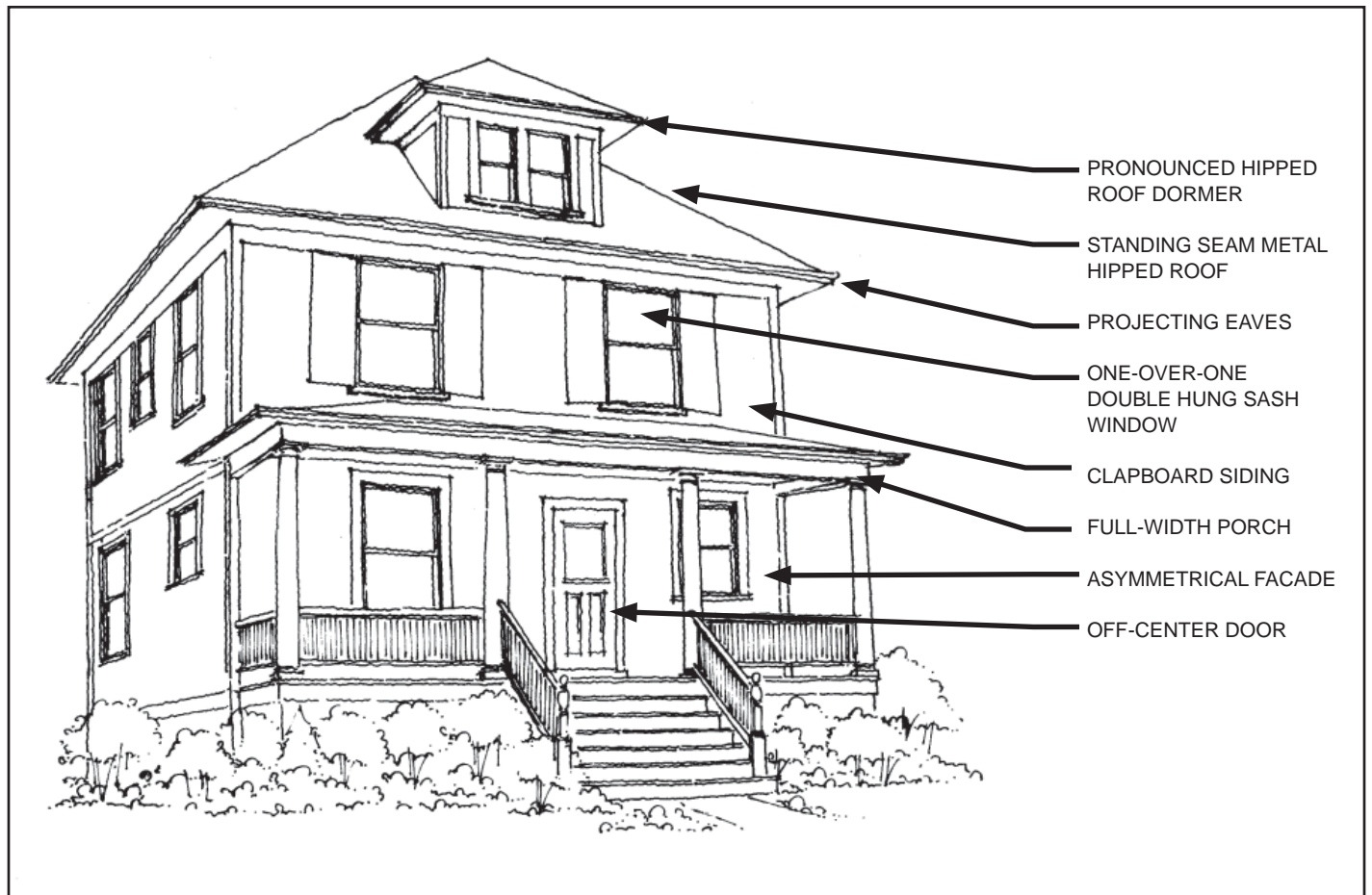
Half-timbering is a common accent feature on Tudor Revival homes, and is typically found on the cross-gables.

3. American Foursquare (1900-1930)

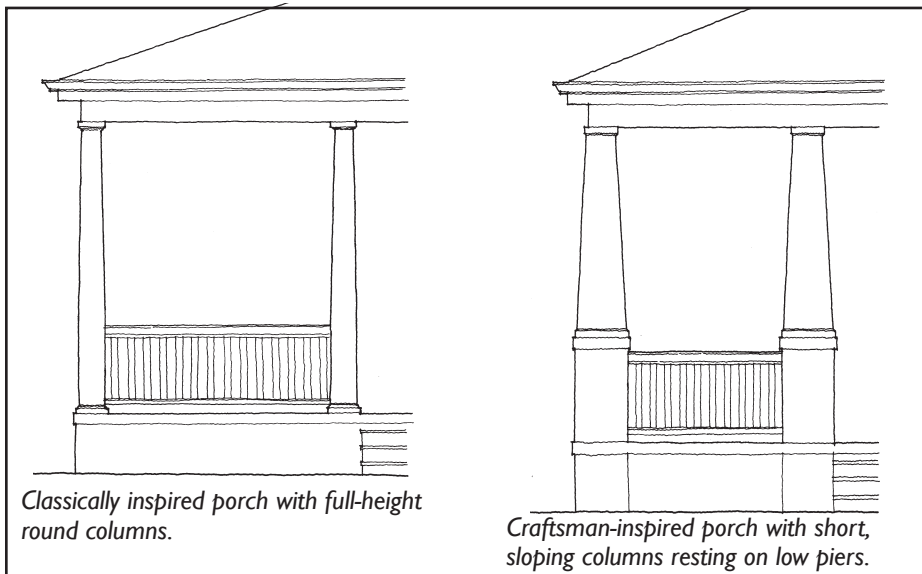
This common form has a trademark hipped roof with a deep overhang, a dominant central dormer, and a full-width porch, often with classical details. Its name comes from its square shape and four-room floor plan. The exterior materials may be brick, wood, stucco or occasionally concrete block. Foundations are often patterned concrete block produced in Cherrydale. Some versions of this house were sold in ready-to-build kits from companies like Sears and Roebuck.



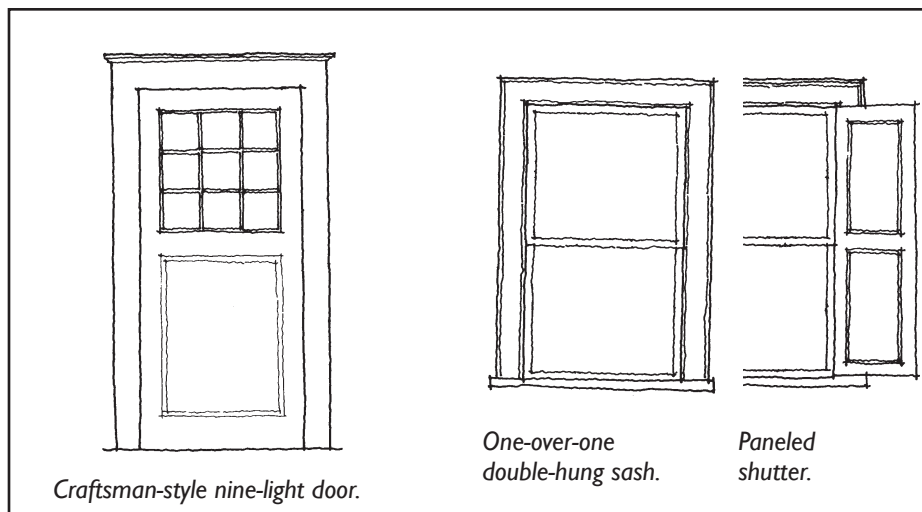
Hipped roof, asymmetrical front entry.



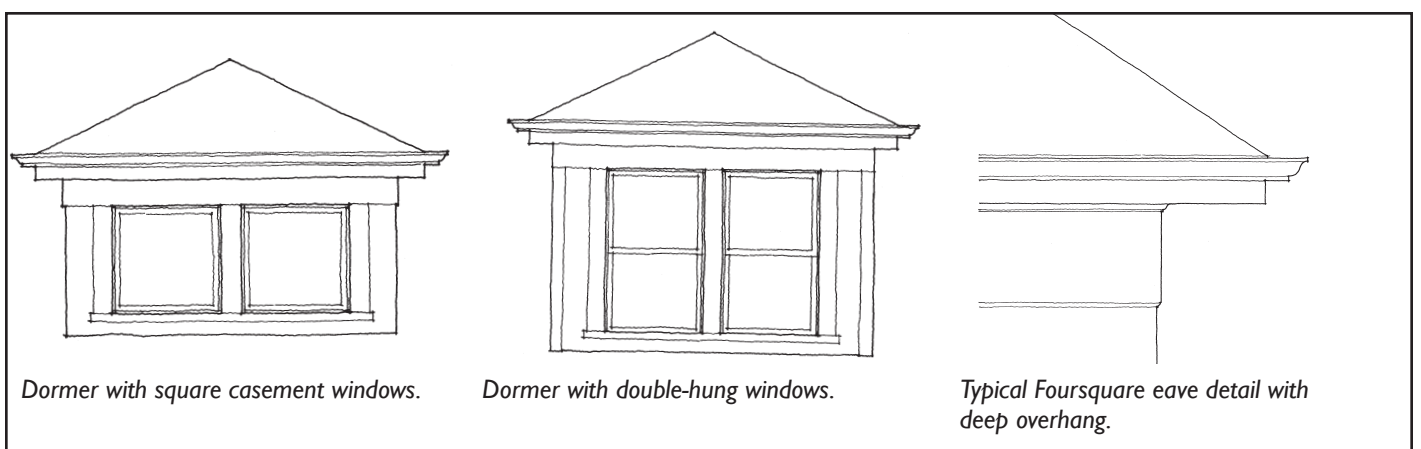
Essential characteristics of the typical American Foursquare house.



Porches typically run the full width of the facade. Detailing of columns varies and can be either classically or Craftsman inspired.

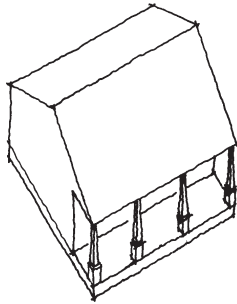


Foursquare houses often have doors which reflect Craftsman detailing, such as a six-light or nine-light style. Windows are simple one-over-one double-hung sash and often have shutters which can vary in style. Dormers are very common, and typically contain square or double-hung paired windows. Eaves are simply detailed with deep overhangs.

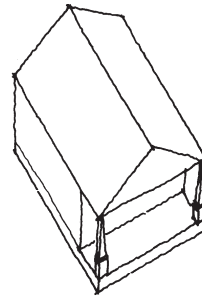


4. Bungalow (1915-1940)

Another house form that was often sold in ready-to-build packages was the Bungalow. It is usually one or one-and-one-half stories, often with a large central roof dormer. Front porches frequently are contained within the overall roof form. Materials vary and include wood siding, wood shingles, brick, stone, stucco, and combinations of the above. Many have foundations of patterned concrete block. The selection of materials and the decorative details often relate to the stylistic version of the bungalow design. Variations include Craftsman, Tudor and simple vernacular.



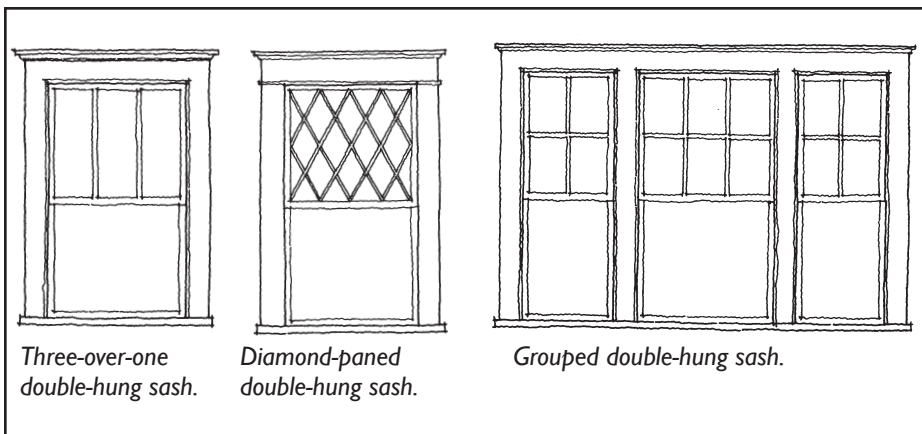
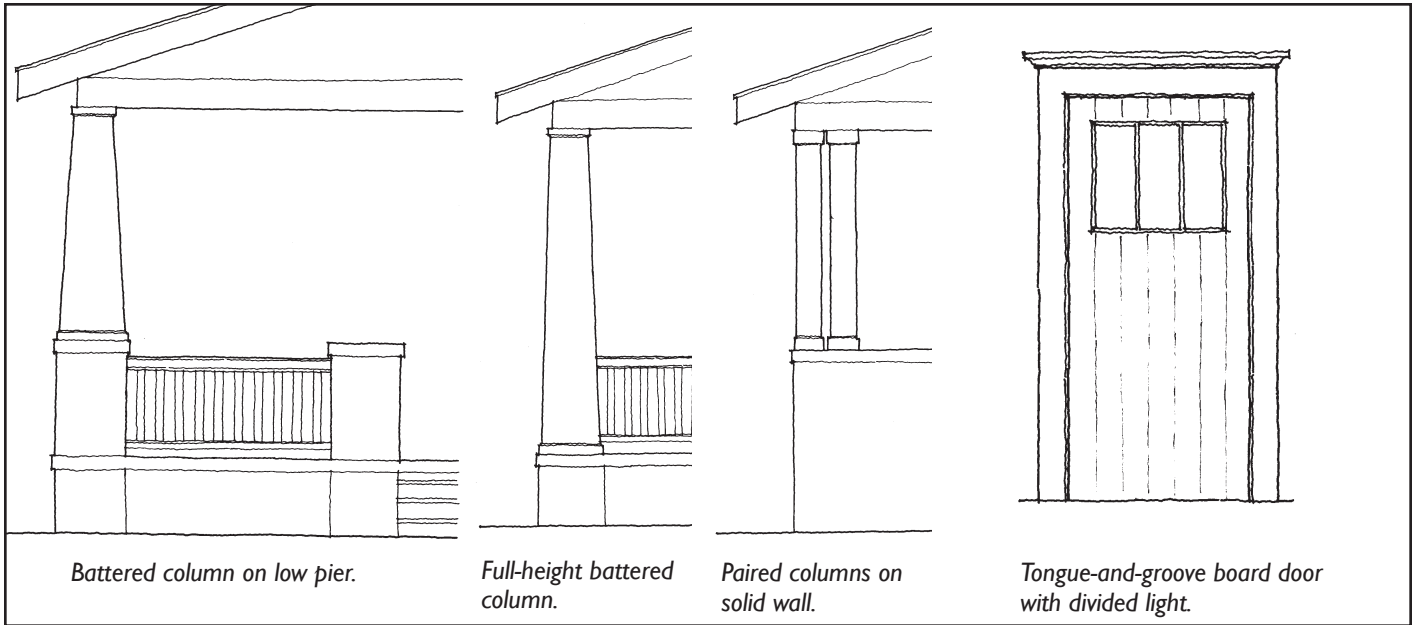
Side-gabled with integral full-width porch.



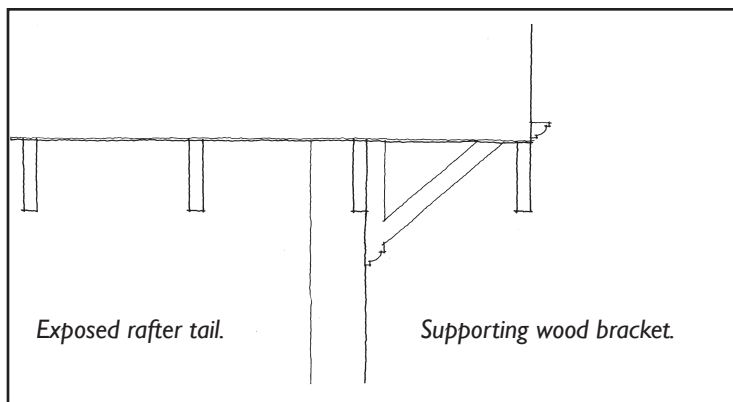
End-gabled with integral full-width porch.



Essential characteristics of the typical Bungalow..



Bungalow porches feature deep overhangs and a variety of column and railing styles. Columns, often with angled or battered sides, may sit on a short pier or be full height, or may be paired. Railings can be solid; low piers without columns are common. Doors typically have a divided light. Windows can include three-over-one or diamond-paned double-hung sash. Grouped windows are common.



Bungalow houses typically have deep projecting eaves, often with exposed rafter tails and supporting wood brackets.

CHAPTER 4:

Suggestions for Maintenance and Rehabilitation

A. INTRODUCTION



This stately Colonial Revival home has been well-maintained over the decades and is characteristic of the traditional architecture of Ashton Heights.

Ashton Heights has retained so much of its traditional character and design integrity largely because several generations of homeowners and residents have valued the neighborhood's qualities and helped to sustain them by taking good care of their homes and properties.

Even the best-designed, best-built homes require ongoing maintenance and periodic replacement or rehabilitation of parts of the structure and its systems that have been damaged or have simply worn out. Homeowners may also decide to remodel in accord with changing needs or fashions, or to upgrade elements such as windows to take advantage of newer, more efficient technologies.

This chapter offers suggestions and guidelines for addressing common problems of building maintenance and rehabilitation in ways that preserve the character-defining features of traditional Ashton Heights homes.

Besides outlining effective approaches to repairs, the guidelines show how rehabilitation projects can respect both the overall appearance of an existing building and the details that add so much to its character and appeal.

This chapter and Chapters 5 (Suggestions for Additions and New Construction) and 6 (Suggestions for Site Improvements) apply mainly to the exterior of buildings and to areas of lots visible from public sidewalks and streets.

A maintenance checklist has been included in Appendix A to help identify and plan for some of the most common major maintenance projects.

To support respectful investments in historic neighborhoods, the Commonwealth of Virginia offers state income tax credits to offset part of the cost of eligible renovations to properties in National Register districts such as Ashton Heights. To qualify, a

project must comply with the Secretary of the Interior's Standards for Rehabilitation and be reviewed by the State Historic Preservation Office. See Appendices B and E for details.

To inform homeowners, architects and builders about the Secretary of the Interior's Standards for preservation projects, the National Park Service has created a series of more than forty technical booklets called *Preservation Briefs*. Of course a homeowner, architect or contractor may choose not to take the rigorous approach to preservation that a tax credit project entails. Nonetheless, a review of the Secretary's Standards -- and the related guidelines in the following pages -- can help anyone make informed decisions and improve a property in ways that complement its traditional character and enhance the neighborhood as a whole.

Some of the *Briefs* are listed for reference in shaded boxes on the following pages. They are all available online at www.cr.nps.gov/hps/tps/briefs/presbhom.htm.

A. Introduction	4.1
B. Rehabilitation	4.2
1. Foundations	4.2
2. Windows	4.3
• Improving Thermal Efficiency	4.4
• Window Replacement Guidelines	4.5
3. Roofing	4.6
4. Entries and Porches	4.7
5. Doors	4.8
6. Exterior Wall Materials	4.9

B. REHABILITATION

I. Foundations

The foundation forms the base of a building. On many houses in Ashton Heights, especially Foursquares and Bungalows, it is a different material or texture and extends above ground level. One of the most common foundation materials in Ashton Heights, dating to the 1920s, is patterned concrete block. This rusticated block was made locally and is a distinctive characteristic of several Arlington neighborhoods.

- a. Foundation moisture can result from the lack of effective methods to divert downspout water away from the dwelling. Routine maintenance should include checking flashings, gutters and downspouts for proper operation.
 - b. Ensure that land, patios and driveways are graded so that water flows away from the foundation. If necessary, install drains around the foundation.
 - c. Remove any vegetation that may cause structural disturbances at the foundation.
 - d. Keep crawl space vents open so that air flows freely. Keep any decorative vents that are original to the building.
- After the above steps have been taken, if a moisture problem persists, the following steps can be implemented:
- e. If condensation occurs between inside and outside walls, a vapor barrier can be installed to correct the problem.
 - f. A dampproof coating may be applied to the exterior subsurface walls.
 - g. Sump pump and perimeter drains can be installed to handle excess moisture inside the house and prevent flooding. Since these pumps are electric, a battery back-up is recommended.

Preservation Brief

#39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings



The foundation of this house is constructed of patterned concrete probably made in Cherrydale.

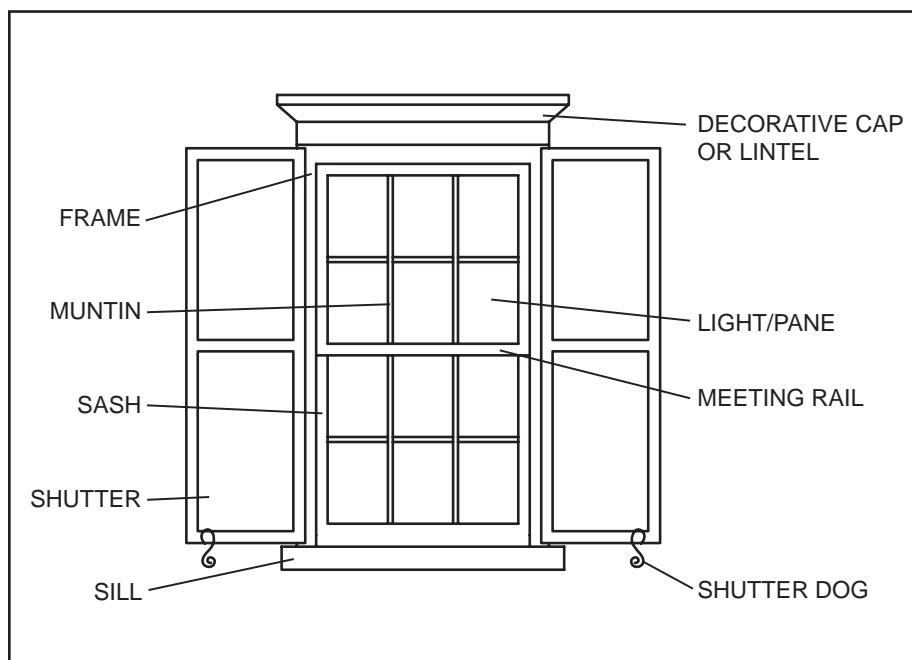
2. Windows

Windows bring light into buildings, keep weather out, provide ventilation, and provide visual links to the outside. They also play a major role in defining a building's style and character.

The variety of architectural styles and periods in Ashton Heights has produced a corresponding diversity of styles, types and sizes of windows on neighborhood homes. Windows may occur in pairs, at regular intervals or in asymmetrical patterns. They may have differing designs of sills, panes, sashes, lintels, shutters and decorative caps. On one building, all windows may be identical; on another, window sizes and types may vary to highlight bays or other features of the building.

The following rehabilitation guidelines apply to windows in general:

- a. Retain original windows if possible. The first growth wood, from which original windows are often fabricated, has more dense growth rings which provide better resistance to water and insect damage.
 - Ensure that all hardware, such as latches and hinges, is in good operating condition.
 - Ensure that caulk and glazing putty are intact and that water drains off the sills.
 - If the window is no longer needed, the glass should be retained and the inside frosted, screened, or shuttered so that it appears from the outside to be in use.
- b. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can, in fact, be repaired.
- c. Replace windows only when they are missing or beyond repair. See "Improving Thermal Efficiency" on the following page for steps to take to improve the performance of existing windows. The original size and shape of windows should be maintained.
 - Uncover and repair covered-up windows and reinstall windows with their original dimensions where they have been blocked in.
 - If windows are missing, base reconstruction on physical evidence or old photographs.
- d. Use shutters only on windows that show evidence of their use in the past.
 - Shutters should be wood (rather than metal or vinyl) and should be mounted on hinges.
 - The size and placement of the shutters should result in their covering the window opening when closed.
 - Avoid shutters on larger composite or bay windows.
- e. Where original windows have divided lights or panes with real muntins or spacers, retain those characteristics in replacement windows.
 - If a single pane is treated with muntins to simulate divided lights, use muntins that resemble the original functional elements and have enough depth to cast shadow lines. Flat synthetic clip-ins should be avoided.



Elements of a typical double-hung sash window.

Improving Thermal Efficiency

A number of steps can be taken to improve the energy efficiency of existing windows including:

Caulking, Putty

- Caulk joints/seams around edges of window frame to avoid moisture penetration.
- Replace deteriorated glazing putty and repaint to create weathertight seal.

Weatherstripping

- Rolled vinyl weatherstripping can be tacked in place on window frame.
- Metal strips/plastic spring strips can be installed on rails, and when space allows, between sash and jamb.

Sash Locks

- Install on meeting rail to assure tight fit between upper and lower sash.

Interior Storm Windows

- Look for models with airtight gaskets.
- Ventilation holes and/or removable clips should be provided to ensure proper maintenance and avoid condensation damage.

Exterior Storm Windows

An original wooden window with exterior storm window may provide better insulation than a double-paned new window. Divisions should match sash lines of the original windows.

Wood

- Insulates better than metal.
- Can be painted to match trim.
- Easily repaired.
- Available with glass and screen inserts.

Aluminum

- Lighter weight than wood.
- Integrated glass and screen panels.
- Can be ordered with factory-baked enamel finish to match trim.

Preservation Briefs

#3: Conserving Energy in Historic Buildings

#9: The Repair of Historic Wooden Windows

#13: The Repair and Thermal Upgrading of Historic Steel Windows

#33: The Preservation and Repair of Historic Stained and Leaded Glass

Window Replacement Guidelines

Recommended

- Maintain original number and arrangement of panes.
- Use true or simulated divided lights with integral spacer bars that give depth and profile to windows and are preferred when replacing similar examples; preserve dimensions and shadow lines.
- Maintain individual or grouped casement or sash windows that are appropriate to the architectural style of the house.
- Use translucent or low-e glass.
- Use wood or aluminum or vinyl clad wood windows that maintain the historic profile.

Not Recommended

- Change in the number, location, size, or glazing pattern on the primary elevation(s).
- Window designs not appropriate to the style of house.
- Cutting of new opening.
- Horizontal, picture, round, octagonal or other shaped windows not appropriate to the architectural style of house.
- Blocking in existing windows.
- Installation of replacement windows that do not fit opening.
- Use of finishes that radically change the sash, depth of reveal, muntin configuration, reflective quality or color of glazing or appearance of frame.
- Clip-in muntins.

Window Replacement or Sash Replacement?

- Window replacement means replacing both the framing and the sash.
- It is important for full window replacements to fit the height and width of the original opening.
- Sash replacement means replacing just the movable parts of the window and may be a less costly alternative to full window replacement.



Not Recommended

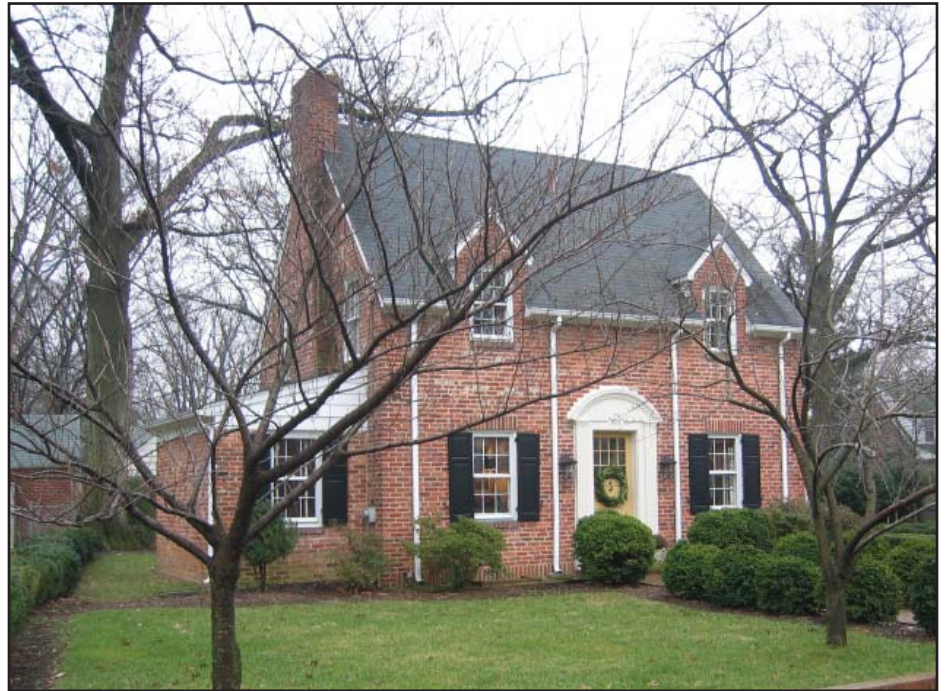
This example shows a replacement window inappropriately sized for the existing opening. The window consists of an upper and lower single pane of glass with flat false muntins that do not reference the appearance of the original windows. Shutters show no evidence of mounting or operational hardware and are not constructed of wood.

3. Roofing

One of the most important elements of a building, the roof serves as the “cover” to protect the building from the elements. Because of its form, size, and materials, the roof is often one of the most visible parts of a building and helps define its architectural style. Original examples of roofing materials in Ashton Heights include authentic standing-seam metal roofs, slate on some Revival homes, and composite shingle materials on the majority of houses in the neighborhood. Good roof maintenance is absolutely critical for the roof’s preservation and for the preservation of the rest of the building.

Roof Shape/Materials

- a. Retain original roof pitch and configuration, when possible.
- b. Retain original roof materials and color.
- c. Repair/replace with original materials when possible.
 - When evaluating a slate roof, assess both its condition and its age relative to its expected lifespan. Depending on the type of slate, slate roofs can last 60-125 years or more with relatively little maintenance. If less than about 20 percent of the slate is damaged or missing, and the roof is otherwise in good condition, consider repair first.
 - Asphalt shingles may be substituted for original roofing when it is not economically feasible to replace or repair with original materials or when original roof is beyond repair.



This side-gabled Colonial Revival house with wall dormers features a well-maintained composition roof and gutter system.

Roof Elements

- d. Retain the original size and shape of dormers.
 - Dormers generally should not be introduced where none existed originally. For more information on appropriate additions, see Chapter 5.e. Retain original elements, such as chimneys, that contribute to the style and character of the building.

Maintenance

- f. Maintain critical flashing around joints and ensure proper functioning of the gutter system..
 - On slate roofs in particular, gutters, valleys and flashings are more prone to leak and can wear out more quickly than the slates. Check metal

flashings and gutters regularly and replace as needed.

- g. Ventilate the attic space to prevent condensation.

Preservation Briefs

#4: Roofing for Historic Buildings

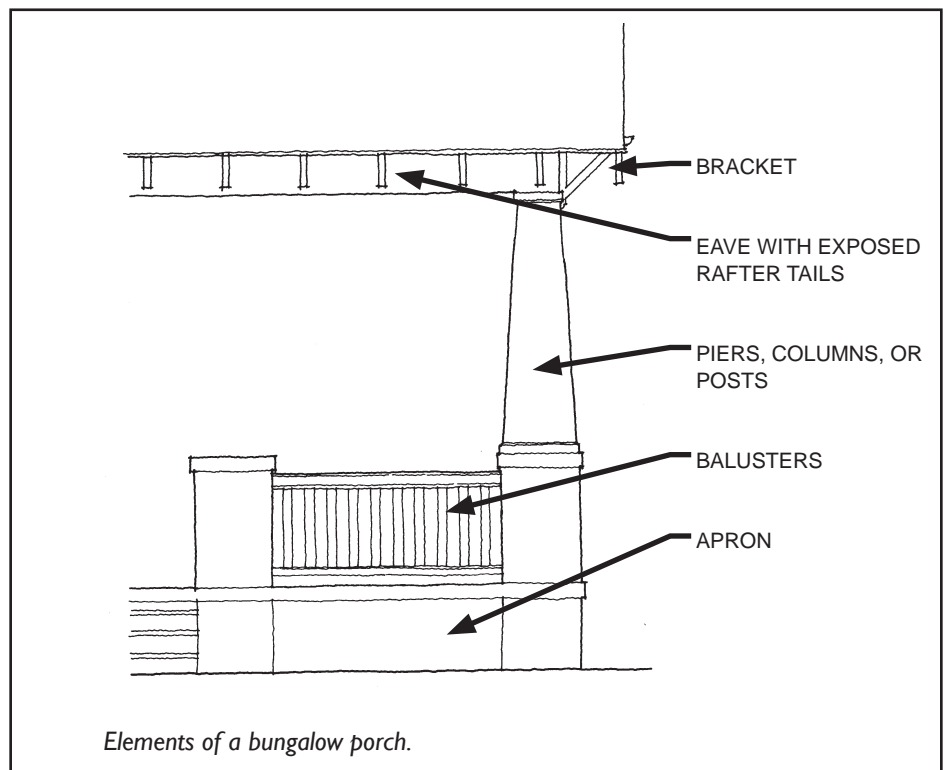
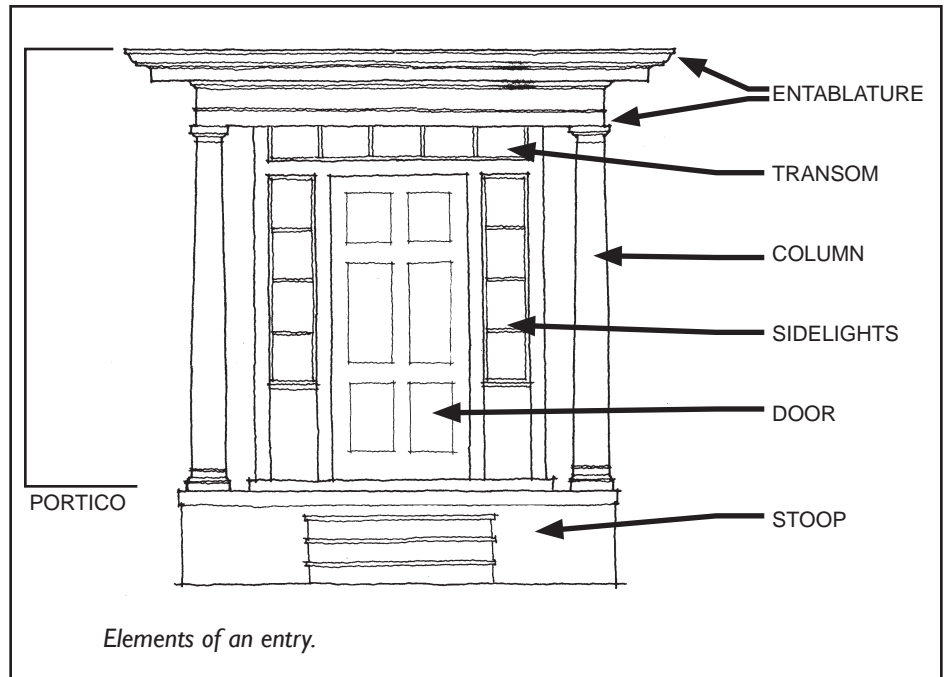
#29: The Repair, Replacement, and Maintenance of Historic Slate Roofs

4. Entries and Porches

Front entrances (stoops and porticoes) and porches are signature elements of traditional Ashton Heights homes. With no garage dominating the front façade, the entrance is usually the most prominent feature addressing the street. As the main or formal passageway in and out of the house, the entrance has both functional and ceremonial roles. The wide porches characteristic of Foursquares and Bungalows also serve as important social gathering places and transitional areas between the home's interior and its yard.

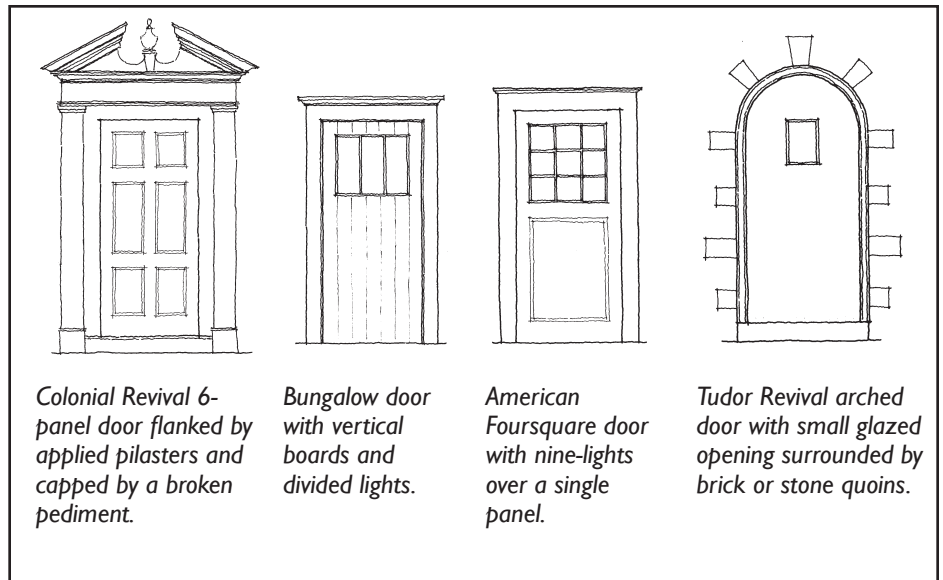
The door is the focal point of an entrance, but every aspect and fixture – including steps, railings, mailboxes and porch lights – can reinforce or detract from the architectural style and design coherence of a home.

- a. Retain the original details and shape of entries and porches important in defining the house's overall traditional character. This includes the outline, roof height and roof pitch.
- b. Retain existing traditional material and details.
- c. Give more importance to front or side porches than to utilitarian back porches.
- d. Repair without major alterations to an existing entry or porch is preferable.
 - If alterations are necessary, ensure that the new treatment matches or blends with the original style or character of the house.
- e. Replace an entire entry or porch only if it is too deteriorated to repair or is completely missing.
 - The new entry or porch



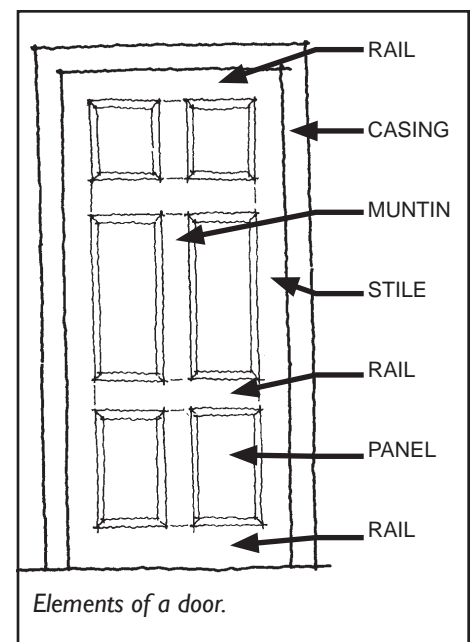
should match the original as closely as possible in materials, size and detail.

- Ask neighbors for photographs that may show the house with its original porch and survey the neighborhood for original porch examples.
- f. Addition of new front entries or porches is not recommended unless there is pictorial documentation or physical evidence of an original entry or porch that is no longer there.
- g. Avoid enclosing porches on primary (street) elevations. If porches on side or rear elevations must be enclosed, use glass or screening to maintain an open appearance.
- h. Periodically inspect masonry, wood, and metal elements for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, inadequate caulking and improper drainage. Correct any of these conditions. See Appendix A: Preventative and Cyclical Maintenance Checklist for additional guidance.



5. Doors

- a. Retain the original size and shape of door openings.
- Original door openings should not be filled in.
- b. Retain original doors. Avoid substituting them with stock size doors that do not fit the opening properly or do not blend with the style of the house.
- c. Retain hardware and locks that are original or important to the evolution of the building.
- d. Retain transom windows and sidelights.
- e. Repair damaged elements and match the detail of the existing original fabric.
- f. New door openings should not be introduced on facades visible from the street.
- g. When installing storm or screen doors, ensure that they relate to the character of the existing door.
- Use a simple design where lock rails and styles are similar in placement and size.
 - Consider painting a new or existing storm door to match the existing door.



6. Exterior Wall Materials

Masonry

Masonry includes brick, stone, concrete, mortar and stucco. Masonry can be used on cornices, pediments, lintels, sills, and decorative features, as well as for building walls, retaining walls, and chimneys. Color, texture, mortar joint type, and patterns of the masonry help define the overall character of a building.

Most of the major masonry problems can be avoided with monitoring and prevention. Prevent water from causing deterioration by ensuring proper drainage, removing vegetation too close to the building, repairing leaking roof and gutter systems, securing loose flashing around chimneys, and caulking joints between masonry and wood. Repair cracks and unsound mortar with mortar and masonry that match the historic material.

- a. Retain original masonry features that are important in defining the overall character of the building.
- b. Repair damaged masonry features by patching, piecing in, or consolidating to match original instead of replacing an entire masonry feature, if possible.
 - The size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling, should be respected.
- c. Repair cracks in masonry to prevent moisture penetration and consequently deterioration.
 - Carefully remove deteriorated mortar and masonry in a way that does not damage the masonry piece, such as brick, or the masonry surrounding

the damaged area.

- Duplicate mortar in strength, composition, color and texture.
- e. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture.
- f. Repair stone in small areas with a patch of cementitious material which, like mortar, should be weaker than the masonry being repaired and should be mixed accordingly. This type of work should be done by skilled craftsmen.

Cleaning

- g. Clean masonry only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling.
 - Use chemical paint and dirt removers formulated for masonry.
 - Use a low-pressure wash, equivalent to the pressure in a garden hose, to remove chemicals and clean the building.
- h. Do not sandblast any masonry.
- i. Use knowledgeable cleaning contractors.
 - Check references and methods.
 - Look for damage caused by improper cleaning, such as chipped or pitted brick, washed out mortar, rounded edges of brick, or a residue or film.
 - Have test patches of cleaning performed on building and observe the effects on the



Brick is the predominant material for Colonial Revival (above) and Tudor Revival (below) styles.



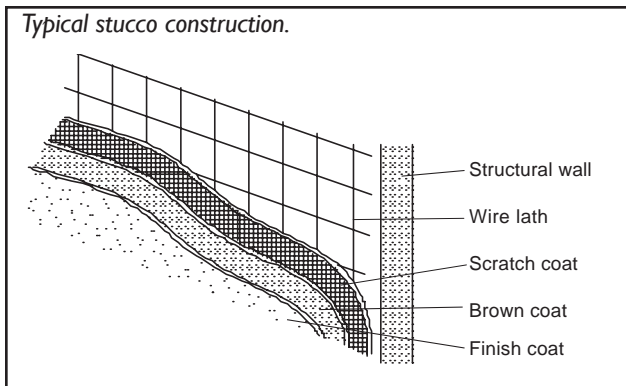
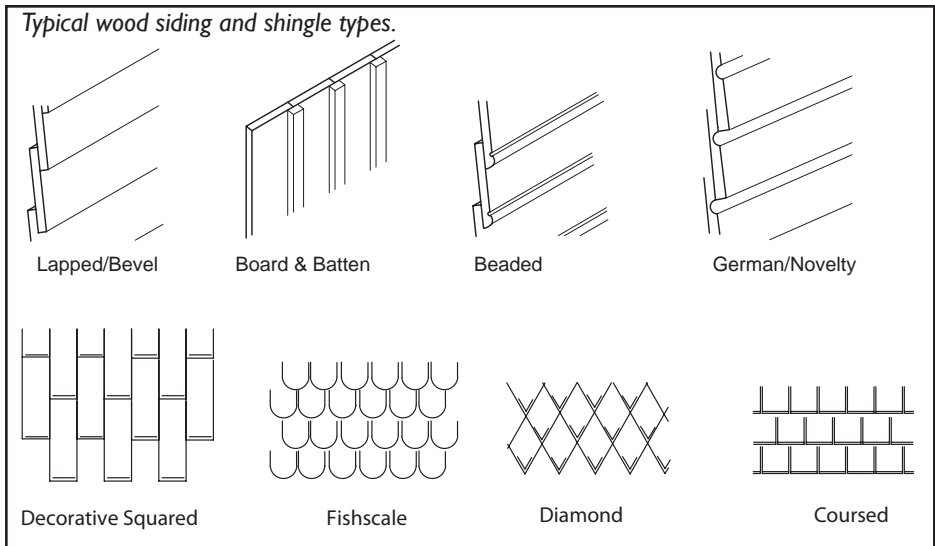
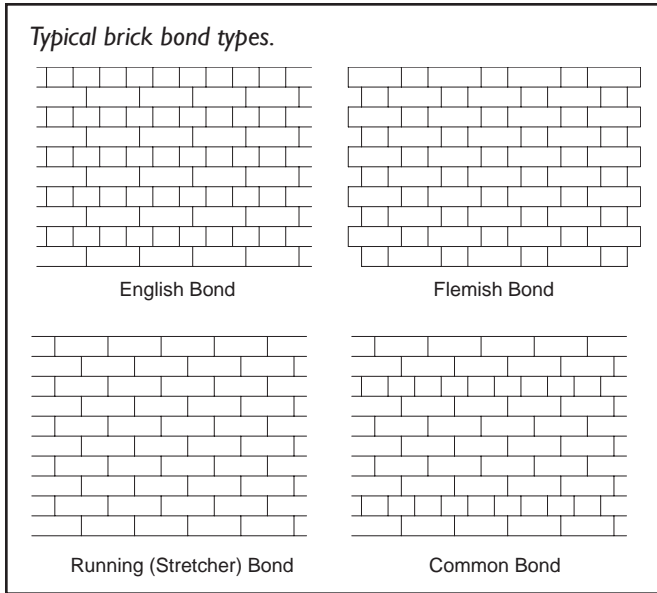
Preservation Brief

#2: Repointing Mortar Joints in Historic Masonry Buildings

masonry.

Painting

- j. Generally, leave unpainted masonry unpainted.
- k. Discourage the use of waterproof, water-repellent, or non-historic coatings on masonry above grade. They often aggravate rather than solve moisture problems.



Stucco

Stucco is a type of exterior plaster applied over masonry or wood buildings. It may be applied directly over the masonry or applied over wood or metal lath on a wood structure. Architectural styles found in Ashton Heights that are associated with stucco finishes include Tudor Revival, Bungalow and American Foursquare.

Stucco has many different surface textures which can be chosen according to the architectural style of the building. Stucco textures include smooth finish, roughcast finish, sponge finish and scored to resemble masonry units.

While stucco is considered a protective coating, it is highly susceptible to water damage, particularly if the structure underneath the stucco is damaged. Original stucco needs regular maintenance in order to keep it in good condition. See Brief #22 for helpful tips

Preservation Brief
#22: The Preservation and Repair of Historic Stucco

Wood

The flexibility of wood has made it the most common building material throughout much of America's building history. Because it can be easily shaped by sawing, planing, carving, and gouging, wood is used for a broad range of decorative elements, such as cornices, brackets, shutters, columns, and trim on windows and doors. In addition, wood is used for major elements such as framing and siding.

- a. Retain wood as the dominant framing, cladding, and decorative material for traditional buildings.
 - b. Retain wood features that define the overall character of the building.
 - c. Repair rotted sections with new wood, epoxy consolidates, or fillers.
 - d. Replace wood elements only when they are rotted beyond repair.
 - Match the original in material and design or use substitute materials that convey the same visual appearance.
 - Base the design of reconstructed elements on remaining original elements of the house or pictorial or physical evidence from similar dwellings in the neighborhood.
 - Avoid using unpainted pressure-treated wood except for structural members that will be near the ground and for outdoor floor decking.
 - Allow pressure-treated wood to season for a year before painting it. Otherwise, the chemicals might interfere with paint adherence.
- Maintenance
- e. Wood requires frequent maintenance. The main objective is to keep it free from water infiltration and wood-boring pests.
 - Keep surfaces primed and painted.
 - Recaulk joints where moisture might penetrate a building. Do not caulk under individual siding boards or window sills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint to adhere to the wall surface.
 - As necessary, use appropriate pest poisons and deterrents, following product instructions carefully, or seek professional guidance.
 - f. To test for rotten wood, jab an ice pick or screwdriver into the wetted wood surface at an angle and pry up a small section. Sound wood will separate in long fibrous splinters, while decayed wood will separate in short irregular pieces. Alternatively, insert the ice pick perpendicular to the wood. If it penetrates less than 1/8 inch, the wood is solid; if it penetrates more than 1/2 inch, there may be dry rot. Even when wood looks deteriorated, it may be strong enough to repair with epoxy products.



Bungalows in Ashton Heights include examples clad in stucco (above) and wood siding (below).



Preservation Briefs

#9: The Repair of Historic Wooden Windows

#10: Exterior Paint Problems on Historic Woodwork

Synthetic Siding

A building's character is a combination of its design, age, setting and materials. The exterior walls of a building, because they are so visible, play a major role in defining its appearance and style. The original materials found on Ashton Heights houses -- wood clapboards, wood shingles, wood board-and-batten, brick, stone, stucco and combinations of these materials -- testify to the building technologies, design trends and craftsmanship of their time.

More recently a variety of materials, including asbestos, asphalt, vinyl, aluminum and synthetic stucco, have been used to create artificial siding and cladding with the general appearance of brick, stone, shingle, stucco and wood. These materials, however attractive, cannot replicate the patina, texture, or light-reflective qualities of older wood and masonry.

- a. Removal of synthetic siding is encouraged. Retain/repair/replace original building material uncovered during this process, when possible.
- b. Aluminum and vinyl synthetic siding, and any simulated wood grain product, are not recommended for replacing original siding.
 - In addition to changing the appearance of a building, synthetic siding can actually make maintenance more difficult by covering up potential problems and allowing them to fester.
 - Dented aluminum siding and cracked vinyl siding are not easy to repair. Once repairs are made or factory finishes fade, these types of siding need painting just like wood.

- c. If the original siding must be replaced, it is preferable to use wood or recently-developed smooth cement fiberboard that replicates the dimensions and forms of lap siding or shingles originally used on the house or prevalent in the neighborhood.
- d. Asbestos shingles, formerly used as an original or replacement material for siding or on dormers, may now be replaced with newer materials that are very similar in texture, shape and appearance. Any asbestos material should be removed with care, in accord with all relevant laws and good practices, to minimize health hazards.

Preservation Briefs

#8: Aluminum and Vinyl Siding on Historic Buildings

#16: The Use of Substitute Materials on Historic Building Exteriors

CHAPTER 5:

Suggestions for Additions and New Construction

A. INTRODUCTION



Additions to this bungalow are differentiated by a change in exterior wall materials, while repeating many of the traditional elements of the original house including window size and pattern and overhanging eaves with exposed rafter tails.

Residential styles change over time in response to social and economic conditions, innovations in design and construction, and changes in people’s tastes, lifestyles and household needs.

Where a settled neighborhood has a well-defined positive identity, it is important to find ways to accommodate reasonable change and encourage reinvestment without undermining or overwhelming the area’s traditional look and feel.

The Ashton Heights Neighborhood Conservation Plan, updated in 2001, states as the first objective for residential development --

“Preserve the ‘old’ neighborhood feel of Ashton Heights by encouraging development of single family houses that are consistent architecturally with existing neighborhood homes.”

The Plan goes on to define “appropriate” infill as “homes that face the street and are of a scale, quality, and design similar to the older-style architecture” of existing homes.

Those key aspects of compatibility – scale, quality and design – apply

both to additions to existing homes and to infill (building a new home from scratch). A substantial addition can change the style and visual impacts of a residential property as much as replacing the whole house. On the other hand, an addition or new building can be so thoughtfully designed that it stands out by the way it fits in.

As noted in Chapter 3, the Commonwealth of Virginia offers income tax credits as an incentive for those who choose to follow preservation criteria in rehabilitating an older Ashton Heights home (see Appendix E).

The following suggestions and guidelines show how additions and new construction can be designed to meet contemporary needs while respecting the neighborhood’s architectural heritage and traditional scale. It’s important to understand that these suggestions are not intended to dictate specific designs or encourage the exact replication of existing buildings. The aim is to promote home construction that is appropriate and compatible with its surroundings.

The Arlington County Zoning Ordinance sets basic parameters for single-family residential development, including lot size, required setbacks, allowable building height, and maximum lot coverage. This publication mentions some of those rules but is not intended as a comprehensive or authoritative reference. For more information, consult the County’s Zoning Administration Office (703-228-3883 or <http://www.arlingtonva.us/Departments/CPHD/planning/zoning/CPHDPlanningZoningOffice.aspx?tab=Zoning>).

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B. ADDITIONS

Enlarging a home is not always the only or most practical response to a need or desire for more space. Sometimes room can be gained with less expense and disruption by reconfiguring the interior or improving unfinished attic or basement space.

When an addition is chosen, it should be designed and constructed in a manner that will complement and not detract from the character-defining features of the existing building and the neighborhood. One basic guideline is that the original building should remain the primary and dominant visual feature, with any new addition having a secondary role. A second guideline is that the new work should be compatible with the old in massing, size, scale and architectural features. However, it should not be an exact copy of the design of the original building. An addition can be stylistically related to and respectful of the original building without mimicking its design.

Overall, the design suggestions in Section C for sympathetic new construction also apply to additions, especially all elevations that are prominently visible. These suggestions address building mass, form, orientation, scale, rooflines, doors and windows, materials and textures, paint and color, and decorative elements. Incorporating these suggestions into a holistic design approach can produce a project successfully integrated with the existing house.

Other considerations for additions to Ashton Heights houses include:

I. Location

If possible, locate the addition on a rear or side elevation or in a manner that makes it visually secondary to the primary elevation of the existing house. If the addition is on a

primary elevation or is visible from a street or other public area, the visible elevation(s) should be treated as suggested in Section C.

2.Attachment to Existing Buildings

Whenever possible, additions and alterations to existing buildings should be visually and physically separable from the original. The points of connection and transition between old and new should be visible, for instance by a change in wall plane, roof line or cornice line.The use of a smaller connecting link or “hyphen” between sections of the dwelling is a common technique for achieving this goal.

Ideally, an addition also should be reversible, i.e., designed and built in such a way that if it were to be removed in the future, the essential form and integrity of the original building would be unimpaired.

3. Size

The size of an addition should be limited so that it does not visually over-power the existing building.

4. Orientation

The original orientation of the house should remain unchanged. For example, if the existing front door faces the street, the primary entrance should remain on the front façade. Any additional entrances visible from the street should be less elaborate and clearly secondary.

5. Roofline and Roof Pitch

The existing pitch (angle) of the roof should be maintained and rooflines for new additions should be secondary to those of the existing structure. New rooflines should not loom over the primary roof or obscure the lines of original dormers.

6. Design Elements

New additions and alterations should not destroy existing elements that characterize the property, such as porches, patterns of windows, and styles of siding.

7. Materials and Features

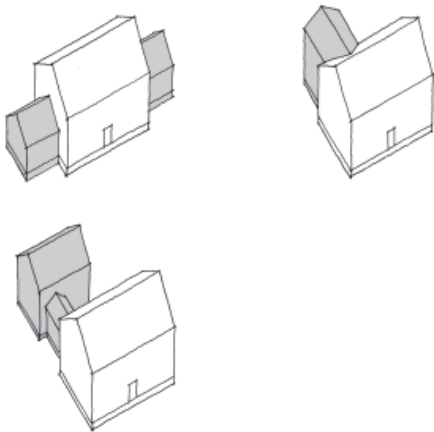
Materials, windows, doors, architectural detailing, roofs and colors should be compatible with the existing building. The mixing of dramatically different styles can be problematic. Some helpful suggestions can be found in Chapter 4.

Preservation Brief
#14: New Exterior Additions to Historic Buildings - Preservation Concerns

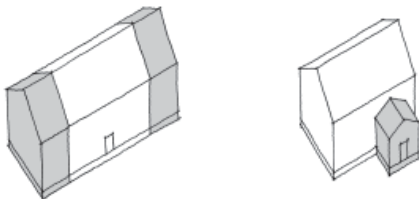
The illustrations on the following pages show a number of options for the location and massing of additions to various types of Ashton Heights homes. The options marked “recommended” are in keeping with the suggestions in this section. These are general illustrations that do not exhaust the possibilities and may not fit the parameters of a specific house or lot.

8. Additions by Architectural Style

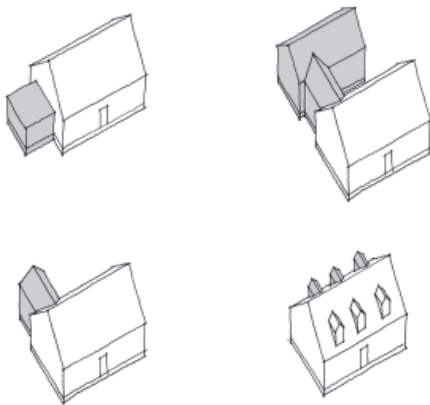
Colonial Revival Recommended



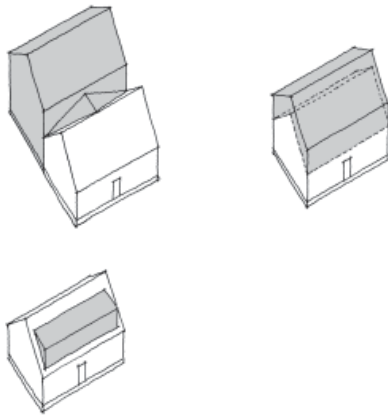
Colonial Revival Not Recommended



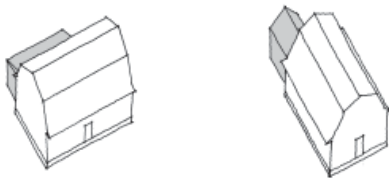
Colonial Revival Cape Cod Recommended



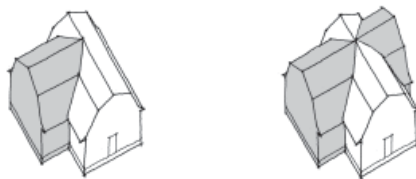
Colonial Revival Cape Cod Not Recommended



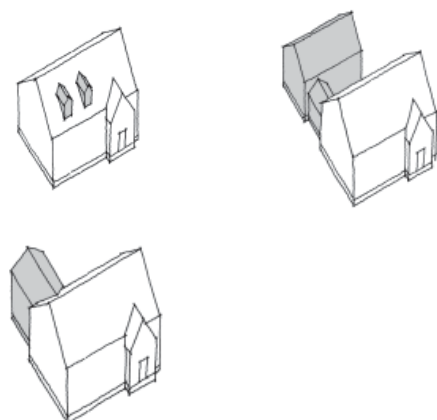
Colonial Revival Gambrel Recommended



Colonial Revival Gambrel Not Recommended



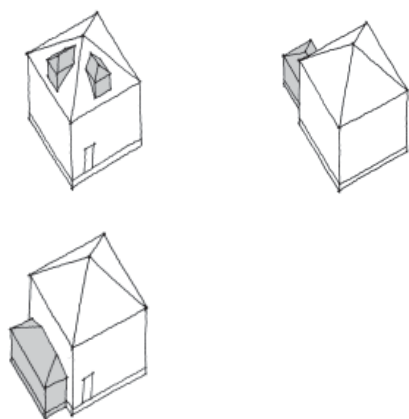
Tudor Recommended



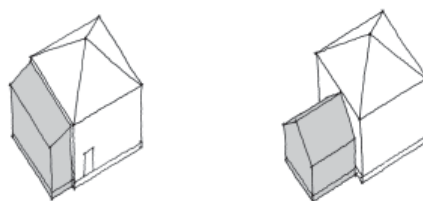
Tudor Not Recommended



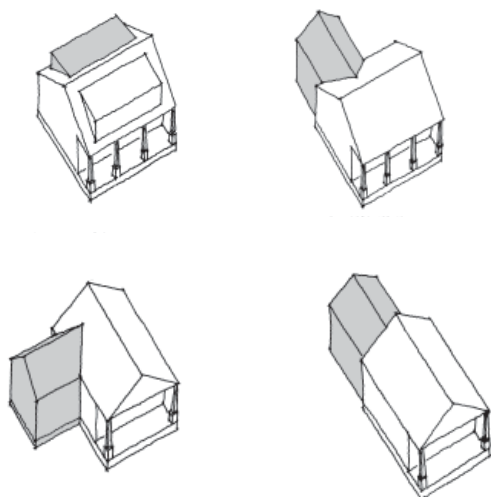
Foursquare Recommended



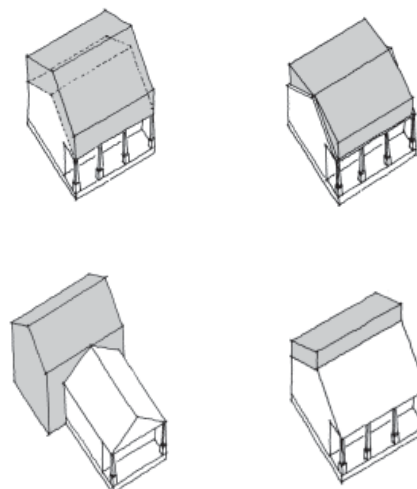
Foursquare Not Recommended



Bungalow Recommended

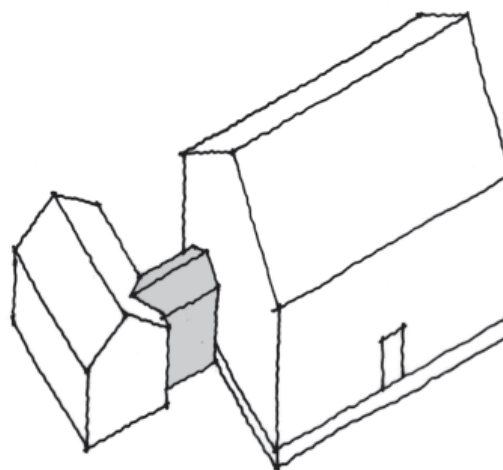


Bungalow Not Recommended



Garage/House Attachment

Sometimes owners elect to connect a house and its detached side or rear garage, using the resulting new space as a mudroom. Such additions, where permitted by zoning rules, should follow the suggestions in this chapter for differentiating between old and new structures. These new links should also appear as open as possible to retain the impression of a separation between house and garage.



C. NEW BUILDINGS



A home can be renovated and enlarged without losing its traditional character and scale.

“New construction” in neighborhoods generally means the building of a new house or accessory structure (garage or shed) on a site that has been vacant or where an old building has been torn down. In Ashton Heights and other older Arlington neighborhoods, owners and builders also have produced houses that are visually new - and mostly physically new - by tearing down and replacing most of an existing building or by altering and adding onto so many of its elements that the old exterior largely disappears.

This section addresses all these situations. Its purpose is to outline a general design framework for new construction that complements the traditional styles of Ashton Heights. These guidelines and suggestions are not intended to dictate certain designs or encourage copying or mimicking of older tastes and technologies. Some property owners may

desire a new building in a form that carefully reflects the neighborhood’s traditional styles. Others may encourage a designer to adapt key elements of those styles into architecture that is appropriate and compatible but clearly new.

In most cases, the major aspects of a new building – its setbacks, scale, height and massing – will have a larger impact on the neighborhood than particular details such as window styles and facade materials. For instance, a new house notably taller or bulkier than its neighbors may look out of place even if its design is otherwise reminiscent of traditional styles. A house whose scale reflects the pattern on its block may look congenial even if distinctive in style.

The following suggestions apply only to the exteriors of buildings and areas of lots visible from public rights-of-way. Some of the detailed

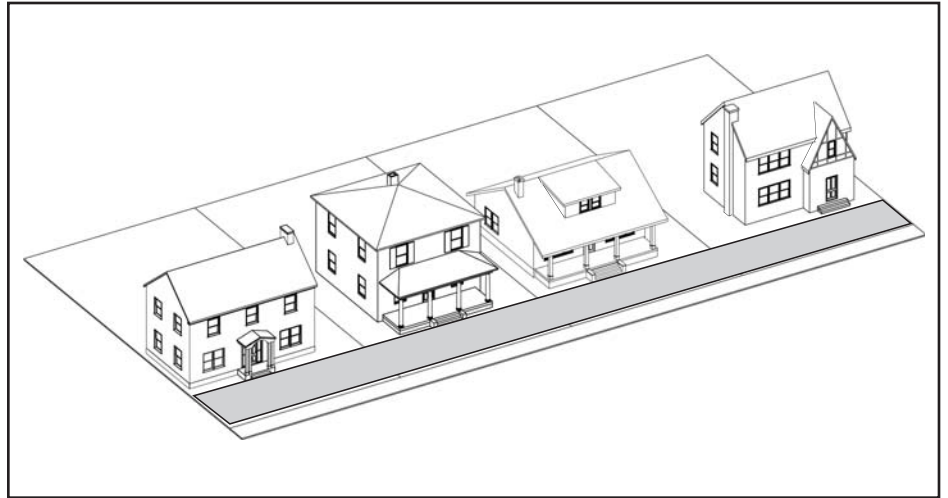
points will be most relevant for those seeking a traditional look. The more general suggestions should be helpful for everyone interested in good, context-sensitive design.

As previously noted, architects, builders and property owners should consult Arlington County’s Office of Zoning Administration about applicable zoning and building permit requirements.

I. Setback from Street

The front setback is the distance between the building wall and the property line or right-of-way boundary at the front of the lot. On most blocks in Ashton Heights, the houses have a uniform setback which creates a consistent pattern along the block.

New construction should respect that pattern and be located with a front setback between 85 and 115 percent of the average established by adjacent buildings. Where that average is less than the Arlington standard of 25 feet, the zoning ordinance allows some flexibility so that new buildings can be sited in line with their neighbors.



Consistent setbacks help define the character of individual streets in the Ashton Heights neighborhood.



While architectural styles may vary, the setback of these houses is similar throughout the block.

2. Spacing

Spacing refers to the distances between houses along a block. It is a function of several factors, including building widths, lot widths, and County requirements for side setbacks (the space between the side of a house and the edge of its lot).

- a. Along many blocks in Ashton Heights, houses built at about the same time have similar spacing. The prevailing condition is medium- and smaller-scaled houses relatively close together on lots fifty or sixty feet wide. In some cases, the spacing may be consistent along a block but not in accord with current zoning requirements, which call for a minimum of ten feet on one side and eight on the other on a sixty-foot-wide lot.
- b. Spacing for new construction should respect the pattern set by existing buildings on the block, to the extent current zoning rules allow.
- c. The placement of free-standing garages and other accessory structures should respect the traditional patterns on a given block and comply with current zoning requirements.



Driveways often occupy the entire width of the sideyard in the Ashton Heights neighborhood.



The spacing between houses is usually similar within a block but may vary with the typical size of houses on the block.



Most houses in Ashton Heights have similar massing. New construction should respect the massing of adjacent buildings.

3. Massing and Building Footprint

Mass is the overall bulk of a building; footprint is the land area it covers. In Ashton Heights, lot sizes and house sizes vary by street block, with bigger houses on bigger lots and most buildings placed in approximately the same proportion on the lots. The nature of the mass will be defined further by other criteria in this chapter, such as height, width and directional expression. Zoning rules on lot coverage may also come into play.

New construction in residential areas that is visible from the public right-of-way should relate in footprint and mass to the majority of surrounding traditional dwellings.

4. Complexity of Form

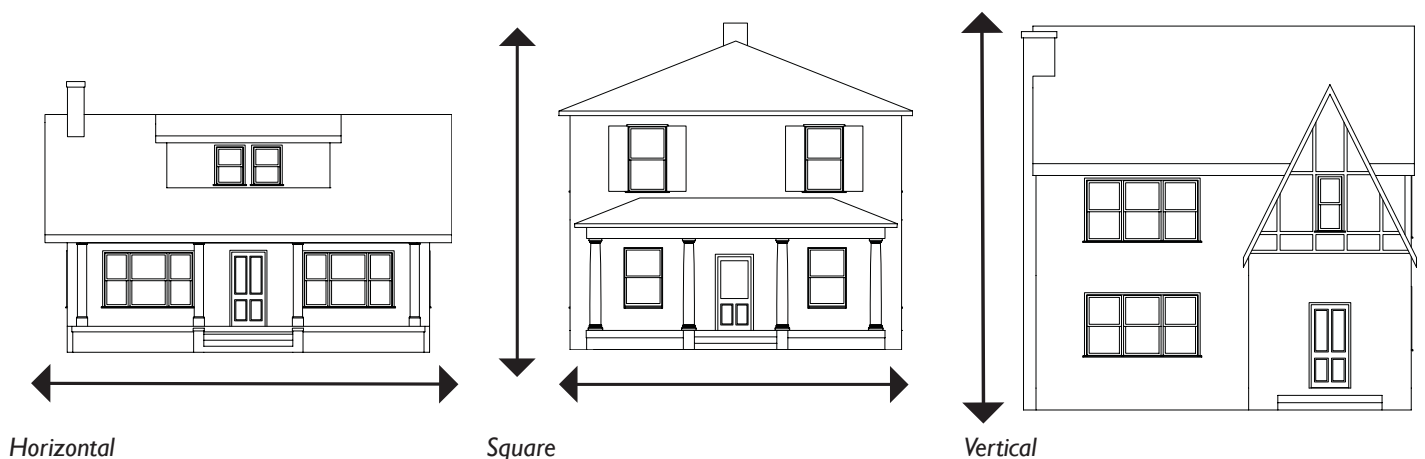
A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations). The level of complexity usually relates directly to the style or type of building.

In general, use forms for new construction that relate to surrounding older residences. In Ashton Heights, most houses are built in simple forms. Therefore a simple form would be most appropriate for new construction.

5. Directional Expression

A building is horizontal, vertical, or square in its proportions. Twentieth-century designs often have horizontal expression. In Ashton Heights, the older homes are oriented horizontally, such as the typical bungalow or Colonial Revival Cape Cod; have a square shape, such as the typical American Four Square; or have a vertical directional expression in the case of the prevalent two-story Colonial Revival and Tudor Revival styles.

Choose proportions for new construction that are in keeping with those of adjacent buildings on the block.





New construction should be oriented to the street.

6. Orientation

Orientation refers to the direction in which the front of a building faces. A residential building's orientation often relates to the era and style in which it was built.

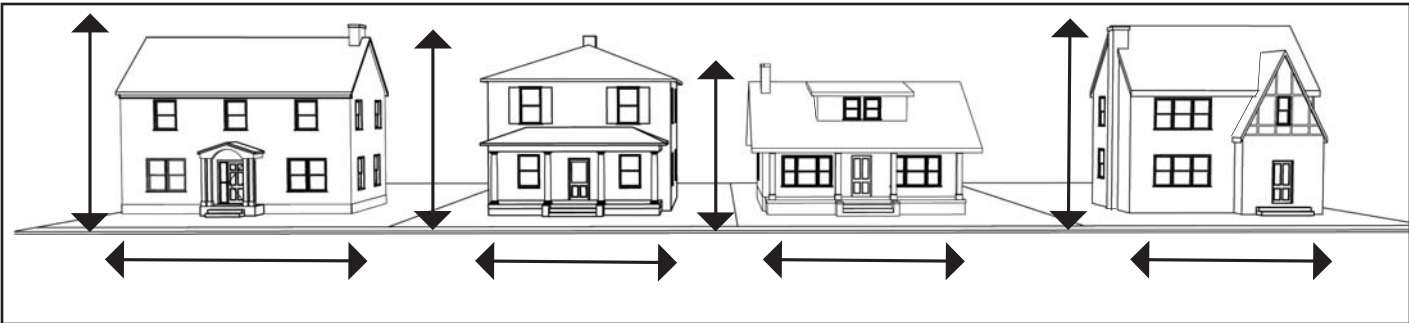
- a. New construction should orient its facade in the same direction as adjacent existing buildings or, on corner lots, have an atypical dual orientation.
- b. Front elevations oriented to side streets or to the interior of lots should be avoided.

7. Height and Width

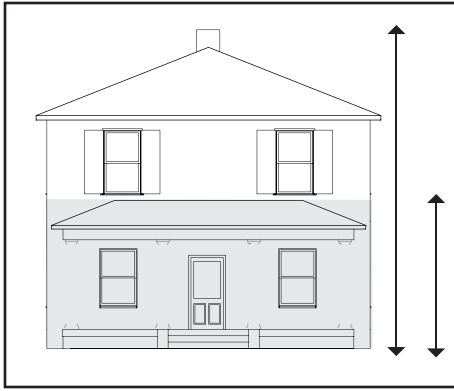
The actual size of a new building can contribute to or conflict with the prevailing pattern in the block and neighborhood. For example, older homes in Ashton Heights for the most part range from one and one-half to two and one-half stories, with heights below the 35 feet (to the mid-point of the roof) allowed by the zoning ordinance.

- a. New construction should respect the height and width of existing buildings on the block and look compatible as seen from the street.

- b. While height is officially measured from the ground to the midpoint of the roof, the actual height to the peak of the roof determines a building's perceived height. Roof elements such as pitch, dormers and ornamental elements should be scaled to avoid accentuating disparities in height between a new building and its neighbors.
- c. Raising the existing grade of the lot to make the house appear more prominent should be discouraged.



The height and width of a house varies according to the architectural style. New construction should be compatible with existing conditions.



Porches reinforce the human scale of a house.

8. Scale

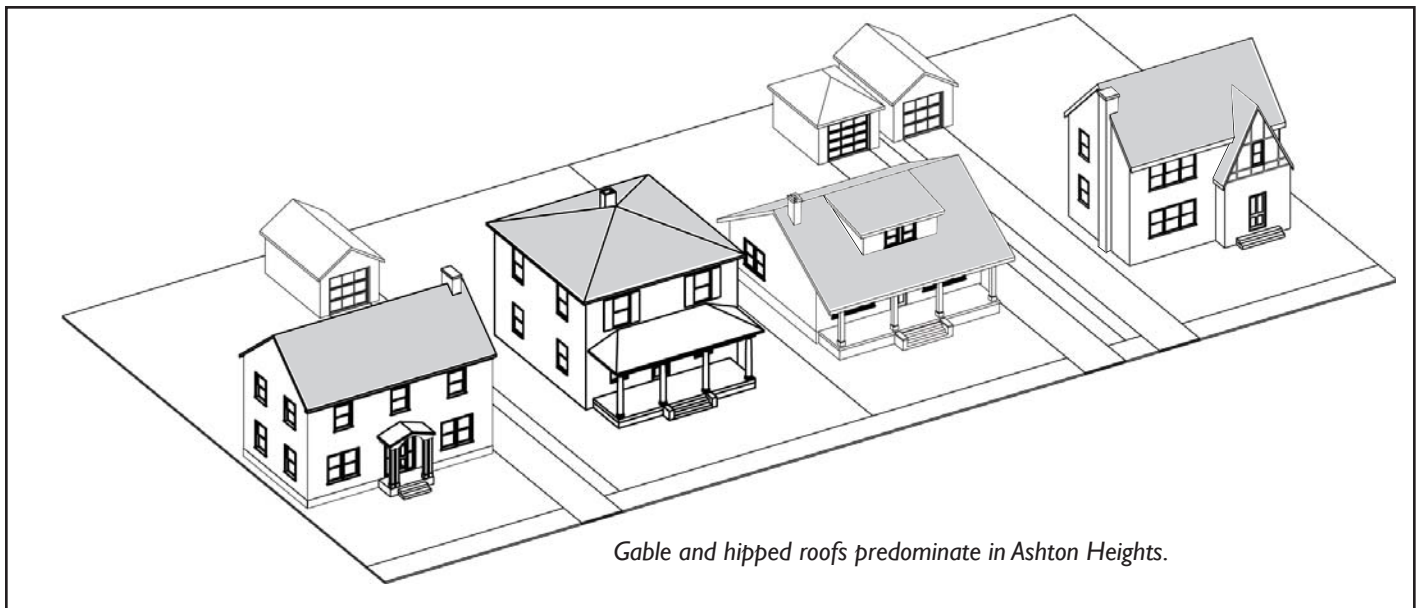
Height and width also create scale, which, in this case, is the relationship between the size of a building and the size of a person. Scale also can be defined as the relationship of the size of a building to neighboring buildings and of a building to its site. The design features of a building can reinforce a human scale in keeping with the Ashton Heights neighborhood or can create a monumental scale that looks out of place in its surroundings.

- a. Provide features on new construction that reinforce the scale and character of similar buildings in the neighborhood by including elements such as porches, porticos and decorative features.
- b. A building's windows and doors should be visually compatible with and of a size comparable to traditional forms found on adjacent buildings.
- c. The front entrance's elevation above ground level should be similar to that of nearby traditional houses.

9. Roof

The roof, including its design, form, materials and textures, is a prominent element. Common residential roof forms include hipped, gable, and cross-gable roofs. In general, the roof pitch or steepness is as important as roof type in defining character. Common roof materials in the neighborhood include slate, metal, and composition shingles.

- a. When designing new houses, respect the character of roof types and pitches in the immediate area around the new construction.
- b. Consider using traditional roofing materials such as slate or metal. Textured architectural shingles relate better to the visual image of traditional shingle patterns than thin asphalt types.



Gable and hipped roofs predominate in Ashton Heights.

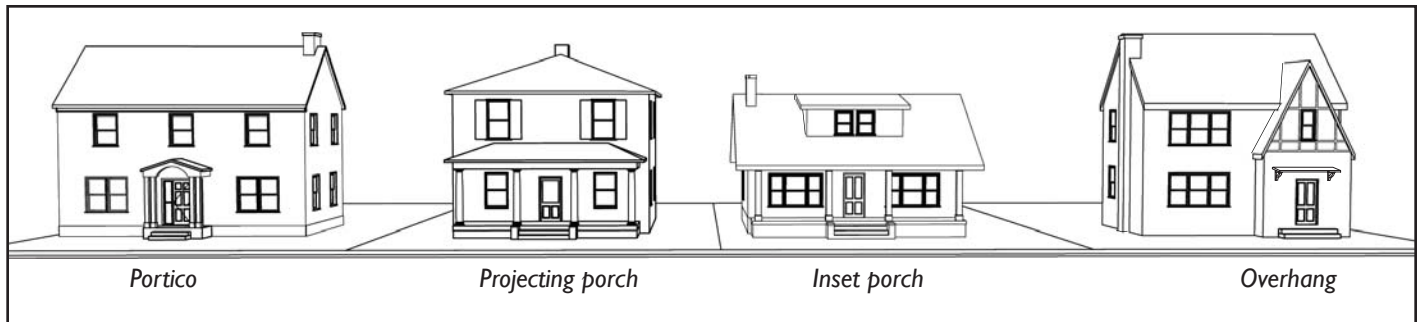


New construction should respect the rhythm, pattern and ratio of openings.

10. Openings: Doors and Windows

Traditionally designed houses found in Ashton Heights have distinctive window types and patterns, and doorway designs that often relate to the architectural style of the dwelling. The following suggestions are especially relevant for parts of a house visible from the street.

- a. The rhythm, patterns and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent facades. The majority of existing buildings in Ashton Heights has a higher proportion of wall area to void. This suggests that new buildings also should share that general proportion of wall to openings.
- b. The size and proportion, or the ratio of width to height of window and door openings, of new houses' primary facades should be similar and compatible with those on facades of surrounding traditional buildings.
- c. Window types should be compatible with those found in the neighborhood, which are typically some form of double-hung sash. The arrangement of windows also should be based on examples found on original dwellings of the same architectural style. Refer to Chapter 3 for a discussion of the common architectural styles found in Ashton Heights and their character-defining features including appropriate window types.
- d. In keeping with their relatively simple styles, most traditional Ashton Heights houses include a limited variety of window sizes and types. For instance, there may be one size for main windows, a smaller version of the same style for bathroom and kitchen windows, and a variation of the same style for accents and dormers. Windows on new buildings should also be from a single stylistic "family."
- e. Traditionally-designed openings generally have a recessed jamb on masonry buildings and have a surface mounted frame on frame buildings. New construction should follow these methods in the neighborhood as opposed to designing openings that are flush with the rest of the wall.
- f. Many entrances of Ashton Height's residences have special features such as transoms, sidelights, and decorative elements framing the openings (e.g., functional shutters). Consideration should be given to incorporating such elements in new construction.
- g. If small-paned windows are used in new construction, they should have true or simulated divided lights (glass panes) separated by muntin bars that protrude on the exterior side of the windows and have enough depth to provide shadow lines and a sense of dimension similar to traditional multi-paned windows. Most major window manufacturers make a wide variety of windows with such details.



11. Entries: Porches and Porticoes

The front entrances of many of Ashton Heights' traditional houses include some type of overhang, portico, inset porch or projecting porch. While these features vary in form and design, reflecting diverse architectural styles, they project a common image of Ashton Heights homes as welcoming and hospitable.

- Given the prominence of sheltered front entrances in the neighborhood, it would be appropriate for a new residence to include a porch or portico. Such features should be functional, i.e., a porch should have room for people to sit there, and a portico or overhang should be large enough to provide some shelter from bad weather.
- Materials should reflect traditional styles which often use wood or brick for entry structures, wood or metal for railings, and concrete, brick or stone for stoops and steps.

12. Materials and Textures

As noted in earlier chapters, there is a rich array of building materials and textures on display in Ashton Heights, including brick, stone, wood siding, wood shingles, stucco and concrete



Porches, such as this bungalow example, help define the architectural character of a house.

block. Many Bungalows, for instance, have one material for the foundation and another for the exterior walls. Other homes use combinations of several materials to accentuate parts of the building or architectural details.

- Materials and textures selected for a new dwelling should be compatible with and complement those of existing neighboring buildings.
- Whenever practicable, new construction should continue the traditional style of using the same foundation and exterior wall materials on all sides of a house. At minimum, materials used on

the front façade also should be used on side elevations easily seen from the street.

- As noted in Chapter 4, traditional materials such as brick, stone, stucco and wood are most appropriate for exterior walls. Products such as synthetic wood grain panels and vinyl siding have very different textures. A more compatible modern substitute is a smooth cement fiberboard that replicates the dimensions and patterns of traditional wood lap siding or shingles.

13. Paint and Color

Decisions about exterior color – the hues of paint and shades of masonry and other exterior materials – greatly affect a building’s visual impact and compatibility with nearby buildings. While Ashton Heights homes sparkle in many colors, there is a particular palette traditionally associated with each of the neighborhood’s dominant styles.

- **Colonial Revival:**

Softer colors are often used on these buildings. The trim is usually painted white or ivory since the style is a return to classical motifs. Walls are white, yellow, or tan. Brick is often left unpainted. Shutters are green, black, or dark blue.

- **American Foursquare:**

These buildings are generally very simple designs with plain detailing. One color should be used for the trim and a contrasting color for the walls.

- **Bungalow:**

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

- **Tudor Revival:**

Usually built of masonry (which often remains unpainted), with trim and half-timbers in dark brown and a white or light neutral for stuccoed areas.

14. Decorative Elements

Decorative features on a building often define its architectural style through the small details, such as window casings, bandboards, and exposed rafter tails. Decorative elements on a new residence in the neighborhood should be consistent in style and if possible compatible with existing elements in style, material, size and shape. Consult the discussion of Ashton Heights’ most common architectural styles in Chapter 3 for guidance on the selection of appropriate decorative elements.



This American Foursquare is painted in a muted palette of earth tones appropriate to the style and period of the house’s construction.

D. UNIVERSAL DESIGN



The wheelchair ramp at left offers an accessible and unobtrusive entrance to this historic Ashton Heights home.

Until recently, standard home designs assumed that the occupants would be able-bodied adults who could, for example, go up and down stairs easily, reach high shelves, and turn doorknobs while carrying an infant or toting heavy grocery bags.

Now there is growing interest in designing for people of diverse ages, sizes, and physical abilities. Universal design makes a home more adaptable as its occupants' lifestyles and needs change over time. Specific features help accommodate residents and visitors with temporary or permanent disabilities. They also enable more people to "age in place" and live independently as long as possible.

As this overview suggests, some universal design elements can be retrofitted relatively easily in many existing homes. Others may involve extensive work and may be easiest to address while planning an addition or substantial remodeling.

I. Visitability

A home is "visitable" if a person with mobility limitations, such as a wheelchair user, has easy access to a main living level of the house and a bathroom. Basic elements of visitability include:

- a. At least one entrance reached by an accessible route such as a level walkway or ramp. The topography of the site may suggest which entrance is easiest to adapt.
 - The route should be a firm surface at least three feet wide.
 - The slope should be no more than 1:12 (one foot of length for each inch of height).
 - The ends of the route should be level areas such as a porch or garage floor.
 - Before installing a ramp, check with the Zoning Office about building code requirements.
- b. A zero-step entrance with a flush

threshold. Even an inch at the door-step can be a major barrier. Interior doorways should also be zero-step.

c. Interior doors, especially bathroom doors, with at least 32 inches of clear passage space when the door is wide open.

- A 2'10" door with standard hinges is wide enough. If a doorway is slightly narrower, swing-away hinges may be useful.

d. In the bathroom, at least a 32"-wide clear path to the commode. A larger turning area for a wheelchair is better where possible.

2. Universal Design

The gently sloping entrances, flush thresholds and wide doorways outlined above are important elements of barrier-free design that make a home comfortable and easy to live in. Other components include:

- a. Entryways and hallways wide enough to be welcoming and to facilitate moving large items such as furniture.
- b. Stairways with handrails on both sides and that are wide enough so two people can go up/down side by side.
- c. Easy-to-use lever door handles and rocker light switches.
- d. Easy-to-reach switches, faucets, electrical outlets, alarm boxes, thermostats and similar fixtures.
- e. Kitchen counters and work tables of varying heights that are convenient

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for children and seated adults as well as adults standing up.

f. Spacious bathrooms with features such as adjustable mirrors, non-slip mats, and grab bars for the shower or tub.

g. Lighting that is right for each room or function and is energy-efficient as well.

h. Shelves, drawers, closets and other storage areas that are handy for short and tall people alike.

Resources on universal design are abundant and can be found via Internet searches, at major home improvement companies, and through organizations such as the AARP.

CHAPTER 6:

Suggestions for Site and Yard Improvements

A. INTRODUCTION



Traditional plantings, paved driveways, low decorative walls and detached garages are some of the site features common to the Ashton Heights neighborhood.

- A. Introduction 6.1
- B. Site and Yard 6.2
 - 1. Landscaping 6.2
 - 2. Driveways/Parking/Walks . . . 6.3
 - 3. Garages, Carports and Outbuildings 6.4
 - 4. Fences, Gates and Walls 6.5
 - 5. Outdoor Lighting. 6.6
 - 6. Other Site Features. 6.6

A house’s lot or site is its setting, the space that frames the building and separates it from neighboring buildings. Private lawns and gardens, however modest, provide outdoor living space and contribute to the neighborhood’s green ambience and environmental health. In Ashton Heights, most of the mature trees that arch over the streets are rooted in private yards.

As noted in Chapter 3, various streets and blocks in Ashton Heights have different patterns of lot widths, setbacks and spacing. In some cases, the landscaping reflects the architectural style of the house. For instance, Colonial Revival styles may be complemented by formal, symmetrical plantings, while Craftsman styles invite more casual gardens and wooded yards.

With most houses set back only twenty to thirty feet, their front yards and entrances are closely engaged with the sidewalk and street. Many front yards have grass or a garden

strip next to the sidewalk. Others have short decorative stone walls or retaining walls that define the front edge of the yard without reducing its look and feeling of openness.

Front walks, usually straight, are mostly of concrete, brick or stone and often designed in harmony with the front entrance or front steps. Driveways, usually at one side of the house, tend to be more utilitarian strips of asphalt or concrete, often leading to a garage at the rear of the site.

As this summary suggests, several elements besides landscaping define a residential site, the image it presents to the street, and its contributions to the neighborhood’s ambience. The rest of this chapter offers guidelines and suggestions for designing and maintaining important site elements in ways that complement and reinforce the traditional character of Ashton Heights.

B. SITE AND YARD

I. Landscaping

Landscaping is a critical part of the traditional appearance of the neighborhood. The character of landscaping treatments changes throughout Ashton Heights. Some larger sites have extensive plantings in the form of trees, foundation plantings, shrub borders and flowerbeds, while many sites with shallower setbacks have smaller yards with limited plantings.

Existing Landscaping

- a. Retain existing trees and plants that help define the character of the neighborhood.
- b. Replace diseased or dead plants and trees with appropriate species such as those native to this area.
- c. Limit the density of landscaping in the front yard of small lots in order to retain openness and keep plantings in proportion to the scale of the house.

New Landscaping

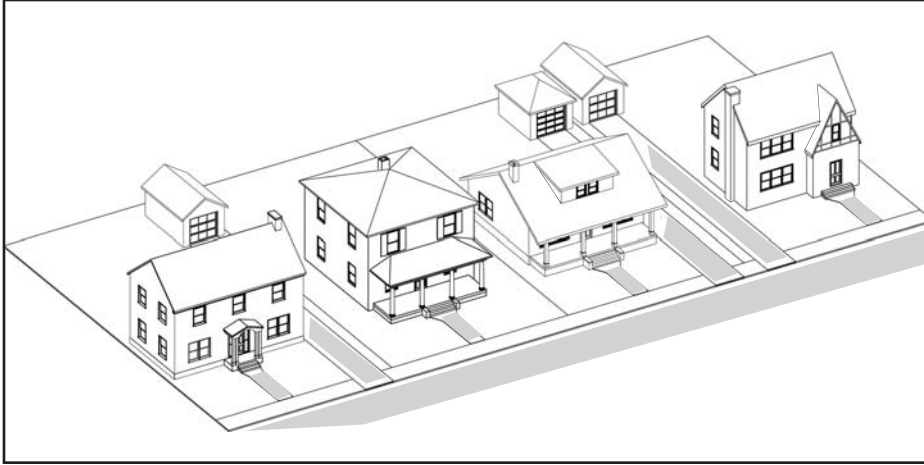
- d. When constructing additions or new buildings, identify and take care to protect significant existing trees and other plantings.
- e. When planning new landscaping, repeat the dominant condition of the street in terms of landscaped borders and heights of screening.
- f. Install new landscaping and walls that are compatible with the existing neighborhood.



Orderly, balanced plantings are appropriate for Colonial Revival styles houses such as this Cape Cod.



More asymmetrical plantings may reflect other architectural styles found in Ashton Heights.



Driveways can be resurfaced in compatible materials such as brick.

Centered walkways and side driveways extending towards the rear of the property are characteristic of lots in the Ashton Heights neighborhood.

2. Driveways/Parking/Walks

Many houses in Ashton Heights have driveways beside the house, with a garage to the rear of the site or under a side porch. Parking along the sides of the street is common throughout the neighborhood. Many lots have a central walk leading up to the house. The use of appropriate paving materials for both driveways and private walks can help reinforce the character of the neighborhood. Strategically placed landscaped screening can also help reduce the strong visual impact that on-site parking areas can create.

Existing Driveways/Parking/Walks

- a. Retain any existing traditional paving materials used in walks and driveways, such as stone and examples of the early use of patterned concrete.
- b. Replace damaged areas with materials that match the original paving.
- c. Avoid demolishing existing structures or removing trees to provide areas for parking.

New Driveways/Parking/Walks

- d. Locate new parking to the sides and rear of existing buildings.
Large paved areas for parking should not be placed in the front yard of any size properties.
 - Screen parking areas with landscaping if the area is prominently visible from a public right-of-way.
- e. Semicircular driveways with two entry points on the front of the lot are not appropriate for most single-family residences in the neighborhood.
- f. Use new paving materials compatible with the character of the area. Brick pavers in traditional patterns, colors and textures and scored concrete are examples of appropriate surfaces.
- g. Use identical or similar materials or combination of materials in walks and driveways.
- h. Avoid large expanses of bright white or gray concrete surfaces and asphalt in visible areas.



Most houses have central walks leading from the municipal sidewalk to the house.



Garages are sometimes located below a side porch, rather than to the rear of a lot.



Outbuildings should reflect the architecture of the accompanying house and be placed at the rear of the lot.

3. Garages, Carports and Outbuildings

Several houses in Ashton Heights have garages, carports and outbuildings built at the same time as the house.

Existing Garages, Carports and Outbuildings

- a. Retain existing traditional garages, carports, outbuildings and similar site features and follow the suggestions in Chapter 4, if undertaking any work on such site elements.
- b. Avoid closing in original carports; if they must be closed in, use materials and elements that relate to the rest of the house.

New Garages, Carports and Outbuildings

- c. New garages, carports or outbuildings should be located to the rear of the house or placed to the side of the main house without extending in front of its main front facade.
- d. The scale of new garages, carports or outbuildings should not overpower the existing house or the size of the existing lot.
- e. The design and location of any new garages, carports or outbuildings should relate to the existing character of the property and be compatible with the style of the major buildings on the site, especially in materials, height and roof slope.

- f. As seen from the street, garage doors should be less prominent than the front entrance of the house.

4. Fences, Gates and Walls

Front yards in the neighborhood generally have a visually open feel and are defined by plantings. Most rear yards and some side yards have some combination of fencing, low retaining walls and landscaped screening. Materials may relate to materials used on the buildings on the site and may include brick, stone, or wood pickets.

Existing Fences, Gates and Walls

- a. Retain traditional fences, low retaining walls and hedges.
- b. When a portion of a fence needs replacing, salvage original parts for a prominent location from a less prominent part of the site if possible.
- c. Match old fencing in material, height, and detail. If this is not possible, use a simplified design of similar materials and height.

New Fences, Gates and Walls

- d. Respect the existing condition of the majority of the lots on the street in planning new construction or rehabilitation of an existing site using fences and gates.
- e. The height of the fence or wall should not exceed the average height of other fences and walls of surrounding properties. Limits set by the Zoning Ordinance must be observed. Front yard fences should be added only if in keeping with the prevailing condition of surrounding properties.
- f. The design of new fences and other borders should blend with materials and designs found in the neighborhood. Commonly used materials include wood and plantings. Often the materials relate to the materials used elsewhere on the property and on the buildings. Wooden picket fences were popular throughout the neighborhood's

building eras, and may be obtained in different designs and forms that relate to various architectural styles.

- g. The scale and level of ornateness of the design of any new fences should relate to the scale and ornateness of the existing house. Simpler and smaller designs are most appropriate on smaller sized lots.
- h. Avoid the use of solid masonry walls that visually enclose the property from surrounding, more open neighboring sites. Low decorative or retaining walls are appropriate in front yards.
- i. Do not use materials such as wide board fencing and concrete block walls where they would be visible from the street. These materials may be used in rear yards. If a portion of a rear fence is visible from the street, it should be camouflaged with landscaping.
- j. The use of vinyl and chain-link fencing materials are discouraged as they are not originally associated with the neighborhood's architectural styles.

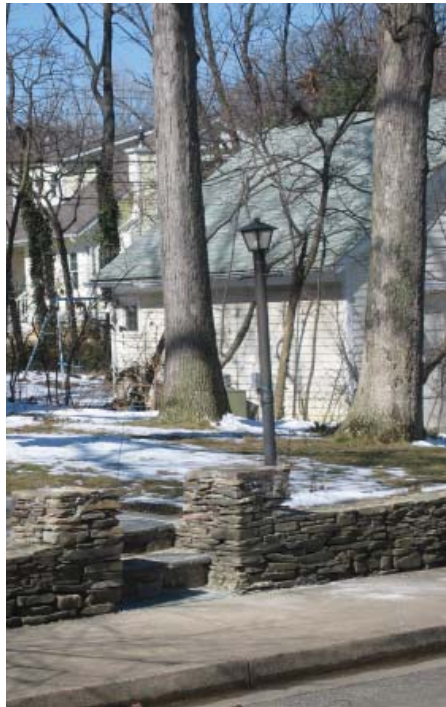


Low wood picket fences are complementary to most of the architectural styles found in Ashton Heights.

5. Outdoor Lighting

Ashton Heights has few examples of private site lighting. Most houses have attractive light fixtures located on the house at various entry points. Some properties have individual lamp poles usually added after the house was built.

- a. Retain and refurbish original light fixtures where possible.
- b. New lighting fixtures should be understated and complement the architectural style of the building while providing subdued illumination. For example, a “Williamsburg-style” fixture would not be appropriate for a site with a Bungalow residence.
- c. Avoid using bright floodlights. Use the minimum number and intensity of lights necessary for adequate illumination along driveways and walks.



Pole-mounted lanterns should reflect the architectural style of the accompanying dwelling.

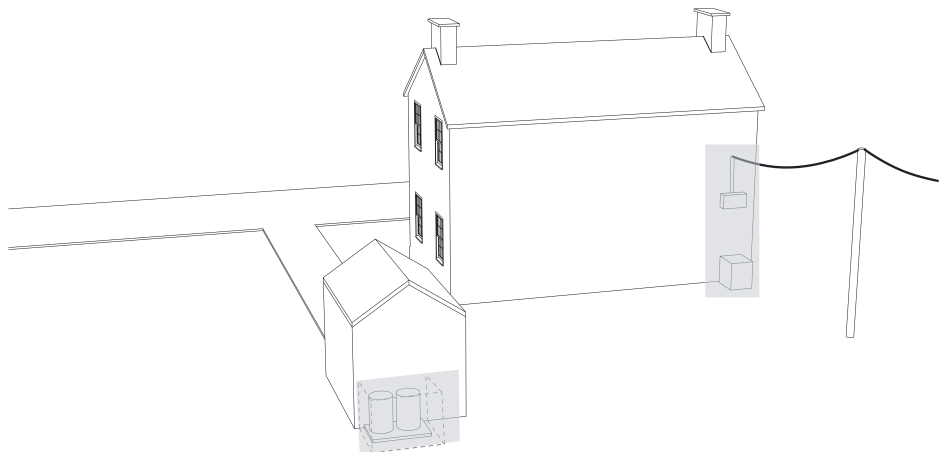


These surface-mounted light fixtures are appropriately scaled for the entrance to this house.

6. Other Site Features

Other site features fall into two categories; those features that can be controlled by the property owner, such as antennae, mechanical units, and trash containers, and those that cannot - overhead wires, utility poles and meters. All are a necessary part of contemporary life; however, improper placement can detract from the character of the site and building.

- a. Place utilitarian and unattractive site features in inconspicuous areas on the side and rear of the building.
- b. Screen site features with compatible screening or plantings as needed.
- c. For new construction look into the feasibility of placing wires on



Appropriate locations for appurtenances are shown shaded in the above diagram.

APPENDIX A:

Preventative and Cyclical Maintenance Checklist

Proper maintenance of a building includes periodic inspections to identify problems before they cause significant damage. Regular maintenance will stop any deterioration already begun and provide an easy and less expensive way to maintain the physical condition of your building. It is a good idea to keep documentation of yearly maintenance for present and future homeowners. Perform this maintenance check once each year, preferably after a moderate rainfall.

Roof

What to look for...

- **Materials:** Is there warping, severe wear, cracking, lumps, curling, decay, splitting, rusting, loose pieces, missing pieces, broken pieces, thin material?
- **Structure:** Is the roof level, or does it sag?
- **Roof flashing, gutters, downspouts:** Is there rusting, paint loss, sagging, missing, or torn pieces, blockages, poor drainage?
- **Decorative elements (finials, cresting, etc.):** Are there loose pieces, rust, missing pieces, deteriorated cornice?
- **Chimney and parapet:** Is the chimney sagging, leaning, or bowing? Are the mortar joints tight? Is the chimney cap rusting or missing? Are bricks loose or missing?

Estimated Life Span and Repairs Required

1. Metal roofing: repair and paint every 5-10 years. Others: repair or replace every 20-50 years.
2. Repair and repaint other roof materials such as flashing and gutters every 5-10 years.
3. Pointing should last 50 years or more.

Exterior Walls

What to look for...

- **Structure:** Are the walls leaning, bowing, or bulging? Are cracks evident? Are the door and window openings square?
- **Materials:** Is the surface of masonry or stucco flaking, crumbling, or are units missing? Is the mortar loose or crumbling? Is the wood siding cracked, loose, rotted, or split? Do courses of siding appear straight or wavy? Is cast iron or pressed metal rusting, pitted, or missing? Are the walls stained? Is paint peeling, cracking, blistering, or chalking?
- **Porch floors:** Are there cracks, splits, loose boards, missing boards, rot?
- **Decorative elements:** Is there peeling paint, cracks, or loose pieces?

Estimated Life Span and Repairs Required

1. Dry, properly maintained wall structure should last indefinitely.
2. Masonry units can last for centuries with proper maintenance.
3. Pointing should last 50 years or more.
4. Replace clapboards every 150 years.
5. Painted surfaces may require repainting every 5-10 years.
6. Paint previously painted masonry surfaces approximately every 10 years.
7. Wood floorboards should last 50 years or more.

Windows and Doors

What to look for...

- Operation: Do windows and doors open and close smoothly?
- Glass: Is the glass broken? Is the glazing secure? Do the glass panes fit securely? Are the stops and putty secure?
- Frames, etc.: Do the frame, muntins, sash, and door show signs of rust, rot, or insect damage? Is the threshold rotted? Are there open joints around the frames and trim?
- Hardware: Is the hardware operational and in good repair?
- Weatherization: Is the weather stripping in good repair? Do storm windows fit tightly? Are the screens damaged?

Estimated Life Span and Repairs Required

1. Windows should last 100 years or more.
2. Repaint every 5-8 years depending on weathering.
3. Window glass should last indefinitely.
4. Hardware, properly treated, should last indefinitely.
5. Putty should last 10-15 years.
6. Caulking should last 15-20 years.

Exterior Features

What to look for...

- Exterior Elements: Are porches, stairs, railings, cornices, brackets, and other exterior features in good repair? Are elements missing?
- Paint: Is the paint cracked, faded, or peeling?

Estimated Life Span and Repairs Required

1. Repaint every 5-10 years, depending on surface and conditions.

Foundation

What to look for...

- Masonry: Does water drain away from the foundation? Is masonry flaking, crumbling, spalling, cracking? Is masonry loose or missing? Is the mortar secure?
- Structure: Is the wall bulging or bowing?
- Vegetation: Are algae, moss, or vines growing on the foundation?
- Water Control: Do downspouts have splash blocks? Is runoff directed away from the foundation?

Estimated Life Span and Repairs Required

1. Properly maintained masonry should last indefinitely.
2. Pointing should last 50 years or more.
3. Remove invasive vegetation.
4. Keep gutters free of leaves and debris.

Information provided by:

Frazier Associates, Staunton, Virginia.

APPENDIX B:

Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for Rehabilitation with Guidelines for Applying the Standards were originally written in 1976 to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards were updated and expanded in 1983, and again in 1990, and remain available from the Government Printing Office.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new

construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will 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.

For more information on how these Standards apply to specific projects, please visit <http://www.cr.nps.gov/hps/tps/tax/rhb/stand.htm>.

APPENDIX C:

Glossary of Architectural Terms

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

ALLIGATORING. (slang) A condition of paint that occurs when the layers crack in a pattern that resembles the skin of an alligator.

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

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

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

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.

CAPITAL. The upper portion of a column or pilaster.

CASEMENT. A window sash hinged on one side so that it opens by swinging in or out.

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

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

COMPLEX ROOF. A roof that is a combination of hipped and gable forms and may contain turrets or towers. Most occur on Queen Anne style houses.

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 or chimney.

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

DENTILS. One in a series of small blocks forming a molding in an entablature, often used on cornices.

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

DOUBLE-HUNG SASH. A type of window with lights (or window-panes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

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

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

ENTABLATURE. The band of horizontal elements on a column above the capital. From bottom to top, it is composed of the architrave, frieze, and cornice.

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.

FLASHING. Pieces of metal used for water-proofing roof joints.

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

GABLE RETURN. A gable end with the majority of the pediment

removed leaving only two small sections meant to emphasize the corners of the gable.

GABLE ROOF. A pitched roof in the shape of a triangle.

GAMBREL ROOF. A roof in which the angle of pitch changes part way between the ridge and eaves. Also known as a Dutch Roof.

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

HALF-TIMBERING. A frame construction technique in which the members are exposed on the outside wall surface. Also commonly used as a decorative surface treatment in gables and consists of strips of wood with stucco or brick infill between the timbers.

HIPPED ROOF. A roof with slopes on all four sides. They are more common on older houses than on those built after 1940.

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

JACK ARCH. A straight masonry arch without a keystone. Also called a flat arch.

KEystone. The center unit of an arch.

“KICK.” Flared portion of projecting eaves, often on gambrel roofs.

LIGHT. A section of a window; the glass or pane.

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

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

MUNTIN. A glazing bar that sepa-

rates panes of glass.

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.

PORCH. A covered entrance space projecting from or integrated into the facade of a building.

PORTE-COCHERE. An exterior shelter often used to cover a driveway area in front or on the side of a building.

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

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

PRIMARY ELEVATION. The principal facade of a building, usually containing the main entrance and the highest level of ornamentation.

QUOIN. A large, rectangular block that adorns the corner of a building or surrounds a door opening. Typically appears in a toothed pattern with alternate quoins projecting and receding.

RAFTER. A sloped roof beam that supports the roof covering.

RAFTER TAIL. The portion of a rafter that extends beyond the exterior wall to support the eave.

REHABILITATION. 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 that are significant to its historical, architectural, and cultural values.

REMODEL. To alter a building 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. Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and/or replacing missing earlier work.

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

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

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

RUSTICATED. A coarse surface finish resembling stone. Often used to describe foundation material.

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

SECONDARY ELEVATION. A semi-public facade that may contain an additional entrance, front a public-right-of-way, etc.

SETBACK. The distance between a building and the front and sides of the property line.

SHUTTER. A hinged panel that covers a door or window opening.

SIDELIGHTS. Narrow windows flanking a door.

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

SOFFIT. The finished underside of an overhead spanning member.

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

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

STILE. A vertical framing member of a paneled door.

STOOP. A platform, generally connected to a short series of steps, that bridges the area between grade and an entrance.

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

SYNTHETIC SIDING. Any siding of vinyl, aluminum, or cementitious material made to resemble a variety of authentic wood siding types.

TRANSOM. A horizontal window opening above a door.

VERNACULAR. Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Many simpler buildings that were constructed in the late-nineteenth century and early-twentieth century are considered vernacular because they do not exhibit enough characteristics to relate to a particular architectural style.

WALL DORMER. A dormer that is flush with the facade of the building.

Information provided by:
Frazier Associates, Staunton, Virginia.

APPENDIX D: USEFUL RESOURCES

ARCHITECTURAL ANTIQUES & SALVAGE

The Back Doors Warehouse
2329 Champlain Street, NW
Washington, DC 20009
202.265.0587
www.thebrassknob.com

The Brass Knob
2311 18th Street, NW
Washington, DC 20009
202.332.3370
www.thebrassknob.com

Caravati's, Inc.
104 East 2nd Street
Richmond, VA 23224
804.232.4175
www.recentruins.com

Habitat for Humanity ReStores
(retail stores and donations)
Northern Virginia ReStore
7770-G Richmond Highway
Alexandria, VA 22306
703.360.6700
www.habitat.org/env/restores.aspx

The Newel Post
7600 Jefferson Avenue
Landover, MD 20785
301.627.4499

Second Chance, Inc.
1645 Warner Street
Baltimore, MD 21230
410.385.1101
www.secondchanceinc.org

LUMBER YARDS & MILL SHOPS

Smoot Lumber Company
6295-20 Edsall Road
Alexandria, VA 22312
703.823.2100

BUILDING SALVAGE & DECONSTRUCTION

Community Forklift
4671 Tanglewood Drive
Edmonston, MD 20781
301.985.5180
www.communityforklift.com

DeConstruction Services, LLC
8929 Colesbury Place
Fairfax, VA 22031
703.280.1719
www.deconstructionservices.com

MATERIAL MANUFACTURERS

www.traditional-building.com

Windows and doors

Andersen
www.andersenwindows.com

Jeld-Wen
www.jeld-wen.com

Marvin
www.marvin.com

Pella
www.pella.com

Simpson Door Company
www.simpsondoor.com

ThermaTru
www.thermatru.com

Windsor
www.windsorwindows.com

Shutters

J&L Shutters
www.jlshutters.com

Southern Shutter Company
www.southernshutter.com

Roofing

Berridge Manufacturing Company
www.berridge.com

CertainTeed Corporation
www.certainteed.com

Virginia Slate Company
www.virginiaslate.com

Columns

Chadsworth Columns
www.columns.com or 1.800.COLUMNS

Garage doors

Clopay Doors
www.clopay.com

Designer Doors
www.designerdoorm.com

ARLINGTON COUNTY RESOURCES

Arlington County Neighborhood Conservation Program
2100 Clarendon Boulevard, Suite 700
Arlington, VA 22201
703.228.3830
<http://www.arlingtonva.us/Departments/CPHD/ons/CPHDOnsConservation.aspx>

Arlington County Historic Preservation Program
2100 Clarendon Boulevard, Suite 700
Arlington, VA 22201
703.228.3830
<http://www.arlingtonva.us/Departments/CPHD/ons/CPHDOnsHistoricPreservation.aspx>

Arlington County Zoning Office
2100 Clarendon Boulevard, Suite 810
Arlington, VA 22201
703.228.3883
<http://www.arlingtonva.us/Departments/CPHD/planning/zoning/CPHDPlanningZoningOffice.aspx>

Arlington County Code Enforcement Office
2100 Clarendon Boulevard, Suite 700
Arlington, VA 22201
703.228.3232
http://www.arlingtonva.us/Departments/CPHD/planning/code_enforcement/CPHDPlanningCode_enforcementCodeEnforcement.aspx

Arlington County Inspection Services Division
2100 Clarendon Boulevard, Suite 800
Arlington, VA 22201
703.228.3800
<http://www.arlingtonva.us/Departments/CPHD/isd/CPHDIsdInspectionServices.aspx>

Arlingtonians for a Clean Environment (ACE)
2700 South Taylor Street
Arlington, VA 22206
703.228.6427
www.arlingtonenvironment.org/

Arlington Community Wildlife Habitats
c/o ACE (see above)
703.228.6427
www.arlingtonenvironment.org/programs/wildlifehabitat/index.htm

LOCAL HERITAGE RESOURCES

Arlington Heritage Alliance (AHA)
P.O. Box 100489
Arlington, VA 22210
www.arlingtonheritage.org

Arlington Historical Society (AHS)
P.O. Box 402
Arlington, VA 22210
703.892.4204
www.arlingtonhistoricalsociety.org

Virginia Room (local history collection)
Arlington Central Library
1015 North Quincy Street
Arlington, VA 22201
703.228.5966
<http://www.arlingtonva.us/Departments/Libraries/history/LibrariesHistoryVaroom.aspx>

STATE & NATIONAL PRESERVATION RESOURCES

Virginia Department of Historic Resources
2801 Kensington Avenue
Richmond, VA 23221
804.367.2323
www.dhr.virginia.gov

APVA/Preservation Virginia
204 West Franklin Street
Richmond, VA 23220
804.648.1889
www.apva.org

Heritage Preservation Services
National Park Service
1201 Eye Street, NW (MS 2255)
Washington, DC 20005
202.513.7270
www.cr.nps.gov/hps

National Register of Historic Places
National Park Service
1201 Eye Street, NW
8th Floor (MS 2280)
Washington, DC 20005
202.354.2213
www.cr.nps.gov/nr/index.htm

National Trust for Historic Preservation
1785 Massachusetts Avenue, NW
Washington, DC 20036-2117
202.588.6107
www.nationaltrust.org

www.Preservation.net

www.PreservationDirectory.com

RECOMMENDED READING

Arlington Historical Society, *Images of America: Arlington*. Arcadia Publishing, 2000.

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U.S. Department of the Interior. *Preservation Briefs*. National Park Service, Technical Preservation Services, various dates from 1975-2005. Available online at www.cr.nps.gov/hps/tps/briefs/presbhom.htm.

Virginia Cooperative Extension (home gardening resources)
www.ext.vt.edu/cgi-bin/WebObjects/Docs.woa/wa/getcat?cat=ir-lr

U.S. Department of the Interior. *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*. National Park Service, 1976 (revised 1990).

Wilson, Richard Guy. *The Colonial Revival House*. Harry N. Abrams, 2004.

ENERGY & GREEN HOME RESOURCES

Federal tax credits for energy efficiency
www.energystar.gov/index.cfm?c=products.pr_tax_credits

Green Home Choice Program, sponsored by Arlington County Department of Environmental Services
<http://www.arlingtonva.us/Departments/EnvironmentalServices/epo/EnvironmentalServicesEpoGreenHomeChoice.aspx>

Habitat for Humanity energy bulletins
www.habitat.org/env/energy_bulletins.aspx

National Park Service, *Preservation Brief #3: Conserving Energy in Historic Buildings*.
www.cr.nps.gov/hps/tps/briefs/presbhom.htm

U.S. Department of Energy (efficiency tips)
www.eere.energy.gov/consumer/your_home

U.S. Environmental Protection Agency's Energy Star Program
www.energystar.gov

LANDSCAPING RESOURCES

Invasive plant resources
<http://www.arlingtonva.us/Departments/ParksRecreation/scripts/parks/ParksRecreationScriptsParksInvasiveResources.aspx>

Notable tree program and tree resources, sponsored by Arlington County Department of Parks, Recreation, & Cultural Resources
<http://www.arlingtonva.us/Departments/ParksRecreation/scripts/parks/ParksRecreationScriptsParksNotableTree.aspx>

APPENDIX E:

HISTORIC REHABILITATION TAX CREDITS

GENERAL INFORMATION:

- Credits are dollar-for-dollar reductions in income tax liability based on total rehabilitation costs.
- All work must meet The Secretary of the Interior's Standards for Rehabilitation.
- **Eligible expenses** may include:
 - Structural work;
 - Interior and exterior maintenance and rehabilitation;
 - New heating, plumbing, or electrical systems
 - Updates to kitchens and bathrooms;
 - ADA compliance;
 - Fire suppression and compliance;
 - Architectural and/or engineering fees;
 - Construction period interest and taxes;
 - Construction management costs;
 - Developer fees; and
 - Certain site work (State program only).
- **Ineligible expenses** include:
 - Acquisition costs;
 - Additions or enlargements; and
 - Personal property and furnishings
- Credits may be claimed the year the rehabilitation is completed.
- Paper applications and photographs are required before and after the project. The State charges a fee based on project costs to review and process all applications. For more information, please call the Virginia Department of Historic Resources at 804-367-2323.

COMMONWEALTH OF VIRGINIA TAX CREDITS:

- 25% of eligible rehabilitation expenses can be claimed.
- For owner-occupied buildings, projects need to exceed at least 25% of the assessed building value (improvement value, not the assessed land value).
- For income-producing buildings, projects need to exceed at least 50% of the assessed building value (improvement value, not the assessed land value).
- Only for "Certified Historic Structures:" Individually listed or eligible for listing in the Virginia Landmarks Register OR contributing to a district that is listed in the Virginia Landmarks Register.
- Credits may be carried forward for up to 10 years.
- Owner may sell property after completion of rehabilitation without financial penalty.

FEDERAL TAX CREDITS:

- 20% of eligible rehabilitation expenses can be claimed only for income-producing properties.
- Must spend more than the adjusted basis of the building (value of the building minus land value), or \$5,000, whichever is greater.
- Only for "Certified Historic Structures:" Individually listed in the National Register of Historic Places OR contributing to a district that is listed in the National Register.
- Can be combined with State credits (for maximum claim of 45% for project).
- Credits may be carried forward for up to 20 years.
- Within 5 years of completion of the rehabilitation, if owner sells building OR if building status is no longer income-producing, then the credit is recaptured at the rate of 20% per year.

APPENDIX F:

RESEARCHING YOUR HISTORIC ARLINGTON PROPERTY

Current Real Estate Assessment Data and Current Property Maps

You will want to start your investigation by visiting the Department of Real Estate Assessments (Courthouse Plaza, Suite 611) or by looking up your property on their online Real Estate Assessments database. The Real Estate Assessments Department keeps track of all real property in Arlington County and assigns it a value annually for tax assessment purposes. The database (at <http://www.arlingtonva.us/Departments/RealEstate/reassessments/scripts/DREADefault.asp>) is searchable by street address, property account number (also known as the Real Property Code or RPC number), owner name, or business name. The record for your property will include the RPC number, official street address, current owner's name(s), zoning classification, lot size, a legal property description (this may be important when reading deeds later), a property classification, a map book page number, information on the assessment history, and recent sales history. The last will be your starting point for deed research (see below). Click on the "View Improvement Details" to learn more about the building itself, including the year built. While this may serve as a guide while you are researching, be warned that many of these dates are proven to be incorrect once further research has been completed. Keep this printout with you while you research, as you may need to refer to it.

If you are a visual person, you also may want to go to the County's online mapping website at <http://www.arlingtonva.us/Departments/EnvironmentalServices/cpel/maps/TopicsMaps.aspx> and search by street address or your RPC number. You can then create a map that shows your house and those surrounding it, which may help you later locate your property on historic maps.

Maps

There are many historic maps of Arlington County available at the Central Library's Virginia Room. You can use maps to help date your house or to learn how your lot configuration has changed, how streets have changed (names and alignments), or to see how your neighborhood developed. A few things to keep in mind when referring to historic maps: Start with the most recent maps and work your way back in time since the recent maps will look more familiar to you. Also, working backward will allow you to take note of changing street names, street addresses, and other

This guide to researching historic properties in Arlington was compiled and provided by the Arlington Heritage Alliance (AHA). Minor updates were made to the original text for the purposes of inclusion in the Style Guide. For more information about AHA, or to obtain copies of this information in a brochure format, please visit their website at www.arlingtonheritage.org.

landmarks that you may use to locate your property. Remember, maps come in all scales and one map maker may have been more concerned with exact accuracy, while another may have been simply trying to capture the overall "scene." The maps that will be most helpful to you will be those that show roadways and buildings or property owners' names. Here are a few to look for:

- *Sanborn Fire Insurance Company Maps of Arlington County, 1907-1959.*
- *Arlington County, Virginia, Compiled in Engineer Office, Arlington County, Va., August 1925.*
- *Map of Alexandria County, Virginia, for the Virginia Title Company, 1900.* Prepared by Howell & Taylor.
- *Alexandria County, Virginia, from G.M. Hopkins' Atlas of Fifteen Miles Around Washington, DC, 1878.*
- Early 20th-century topographic maps with building locations indicated.

Other map resources can be found at the Arlington County government offices at Courthouse Plaza. These include:

- *Property Identification Maps.* These are current property/plat maps that are updated frequently by Arlington County's Department of Real Estate Assessments (Suite 611).
- *Land Record Plat Maps.* These maps show surveys of land by subdivision in all parts of the County, dating from the late-18th century to the present. They are available through the Arlington County Department of Environmental Services (Suite 900) and are accessed by the

current legal descriptions that are found on the property tax assessment record.

- *Franklin Survey Company Real Estate Atlases of Arlington County, 1930-1942, 1942-1948, and 1952-1965 (Suite 900).*

City Directories and Census Records

City directories and census records are two ways to gather information about the people who built or lived in your house. City or county directories are like current telephone directories except that they usually include additional personal information such as occupation and spouse's name. Sometimes they include street directories that list building occupants by street name and address. This is most commonly found in dense urban areas where buildings were assigned house numbers. If a directory includes a street directory, then you can often find the occupant of your property with only the street address. You will need to complete map research before attempting this because Arlington's original street names and street numbers changed in 1935. Arlington also has some historic directories for specific neighborhoods. To make the most of all types of these directories, you will want to know the names of the owners of your property at the time the directory was written. This requires deed research. Knowing the owners name does not, however, guarantee that you will find them in the directory – they may have rented the property and lived out of town. Arlington is included in the following city directories that can be found at the Central Library's Virginia Room or in Washington, DC at Martin Luther King Library's Washingtoniana Division:

- *Nelson's Directories – 1912-1931 (Washingtoniana)*
- *Hill's Alexandria Directories – 1938-1955 (Washingtoniana)*
- *Hill's and Polk's Directories – 1924-1976 (Virginia Room)*
- *Haines Arlington Directories – 1976-1990 (Virginia Room)*

Census records, available at the Virginia Room or accessible online via the Library's website, reflect the official count of the population of the United States that is taken every 10 years. Historically, a census taker visited every house in his or her assigned district and requested specific information on the occupants, such as name, age, race, marital status, place of birth, and occupation. Census records are easiest to use if you have the full

name of the person you wish to learn about. However, it is also possible in some cases to scroll through a given year and place and look for the names of places (like Clarendon, Rosslyn, etc.) or of streets if you just want to know who was living in the neighborhood.

Deeds, Mortgages, and Wills

Deeds, mortgages, and wills are maintained by the Clerk of the Circuit Court of Arlington County and are located in Suite 6200 of the County Courthouse. These documents record the transfer of land, buildings, or personal property from one party to another and can be used to determine the line of ownership of a property. A bargain and sale deed contains the names of the parties involved (with the buyers called grantees and the sellers called grantors), their places of residence, the purchase price, a description of the property, and often a reference to the previous transfer of the property. Only rarely do land records mention buildings. There are exceptions though. In some early-20th century transfers in Arlington, the seller (often a developer) would require that the buyer purchase insurance to cover the "improvements" on the property. This may mean that a house or other building was located on the property when it sold. Generic legal language describing what is being transferred may include language such as "all houses, outbuildings, improvements... on the property" whether they actually exist or not. Deeds of trust, or mortgage documents, often can be found immediately following deeds of sale in the deed books or microfilm. These documents are especially helpful in determining when and if buildings were located on a particular property.

The best way to use deeds and mortgages is to start with the most recent transfer of the property. The deed reference that consists of a deed book number and a page number appears on the current tax assessment data for your property (refer to first section of this guide). Look up this first deed and note the previous and new owners' names, dates, places of residence, purchase price, legal property description, and any reference to a previous transfer. If the reference gives you a former deed book and page number, proceed to that record and continue until you have traced ownership of the land back to when you believe the house was built. If the deed does not give a reference to the previous record of transfer, then you will have to check the grantor and grantee indexes to deeds to find when the previous owner acquired the property. Sometimes property is transferred through inheritance, so if you cannot find a

deed transfer, you may want to check the will indexes for the name of the previous owner. For wills, start with the will index book to look up the name of the deceased. This will lead you to will books for persons who died and had their will recorded in Arlington County.

County Building Records

Arlington County has used several systems to collect and retain information on buildings. House Cards were created from 1935-1988 whenever a building or alteration permit was issued. These cards are now on CD-ROM and can be viewed in the Historic Preservation Program office located in the Neighborhood Services Division (Suite 700, Courthouse Plaza). This division also maintains neighborhood conservation plans, building files with photographs and survey forms from the Countywide Historic Resources Survey, and designation forms for our local historic districts and the National Register of Historic Places. Advance notice is required to view these records, so please call ahead. Properties can be searched by address and depending on the date of the card, you may find information such as previous owners and occupants; builder; house number and street; lot, section, and block; subdivision; building permit number; and/or dates and permit numbers for remodelings and alterations. If you find building or alteration permit numbers and dates, you may want to ask the staff about accessing the permits available on microfilm, but that are not carefully indexed.

Contact Former Owners and Neighbors

Contacting former owners or occupants of your property can help you learn more about the buildings and people associated with the place. You may want to talk to neighbors who have lived in the area for a long time. Or if there was a longtime owner within a recent period, you may try looking them up in the phone book or online. The Virginia Room also contains a collection of local oral histories, which may refer to specific neighborhoods, buildings, or people.

List of Research Sites and Contact Information

Arlington County Government Offices – Courthouse Plaza, 2100 Clarendon Boulevard

<http://www.arlingtonva.us>

- Real Estate Assessments, Suite 611, 703.228.3920

- Neighborhood Services Division, Suite 700, 703.228.3830
- Department of Environmental Services, Suite 900, 703.228.3676
- County Courthouse, 1425 North Courthouse Road, Suite 6200, 703.228.4369

Virginia Room, Arlington Central Library, 1015 North Quincy Street

<http://www.arlingtonva.us/Departments/Libraries/history/LibrariesHistoryLocalHistory.aspx>
703.228.5966, closed Friday & Sunday

Washingtoniana Collection, Martin Luther King Library, 9th & G Sts., NW, Washington, DC

www.dclibrary.org/washingtoniana
202.727.1213, open daily

Arlington Historical Society, Library & Museum, 1805 South Arlington Ridge Road

www.arlingtonhistoricalsociety.org
703.892.4204, open Saturday & Sunday, closed in February

Other Helpful Sources and Archives

Local newspapers, indexed (VA Room and Fairfax City Library)

Arlington Historical Magazine, indexed (VA Room)

Historic photo archives (VA Room, Washingtoniana, Fairfax City Library, AHS Library)

McAtee Historic Preservation Collection (VA Room)

Books on Arlington history (VA Room)



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COMMUNITY PLANNING, HOUSING AND DEVELOPMENT

Neighborhood Services Division, NSD
Neighborhood Conservation Program
Historic Preservation Program
Neighborhood Conservation Advisory Committee, NCAC
Historical Affairs and Landmark Review Board, HALRB

2100 Clarendon Boulevard, Suite 700
Arlington, Virginia 22201
TEL 703.228.3830 FAX 703.228.3834

www.arlingtonva.us

<http://www.arlingtonva.us/Departments/CPHD/ons/CPHDOnsNeighborhoodServices.aspx>