

# The Culpeper Historic District Handbook



Adopted by Town Council August 14, 2018

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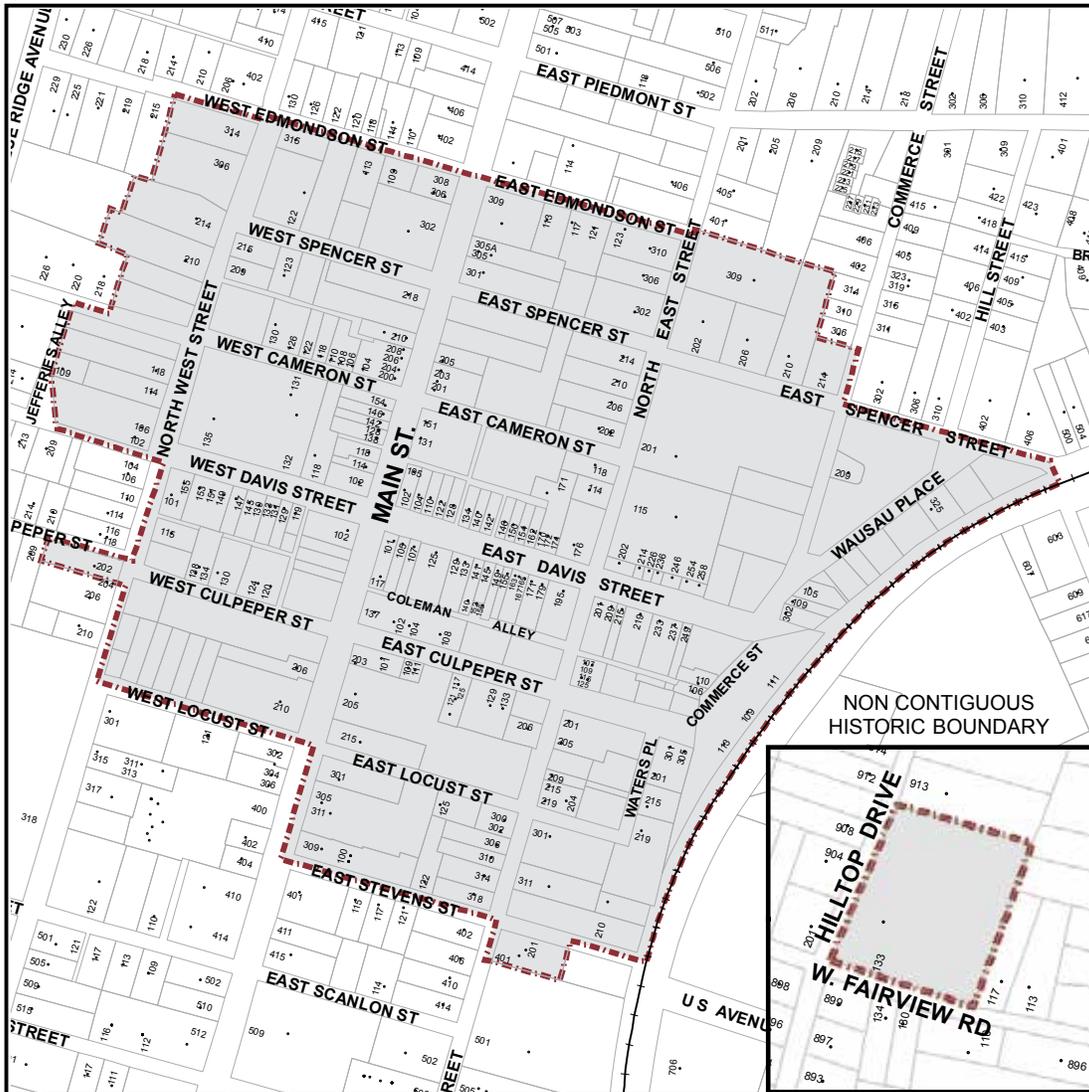
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# Introduction to the Culpeper Historic District

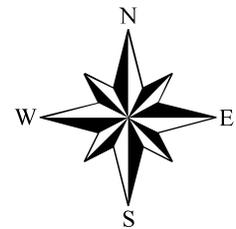
The Culpeper Historic District was established in 1982 after a recommendation from the Historic and Cultural Conservation Board, which was appointed by Town Council in 1980. The Culpeper Historic District comprises approximately 50 acres in downtown Culpeper. After an intensive survey of properties within the downtown, the Culpeper National Register District was established in 1987 within the Culpeper Historic District comprising approximately 37 acres.

The purpose and objective of the Culpeper Historic District is:

1. To recognize areas having substantial historic resources which ought to be preserved or retained for future generations;
2. To provide protection to those areas as to encourage the restoration and retention of historic structures therein; and
3. To provide an attractive and beautiful area which will complement the historic buildings and be appropriate for the Town's center.



## HISTORIC DISTRICT DOWNTOWN CULPEPER



Map updated on  
April 30, 2014  
by the Town of  
Culpeper GIS Department.

**Legend**

— Historic District Boundary

## Period of Interest

The Town of Culpeper was a relatively early adopter of preservation planning activities, including the creation of a National Register Historic District, two locally-designated historic districts, and the adoption of design guidelines. Therefore, the Historic District retains a great deal of its integrity.

The Culpeper Historic District includes residential dwellings, commercial buildings, churches, schools, warehouses, the train depot, government buildings, and banks which represent the various architectural styles from the early 1800s to the 1930s. During the period of significance, Culpeper experienced growth and development that has come to define the character of the charming Town today.

### *Character of the Buildings within the Period of Interest*

The buildings within the Culpeper Historic District represent various styles of architecture, including Local Vernacular, Industrial, Colonial Revival, Early 20th Century, Queen Anne, Jeffersonian Revival, Neo-Classical, American Foursquare, Bungalow, Greek Revival, and Italianate. For more information on buildings within the Historic District, please see Appendix I: Architectural Styles in Culpeper.

# The Architectural Review Board

The Town Code grants the Architectural Review Board the authority to review and execute the approval or disapproval of exterior changes to properties within the Culpeper Historic District.

## **Membership Composition**

The board currently consists of five members with demonstrated interest, competence, or knowledge in historic preservation. In making appointments to the board, Town Council has typically appointed at least one member who is an architect or architectural historian and at least one additional member who has professional training or equivalent experience in architecture, history, architectural history, planning, or archaeology. Each member is a resident of the town, a property owner, a merchant in the district, or a licensed architect or architectural historian.

## **Appointment and terms**

The members are appointed by Town Council for terms of office of four years from the date of appointment. Members serve without compensation except for approved out-of-pocket expenses.

## **Organization**

The board has bylaws governing election of officers, holding of meetings, and keeping of records. Three members of the board constitute a quorum for the transaction of business. Conduct of the meetings follows policies adopted by Town Council.

## **Powers and duties of the board**

1. Undertake studies and review information related to historic structures and properties in Town; identify and recommend additional properties or areas to be designated as an historic district; identify and recommend boundary changes to the existing historic district;
2. Recommend to Town Council guidelines for applying the standards set out in section 27-128 of the Town Code, including methods for revitalizing structures to preserve their historic character, an inventory and ranking of historic structures, a synopsis and ranking of historic aspects of construction, and information related to costs of renovation;
3. Review applications for findings of architectural compatibility to the extent that they involve activities coming under the jurisdiction of section 27-128 of the Town Code and to determine whether such applications comply with those standards, such a determination to be entitled a “finding of architectural compatibility;”

## **Staff Assistance**

Upon the request of the board, with the approval of the town manager, the departments, divisions, board, commission, offices and agencies of the town government shall furnish to the board such available information and render such service as may be required for the exercise of the powers and performance of the duties of the board.

# The Application Process

Any property owner or representative of the property owner is required to apply for a Certificate of Finding when completing any new construction, reconstruction, alterations, restorations, or when demolishing a historic structure within the Culpeper Historic District. Planning and Community Development Department staff will work with the applicant to determine if their case is required to go before the Architectural Review Board. If necessary, staff will prepare a report, which is presented at the monthly, public Architectural Review Board meeting. The applicant has the option to present his or her case at this meeting. Typically, the Board's decision on a Certificate of Finding can have one of the four outcomes:

1. Approval of the application as presented
2. Approval of the application with attached stipulations
3. Deferment so more information can be collected by staff or presented by the applicant
4. Denial of the application

## ***Submission Requirements***

Application for a Certificate of Finding may be required to include the following materials:

1. Scaled drawings;
2. Facade elevations;
3. Samples of materials, if needed;
4. The scope of work for the project;
5. Specifications and details, as needed; and
6. Drawings showing context to surrounding buildings, if attached.

The zoning administrator may waive part or all of this requirement for emergency repairs.

## ***Demolishing a Building in the Historic District***

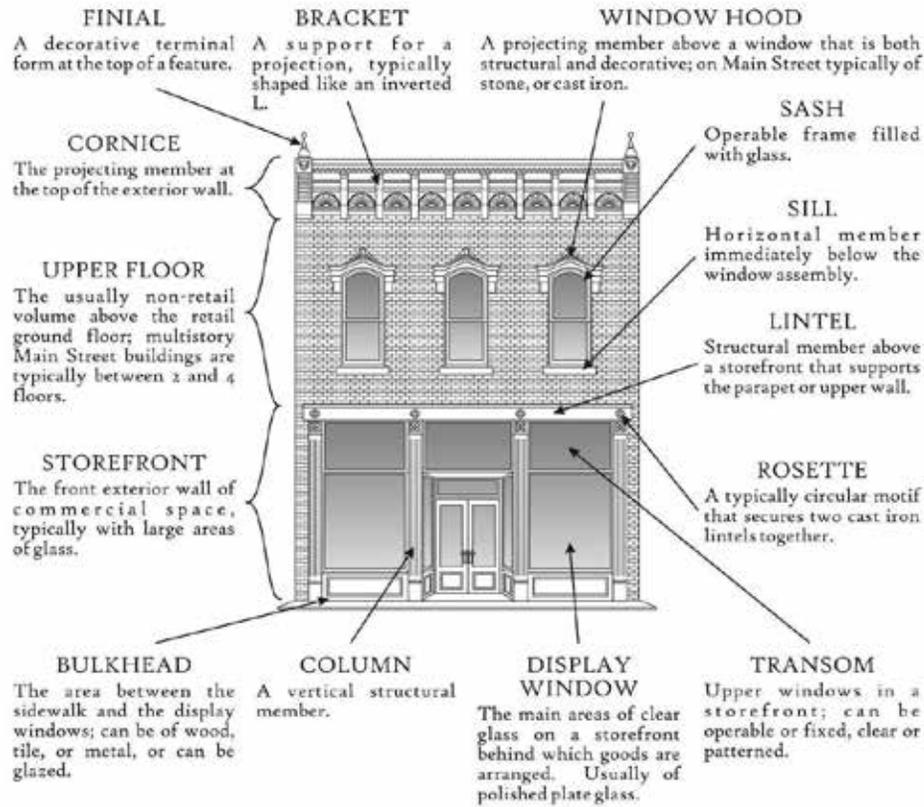
Demolition of contributing structures within the Culpeper Historic District is to be avoided and requires a certificate of finding unless other legal grounds exist. All alternatives should be investigated before demolition is considered. In some cases where the cost and feasibility to rehabilitate a structure is impractical, there may be cause for demolition. Additionally, in rare cases if there is a public use of the land and/or a significant benefit to the community, there may be cause for demolition. If a structure is removed, the lot should be improved by removing debris and have a clean appearance if there is no immediate plan for redevelopment. For more information on property owner rights regarding demolition and the approval process from the Architectural Review Board see Town Code, Chapter 27, Article V. Historic District, Sec. 27-134.

Demolition of a historic building within the Culpeper Historic District can only happen under the following conditions:

1. The applicant can fill out the application for a Certificate of Finding, which is presented to the Architectural Review Board. If the Board denies the demolition, the applicant can take the steps outlined in the appeal process.
2. The applicant must advertise and market the structure as for sale. If within 12 months after the structure has been listed at market value no one purchases the home, it can be demolished. The applicant must be deliberate about recording why the price he or she set is "market value", market/ advertise the sale properly, and sell the structure at a value for restoration not demolition.
3. The applicant can demolish a building if the building official condemns the structure.

# Anatomy of Commercial and Residential Structures

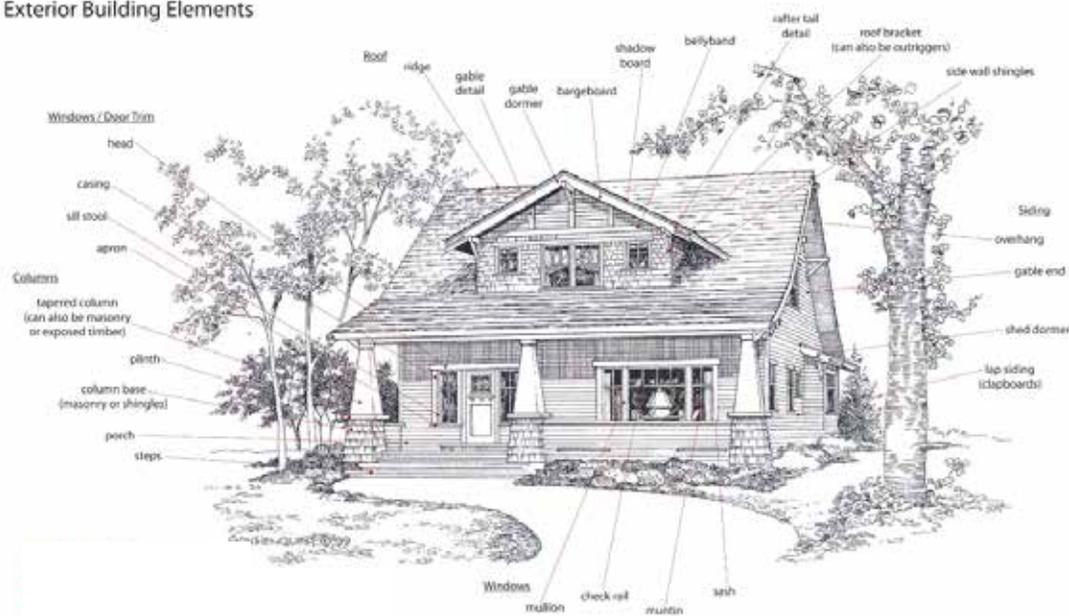
## Commercial Structures



Source: Illinois Historic Preservation Association

## Residential Structures

### Exterior Building Elements

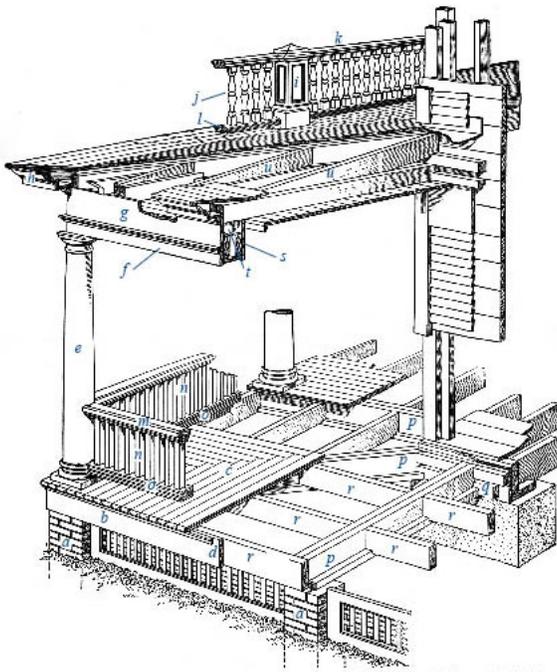


Source: The Bungalow Company ([www.bungalowcompany.com](http://www.bungalowcompany.com))

MT. BARBER

# Anatomy of a Typical Porch, Window, and Door

## Typical Porch

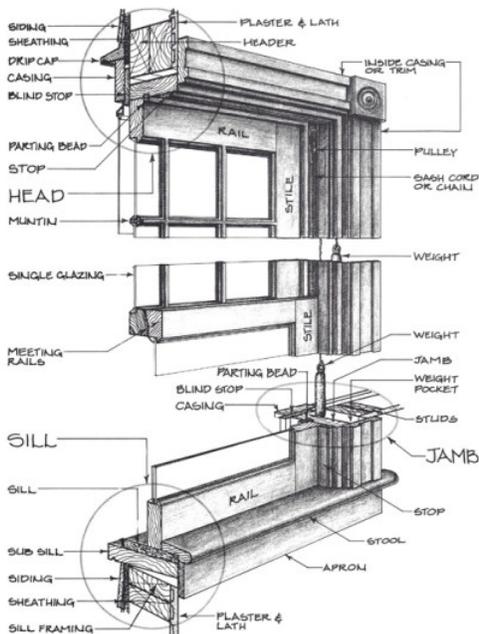


Drawing courtesy of Thomson Education Direct.

Source: <https://www.nps.gov/tps/how-to-preserve/briefs.htm>

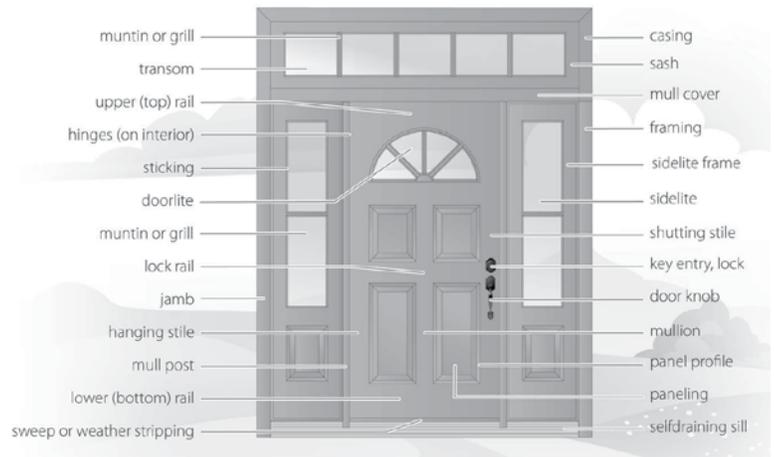
- a. Pier, penetrates ground, supports floor structural system and columns
- b. Fascia covering floor framing
- c. Floor (or deck)
- d. Bed Molding covering joint between fascia and floor
- e. Column supporting entablature above
- Entablature (f, g, h)**
- f. Architrave of entablature
- g. Frieze of entablature
- h. Cornice of entablature
- Roof Railing (i, j, k, l)**
- i. Newel (or Pedestal) of roof railing
- j. Balusters of balustrade
- k. Top rail of balustrade
- l. Bottom rail of balustrade
- Balustrade around floor (m, n, o)**
- m. Top rail of balustrade
- n. Balusters of balustrade
- o. Bottom rail of balustrade
- Structural system of deck (p, q, r)**
- p. Girder rests on piers and ledgers, support joists
- q. Ledger fastened to house sill, supports girder
- r. Joist fastened to girder, supports floor
- Roof Structural System (s, t, u)**
- s. Beams inside the entablature span from column to column, support plate
- t. Plate of the entablature rests on beams, supports roof rafters and ceiling beams
- u. Rafter of the roof structural system

## Typical Window



Source: Old House Online

## Typical Entrance Door



Source: <http://www.bayviewwindows.ca/blog>

# The Secretary of Interior's Standards

This section focuses on the guidelines and methods for preservation and rehabilitation of historic structures. The standards and guidelines are taken from the Secretary of Interior's Standards for the Treatment of Historic Properties and modified or expanded to match the needs of the Culpeper Historic District. For more information and guidance on preserving, rehabilitating, and restoring historic buildings, see the Preservation Briefs published by the US Department of the Interior. Briefs cover topics such as the repair of historic wooden windows, preservation of historic concrete, making historic properties accessible, and much more.

Rehabilitation is defined as, "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." The Architectural Review Board focuses on rehabilitation and new construction of structures within the Culpeper Historic District.

The Standards apply to historic buildings from many different time periods and architectural styles and provide guidance for the rehabilitation of related landscape features associated with the building site. The standards for rehabilitation are listed as follows:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical

record of its time, place, and use. Changes that create a false sense of historical development shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## Rehabilitation: The Approach

There are four possible treatments to a property: preservation, rehabilitation, restoration, and reconstruction. Only rehabilitation allows for the opportunity to use alterations and additions to make an efficient, contemporary use. Rehabilitation may be considered as a treatment for a property when repair and replacement of deteriorated features are necessary, alterations or additions are proposed, or when its depiction at a particular period of time is not appropriate. Prior to undertaking work, a documented plan for Rehabilitation should be developed.

### *Identify, Retain, and Preserve Historic Materials and Features*

Guidance for rehabilitation begins with recommendations to identify the form and detailing of those architectural materials and features that are important in defining the building's historic character. Therefore, guidance on identifying, retaining, and preserving character-defining features is always given first. The character of a historic building may be defined by the form and detailing of exterior materials, such as masonry, wood, and metal or exterior features, such as roofs, porches, and windows.



215 S. Main St.

### *Protect and Maintain Historic Materials and Features*

After identifying materials and features that are important and must be retained in the process of rehabilitation work, then protection and maintenance are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, and limited paint removal. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

### *Repair Historic Materials and Features*

Next, when the physical condition of character-defining materials and features warrants additional work, repairing is recommended. Rehabilitation guidance for the repair of historic materials such as masonry, wood, and architectural metals begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind--or with compatible substitute material--of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

### *Replace Deteriorated Historic Materials and Features*

Rehabilitation guidance is provided for replacing an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair. If the essential form and

detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation, then its replacement is appropriate. It should be noted that, while the guidelines recommend the replacement of an entire character-defining feature that is extensively deteriorated, they never recommend removal and replacement with new material of a feature that--although damaged or deteriorated--could reasonably be repaired and thus preserved.

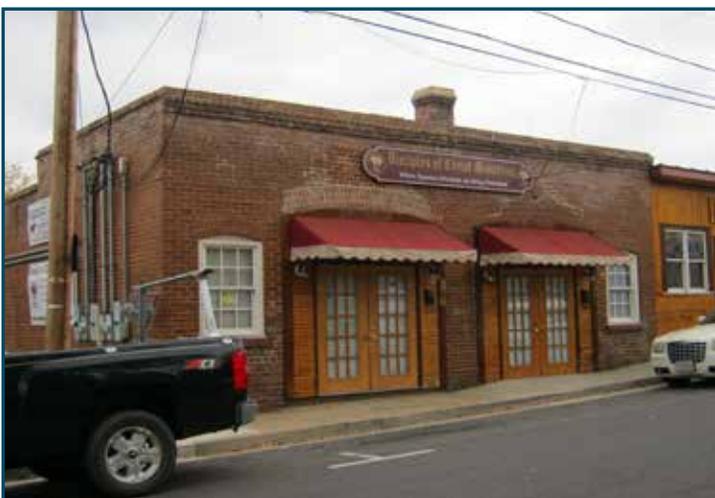
### ***Alterations/Additions for the New Use***

Some exterior and interior alterations to a historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include cutting new entrances or windows on secondary elevations, inserting an additional floor, installing an entirely new mechanical system, or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character. The construction of an exterior addition to a historic building may seem to be essential for the new use, but such new additions should be avoided, if possible, and considered only

after it is determined that those needs cannot be met by altering secondary spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed. Additions and alterations to historic buildings are referenced within specific sections of the rehabilitation guidelines such as site, roofs, structural systems, etc., but are addressed in detail in New additions to historic buildings.

### ***Energy Efficiency/Accessibility Considerations/Health and Safety Code Considerations***

These sections of the guidance address work done to meet accessibility requirements and health and safety code requirements or retrofitting measures to improve energy efficiency. Although this work is quite often an important aspect of rehabilitation projects, it is usually not a part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of meeting code and energy requirements.



133-137 E. Culpeper St.



110 E. Cameron St.

# Masonry

## *Identify, Retain, and Preserve*

- Identify, retain, and preserve masonry features that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and their details such as tooling, bonding, patterns, coatings, and colors.
  - Avoid removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
  - Avoid replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.
  - Avoid applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.
  - Avoid removing paint from historically painted masonry
  - Avoid radically changing the type of paint, coating, or color.
- been determined that such cleaning is appropriate. Tests should be observed over a sufficient period of time so that both the immediate and the long range effects are known to enable selection of the gentlest method possible.
  - Clean masonry surfaces with the gentlest method possible, such as low pressure water and detergents and using natural bristle brushes.
  - Inspect painted masonry surfaces to determine whether repainting is necessary. Paint that is firmly adhering to masonry surfaces can act as a protection.
  - Follow the manufacturers' product and application instructions when repainting masonry.
  - Remove damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand scraping) prior to repainting.
  - Apply compatible paint coating systems following proper surface preparation.
  - Repaint with colors that are historically appropriate to the building and district.
  - Evaluate the overall condition of the masonry to determine whether more than protection and maintenance are required, that is, if repairs to the masonry features will be necessary.
  - Avoid sandblasting brick or stone surfaces using

## *Protect and Maintain*

- Protect and maintain masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.
- Evaluate and treat the various causes of mortar joint deterioration.
- Clean masonry only when necessary to halt deterioration or remove heavy soiling to avoid introducing chemicals or moisture into the historic materials.
- Conduct masonry surface cleaning tests after it has



129 E. Davis St.

dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

- Avoid using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.
- Avoid cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.



176 E. Davis St.

## Repair

- Repair masonry walls and other masonry features by re-pointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.
- Repair masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods rather than replacing an entire masonry feature. Repair may also include the limited replacement in kind-- or with compatible substitute material-- of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes such as

Terracotta brackets or stone balusters.

- Apply new or non-historic surface treatments such as water-repellent coatings to masonry only after re-pointing and only if masonry repairs have failed to arrest water penetration problems.
- Avoid removing non-deteriorated mortar from sound joints, then re-pointing the entire building to achieve a uniform appearance.
- Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Avoid using electric saws and hammers.
- Duplicate old mortar in strength, composition, color, and texture.
- Duplicate old mortar joints in width and in joint profile.
- Avoid re-pointing with mortar of high portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.
- Avoid re-pointing with a synthetic caulking compound or using a “scrub” coating technique to re-point instead of traditional re-pointing methods.
- Repair stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.
- Avoid removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.
- Use mud plaster as a surface coating over unfired, unstabilized adobe because the mud plaster will bond to the adobe. Cement stucco will not bond properly, thus causing moisture to become entrapped between materials, resulting in accelerated deterioration of adobe.
- Cut damaged concrete back to remove the

source of deterioration (often corrosion on metal reinforcement bars). The new patch must be applied carefully so it will bond satisfactorily with, and match, the historic concrete. Replacement stones tooled to match original.

- Avoid patching concrete without removing the source of deterioration.
- Avoid using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the masonry feature or that is physically or chemically incompatible.
- Avoid applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for re-pointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

### **Replace**

- Replace in kind an entire masonry feature that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples can include large sections of a wall, a cornice, or stairway. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be

considered.

- Avoid removing a masonry feature that is unreparable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.
- Design and install a new masonry feature such as steps or a door pediment when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.
- Avoid creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial, and physical documentation. Avoid introducing a new masonry feature that is incompatible in size, scale, material and color.



149 E. Davis St.



163 E. Davis St.

# Wood

## *Identify, Retain, and Preserve*

- Identify, retain, and preserve wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediments; and their paints, finishes, and colors.
- Avoid removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood.
- Retain the type of finish, its color, and accent scheme so that the historic character of the exterior is preserved.
- Avoid stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a “natural look.”
- Avoid stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grain finish to an exterior wood feature such as a front door.

## *Protect and Maintain*

- Protect and maintain wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.
- Apply chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.
- Retain coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.
- Inspect painted wood surfaces to determine whether repainting is necessary or if cleaning is all

that is required. Remove damaged or deteriorated paint to the next sound layer using the gentlest method possible (hand scraping and hand sanding), then repainting.

- Use electric hot-air guns and electric heat plates with care on decorative wood features and flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting. Thermal devices can scorch historic woodwork if used improperly.
- Use chemical strippers primarily to supplement other methods such as hand scraping, hand sanding and the above-recommended thermal devices. Detachable wooden elements such as shutters, doors, and columns may--with the proper safeguards--be chemically dip-stripped. Avoid allowing them to soak so long that the wood grain is raised and the surface roughened.
- Neutralize the wood thoroughly after using chemicals so that the new paint adheres.
- Apply compatible paint coating systems following proper surface preparation. Repaint with colors that are appropriate to the historic building and district.
- Evaluate the overall condition of the wood to determine whether more than protection and maintenance are required, that is, if repairs to wood features will be necessary.
- Avoid using chemical preservatives such as creosote which can change the appearance of wood features unless they were used historically.
- Avoid stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.
- Avoid using destructive paint removal methods such as a propane or butane torches, sandblasting or water blasting. These methods can irreversibly damage historic woodwork.

- Follow the manufacturers' product and application instructions when repainting exterior woodwork.
- Undertake adequate measures to assure the protection of wood features.

### **Repair**

- Repair wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, molding, or sections of siding.
- Avoid replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.
- Avoid using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

### **Replace**

- Replace in kind an entire wood feature that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples of wood features include a cornice, entablature or balustrade.
- Avoid removing an entire wood feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

### **Design for the Replacement of Missing Historic Features**

- Design and install a new wood feature such as a cornice or doorway when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.
- Avoid creating a false historical appearance because the replaced wood feature is based on insufficient historical, pictorial, and physical documentation.
- Avoid introducing a new wood feature that is incompatible in size, scale, material and color.



215 S. Main St.



306 N. West St.

# Architectural Metals

## *Identify, Retain, and Preserve*

- Identify, retain, and preserve architectural metal features such as columns, capitals, window hoods, or stairways that are important in defining the overall historic character of the building; and their finishes and colors. Identification is also critical to differentiate between metals prior to work. Each metal has unique properties and thus requires different treatments.
- Avoid removing a major portion of the historic architectural metal from a facade. Rather, repair or replace only the deteriorated metal, then reconstruct the facade with new material in order to create a uniform appearance.

## *Protect and Maintain*

- Protect and maintain architectural metals from corrosion by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved, decorative features.
- Clean architectural metals, when appropriate, to remove corrosion prior to repainting or applying other appropriate protective coatings.
- Identify the particular type of metal prior to any cleaning procedure and then test to assure that the gentlest cleaning method possible is selected or determining that cleaning is inappropriate for the particular metal.
- Clean soft metals such as lead, tin, copper, terneplate, and zinc with appropriate chemical methods because their finishes can be easily abraded by blasting methods.
- Use the gentlest cleaning methods for cast iron, wrought iron, and steel--hard metals--in order to remove paint buildup and corrosion. If hand scraping and wire brushing have proven ineffective,

low pressure grit blasting may be used as long as it does not abrade or damage the surface.

- Apply appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.
- Repaint with colors that are appropriate to the historic building or district.
- Apply an appropriate protective coating such as lacquer to an architectural metal feature such as a bronze door which is subject to heavy pedestrian use.
- Evaluate the overall condition of the architectural metals to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.
- Avoid placing incompatible metals together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal, e.g., copper will corrode cast iron, steel, tin, and aluminum
- Avoid exposing metals which were intended to be protected from the environment.
- Avoid applying paint or other coatings to metals such as copper, bronze, or stainless steel that were meant to be exposed.
- Avoid removing the patina of historic metal. The patina may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.
- Assess pedestrian use or new access patterns so that architectural metal features are not subject to damage by use or inappropriate maintenance such as salting adjacent sidewalks.
- Undertake adequate measures to assure the protection of architectural metal features.

## Repair

- Repair architectural metal features by patching, splicing, or otherwise reinforcing the metal following recognized preservation methods. Repairs may also include the limited replacement in kind--or with a compatible substitute material--of those extensively deteriorated or missing parts of features when there are surviving prototypes such as porch balusters, column capitals or bases, or porch cresting.
- Avoid replacing an entire architectural metal feature, such as a column or a balustrade, when repair of the metal and limited replacement of deteriorated or missing parts is appropriate.

## Replace

- Replace in kind an entire architectural metal feature that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples could include cast iron porch steps or steel sash windows.
- Avoid removing an architectural metal feature that is unrepairable and not replacing it; or replacing it with a new architectural metal feature that does not convey the same visual appearance.



101 E. Culpeper St.

## Roofs

### Identify, Retain, and Preserve

- Identify, retain, and preserve roofs--and their functional and decorative features--that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features such as cupolas, cresting chimneys, and weather vanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.
- Avoid radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building.
- Avoid removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform, or "improved" appearance.
- Avoid changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished.



101 E. Davis St.

## ***Protect and Maintain***

- Protect and maintain a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to ensure that materials are free from insect infestation.
- Provide adequate anchorage for roofing material to guard against wind damage and moisture penetration.
- Clean and maintain gutters and downspouts properly so that water and debris do not collect and cause damage to roof fasteners, sheathing, and the underlying structure.
- Avoid allowing roof fasteners, such as nails and clips to corrode so that roofing material is subject to accelerated deterioration.
- Avoid permitting a leaking roof to remain unprotected so that accelerated deterioration of historic building materials--masonry, wood, plaster, paint and structural members--occurs. A leaking roof can be covered with plywood and building paper until it can be properly repaired.

## ***Repair***

- Repair a roof by reinforcing the historic materials which comprise roof features. Repairs will also generally include the limited replacement of those extensively deteriorated or missing parts of features when there are surviving prototypes such as cupola louvers, dentils, or dormer roofing or slates, tiles, or wood shingles on a main roof.
- Avoid replacing an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate.
- Reuse intact slate or tile when only the roofing substrate needs replacement.

## ***Replace***

- Replace in kind an entire feature of the roof that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples can include a large section of roofing, dormer, or chimney. Avoid removing a feature of the roof that is unrepairable, such as a chimney or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

## ***Alterations/Additions for the New Use***

- Install mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors when required for the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.
- Design additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.
- Avoid radically changing a character-defining roof shape or damaging or destroying character-defining roofing material as a result of incompatible design or improper installation techniques.



113 Commerce St.

# Windows

## *Identify, Retain, and Preserve*

- Identify, retain, and preserve windows--and their functional and decorative features--that are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hood molds, paneled or decorated jambs and moldings, and interior and exterior shutters and blinds.
- Conduct an in-depth survey of the condition of existing windows early in rehabilitation planning so that repair and upgrading methods and possible replacement options can be fully explored.
- Maintain the historic appearance through the use of appropriate design, finishes, and colors, which do not noticeably change the sash, depth of reveal, or muntin configuration; the reflectivity or color of the glazing; or the appearance of the frame.
- Avoid removing or radically changing windows which are important in defining the historic character of the building so that, as a result, the character is diminished.
- Avoid changing the number, location, size or glazing pattern of windows, through cutting new openings, blocking-in windows, and installing replacement sash that do not fit the historic window opening.
- Avoid obscuring historic window trim with metal or other material.

## *Protect and Maintain*

- Make windows weather-tight by re-caulking and replacing or installing weatherstripping. These actions also improve thermal efficiency.
- Evaluate the overall condition of materials to determine whether more than protection and maintenance are required.

- Provide adequate protection of materials on a cyclical basis so that deterioration of the window does not result.
- Avoid retrofitting or replacing windows rather than maintaining the sash, frame, and glazing.
- Undertake adequate measures to assure the protection of historic windows.



140 E. Davis St.

## *Repair*

- Repair window frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may also include replacement of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hood molds, sash, sills, and interior or exterior shutters and blinds.
- Avoid replacing an entire window when repair of materials and limited replacement of deteriorated or missing parts are appropriate.
- Avoid using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

## **Replace**

- Replace in kind an entire window that is too deteriorated to repair through the use of appropriate design, finishes, and colors, which do not noticeably change the sash, depth of reveal, or muntin configuration; the reflectivity or color of the glazing; or the appearance of the frame.
- Avoid removing a character-defining window that is unrepairable and blocking it in; or replacing it with a new window that does not convey the same visual appearance.



202 E. Davis St.

## **Alterations/Additions for the New Use**

- Design and install additional windows on rear or other-non character-defining elevations if required by the new use. New window openings may also be cut into exposed party walls. Such design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation.
- Provide a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the window openings.
- Avoid installing new windows, including frames, sash, and muntin configuration that are incompatible with the building's historic appearance or obscure, damage, or destroy character-defining features.
- Avoid inserting new floors or furred-down ceilings which cut across the glazed areas of windows so that the exterior form and appearance of the windows are changed.



301 E. Culpeper St.



219 E. Davis St.

# Entrances & Porches

## *Identify, Retain and Preserve*

- Identify, retain, and preserve entrances and porches--and their functional and decorative features--that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilaster, entablatures, columns, balustrades, and stairs.
- Maintain the historic appearance of doors through the use of appropriate design, finishes, and colors, which do not noticeably change the stile, depth of reveal, or panel configuration or the appearance of the frame.
- Avoid removing an entrance or porch because the building has been re-oriented to accommodate a new use.
- Avoid cutting new entrances on a primary elevation or altering utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights, and sidelights.



318 S East St.

## *Protect and Maintain*

- Provide adequate protection to materials on a cyclical basis so that deterioration of entrances and porches results.
- Undertake adequate measures to ensure the protection of historic entrances and porches.

## *Repair*

- Repair entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.
- Avoid replacing an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate.

## *Replace*

- Replace in kind an entire entrance or porch that is too deteriorated to repair--if the form and detailing are still evident--using the physical evidence as a model to reproduce the feature.
- Avoid removing an entrance or porch that is unrepairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.



155 W. Davis St.

# Storefronts

## *Identify, Retain and Preserve*

- Identify, retain, and preserve storefronts--and their functional and decorative features--that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures. The removal of inappropriate, non-historic cladding, false mansard roofs, and other later alterations can help reveal the historic character of a storefront.
- Avoid changing the storefront so that it appears residential rather than commercial in character.
- Avoid removing historic material from the storefront to create a recessed arcade.
- Avoid introducing coach lanterns, mansard designs, wood shakes, non-operable shutters, and small-paned windows if they cannot be documented historically.
- Avoid changing the location of a storefront's main entrance.

## *Protect and Maintain*

- Protect storefronts against arson, vandalism, and weather before work begins by boarding up windows and installing alarm systems that are keyed into local protection agencies.
- Evaluate the existing condition of storefront materials to determine whether more than protection and maintenance is required, that is, if repairs to features will be necessary.
- Provide adequate protection of materials on a cyclical basis so that deterioration of storefront features results.
- Undertake adequate measures to assure the preservation of the historic storefront.



237 E. Davis St.



249 E. Davis St.

## Repair

- Repair storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.
- Avoid replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.

## Replace

- Replace in kind an entire storefront that is too deteriorated to repair-- if the overall form and detailing are still evident-- using the physical evidence as a model.
- Avoid removing a storefront that is unrepairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.
- Design and construct a new storefront when the historic storefront is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.
- Avoid using inappropriately scaled signs and logos or other types of signs that obscure, damage, or destroy remaining character-defining features of the historic building.



300 S. East St.



128 E. Davis St.

# Site

## *Identify, Retain and Preserve*

- Identify, retain, and preserve buildings and their features as well as features of the site that are important in defining its overall historic character. Site features may include circulation systems such as walks, paths, roads, or parking; furnishings such as lights, fences, porches/ patios, or benches; decorative elements such as sculptures, statues or monuments; water features including fountains, streams, pools, or lakes; and subsurface archaeological features which are important in defining the history of the site.
- While historic plantings and landscaping can contribute to the overall character of the site, this is not under the purview of the ARB. Please see the Secretary of Interior's Standards on historic plantings for more information.
- Retain the historic relationship between buildings and the landscape.
- Avoid removing or relocating historic buildings on a site or in a complex of related historic structures--such as a mill complex or farm--thus diminishing the historic character of the site or complex.
- Avoid moving buildings onto the site, thus creating a false historical appearance.
- Avoid radically changing the grade level of the site. For example, changing the grade adjacent to a building to permit development of a formerly below-grade area that would drastically change the historic relationship of the building to its site.

## *Protect and Maintain*

- Protect and maintain buildings and the site by providing proper drainage to assure that water does not erode foundation walls, drain toward the building, or damage or erode the landscape.

- Provide continued protection of historic building materials through appropriate cleaning, rust removal, limited paint removal, and re-application of protective coating systems.
- Evaluate the overall condition of the materials and features of the property to determine whether more than protection and maintenance are required.
- Avoid introducing heavy machinery into areas where it may disturb or damage important archaeological resources.
- Protect known archaeological material against damage during rehabilitation work.
- Use a qualified personnel to perform data recovery on archaeological resources so that there is not loss of important archaeological material.
- Avoid removing or destroying features from the building or site such as wood siding, iron fencing, or masonry balustrades.
- Provide adequate protection of materials on a cyclical basis so that deterioration of building and site features does not result.
- Take adequate measures to assure the protection of building and site features.

## *Repair*

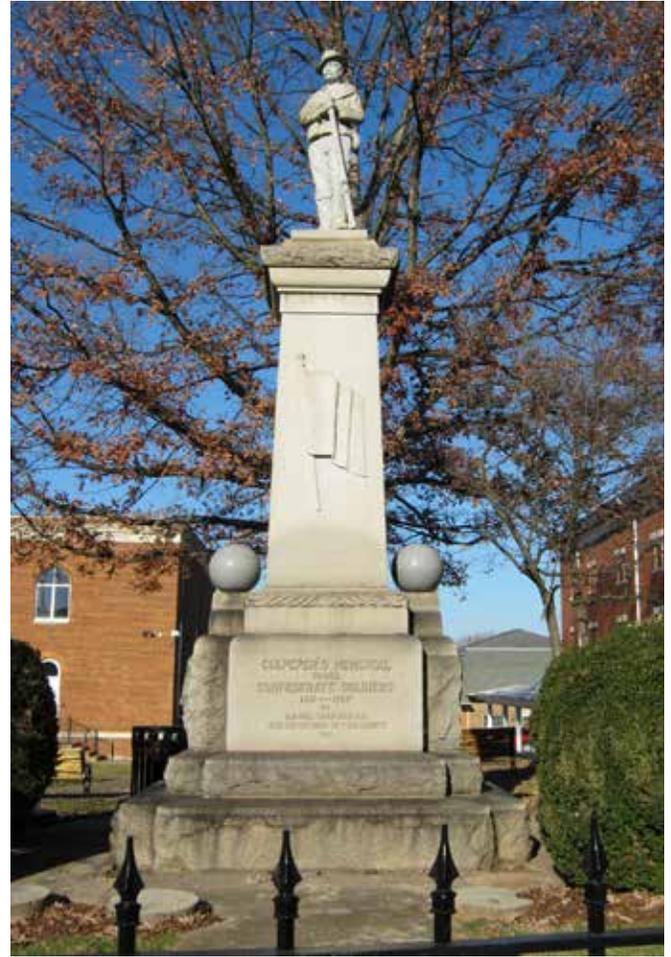
- Repair features of the building and site by reinforcing historic materials.
- Avoid replacing an entire feature of the building or site such as a fence, walkway, or driveway when repair of materials and limited compatible replacement of deteriorated or missing parts are appropriate.
- Avoid using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building or site feature or that is physically or chemically incompatible.

## Replace

- Replace in kind an entire feature of the building or site that is too deteriorated to repair if the overall form and detailing are still evident. Physical evidence from the deteriorated feature should be used as a model to guide the new work. This could include an entrance or porch, walkway, or fountain.
- Replace deteriorated or damaged landscape features in kind.
- Avoid removing a feature of the building or site that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.
- Avoid adding conjectural landscape features to the site such as period reproduction lamps, fences, or fountains that are historically inappropriate, thus creating a false sense of historic development.

## Alterations/Additions for the New Use

- Design new on-site parking, loading docks, or ramps when required by the new use so that they are as unobtrusive as possible and assure the preservation of historic relationship between the building or buildings and the landscape.
- Design new exterior additions to historic buildings or adjacent new construction which is compatible with the historic character of the site and which preserves the historic relationship between the building or buildings and the landscape.
- Remove non-significant buildings, additions, or site features which detract from the historic character of the site.
- Avoid locating any new construction on the building site in a location which contains important landscape features or open space, for example removing a lawn and walkway and installing a parking lot.
- Avoid placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or landscape features, or



*Memorial Statue*



*Alley Improvements Project*

be intrusive to the building site.

- Avoid introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color, and texture; which destroys historic relationships on the site; or which damages or destroys important landscape features.
- Avoid removing a historic building in a complex of buildings; or removing a building feature, or a landscape feature which is important in defining the historic character of the site

## Energy Efficiency

“The greenest building is the one that is already built,” as said by Carl Elefante, meaning that although energy efficient buildings can be built today, they still require raw materials that require many resources and energy. Historic buildings required the same, long list of resources and energy to assemble in the past, but the work has already been completed. Rather than replacing old buildings with new, energy efficient structures, retrofit the historic building with energy saving techniques.

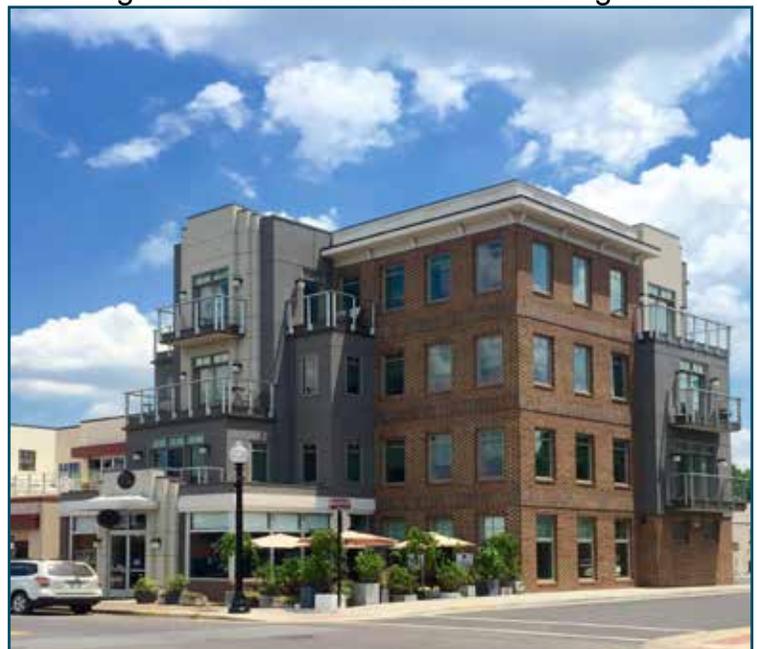
- Utilize the inherent energy conserving features of a building by maintaining windows and louvered blinds in good operable condition for natural ventilation.
- Improve thermal efficiency with storm windows that do not damage or obscure the windows and frame and, if historically appropriate, awnings.
- Install exterior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to ensure proper maintenance and to avoid condensation damage to historic windows.
- Avoid removing historic shading devices rather than keeping them in an operable condition.
- Maintain porches and double vestibule entrances so that they can retain heat or block the sun and

provide natural ventilation.

- Avoid changing the historic appearance of the building by enclosing porches.

## New Additions to Historic Buildings

- Place new additions that may be necessary to increase energy efficiency on non-character-defining elevations and limit the size and scale in relationship to the historic building.
- Place functions and services required for the new use in non-character-defining interior spaces rather than constructing a new addition.
- Construct a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.
- Design a new addition in a manner that makes clear what is historic and what is new.
- Consider the design for an attached exterior addition in terms of its relationship to the historic building as well as the historic district. Design for the new work may be contemporary or may reference design motifs from the historic building. In either



309 S. Main St.

case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids and color.

- Design a rooftop addition when required for the new use, that is set back from the wall plane and as inconspicuous as possible when viewed from the street.
- Avoid designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.

## Accessibility Considerations

- Identify the historic building's character-defining spaces, features, and finishes so that accessibility code-required work will not result in their damage or loss.
- Comply with barrier-free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved.
- Work with disability advisory groups, access specialists, and historic preservation specialists to determine the most appropriate solution to access problems.
- Provide barrier-free access that promotes independence for the disabled person to the highest degree practicable, while preserving significant historic features.
- Design new or additional means of access that are compatible with the historic building and its setting.
- Avoid altering, damaging, or destroying character-defining features in attempting to comply with accessibility requirements.

## New Construction

Construction of new structures within the Historic District should not look to exactly imitate the architecture of other structures within the District. New structures have their own identity and set apart from buildings from an older period, but new structures should be composed of similar looking materials, style, and composition to adjacent structures.

New buildings should generally be compatible in terms of size, height, materials, scale or architectural features, and width with surrounding buildings. If a larger building is necessary, there should be measures taken to break up the facade so that the appearance of the building is compatible to surrounding buildings or there should be other architectural measures taken to lessen the effect of a taller building.

The spacing or setback of new buildings should be consistent with the spacing of surrounding buildings. This includes porches and entrances. Walls and fences should remain consistent along street frontage of new construction. Additionally, parking should be encouraged in the rear of sides of buildings in order to maintain a consistent building frontage and massing.

## Design for the Replacement of Missing Historic Features

- Design and construct new features when the historic feature is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building.
- Avoid creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.
- Avoid introducing a new feature that is incompatible in size, scale, material, and color.
- Design features in a manner that preserves the historic character of the building.
- Design and install additional features on secondary elevations when required for the new use in a manner that preserves the historic character of the buildings, i.e., limiting such alteration to non-character-defining elements.
- Avoid installing a new feature that is incompatible in size and scale with the historic building or that obscures, damages, or destroys character-defining features.

## Colors

Appropriate historic colors are typically muted colors matching earth tones. Many regional paint suppliers provide historic color swatches recommended for use in historic districts. For swatches of the approved colors, please reach out to the Planning and Community Development Department.

## Additional Historic District Guidelines

1. Telecommunications facilities and related equipment should not be placed in locations visible from public right of ways. These items may be placed on the roof of structures behind parapet walls or setback from the edges.
2. Signs
  - See generally the Town Zoning Ordinance Chapter 27-236 for sign regulations.
  - Signs that meet the Historic District standards can be administratively approved by the Department of Planning and Community Development. Signs that deviate from the Historic District standards must go before the ARB.
  - Indirectly front lit signs are permitted in the Culpeper Historic District.
  - Back-lit, internally lit, and neon signs must be approved by the ARB. Approval of these types signs will be based on their appropriateness with the specific building and location in question.
  - Animated or moving signs are not permitted in the Culpeper Historic District.
3. Modern Technology
  - Owners within the Historic District are not prohibited from adding modern amenities to their properties. Solar panels, HVAC, satellite dishes, and other amenities should not be visible from the public right of way. These items may be placed on the roof of structures behind parapet walls or setback from the edges, or they can be located to the rear of the primary structure.

## Appendix I: Architectural Styles in Culpeper

Culpeper's commercial and residential architecture is the product of many social and cultural influences, economic conditions and personal aspirations acting over a period of time. The result is a rich variety of buildings, some rather pure representations of a single academic style and others an evolutionary blend of several styles. The material presented here reflects this duality: while the descriptions generally represent accepted characteristics found in pure examples of a style, the illustrations show how elements of a style are represented, in whole or in part, in the built environment of Culpeper.



*Dr. Bob Lewis House, 214 East Spencer Street*

### Federal (1780-1850)

This style of architecture found wide-spread acceptance after the American Revolution. Not surprisingly, it rejected English-inspired decoration while keeping a strong symmetrical arrangement of features such as doors, windows and chimneys. Also known as the Adamesque style, it was developed by the Adam brothers in Scotland, combining elements from the Italian Renaissance, France, and the classical architecture of Greece and Rome. The form of Federal houses is usually a simple box of two stories, with a low, gabled or hipped roof. Built of brick or wood, the Federal style house typically has windows spaced

equally on each side of a central doorway, often with a semi-circular or elliptical fanlight over the door. There is occasionally a small classical portico rather than an actual porch on the front. The cornice may include modillions or dentils. Pure examples of the Federal style are rare; surviving buildings usually incorporate changes from later periods as illustrated here.

### Jeffersonian Revival (1785-1880)

For Thomas Jefferson, the architecture of ancient Rome best symbolized the republican form of government that he believed was best suited for the new nation. Throughout most of the 19th century, his designs for the Virginia Capital and the University of Virginia set examples for the architects of courthouses and other civic buildings to follow, not only in Virginia but also nationally. Sometimes referred to as Roman



*Culpeper County Courthouse, West Davis Street*

Revival, this style was based on public buildings rather than the villas of the Roman nobility. Consequently, Jeffersonian Revival buildings have a more imposing character than residential buildings in the related Federal style. The style is usually executed in red brick with pediments of stone or white painted wood, full-scale cornices, heavy modillions and large windows.

## Greek Revival (1820-1860)

Based on the form of Greek temples more than on Roman buildings--as was the case with both Federal and Jeffersonian Revival architecture--this style represented the democratic ideals of the new nation. A prominent feature of this symmetrical style is the pedimented gable, often oriented to the front of the building. The ancient Greeks did not use arches; thus, fanlights and other arcuated elements of the Roman-inspired styles were abandoned in favor of columns or pilasters, entablatures and bold, simple cornices. Although residential examples are frequently of wood construction, they were almost always painted white to represent the marble of their ancient prototypes. The style was also popular for commercial, civic, and religious buildings, where stone was used more widely. Examples of this style like the early Federal style buildings, rarely survived as pure examples. Given their advanced age, they often have been altered over the years.

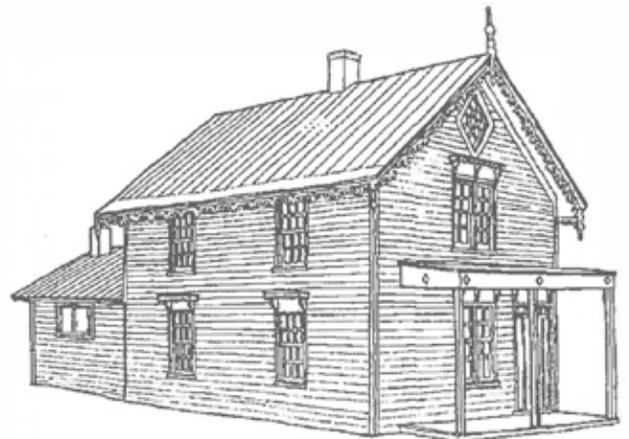


*Eppa Rixey Birthplace, 114 North East Street*

## Gothic Revival (1840-1880)

Representing a growing romantic interest in the Middle Ages and increased frustration with the rigid order of styles inspired by Greece and Rome, Gothic Revival architecture became widely used for dwellings, churches and even prisons. Introduced

by Alexander Jackson Davis and popularized in the pattern books of Andrew Jackson Downing, the style is characterized by its steeply pitched roofs and use of the pointed arch for door and window openings. To these, a variety of other features were often added, such as intricately-cut barge boards, towers, verandas, clustered columns, bay windows and stained glass. Since much of this detailing was executed in wood, the style is sometimes known as Carpenter Gothic. These elements often give the buildings an asymmetrical appearance, frequently contributing to a more picturesque approach to its landscaping treatment. The clapboard or board-and-batten siding of these buildings was often painted a strong, earthy color, although white remained a popular choice, particularly for churches.



*Old Pulliam House, 113 East Edmundson Street*

## Italianate (1840-1885)

This romantic style was also popularized by Davis and Downing. Italianate buildings could be as elaborate as Gothic Revival examples or as restrained as buildings in one of the Classical styles. This adaptability gave the style widespread popularity in the years before the Civil War, and it was used extensively for both residences and commercial buildings. Italianate dwellings are generally rectangular--almost square--in shape, although they sometimes take the form of an L. The roof usually has a shallow pitch, with broad overhangs supported by a series of single or paired, elaborately carved brackets. Often, the roof

is crowned by a square cupola or belvedere, or there may instead be a tower centered on the front facade or in the crook of the L plan. Windows most frequently are tall and narrow. Commercial examples usually exhibit a bracket cornice and tall, narrow upper-floor windows.

examples often used terra cotta for more ornate details such as moldings, string courses and capitals. Romanesque Revival buildings are often asymmetrical, frequently with pyramidal roofed towers of different forms or heights.

### High Victorian Gothic (1865-1880)

Basically a more advanced stage of the Gothic Revival, this style represents the high point of Victorian architecture. While applied to residences, it found particular acceptance for public buildings. It is characterized by a more massive appearance than earlier Gothic work, and relied almost exclusively on brick or stone masonry. Often, a variety of materials would be combined on the same building for the polychromatic or multi-colored effect they would produce. Familiar Gothic details such as towers, battlements, and arched openings were used frequently.



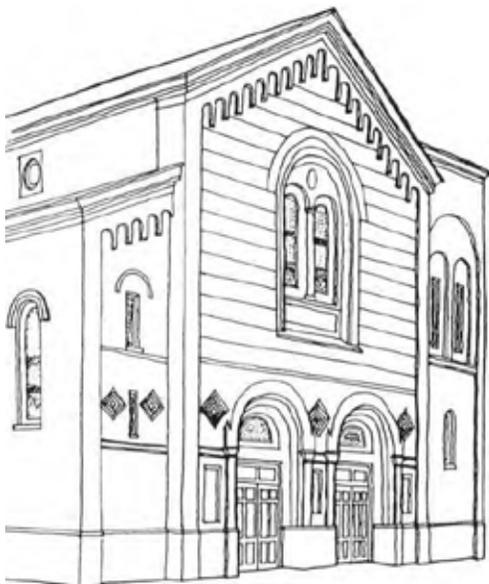
*Alay House, 214 North West Street*

### Romanesque Revival (1840-1900)

This style--with its extensive use of the semi-circular Roman arch--was a particular favorite for churches and public buildings. The wall surfaces of these structures are usually monochromatic brick or stone, although brick



*County Sheriff's Office Building, 132 West Davis Street*



*Old Church Baptist Church Building, 176 East Davis Street*

### Queen Anne (1880-1990)

Perhaps the most popular of the late Victorian residential styles and like the High Victorian, the Queen Anne style often is distinguished by decoration and color. Based on 16th and early 17th-century English buildings, it also used a combination of materials, frequently with brick or stone for the first story walls and clapboards or wood shingles for the upper floors. The roofs of Queen Anne houses are usually

asymmetrical in form with a dominant, front-facing gable. Porches, projecting pavilions and encircling verandas are common, often featuring wooden spindle work. Applied color was particularly important to the extensive wooden detailing and houses would often be painted in several shades of the same color or, not uncommonly, in boldly contrasting hues.



*Rhoades House, 302 North East Street*

### Colonial Revival (1880-1930)

This style reflects a rebirth of interest in the early architecture of the Eastern seaboard, primarily that built in the Federal style and its earlier relative, the Georgian style. The eclectic taste reflected in the High Victorian and Queen Anne styles, however, were also present in part in the Colonial Revival. Details from various colonial periods were often



*Piedmont Building, 101 East Culpeper Street*

combined, making it rare for a building to be a pure copy of an earlier form. While usually symmetrical in appearance, asymmetrical examples are also found. Quite popular as residential style, the Colonial Revival also found acceptance for commercial and civic buildings. Common features include a prominent front door, often with a fanlight and portico, paired or triple windows, Palladian windows, and raised classical decoration such as wreaths or garlands.

### American Renaissance (1890-1920)

This style, often known as Neo-Renaissance Revival, was popular for commercial and civic buildings, and like the Colonial Revival, reflected a return to formality. Smooth, dressed stone--creating a uniform, restrained wall surface--was the usual building material. Windows, simply but classically framed, were generally spaced equally along the wall. String courses and a strong but simple cornice are usually conspicuous features.

### Bungalow (1890-1940)

Usually a small, single-story house with a gently sloping roof and broad overhangs, the bungalow gets its name from the Hindu word “bangla” meaning traveler’s rest. Similar buildings were much admired by the British in India, and Western versions soon began to appear first in English seacoast resorts and then in America. The roof usually takes the form of



*Rosenberg House, 310 North East Street*

intersecting gables, often with multiple windows in the gable ends. A low, broad porch usually covered by a more shallowly-pitched roof, is a prominent feature of the front. The porch often has squared, tapered wooden columns that are occasionally raised on a masonry base. Wood shingles were the favorite exterior finish, although stucco or brick were also used. Earth-tone colors or a naturally-weathered finish are common.

### American Foursquare (1900-1930)

The American Foursquare, another popular post-Victorian house style, is more formal and self-contained. It has two full stories and an attic, often with a dormer projecting from its hipped roof. Where the Bungalow is often rambling and informal, the Foursquare is balanced and symmetrical. A porch spans the front of the house, usually with boxed, panelled post, or simple Tuscan or unfluted Doric columns. Foursquares were common in wood, brick, or stucco.



Moore House, 306 North East Street

### Art Deco (1925-1940)

Art Deco takes its name from the Parisian Arts Decoratifs movement. Art Deco, which quickly became popular in the United States as a departure from revival styles, found particular application for buildings related to modern technology such as newspaper headquarters, offices, and theaters. The style is characterized by linear, hard edged forms, often with a band highlighted by stylized decoration. Building facades are often

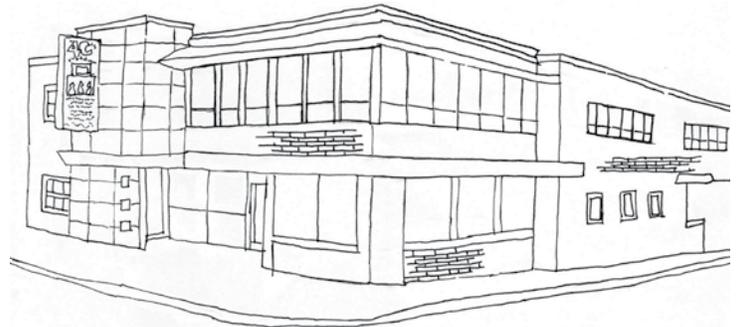
arranged in a series accompanied by stepped parapets at the roof line. Stone, stucco, or colored masonry were used as materials to delineate the style's crisp geometry. The lively use of color further extended an architectural break with the past.



State Theatre Building, 305 South East Street

### Mid-century Modern (1945-1975)

Mid-century modern is characterized by flat planes, large, glass windows, and open space. These buildings feature simplicity and an integration with nature. The key elements of this style of architecture includes flat planes and geometric lines (especially with roofs), large windows that allowed light to enter rooms from multiple angles, changes in elevation to create different depths in the space, and integration with nature to encourage healthy living.



4C's Restaurant, 302 South Main Street

## Appendix II: An Architectural History of Culpeper and the Historic District

The Town of Culpeper (originally known as Fairfax) was founded in 1759 by act of the Virginia Assembly. The Town comprised twenty-seven acres, part of a 1754 purchase by Robert Coleman from the eldest son of Governor Alexander Spotswood who had received the land in a grant from the Crown.

The founding of the Town in 1759 followed by just ten years the creation of Culpeper County, carved from Orange County and named for Lord Thomas Culpeper, the colonial governor of Virginia from 1680 to 1683. Lord Culpeper received substantial landholdings in northern Virginia from King Charles II, including all of the Northern Neck territory. In 1748, Lord Culpeper's heir, the sixth Lord Fairfax, engaged George Washington, then only 16, to survey his holdings in the area. A year later, Washington received his first public commission as surveyor for the new county and undertook the land survey that formed the basis of the layout for the town, recording that the property occupied a "high and pleasant situation."

The early town plot was surveyed for forty half-acre lots, four to the block. Spencer, Stevens, Back (now East) and Madison (West) streets formed the boundaries of the town, each thirty feet in width. Davis and Coleman (Main) streets were the principal thoroughfares and were sixty feet wide. An early courthouse was built in 1752 at the northeast corner of this intersection, helping to make local government the major activity of the early town.

### Early Native American Inhabitants

The first residents of the Culpeper County area were Native American groups who inhabited the Piedmont Region of Virginia for thousands of years. From the period spanning approximately 1,000 BC until contact with Europeans in the 17th Century, local groups employed broad-based subsistence strategies that

included some hunting and gathering but mainly relied on farming crops such as corn, beans, and squash. Settlements included relatively large, often palisaded, village sites on broad river floodplains, with smaller hamlets and even isolated farmsteads dotting the landscape in the uplands and near smaller water sources.

### Formation and Settlement of Culpeper

John Lederer, a German physician and explorer, is believed to have led the first white party to enter what is now Culpeper County, in 1670, as he mapped his journey to the Blue Ridge Mountains. In 1682, Cadwallader Jones, a well-traveled Virginia explorer, and his Rappahannock Rangers entered the area; Jones would later be the first to discover a passage through the Blue Ridge to Lake Erie. The last notable expedition to the Culpeper area was in 1716, when a large group of 63 men ventured through to the Appalachians and back, naming the Blue Ridge Mountains for their benefactors as they went. The first white settlement near Culpeper County was Germanna, so named because it was populated by nine German families. Located on the south side of the Rapidan River, the town was technically in what is now Orange County. The governor of Virginia settled



*Photo: Courtesy of the Museum of Culpeper History*

this group in 1714 at public expense and with free supplies, in the hopes that this settlement on the Virginia frontier would form a barrier, or first deterrent, to Native Americans intent on raiding the colony. Germanna is no longer inhabited, but the Germanna Ford was used as a river crossing for many years.

Within the next few decades, development of the Virginia frontier increased rapidly. Spotsylvania County, named for Governor Spotswood who formed it, was established in 1721. In addition to present-day Spotsylvania County, the new area also encompassed what are now Orange and Culpeper Counties. Numerous land grants for Spotsylvania County, called patents, were issued in the 1720s and 1730s, and soon whites families were settling and establishing tobacco farms throughout the area.

Historically, large counties were inconvenient for residents, who loathed spending days traveling to and from the county courthouse to transact regular business. To ameliorate this problem, Orange County was formed 13 years later, in 1734, from the western half of Spotsylvania County. In May 1749, this process was repeated when Culpeper County was formed from Orange County and named in honor of Thomas sixth Lord Fairfax, whose mother's maiden name had been Culpeper.

## Early Growth

During the American Revolution, local residents rallied under the flag of "The Culpeper Minute Men," a banner depicting a coiled rattlesnake and carrying the mottos "Liberty or Death" and "Don't Tread on Me." The Minute Men took part in the Battle of Great Bridge, the first battle of the Revolution fought on Virginia soil. After the war, a post office was established, and in 1809, a new two-story courthouse of brick and stone replaced the earlier frame courthouse on the same site. The courthouse and its grounds occupied part of what was known at the time as "The Public Square," the north side of the East Davis Street block between Main and East streets.

As befitting a court seat, Culpeper also grew as a trade center. Early prosperity prompted the addition of several more blocks to the north and south of the original town plan in 1822. By 1834, when it was incorporated as a town with a population of 300, Culpeper had 36 houses, three hotels, seven stores, and 24 other commercial and professional establishments. Commercial activity in that period was centered on Main Street, which contained a mixture of private homes and businesses. About the same time, Culpeper resident and three time Governor of Virginia William "Extra Billy" Smith extended his Washington-to-Georgia stagecoach and mail route through the town, linking it to other Piedmont communities. Yet, it was the coming of the Orange and Alexandria Railroad in 1853 that brought about the transformation from a rural county seat to a major trading and shipping point of the Virginia



*Photo: Courtesy of the Library of Congress*



*Photo: Courtesy of the Museum of Culpeper History*

Piedmont. Commercial warehousing and hotel activity began to supplement the economy of the area.

## The Civil War Years

The area along the railroad tracks was known as “the wharf” because of its busy shipping activity, causing commercial warehouses, hotels, and residences to reorient to East Davis Street. The town’s strategic railroad location made it a significant supply station during the Civil War and accounted for the town’s occupation by both Union and Confederate forces on several occasions. Although no major battles were fought in Culpeper, the wharf area of town was bombarded because of the munitions stored there.

Major engagements, however, did occur at nearby Brandy Station and Cedar Mountain, and many wounded were treated at an outdoor hospital set up on the Courthouse lawn. Just across Main Street was the boyhood home of Lieutenant General Ambrose Powell Hill, remembered as the highest ranking officer of the Confederacy to have come from Culpeper. Many of the soldiers who died in nearby battles were buried in the six-and-a-half acre National Cemetery established in 1866 just east of town.

In addition to the loss of life, the war caused great devastation to county farms, damaged several buildings in Town and interrupted Culpeper’s commercial growth. Many original county court records were lost or destroyed, among them the local surveys carried out by Washington.

## Post War Prosperity

Following the war, a new period of development began with the razing of the town’s second courthouse and the relocation of the governmental center to its current location on West Davis Street. In 1870, the town became officially known as Culpeper Courthouse, its identity reinforced by the construction in 1870-74 of Samuel Proctor’s design for a new courthouse in the Jeffersonian Revival style. Commercial development

continued to expand along East Davis Street with the relocation of the court complex to the west.

In the interest of fire safety, an 1888 building code required that building facades be faced in brick or stone and roofs be covered in metal or slate. Consequently, many older structures in town were refaced and re-roofed or torn down and replaced. Improved rail transport for the town facilitated the receipt of the brick and sheetmetal goods necessary for new construction; the remodeling and enlargement of the A.P. Hill Boyhood Home is just one example of a renovation dating from this period. As result of the new ordinance, the Culpeper streetscape became more unified architecturally and began to be distinguished by buildings with elaborate brick detailing.

The expansion of the railroad at the turn of the century and the development of refrigerated cars for produce stimulated industrial development in the wharf area. New warehouses and shipping terminals were built or existing ones remodeled along South Commerce Street, South East Street, and Waters Place. The combined industrial development and the continued growth of retail commerce were responsible for the construction of approximately seventy commercial and industrial buildings between 1900 and 1940.

Many of Culpeper’s familiar buildings date from this area: the 1895 Old Culpeper Baptist Church building, with its elaborate brick and terra cotta detailing; the 1900 yellow-brick Masonic Building, with its neo-Classical colonnade and recessed storefronts; and the 1903 Rixey Building, sometimes known as the Farmers and Merchants Bank Block, with its stone façade and distinctive parapet. Construction of public buildings also occurred during this period with a new building for the jail and sheriff’s office built in 1908 and the 1928 Culpeper Municipal Building and Firehouse designed by E.A. Walter. Both buildings helped complete the governmental complex of West Davis Street, which was started 50 years before.

## The Age of Automobile

The growth in popularity of the automobile brought distinct changes to Culpeper as it did to other communities. In the early part of this century, the rerouting of the main road to Warrenton brought increased traffic to Main Street, changing its residential character to one of auto-related businesses. The shift in emphasis from the railroad to highways also caused a decline in the retail importance of the wharf area of town. By the late 1960's, the U.S. Routes 29/15 bypass around Culpeper had drawn new commercial and residential development to the east and south of town.

As the first strip shopping centers developed and expanded along the Culpeper portion of U.S. Route 29, the downtown area began a slow economic and physical decline. The opening of an additional shopping center in 1986 which resulted in the relocation of Legget's department store, a long-time major anchor for downtown, continued this decline.



*Photo: Courtesy of the Museum of Culpeper History*

## The Establishment of the Historic District

Recognizing the need to stem further economic erosion and physical deterioration in the central business district, and in response to private sector request, the Culpeper Town Council appointed the Historic and Cultural Conservation Board in 1980 to explore the creation of a historic district in the downtown area. Acting upon the advice of this board, the Town established the Culpeper Historic District in 1982.

The stated objectives in establishing a historic district for Culpeper were fourfold:

- The preservation and protection of historic structures;
- The maintenance of architectural and cultural resources as tangible reminders of the town's earlier periods of settlement and development;
- The development and maintenance of appropriate settings for such resources;
- The promotion of the local economy with regard to property values and tourist trade based upon the character of the town's historic buildings and environment.

In addition, the creation of the historic district also may achieve additional goals:

- To develop public awareness and pride in the town's historic, cultural, and architectural resources;
- To assist in the revitalization and enhancement of the downtown commercial and residential areas through a combination of public and private efforts;
- To provide a focus for the development and/or distribution of sound principles for the appropriate physical rehabilitation and economic revitalization of historic buildings within the district;
- To establish the legal basis enabling property owners within the district to make application for monetary assistance for private, qualified

rehabilitation efforts through Economic Recovery Tax Act of 1981, administered by the U.S. Department of the Interior, or through other local financial assistance programs.

After the establishment of the historic district, the Town published a sign guideline brochure in 1984 to assist merchants in the historic district in improving the appearance and quality of new or replacement commercial signs. In 1986 the Town made a major commitment to protecting its historic environment by applying for the Certified Local Government Program administered by the Virginia Division of Historic Landmarks. Its acceptance into the program in 1987 made it the first town and only the third locality so designated. Participation in the program required the Town to amend its historic district ordinance and to refine and formalize application and decision-making procedures. In 1987 after application to the National Park Service, assisted by a grant from the Virginia Division of Historic Landmarks, the Culpeper Historic District was formally listed in the National Register of Historic Places.

## 21st Century and Beyond

The Town has experienced rapid growth in the 21st Century. From the year 2000 to 2018, the population of the Town has more than doubled. As the Town continues to grow, the historic district has only been improved. The original train depot at the end of Davis Street was restored and now serves as a welcome center for the Amtrack, tourism offices, and the Town museum. Davis Street has also had significant changes with new businesses moving in and facade improvements as a result of a Community Development Block Grant. Storefronts along Davis Street are now bustling with local businesses and 5-star cuisine. Many buildings along Main Street have also been renovated. The character of the Historic District today is one of great improvements, lively shopping and dining atmosphere, and historic preservation. The Town has received national recognition for these improvements including the 2012 APA Great Streets award for the preservation of Davis Street and the 2013 Great American Main Street Award for a great main street.



Photo: Courtesy of the Museum of Culpeper History



Photo: Courtesy of the Museum of Culpeper History

## The Character of the Historic District

The Culpeper Historic District is characterized by a variety of building types and styles representing Culpeper's importance as a county seat of the Virginia Piedmont. The district is centered on the Davis Street/Main Street intersection, the central crossroads of the town from its earliest days, and extends north to Edmondson Street, west to the rear lines of properties on the west side of West Street, south to West Locust and East Stevens streets, and east to the Southern Railroad tracks.

The area within these boundaries contains the Courthouse and county/municipal government complex, several architecturally and historically significant buildings, and a number of pleasant commercial and residential buildings. Together they create streetscapes that share similar design characteristics and land uses. In addition, the district contains four churches, two schools, a number of traditional industrial buildings and a railway station.

### Commercial Architecture

The attached row of buildings on East Davis Street is representative of Culpeper's commercial architecture. This late 19th-century and early 20th-century streetscape displays several similar features including brick construction, metal shed roofs, ornamental brickwork, stepped parapets, segmental arch windows, stringcourses and painted wall signs. Fine examples include 106 East Davis Street, with Romanesque windows in recessed bays; 140 East Davis Street, with elaborate geometric brick detailing; 154 East Davis Street, with triple segmented arch windows; 171 East Davis Street, with terra cotta detailing in a stepped pyramid parapet; 195 East Davis Street, with a large painted wall sign; 226 East Davis Street, with dentil brick parapet; and 237 and 253 East Davis Street, with contrasting color brick details. The frame building at 202 East Davis Street may have been covered in stucco in response to the



*Photo: Courtesy of the Museum of Culpeper History*

1888 building code.

The same building themes contribute to the streetscape on Main Street: decorative brick corbelling at 112-116 South Main Street; brick lozenges at 118 North Main Street; wooden scrollwork as a window detail at 138 North Main Street. West Davis Street owes its development primarily to professional and government offices. Buildings here, however, retain a similar sense of detailing: 119-123 West Davis Street, with segmental arches and quoins; 127 West Davis Street, with corbelled brick parapets; 131-133 West Davis Street, with ornamental cast block; and 145-149 West Davis Street, with segmental arches and a brick sign frame.

Two larger-scale buildings on East Davis Street exhibit signs of harmonious but more eclectic taste. The brick Masonic Building at 201 East Davis Street built in 1900 has an ornamental parapet with finials and a second story arcade of windows. Other distinctive features of the building include banded composite columns supporting the second floor, recessed storefronts, and a central bay pediment with returns, dentils and a bull's eye window. The 1903 Rixey Building at 125 East Davis Street displays a handsome window arcade set

in the stone second story; its ornate wooden cornice bears the names of the original tenants inscribed in the three cornice lunettes.

Two of the four buildings at the main intersection of town serve as commercial landmarks: the 1898 Booton Building at the southeast corner of Main and East Davis streets and the 1913 Second National Bank at 102 South Main Street. The Booton Building is distinguished by its wooden turret facing the intersection, Italianate wood cornice, cast-iron pilasters, and truncated first floor dormer, while the stone bank building in the American Renaissance-style features a truncated corner entrance flanked by colossal Doric columns.

The Piedmont Building at 101 East Culpeper Street, a three-story brick building built as a hospital about 1920, is another local landmark. It combines several Colonial Revival details including second story arched windows, splayed lintels with keystones on the third floor, and a front central bay with Palladian windows. Further along South Main Street is the Pitts Theatre Building, with its geometric Art Deco façade, elongated windows, and contrasting parapet cap.

## Industrial Architecture

Industrial buildings are clustered around the 1904 brick Southern Railway Station at 109 South Commerce Street. The station's large, double-hipped, overhanging roof—supported by massive carved brackets and capped by curled crest—is a major focal point. Wausau Place, north of the station, has a distinctive streetscape composed of attached commercial and industrial structures. Major features in the block that extends from Davis Street to Spencer Street include: the former James Hotel at 302 East Davis Street notable for its cast-iron pilasters, painted wall signs and brick lozenges; the patterned shingle cladding at 101-103 North Commerce Street; the segmental arches and painted wall signs at 105 North Commerce Street; additional segmental arches, stepped parapets and painted wall signs at 301-305

and 307 Wausau Place, and the clerestory roof of 309 Wausau Place.

Metal-clad frame warehouses were another response to the 1888 building code. Examples in the district include: 112 South Commerce Street, which follows the bend in the road; 110 East Culpeper Street, with central chimney; and 114 South East Street, with two metal chimney stacks.

Other brick warehouses with stepped parapets and painted wall signs include: 110 South Commerce Street, with segmental arch windows; 109 and 115-125 South East Street; 313 South East Street with a pyramid stepped parapet. The Swan Building at 201 South East Street has a false third story that serves as a parapet for a shed roof.

## Governmental Architecture

Samuel Proctor's Jeffersonian Revival brick courthouse, completed in 1874, is the most prominent example of Culpeper's governmental architecture. The main features include a large portico with a pair of Ionic columns, colossal round-arched windows, a four-faced clock tower and an octagonal cupola. The courthouse green is surrounded by a wrought-iron fence and contains a Confederate Memorial dedicated in 1911. Other important buildings include the 1908 jail and sheriff's office in the High Victorian style, with its stone lintels, quoins, and corner battlements; and the 1928 Colonial Revival Municipal Building, which originally included not only town offices but the municipal banquet hall, town library and fire station. Although the fire company relocated in the 1960s, the building owes much of its character to its firehouse accommodations, including a false arcade for fire engine doors and hose tower with arched windows and a pyramidal roof.

## Educational and Religious Architecture

Until the late 19th century, formal education in Culpeper was conducted in private homes. The oldest school in the district is the Greek Revival house at 114 North East Street; originally built around 1830 as a residence, it became the Culpeper Female Institute in 1867. It features a Doric-columned porch and a lunette window draped with a carved willow limb in the front gable pediment. A neighboring building at 118 North East Street, also classically-inspired, is thought to have provided additional space for the Institute. Built by Jackson L. Fray for the Culpeper Telephone Company in the early 1900s, its notable features include quoins, center and side hall doorways with entablatures, a gable pediment with dentil cornice, raking cornice returns, and a center bull's eye window. Across the street is the 1929 Ann Wingfield School which served as Culpeper High School until 1949. Nicknamed "The Columns" for its original colossal Ionic portico, the structure was extensively remodeled as an apartment complex in 1985. The vacant lot to its north was the site of a 1915 school building razed in July 1985.

Each of the four churches in the historic district has its own distinctive features and history as a local landmark. St. Stephen's Episcopal Church, at 115 North East Street, is the oldest extant church in town. Built in 1821, the Gothic Revival structure was altered in 1861 when the front façade was reworked and a steeple added. The grounds include a small cemetery and a handsome iron gateway. The 1868 brick Culpeper Presbyterian Church at 215 South Main Street is noted for its Romanesque windows, rose window and tower. Antioch Baptist Church at 202 South West Street was built in 1886 after several relocations in town. The clapboard-clad-church has a bell tower with a pyramidal roof and pointed windows and doors. The latest church in the district is the 1895 Romanesque Revival Old

Culpeper Baptist Church Building, with its skillfully-crafted brickwork and terra cotta ornament helping to make it a focal point in the East Davis Street area of the district.

## Residential Architecture

Culpeper's historic district has a particularly rich heritage of residential architectural styles. There are three mid-19th-century, late Federal-style frame residences: 121 East Spencer Street, a vernacular example; 214 East Spencer Street, the Dr. Bob Lewis House, with a low hipped roof, Doric-columned porch and three-quarter exposed end chimneys; and 306 North West Street, the Corrie Hill House, again with three-quarter exposed end chimneys and saw-toothed bargeboards. Two other late Federal-style houses are located at 121 East Edmondson Street and at 114 North West Street.

The district also contains several Gothic Revival and Carpenter Gothic dwellings. The finest example is the frame Old Pulliam House at 113 East Edmondson Street with its elaborate bargeboard and trim and diamond-shaped widows in the front and rear gables. Four other houses in the district have central front gables: 113 East Locust Street; 206 North East Street; and 306 and 310 South East Street, both of which feature pointed arched windows in the gable.

Italianate-style houses are represented by 202 East Spencer Street, with its front tower and oculus inside an eight-pointed star; 206 East Spencer Street, with its paired windows; and 214 North West Street, a brick example with a two-story bay window. The finest example of this style is the A.P. Hill Boyhood Home at 102 North Main Street, notable particularly for its heavily-bracketed cornice, hipped roof and belvedere with arched windows.

Several Queen Anne-style houses are in the district: 210 East Spencer Street, with a verandah of Tuscan columns and a Queen Anne sash window; and 118 North West Street, which has a verandah with turned

post, brackets and patterned shingles in the gable. The finest example is 302 North East Street, with its verandah of Tuscan columns, gazebo, timbered gable and ornate spindlework.

The district also includes several examples of later styles. A brick American Foursquare house with front and side hipped gables and pressed tin shingles is located at 306 North East Street, is notable for its pedimented-gable front porch and its textured shingles.

## Conclusion

The Town of Culpeper has an outstanding collection of nineteenth and early twentieth century historic resources and a well-developed preservation ethic. The residents of Culpeper understand the value of their historic resources and have taken many steps to ensure the preservation of their historic building stock.

Like many other communities, the Town of Culpeper faces threats to its historic building stock, including demolition of historic resources, incompatible changes to resources that have the potential to affect their integrity, and insensitive infill construction within the historic district. The efforts of Culpeper's Architectural Review Board to mitigate or avoid incompatible and insensitive change within Culpeper's local historic districts must continue in order to protect the valuable historic building stock.

# Appendix III

## Application for Certificate of Finding

Town of Culpeper, Virginia  
Department of Planning and Community Development  
400 S. Main Street, Suite 301 Culpeper, VA 22701  
Phone: 540-829-8260 Fax: 540-829-8279

Pursuant to the Culpeper Town Code, Chapter 27, Article V (Historic District), application is hereby made for a finding of architectural compatibility:

Date:		Certificate of Finding #:	
Property Owner:		Architect:	
Owner Address:		Architect Address:	
Owner City/State/Zip:		Architect City/State/Zip:	
Owner Phone:		Architect Phone:	
Location:			
Tax Map Number:			
Proposed Activity:			

Drawings Submitted:	<input type="checkbox"/> YES	<input type="checkbox"/> NO	
National Register: (Please check box if in District - leave blank if not in District).	<input type="checkbox"/>	Contributing Structure: (Please check box if contributing - leave blank if not).	<input type="checkbox"/>
Cost of Proposed Work:		Estimate Cost of Alternative:	
Describe Alternative:			
Applicant Signature:		Date:	

### Administrative Section - DO NOT WRITE BELOW THIS LINE

Date Staff Received:		Staff Initials:	
ARB Meeting Date:		Date of Approval/Disapproval:	
Comments:			



Town of Culpeper

Application for Certificate of Finding

Page 2

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INFORMATION TO BE SUBMITTED WITH APPLICATION

Please check applicable items that you are submitting. If you are not submitting any of the requested information, please indicate not applicable and explain in the space provided why it is not necessary for this project.

\*\*\*\*\*

\_\_\_\_ Sketch, drawing and/or elevations showing the proposed changes or improvements.

[Empty rectangular box for sketch, drawing and/or elevations]

\_\_\_\_ Site plan or plat of property.

[Empty rectangular box for site plan or plat of property]

\_\_\_\_ Photographs showing property, work in question, and the area of the proposed project.

[Empty rectangular box for photographs]

\_\_\_\_ Other (please list).

[Empty rectangular box for other information]

\_\_\_\_ A list of materials that identifies the type and quality of materials to be used in the proposed project.

[Empty rectangular box for list of materials]

\_\_\_\_ Twelve sets of all information and materials for use by the Architectural Review Board members and staff in the review of this request (REQUIRED)

## Appendix IV: Frequently Asked Questions

### ***I want to replace my windows/ doors/ roof/ fence. What is the process?***

For the replacement of windows, doors, roofs, or fences, you will need to fill out the application for a Certificate of Finding found in Appendix III of this document. Once all of the appropriate documents have been submitted to the Department of Planning and Community Development, Staff will review the application and present it before the Architectural Review Board (ARB). Applicants are welcome to come to this meeting to support their case. The ARB will determine the next steps.

### ***Does the ARB need to approve my deck?***

If your deck is being built out of the public right of way, then the ARB does not need to approve. All decks within the Town limits must have a zoning permit from the Department of Planning and Community Development and a building permit from the County Building Department if the deck will be more than 30 inches off of the ground.

### ***Does the ARB need to approve my fence?***

Yes, all fences in the Historic District are required to have a Certificate of Finding completed. Fences within the Town limits must also have a zoning permit from the Department of Planning and Community Development.

### ***What happens if I do work in the Historic District without the ARB's approval?***

The Zoning and Code Inspector will send you a violation and correction order and require you to complete a Certificate of Finding to present before the ARB if you complete work in the Historic District without approval. If the ARB does not approve the work, you will have to remove it.

### ***To which properties does this document apply?***

The guidelines in this document and the purview of the ARB applies to all properties within the Culpeper Historic District. A map of this district can be found on page 1 of this document.

### ***Why do we have these guidelines?***

These guidelines provide protection to the historic structures by encouraging restoration and retention. Because the Historic District prohibits inappropriate development, it has become a major tourism draw that increases spending. Additionally, because the Town maintains a local historic district, the Town is a Certified Local Government, which opens the door to federal and state funding. The guidelines themselves expand/ explain criteria established in local ordinances and help reinforce the character of the historic area by creating an attractive and beautiful area.

### ***What happens if I do not follow the guidelines in this handbook?***

The guidelines in this document are just that, guidelines. They do not serve the same legal purpose as ordinances, control how a property owner uses interior spaces, or guarantee that all new construction is quality. When submitting a Certificate of Finding, you are welcome to propose a change that is not recommended or mentioned in this document. The ARB is responsible for determining whether or not the proposed change will be accepted.

### ***Do I need ARB approval for my sign?***

It depends. All signs must be administratively approved by the Department of Planning and Community Development. The applicant needs to fill out a sign supplemental sheet and zoning permit following the guidelines laid out in the Code per the property's zoning district. The color of the sign and lighting can be approved administratively if it does not deviate from the approved color chart and lighting guidelines found in the Code. If the applicant wishes for an exception to be made, the ARB must review the case.

### ***Do I need ARB approval to paint?***

No, but all colors within the Historic District must have administrative approval. If the color deviates from the approved color chart, the applicant must fill out a Certificate of Finding and the case will be taken to the ARB.

***What factors should be considered if I want to replace my windows?***

If you've determined that your windows cannot be repaired, you should examine the existing windows to identify their age and features. If the windows are original, or contain character-defining historic features, these features should be maintained or recaptured by replacements. Features to consider include but are not limited to: the width and profile of rails, stiles, and muntins, muntin configuration, the position of the sash, and exterior trim (see page 6 for anatomy of a window). Department of Historic Resources Reconnaissance Level Surveys are a useful tool for helping to understand the age and architectural style of a building and will often include descriptions of original windows and sometimes photographs. You can coordinate with Town staff to view a DHR survey for your property if one is available.