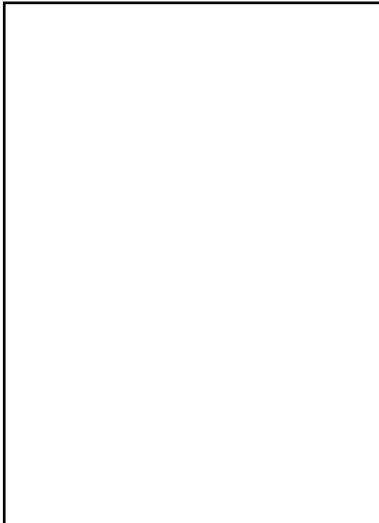


**CITY OF
FALLS
CHURCH**



DESIGN GUIDELINES
DECEMBER 2001

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THE CITY OF FALLS CHURCH HAS WITNESSED THREE CENTURIES OF CHANGE SINCE ITS FOUNDING IN 1699. AT THE SAME TIME, THE SPIRIT OF COMMUNITY HAS BEEN A CONSTANT THREAD THROUGHOUT THE VILLAGE'S HISTORY. THE LEADERS AND RESIDENTS OF FALLS CHURCH CARE PASSIONATELY ABOUT THEIR HISTORIC URBAN VILLAGE, INCLUDING ITS BEAUTY AND ITS SETTING. THESE DESIGN GUIDELINES WERE CREATED TO HELP THEM IMPROVE THE APPEARANCE OF FALLS CHURCH AS THEY PASS ON THIS UNIQUE COMMUNITY TO THE NEXT GENERATION.

CONTENTS



I INTRODUCTION

A. Background for Design Guidelines	4
B. Purpose of Design Guidelines	5
C. Design Review Authority	6

II HISTORICAL DEVELOPMENT OF FALLS CHURCH

A. Introduction	12
B. Unparalleled Growth and Prosperity	13
C. Reconfirming Village Roots	14

III COMMUNITY CHARACTER

A. Evolving Village Character	20
B. Broad Street and Washington Street Corridors	24
C. Downtown/Town Center	26
D. Technology Center	28

IV GUIDELINES FOR STREETSAPES

A. Landscaping and Open Space	36
B. Paving and Sidewalks	38
C. Lighting	39
D. Street Furniture	40
E. Public Signs	40
F. Public Art and Monuments	41
G. Utilities and Communication Equipment	42
H. Gateways	42

V GUIDELINES FOR SITE ELEMENTS

A. Connectivity Between Areas and Neighborhoods	46
B. Connectivity Between Sites	47
C. Building Placement	48
D. Parking	49
E. Landscaping and Open Space	52
F. Paving and Sidewalks	53
G. Lighting	54
H. Walls and Fences	54
I. Gasoline Station Canopies	55
J. Signs	56
K. Utilities, Communication Equipment, and Service Areas	58





CONTENTS

VI GUIDELINES FOR COMMERCIAL AND OFFICE BUILDINGS

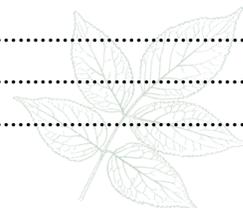
A. Massing and Building Footprint	62
B. Scale	63
C. Complexity of Form	64
D. Height and Width	65
E. Facade Organization	66
F. Storefronts	68
G. Materials, Textures, Colors and Decorative Elements	69
H. Roof Form and Materials	70
I. Awnings	71
J. Additions and Corridor Conversions	72
K. Franchise Design Alternatives	76
L. Civic and Institutional Buildings	77
M. Multi-Family Buildings	77

VII GUIDELINES FOR NEW RESIDENTIAL BUILDINGS

A. Massing and Building Footprint	82
B. Spacing	82
C. Setback	82
D. Complexity of Form	83
E. Height and Width	83
F. Scale	84
G. Roof Form and Materials	84
H. Openings: Doors and Windows	85
I. Orientation, Entry, Porches and Porticos	85
J. Materials, Texture and Color	86
K. Decorative Elements and Articulation	86
L. Site Features	87
M. Design of Larger Residences	87

VIII GUIDELINES FOR REHABILITATION OF HISTORIC BUILDINGS

A. Foundation	92
B. Entrances, Porches and Doors	93
C. Windows	94
D. Cornices, Parapets and Eaves	95
E. Roof	96
F. Masonry	96
G. Wood	97



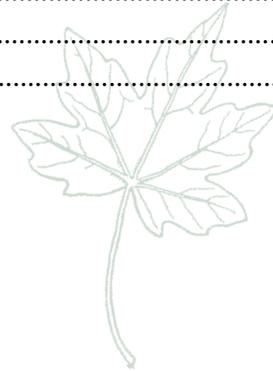
CONTENTS



H. Metals	98
I. Synthetic Siding	98
J. Paint	99
K. Additions	100
L. Removing Historic Buildings	102

APPENDICES

i. Glossary	106
ii. Resources	109
iii. Internet Resources	112



NOTE:

ALL RENDERINGS AND ILLUSTRATIONS WITHIN THESE GUIDELINES ARE CONCEPTUAL IN NATURE. PHOTOGRAPHS ARE TAKEN FROM BOTH FALLS CHURCH AND OTHER COMMUNITIES TO PROVIDE EXAMPLES OF PARTICULAR DESIGN FEATURES AND ELEMENTS. IT IS NOT INTENDED FOR THESE DRAWINGS AND PHOTOGRAPHS TO BE USED LITERALLY OR THEIR DESIGNS TO BE COPIED WHEN CREATING FUTURE PROJECTS WITHIN FALLS CHURCH. ALL GRAPHICS WITHIN THIS PUBLICATION ARE INTENDED TO ILLUSTRATE AND FURTHER CLARIFY GENERAL DESIGN GUIDELINE PRINCIPLES.





Acknowledgements

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Introduction

THE AESTHETIC QUALITIES OF FALLS CHURCH HAVE BEEN THE FOCUS OF DISCUSSION FOR MANY YEARS. RECENT PLANNING EFFORTS HAVE FOCUSED ON THE FOLLOWING GOALS: CREATE A SENSE OF PLACE; CREATE PEDESTRIAN CONNECTIONS; CREATE GATEWAYS; TRANSITION FROM COMMERCIAL TO RESIDENTIAL AREAS; ALLOW FOR LARGER SCALE DEVELOPMENT, AND IMPROVE FACADES ON EXISTING BUILDINGS.



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CITY OF
FALLS
CHURCH

Settled
1699

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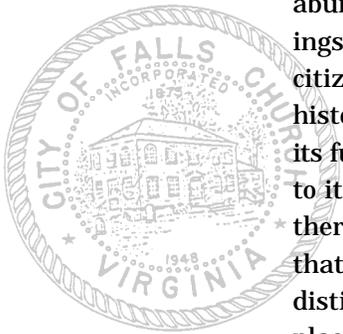
A BACKGROUND FOR DESIGN GUIDELINES

The City of Falls Church is a special community. It contains many attributes that make it vibrant, progressive and attractive: interesting neighborhoods, abundant landscaping, historic buildings and very active and involved citizenry. The community has a strong history of planning, a clear vision for its future and a continuing commitment to its appearance. In recent years there has been growing recognition that the City needs to enhance its distinctive character and its sense of place and that the community desires to insure that future development is of a more compatible aesthetic quality.

In that regard the Comprehensive Plan states that the character of Falls Church will be “conveyed visually through the cohesive architecture and design of the commercial districts, which will complement the residential neighborhoods and will make the city

visually distinctive from its neighbors”. To achieve this conveyance of character, the Comprehensive Plan also states that “design criteria will be established in a Community Appearance Plan.” These design guidelines are the Community Appearance Plan.

Chapter Three of the Comprehensive Plan recommends the creation of design guidelines. It states that “improvements such as complementary architecture, building materials, and streetscape elements can also attract people to the city both to live and do business here.” It further says that there should be “guidelines for building setbacks, parking lot locations, building sizes, landscaping, building materials, architectural details, open space, and rooflines.” This guidelines publication has been created to respond to the community’s needs as expressed through the Comprehensive Plan.



Falls Church City Hall



B PURPOSE OF DESIGN GUIDELINES

The aesthetic qualities of the Falls Church community have been the focus of discussion for many years. Recent planning efforts as expressed in the Comprehensive Plan have focused on a variety of goals for the community in regard to development and appearance. For the purpose of these guidelines the goals have been summarized in the following six principles:

1. Create a Sense of Place

A “sense of place” creates an image that is both enjoyable and memorable. This sense can be built on a particular distinctive element, a building, landscaping or a special view. It also can be a mosaic of details that creates a fine-grained streetscape. Individuality of design can give a sense of place, and so can a theme of common design elements.

2. Create Pedestrian Connections

A community is made up of both social and physical connections. Connecting uses includes establishing clear pedestrian and vehicular pathways between developments. It also involves intermingling compatible uses. A strong sense of community, the highly valued personal, “small-town atmosphere,” depends on having such convenient and easy access to a variety of activities and uses.

3. Create Gateways

The sense of arrival into an area is achieved by marking the space with signature architecture, public art, distinctive streetscape treatments and landscaping or a combination of several of those elements. Any gateway

design should announce the community but should not visually overwhelm the visitor. It should reflect community character and be an appropriate statement about the city.

4. Transition from Commercial to Residential Areas

Transition means making adjustments in siting and in building design to ensure that new development is compatible with its neighbors. The primary ways of accomplishing transitions are architectural (adapting the building) and landscaping (adding open space, edges, screening or buffers).

5. Allow for Larger Scale Development

The size of buildings required for businesses today is sometimes much larger than what was required in the past. This size need not compromise the scale of the streetscape. Building articulation and design details can reduce the perceived mass of large buildings. Elements such as openings at street level, decorations that mark floor heights, cornices and separate bays are used to break the building into readable segments that reflect a human scale.

6. Improve Facades on Existing Buildings

Existing buildings may not reflect the design intent of the guidelines. Overscaled features, haphazard designs and bland use of materials can undermine the overall character and quality of the community. Redesigned facades, oriented towards the street, with an articulated design, using quality materials and attractive signage, can over time vastly improve the corridors in the City.



C DESIGN REVIEW AUTHORITY

The City of Falls Church has created language in its City Charter and City Code to allow for review of design and appearance of buildings within the city. Section 17.10 (b) of the Falls Church Charter, states within the Zoning Powers of the City Council that the Council “may regulate the height, area, bulk, size, design, and appearance of buildings and structures and the appropriateness of their use in the district.”

1. Zoning Ordinance

The Zoning Ordinance requires architectural review for all site plan submittals, with the Planning Commission as the approval authority on all major site plans. The Architectural Advisory Board provides an advisory recommendation to the Planning Commission in the following areas:

- a. Architectural design
- b. Texture, color and materials of construction
- c. Scale of development
- d. Aesthetic and spatial relationship of development
- e. Landscaping configuration
- f. Location of signs and exterior lighting

2. Design Review Process

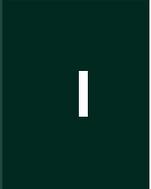
New buildings, additions, facade alterations, and landscape changes require Architectural Advisory Board (AAB) review. The plan along with photographs, other documentation and/or narrative that illustrate and describe your project, is submitted for review by the AAB. The AAB reviews the project for adherence to the intent of the design guidelines and makes a recommendation to the Planning Commission through the planning and zoning staff. Staff reviews the plan in conjunction with its review of the development plan and prepares a staff report for the Planning Commission, including the AAB’s recommendation. The Planning Commission reviews development plans considering all aspects of the site design and renders final approval or recommendations for revisions.

Finally, if a historic building (zoned HCC) is impacted, application must be made for review by the Historic Architecture Review Board (HARB), which reviews and recommends to the Planning Commission. Specific historic guidelines are included herein to supplement the provisions of the HCC District.

SUBMISSION REQUIREMENTS ARE AS FOLLOWS:

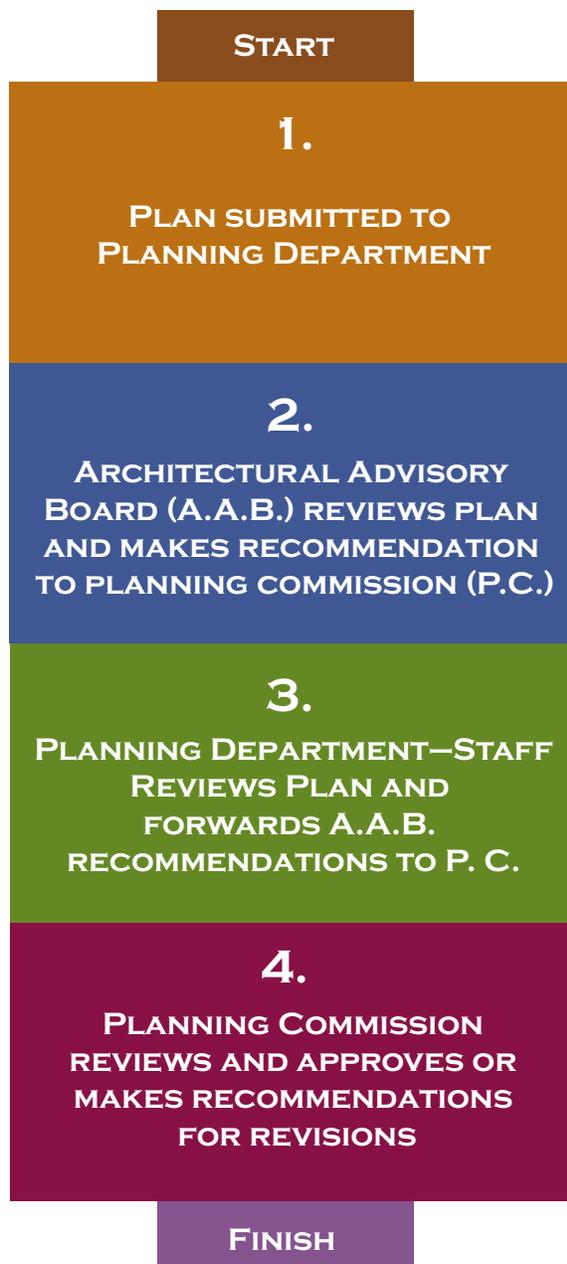
1. Photos of the site and adjacent properties
2. Color rendered elevation
3. Scale drawings of the facade
4. Samples and photos of proposed exterior materials
5. Proposed landscaping on elevations or on an overlay or a second elevation illustrating landscaping

Introduction



CURRENT DESIGN REVIEW PROCESS CHART

THE FIRST STEP IS TO DETERMINE IF APPROVAL FROM THE ARCHITECTURAL ADVISORY BOARD IS REQUIRED FOR YOUR PROJECT. THE CITY OF FALLS CHURCH PLANNING DEPARTMENT CAN HELP YOU DETERMINE WHAT APPROVALS, PERMITS, OR CERTIFICATES YOU MAY REQUIRE.



Historical Development of Falls Church

THE FOLLOWING EXCERPTS, PHOTOGRAPHS, AND GRAPHICS ARE FROM THE INTRODUCTION AND CHAPTERS VII, X, XIV AND XV OF THE BOOK "FALLS CHURCH: A VIRGINIA VILLAGE REVISITED", BY BRADLEY E. GERNAND AND NAN NETHERTON, COPYRIGHT © 2000 BY THE CITY OF FALLS CHURCH, PUBLISHED BY THE DONNING COMPANY.







Historical Development of Falls Church

II

A INTRODUCTION

The formation and evolution of Falls Church as a community is firmly rooted in its location, its geology, its native plants and animals, and the early settlers, who have long been forgotten. To understand the community of Falls Church, those exploring its history must first understand those forming elements....

...As English settlement of the area began in the late 1600s, county governments were gradually created along with Anglican parishes to administer civic and religious life under the established Church of England. Before Fairfax County was created, Truro Parish was established in what was then Prince William County. The parish vestry ordered at a meeting on March 26, 1733, the construction of The Falls Church, later named after the nearby Little Falls of the Potomac River. It was a wooden frame building completed "at the Cross Roads near Michael Reagan's" in 1734.

Fairfax County was established in 1742, but it was more than 100 years later that the Falls Church postal village was designated. This resulted from the growth of the settlement which included the immigration of northerners. The road system between Leesburg and Alexandria had been improved when the Middle Turnpike, now Leesburg Pike, was completed in 1839.

Following the Civil War, railroads which had been built by 1860, electric trolleys, telegraph, telephones, electric power service and other transportation

and communication improvements made Falls Church a desirable place in which to live.

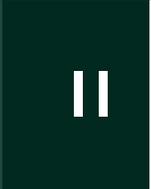
Village leaders eventually requested a town charter from the General Assembly. This was approved in 1875. Shortly thereafter a large public school was built to educate the children of the community. At the beginning of the twentieth century, in 1900, the population of the town was 1,007. By 1990, the population was 9,522. Proximity to the Federal Government and the growth of the nation's capital in Washington, D. C. had profound influences on the growth of Falls Church, which became a city of the second class in 1948....

...Responsive local government, citizen involvement, an excellent public school system, tree preservation and planting, and historic preservation are major concerns of the Falls Church residents of today.



The 100 block of East Broad Street, circa 1910. Brick sidewalks provided by the Village Improvement Society and trees planted after the Civil War provided a pleasing pedestrian experience. The trees have been felled and replanted at least twice and perhaps three times during the life of the street. Falls Church residents remain attached to their lush forest canopy. Courtesy Mary Riley Styles Public Library.

Historical Development of Falls Church



B UNPARALLELED GROWTH AND PROSPERITY

Post World War II prosperity wrought great changes to Falls Church. The fields and farmland, which surrounded the town and separated it from other settlements, gave way to business development and residential subdivisions and, by the close of the 1950s, they were gone. Seven Corners, one of the region's first suburban malls, opened in 1956. "A quiet little country orchard...was transformed overnight into the great Seven Corners Shopping Center," according to interested observers.

...An instant success among shoppers, the new commercial complex quickly reduced Falls Church's market territory—that is the area from which shoppers were drawn to Falls Church—so that it now included only the city and areas west of it. Tyson's Corner, an even larger retail development, which opened on empty farmland to the west in 1966, further reduced Falls Church's market territory to what it is today—the City and immediately adjacent environs.

Meanwhile, Falls Church's business district rapidly expanded to create the commercial "spines" that still exist—North and South Washington Street and West Broad Street. The town's first strip shopping center opened in the 1000 block of West Broad Street (between West Street and the railroad crossing) in 1948. This automobile-oriented strip center, featuring buildings separated from the street by parking lots for cars, proved the prototype for future development in Falls Church,



Map of Falls Church, January 1946. Much vacant space remains between buildings; the downtown business core has yet to develop into anything more substantial than a village, and is partially residential; and Washington Street remains almost entirely residential. But rapid growth was just around the corner. Sanborn Map Company, EDR Sanborn, Inc.

mirroring a nationwide trend. This and other development added enough new businesses to the city to warrant establishment of the Greater Falls Church Chamber of Commerce in 1946.

An unpleasant consequence of the area's newfound reliance on the automobile was the widening of Washington and Broad Streets from two lanes to four and five lanes, which necessitated cutting the shade trees lining both thoroughfares. Citizens objected, but the rapidly increasing population of both the town—and city—which increased from 2,576 in 1940 to 7,535 in 1950, and 10,192 in 1960—as well as in the surrounding areas made the widenings necessary to accommodate all the new cars plying roadways. But this time the state highway department did not replant the trees. West Broad Street remained barren of trees until the 1990s. And Washington Street



Historical Development of Falls Church

II

remains unplanted. The fate of the trees lining these two streets has been a recurring question in town and city life as “growth and progress issues” such as street widenings have caused the trees to be cut and replanted several times.

Infrastructure, in hand with the broader roadways, made physical expansion of the city possible. Donald S. Frady, legendary director of public works, and his staff installed six miles of sidewalks, twenty miles of curbs and gutters, and many thousands of feet of storm drains within ten years of the city’s creation in 1948....



In 1974 urban planners recommended closing the downtown intersection of Broad and Washington Streets and converting the area into a Town Square.

C RECONFIRMING VILLAGE ROOTS

The powerful forces of a particular brand of prosperity, progress, and modernization, seen in Falls Church and across the country from the 1950s through the 1970s were often disrespectful of history and architecture. In Falls Church, lovely old homes lining North and South Washington Street and Broad Street were razed, ...as were other visual and cultural landmarks in the local streetscape. They were often replaced by architecturally undistinguished structures of predominantly utilitarian design.

But Falls Church, finding itself at the crossroads represented by unbridled change and tempered selective change, chose the latter. Many jurisdictions did not. In 1962 planners recommended apartment towers for East Broad and North Washington Streets. The City, after measured debate, disagreed. In 1964 planners recommended turning downtown into an “experimental” pedestrian mall. This ambitious plan was in process for ten years and was formally presented in 1974. Apartment and commercial towers were to

line the streets. The plan is easy to dismiss now, since it was not undertaken, but numerous other jurisdictions did undertake similar redevelopment schemes. Many features of similar 1970s urban redevelopment plans failed.

But nothing in Falls Church’s history threatened it as immediately and physically as the interstate highway network, an outgrowth of the amazing post-war economic prosperity in which it shared....

...Falls Church lent its support to this monumental effort. In 1955, fully a year and a half before the Virginia Highway Commission formally proposed I-66, the City Council recommended that the road be built and that the City be on its right of way. Additional details caused the council to rescind its early approval: by 1958 plans called for the new highway to pass through the City of Falls Church along the right of way of the Washington & Old Dominion Railroad. Its eight lanes and associated rights of way would form a corridor 300-500 feet wide. Its



Historical Development of Falls Church

interchanges would consume approximately thirty acres each. Over forty homes and forty businesses would be eliminated.

The impact of this proposal—eradicating the entire West End business district and many of the city's historic homes and residential areas—was not lost on the council, which lobbied to have the proposed route shifted. In 1959 the director of the Northern Virginia Planning District Commission assured Falls Church residents that the route would now pass north of the city.

Falls Church's narrow escape proved to be the opening chapter of a complex story. ...Balancing the needs of automobile transportation against the quality of life increasingly consumed public debate in Falls Church as it adjusted to existence in a rapidly burgeoning urban area.

Falls Church's downtown became less intimate than before when the streets which intersect there were widened to four and five lanes. ...But Falls Church, through careful street ornamentation and crosswalk treatment, has managed to preserve its downtown as a place where restaurant patrons dine outdoors and residents and visitors interact.

...“Falls Church may be a city by name and a metropolitan suburb by locale, but it has the heart and soul of a village,” according to one life-long resident. Villages “are walkable, defined by pedestrians and human scale

buildings...they are also ‘mixed use,’ which means that people live, work and shop there,” writes another.

Falls Church has been rediscovering its roots as a village for the past several decades. Redefining Broad Street as a pedestrian zone and replanting its long-missing shade trees was the goal of a recent, successful venture in which utility lines were placed underground. Street furniture was added, shrubbery and flowers were installed in curbside planting strips, and trees were planted.

...In 1984 the Council enacted a zoning ordinance designating the entire city as an historic overlay district, giving homes and buildings built in or before 1910 special protection from demolition.



This artist's rendering is from the 1987 Streetscape Plan for West Broad Street. These improvements have been implemented along much of the corridor.

Community Character

DESIGN GUIDELINES HELP MAINTAIN AND ENHANCE THE CHARACTER OF A COMMUNITY. THEY PROVIDE A GENERAL FRAMEWORK AND RECOMMENDATIONS FOR IMPROVING THE APPEARANCE OF COMMERCIAL ARCHITECTURE, SIGNS, LANDSCAPING AND HISTORIC STRUCTURES, IN ADDITION TO DOWNTOWN STREETSAPES AND CORRIDORS. THIS PUBLICATION IS INTENDED TO BE USED BY POTENTIAL DEVELOPERS, PROPERTY OWNERS, BUSINESSES, AND RESIDENTS OF THE CITY OF FALLS CHURCH, AS WELL AS THE ARCHITECTURAL ADVISORY BOARD AND THE PLANNING COMMISSION.





WILSON CENTER



A EVOLVING VILLAGE CHARACTER

Over the past three hundred years, each generation has left its imprint on the physical character of Falls Church. Some have had more impact than others. Early Falls Church consisted of a small colonial settlement around the church the city is named for, and a few taverns and other commercial establishments. The village grew through the nineteenth century with the coming of the railroad and the growth of the neighboring new national capital, Washington, D. C. Frame Victorian-era structures joined the few early masonry Georgian and Federal buildings.

By the turn of the twentieth century, Falls Church was a small community centered around the railroad and a core of commercial establishments. Tree-lined streets, picket fences and Victorian dwellings combined to create a charming and contained village. As Washington, D. C. continued to grow in the first half of the twentieth century, so did Falls Church and with growth came increased traffic and larger scale neighborhoods. These early suburbs reflected the popularity of national architectural styles. Colonial Revival and English Tudor designs were added to the earlier Victorian dwellings.

After World War II, Falls Church became part of the rapid regional growth in Northern Virginia. Once-rural roads became busy commercial strip corridors and more automobile businesses came to town. Larger scaled offices and apartment blocks were part of this growth. The new buildings, for the most part, reflected the modern architectural movement of the post-war years that emphasized

simple and unadorned forms that had no relationship to the historic character of the community and, in fact, were meant to contrast with it. This type of development continued for the better part of four decades.

As the community planning processes in the 1990s revealed, Falls Church desired to enhance its unique aesthetic character. The Falls Church Comprehensive Plan states “It is important that an identifiable image be created from each of the City’s commercial areas. These images should reflect and communicate different concepts.” The commercial areas that are designated in the Comprehensive Plan include the Broad Street Corridor, the Technology Triangle, the West End, the Village Section, Seven Corners, Downtown, the North Washington Street Corridor and the South Washington Street Corridor.

This publication uses the Comprehensive Plan concept of “identifiable images” and categorizes them into visually distinctive sub-areas. Several similar sub-areas have been combined in the Design Guidelines and result in the Broad and Washington Street Corridors, the Downtown/Town Center and the Technology Center at the west end of Broad Street.

Each sub-area reflects different planning and design concepts from the community planning process resulting in differing community character. These sub-areas are identified on the map on pages 22 and 23.

Community Character

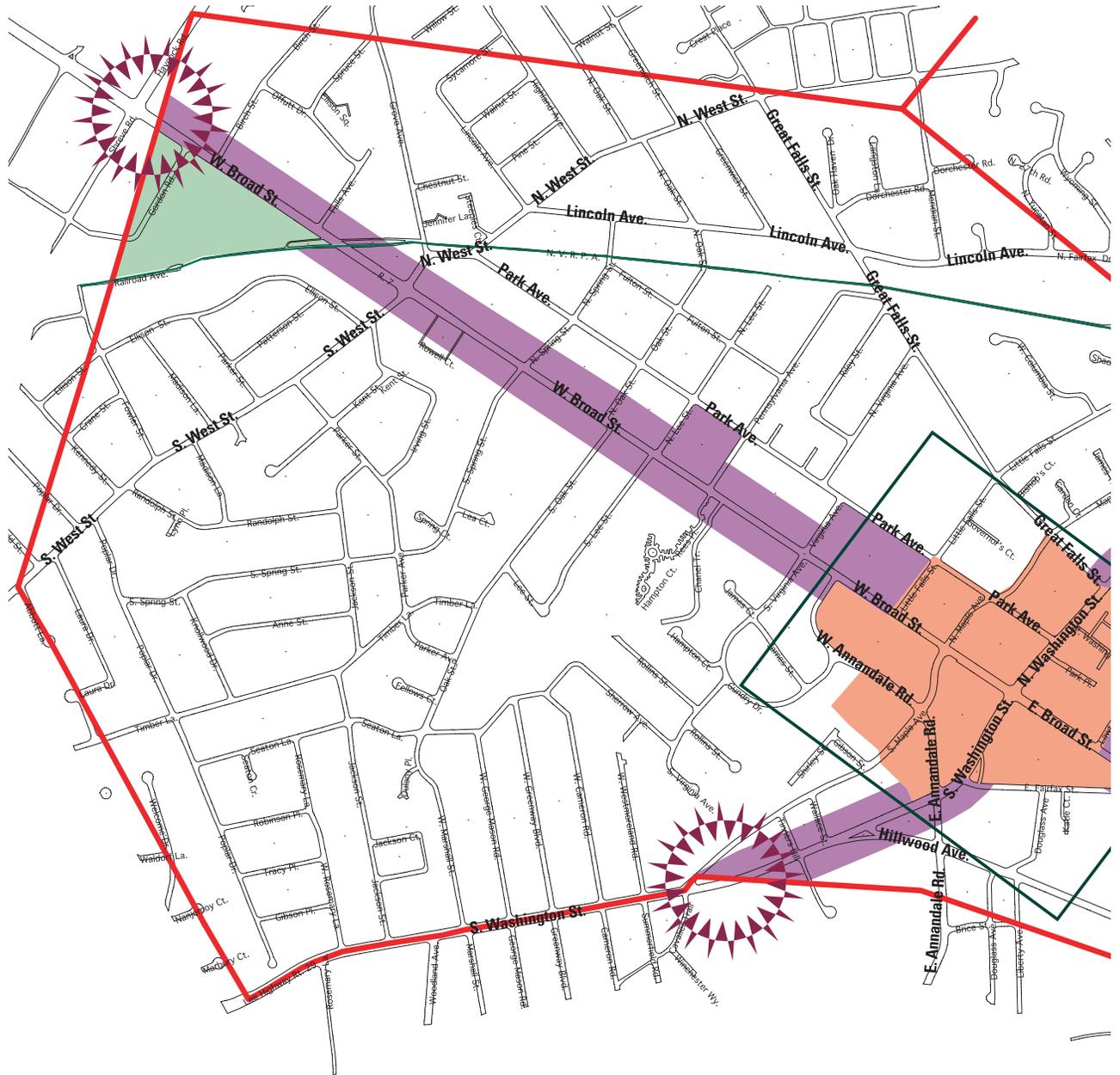


The City of Falls Church has gone through many stages of growth and change since its founding in 1699.





Falls Church Sub-Area and Gateway Map



Community Character



KEY

-  CITY LIMITS
-  W & OD TRAIL
-  TECHNOLOGY CENTER
-  BROAD/WASHINGTON STREET CORRIDORS
-  DOWNTOWN/TOWN CENTER
-  GATEWAY



NORTH

Not To Scale





Community Character



Note: The following sub-areas are shown on the map on the two previous pages.

B BROAD STREET AND WASHINGTON STREET CORRIDORS

The sub-area designated as the Washington Street and Broad Street Corridors includes the area adjacent to Washington Street between the City boundaries to the north and south of the Downtown area. The Broad Street corridor is defined as the area adjacent to Broad Street southeast from its intersection with Gordon Road to the eastern edge of the Downtown area. These corridors have been combined into a single sub-area for the purpose of these guidelines to provide unifor-

mity, cohesion, and identity for Falls Church's two major crossroads.

Currently, the overall design and development pattern along these corridors is not very cohesive in its components, placement or scale. The buildings in these areas include strip retail shopping facilities, fast food restaurants, gas station/convenience stores and a number of small one-story businesses. The setback, parking placement, signs, lighting and landscaping have not been placed in any pattern that has established a strong visual identity in many parts of the corridors. However, other sections of Broad and Washington Streets, have been enhanced and improved for pedestrian use



Existing conditions before photo-simulation.



This photo-simulation shows a section of South Washington Street with new streetscape improvements, such as light fixtures, plantings and brick sidewalks.

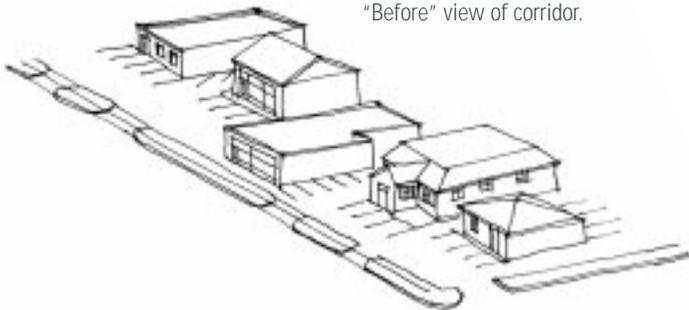
Community Character



through the gradual implementation of a comprehensive streetscape design program. In an ongoing effort to build on the City's success in this area, streetscape development should continue to encourage outdoor activities such as dining, and provide increased attractions for pedestrians along these heavily traveled corridors. In designing the City's corridor developments, it is important to establish additional connections from corridors directly to adjacent residential neighborhoods, including possibly the creation of smaller, adjacent plazas or

semi-open areas to draw people to and from the busy streets. In order to encourage the use of these major corridors, on-street parking should be considered in the Village and Downtown areas. This is important because the recently enacted MUR zoning is expected to increase the density of development in the area where additional parking will be needed. The design of corridor developments should strive to create the appearance of a small to mid-scale

"Before" view of corridor.



This bird's eye view is a conceptual rendering of a section of a corridor showing a denser level of development. New and remodeled buildings are sited closer to the street and streetscape improvements are shown.



urban streetfront, as opposed to traditional suburban strip development or more dense downtown development, without creating a massive building wall. Larger scale structures placed close to the street, along with more compatible designs and site plans, are strategies for corridors to reflect a coherent image, uniform appearance, and urban character as they are redeveloped. These new developments should continue to complete adjacent corridor streetscape, with the goal of achieving continuous walkable paths along these corridors to the City's gateways. Finally, developments located at the four gateway areas of the City at the ends of the two major corridors should convey a more dramatic sense of entry and departure from Falls Church. The City should definitely emphasize the visual, pedestrian connection at its west end to one of its major metro stations, where significant future development is being contemplated in a longer term regional plan.

C DOWNTOWN/TOWN CENTER

The sub-area designated as the Downtown/Town Center is defined as that part of the city formed by the intersection of Broad and Washington Streets and the area formed around the intersection of Maple Avenue and Annandale Road. Ideally, the Downtown/Town Center provides space for many diverse and mixed uses. It serves as the commercial center, the social center and the focal point of the City. Geographically centered within Falls Church, it also serves as the main destination for the local community. It will contain denser and larger scale development than the surrounding areas and it will be strongly oriented to the pedestrian. It will also continue to serve as a community ceremonial gathering space and may contain the following elements:

- Civic functions
- Farmer's market
- Cultural activities
- Community festivals
- Retail, office, entertainment, and residential uses
- Community activities
- Structured parking

The Downtown, crossroads area of the City, is envisioned to evolve into a unique, customized urban environment which both reflects the local heritage of the adjacent historic triangle around the Falls Church and the reality of higher density, mixed-use development. The achievement of design excellence shall be primarily emphasized in this area of the

Community Character



City, with more specific directives regarding use of materials and visual appearance for building structures and public areas, as well as possibly the implementation of a modified project review process. Diversity of signage, architectural details and character elements specific only to this area should be strongly encouraged within the context of achieving a cohesive overall plan. Any design concept for the downtown area should strive to promote our small, “hometown” atmosphere through the consideration of a central gathering

area, and a signature visual or cultural element. Multiple-fronted buildings encouraging pedestrian circulation through attractive urban space is highly desirable. It is also crucial in this area to provide adequate structured parking that is fully integrated with any proposed new building development, including appropriate screening from main streets. Targeted development of a town center area should evaluate the designation of an alternate intersection to Broad and Washington Streets as another nucleus for future planned growth.



This rendering shows more traditional architectural forms and designs for a typical block in the Downtown/Town Center sub-area.



Community Character



D TECHNOLOGY CENTER

This is the first area viewed when entering Falls Church from the west on Route 7. Retail and commercial buildings line the corridor. They were developed using a wide range of building styles and building materials that have created a corridor without an identifiable character.

The vision for this sub-area is to utilize its key geographic position in creating a true gateway to Falls Church and its proximity to the Metro Station to attract high tech businesses to the area. The visual character of this sub-area should be distinct from the corridors or downtown, but fit within the context of overall Falls Church commercial design for new structures.

The architecture in this area needs to be contemporary enough to draw a more targeted business audience, which may include high technology companies, supporting hotels, conference space and restaurant amenities. Denser, mixed-use, and visually integrated development options should be maximized here, given the varying nature of proposed uses both within the Technology Center along adjacent West Broad Street and Haycock Road corridors and near the West Falls Church Metro Station. New developments in this location need to appropriately express and take advantage of transit-oriented, crossroads themes, especially given the high-profile nature of this sub-area within the larger Northern



This photo-simulation merges buildings from Washington, D.C. and Chattanooga to create a vision of contemporary architectural designs. Lower scaled structures front along the Main Street with larger building masses behind in this conceptual simulation for the Technology Center.

Community Character



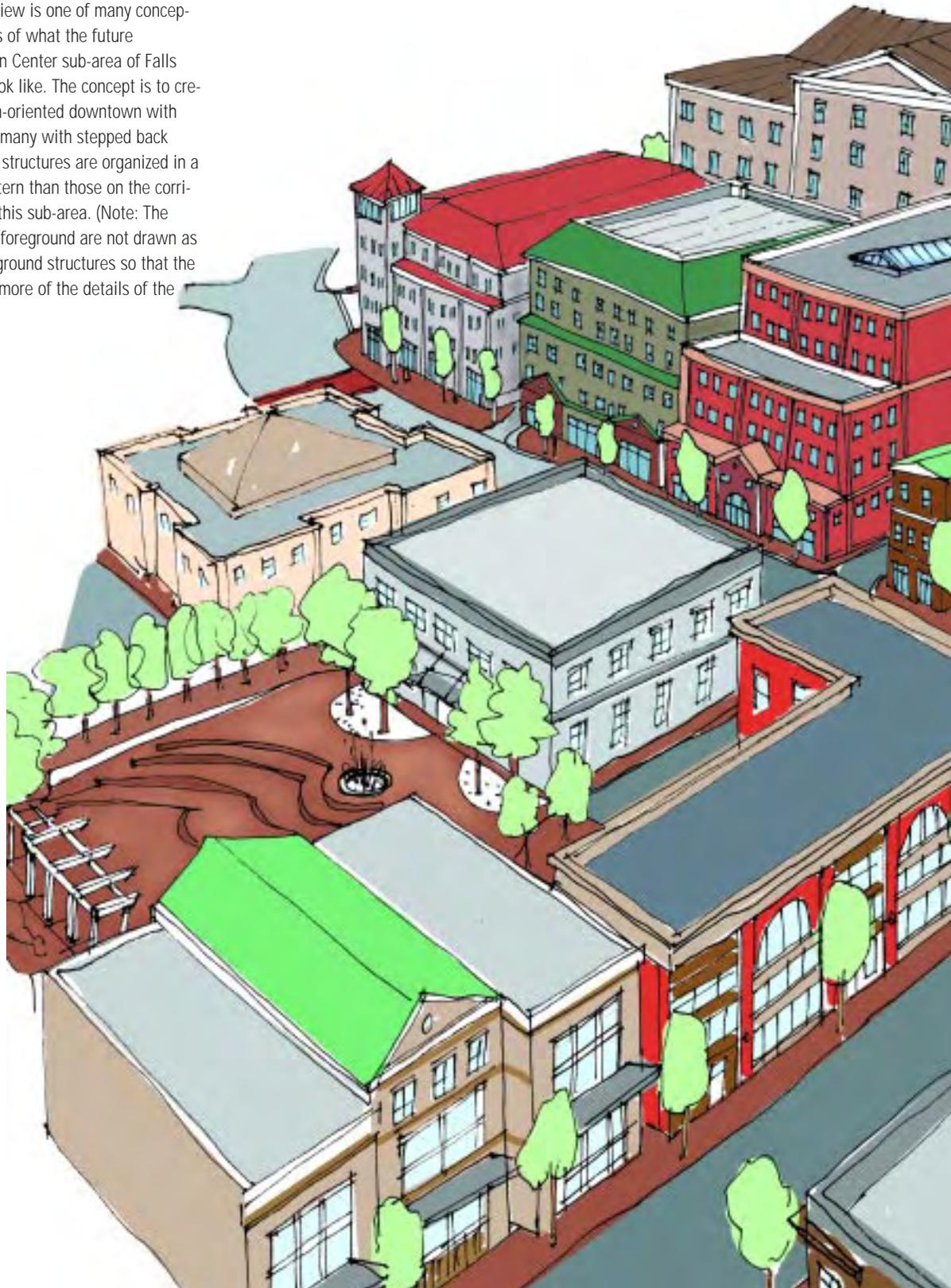
Virginia regional plan. Any proposed new buildings that are adjacent to the West Broad Street corridor buildings should be compatible with the smaller scale of the corridor. Any building in this area that fronts on West Broad Street should have a scale and facade design that relates to the corridor guidelines. Enhancement of the natural pedestrian linkage between Technology Center and the West Falls Church Metro Station is crucial to successfully designed development in this sub-area. Long term development at Technology Center should naturally draw off synergies created by leading Commonwealth educational facilities such as George Mason High School and the University of Virginia/ Virginia Tech Education Center. Themed development, combining technology center uses with a Western gateway for the City's main entrance, could create a primary signature element for the City.



Community Character



This bird's eye view is one of many conceptual possibilities of what the future Downtown/Town Center sub-area of Falls Church might look like. The concept is to create a pedestrian-oriented downtown with large buildings (many with stepped back facades). These structures are organized in a more dense pattern than those on the corridors leading to this sub-area. (Note: The buildings in the foreground are not drawn as tall as the background structures so that the viewer can see more of the details of the rendering.)



Community Character



IV

Guidelines for Streetscapes

STREETSCAPE IS THE GENERAL TERM APPLIED TO ALL OF THE ELEMENTS THAT MAKE UP THE PUBLIC REALM SURROUNDING THOROUGHFARES AND SUB-AREAS: STREET PAVING, SIDEWALKS, PLANTING STRIPS, LIGHTING, TRAFFIC SIGNALS, OUTDOOR STREET FURNITURE, PUBLIC SIGNS, AND UTILITIES. STREETSCAPES SHOULD ACT AS A CONNECTIVE OUTDOOR SPACE AND HELP TO WEAVE A COMMON COMMUNITY FABRIC. THEY CAN HELP DEFINE A DISTINCTIVE SUB-AREA AND MAY CONNECT DIFFERENT PARTS OF THE CITY. FALLS CHURCH HAS ALREADY ACCOMPLISHED MUCH, ENHANCING MANY AREAS AND CORRIDORS THROUGH THE USE OF ATTRACTIVE STREETSCAPE IMPROVEMENTS, AS ARTICULATED IN THE EXISTING STREETSCAPE POLICY. THESE GUIDELINES ADDRESS THE ENTIRE CITY.





MELAND'S FOUR PROVINCES
RESTAURANT



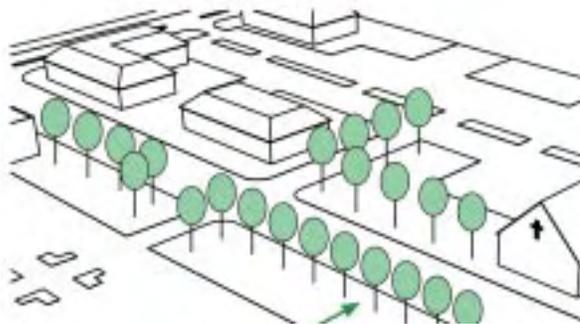
Guidelines for Streetscapes

IV

The elements identified as components of the streetscape are:

A LANDSCAPING AND OPEN SPACE

1. Include trees, shrubs and other plantings to provide beauty as well as shade, within a pedestrian gathering place, and as screening for parking, utilities, and service areas.
2. Use street trees to provide shade, a sense of enclosure and to define edges.
3. Maintain existing plantings in all public areas.
4. Replace damaged or missing street trees with appropriate species. Use hardy species that require minimal maintenance.
5. Expand use of seasonal color in plantings.
6. Use landscaping to create an identity within the Downtown/Town Center sub-area by selecting specific species, sizes, colors or shape of plants and trees.



Street trees can fill in and unify a disjointed edge of this suburban corridor.



Landscaping provides a sense of enclosure, separates pedestrian traffic from the vehicular, and is an attractive addition to the streetscape.



Beside screening parking lots, plantings also define the edge of this corridor.



Open spaces can provide a welcome shady area for pedestrians.



IV

Guidelines for Streetscapes



This green plaza defines the corner and provides open space for pedestrians in downtown Richmond.



The sights and sounds of water projecting up from a fountain or washing down a brick wall are welcome amenities in many downtown gathering places and plazas as seen in these two examples.



Even pedestrian arcades may have landscaping.





Guidelines for Streetscapes

IV

B PAVING AND SIDEWALKS

1. Replace sidewalks with a paving unit, such as brick or patterned concrete or a combination of these materials, that relates to the existing architectural vocabulary of the sub-area and to the existing design standards.
2. Avoid concrete curbing poured in continuous strips.
3. Avoid excessive variation in sidewalk and curb materials.
4. Avoid excessive curb cuts for vehicular access across pedestrian ways. Where curb cuts are necessary, mark them with a change in materials, color, texture or grade.
5. Avoid creating a suburban appearance by not installing excessively wide sidewalks and wide planting areas.
6. Use decorative pavement at crosswalks to enhance pedestrian areas.



Paving patterns and delineated crosswalks provide pedestrians with a well-defined, inviting pathway.



Brick textures add richness to this inviting sidewalk scene.

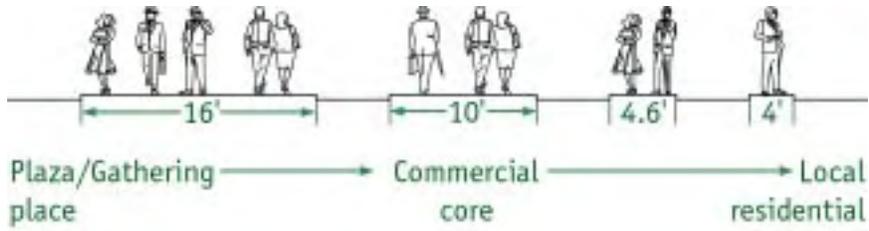


Crosswalks are an important element in slowing traffic and in defining a pedestrian area.

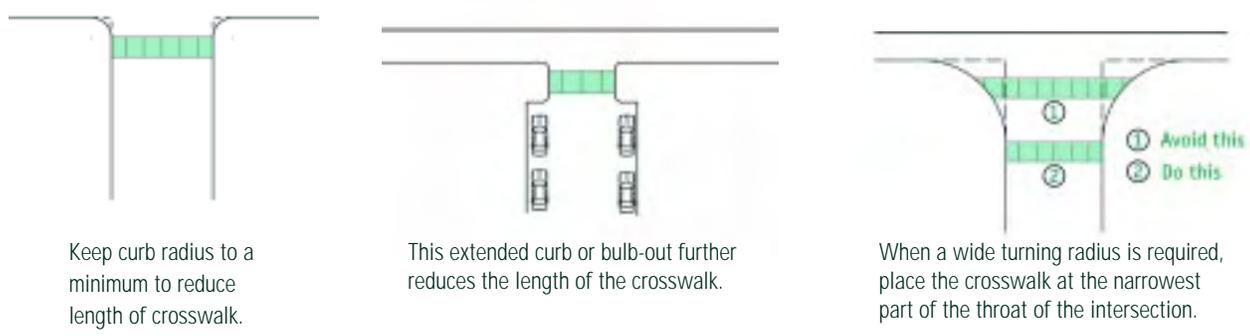
Guidelines for Streetscapes



IV



Design sidewalk widths for specific conditions and types of locations.



C LIGHTING

1. Replace modern cobrahead type lamps and poles with painted metal, traditionally designed fixtures that have a base, shaft and luminaire.
2. Consider using a different but compatible style of fixture for each of the sub-areas.
3. Light pedestrian areas with appropriately scaled poles.
4. Provide pedestrian lighting at transit stops and along paths to parking lots and other destinations.
5. Provide lighting of intersections in high traffic areas.
6. Include any lighting upgrades as a part of an overall streetscape plan for each sub-area.



Light fixtures can also be locations to hang seasonal banners in a sub-area.



Attractive pedestrian scaled street-lights help define the corridor edge and light the sidewalks.



Guidelines for Streetscapes

IV

D STREET FURNITURE

1. Develop and use a common palette of colors, materials and design.
2. Coordinate furniture in sub-areas. While they need not match, they should be compatible and not clash.
3. Place benches at key locations. Use traditional designs constructed of wood and/or painted metal.
4. Avoid placing too many elements on narrow sidewalks.

Brick bench becomes a clever work of art to enrich the street scene in Chattanooga.



Furniture placed along the street at key locations can provide a welcome rest for pedestrians.

E PUBLIC SIGNS

1. Develop public directional and informational signs to reflect the character of Falls Church.
2. Coordinate the colors and styles of signs within a sub-area.
3. Keep signs to the minimum number and size necessary for the use.
4. Scale and place signs for both automobile traffic and pedestrians.
5. Avoid placing signposts in locations where they can interfere with the opening of vehicle doors.
6. Consider using decorative color banners in large open parking lot areas



Placement and design of public signs should be done thoughtfully at a human scale because they will be used by both pedestrian and automobile traffic.



Guidelines for Streetscapes



Culpeper, Virginia, has created a town-wide coordinated public sign system for visitors.

F PUBLIC ART AND MONUMENTS

1. Use public art to celebrate or commemorate individuals and events important in the history of Falls Church.
2. Use sculpture, fountains, murals, paved plaza areas and other similar features to enrich the public environment.
3. Use materials and designs that reflect the character of the sub-area.
4. Locate public art where it will have the maximum impact in terms of pedestrian visibility.



Public art can reflect the history of Falls Church. This sculpture of a farmer and his friends reminds the viewer that in the past Falls Church included rural land and activities.



Tinner Hill Monument honors the contributions of Falls Church's African-American community.



In Lexington, Virginia, the historic plat of the town was created in granite squares at a major intersection.



Guidelines for Streetscapes

IV

G UTILITIES AND COMMUNICATION EQUIPMENT

1. Locate and screen utilities to limit their visibility from the street and on nearby development.
2. Place existing and proposed utilities underground.
3. Consider integrating cellular communication towers into building design so as to appear visually unobtrusive.



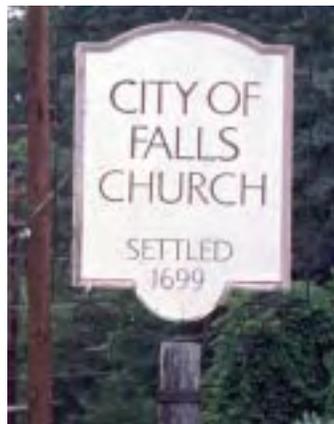
Without overhead power lines, the visual focus on this streetscape is the landscaping, lighting and mast arm signals. This provides an attractive, pleasing streetscape.

H GATEWAYS

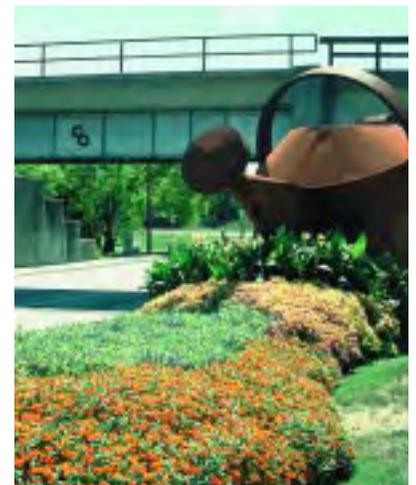
1. Use lighting fixtures of similar style at all the gateways into Falls Church.
2. Use consistent signage that reflects the character of Falls Church at all gateways.
3. Use landscape features as accents at all gateways and incorporate plantings with seasonal color.
4. Use distinctive wider paving for crosswalks at the gateway intersections.
5. Consider the use of public art or special features at the gateway locations, which may include sculpture.



All four corners of this commercial corridor intersection in Cary, North Carolina, have brick walks, low walls and plantings to create distinctive gateway.



City signs set in a wrought iron frame currently help define gateways in Falls Church.



A large watering can creates a sculptural element at one of Staunton, Virginia's, gateways.

V

Guidelines for Site Elements

THE CHARACTER OF FALLS CHURCH IS COMPRISED OF UNIQUE COMBINATIONS OF ITS ARCHITECTURE AND THEIR SURROUNDING SITES. MUCH OF THE DISTINCTIVE QUALITY OF THE COMMUNITY COMES FROM THE LANDSCAPED BORDERS, TALL SHADE TREES AND SPACIOUS LAWNS. ENTRIES, PARKING, LIGHTING AND SIGNS ACCENT COMMERCIAL SITES. THIS SECTION IS INTENDED TO PROVIDE RECOMMENDATIONS FOR TREATING SITES OF BOTH NEW BUILDINGS AND THE REHABILITATION OF EXISTING PROPERTIES.





SUNRISE
ASSISTED LIVING

MEMBER OF ENOVA HEALTH SYSTEM

SPECIAL NEIGHBORHOOD FOR THE MEMORY IMPAIRED



Guidelines for Site Elements

V

Site elements should reflect the character of the sub-area, respond to the buildings and to surrounding residential neighborhoods and develop a recognizable edge to the streetscape. These guidelines are intended to supplement the requirements of the Zoning Ordinance. The elements to be considered when proposing site elements are:

A CONNECTIVITY BETWEEN AREAS AND NEIGHBORHOODS

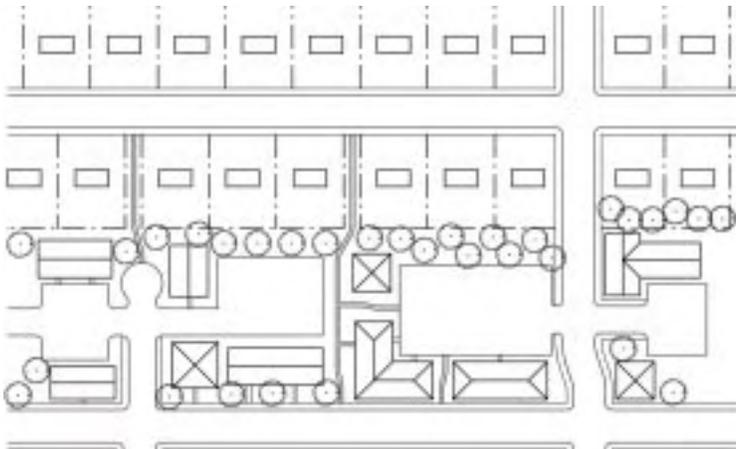
1. Maintain or provide a strong sense of community, by providing pedestrian and vehicular links to nearby neighborhoods, parks, schools and other public destinations.
2. Use common streetscape elements, materials and designs to visually link the different areas within a parcel.
3. Avoid isolating buildings and residential areas from one another with extensive buffers.
4. Provide continuous pedestrian routes where feasible.
5. Emphasize providing pedestrian connectivity when designing a site in the Downtown/Town Center sub-area or connections from corridors to nearby neighborhoods.



This connection to adjoining development of a shopping center also includes an outdoor cafe (a), further encouraging pedestrian activity.



This pedestrian path connects private office and hotel development.



Connect commercial developments to surrounding neighborhoods.



The rear of large shopping center uses small retail shops (a) to create a pleasing transition to neighboring residential development (b).

Guidelines for Site Elements



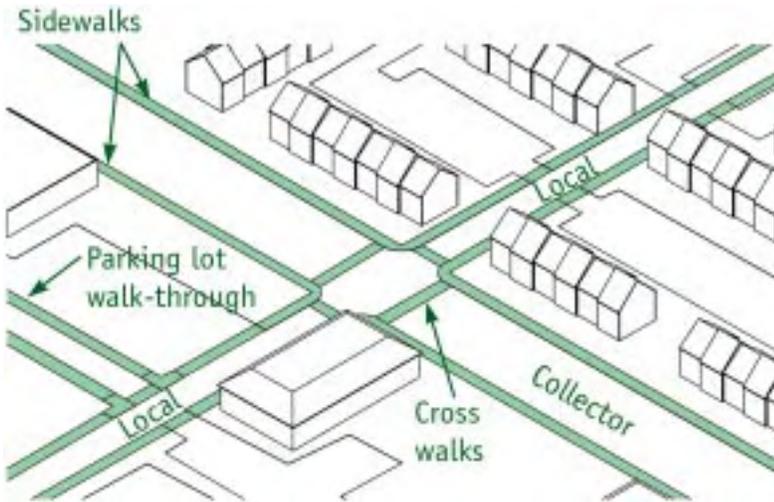
V

B CONNECTIVITY BETWEEN SITES

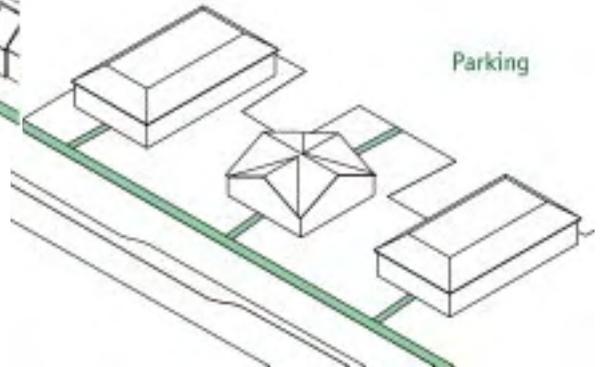
1. Make access obstacle-free and consistent between private sites.
2. Provide easy-to-use internal circulation not only for vehicles but also for pedestrians and bicyclists between all buildings and spaces within a site.
3. Add separate pedestrian pathways within larger parking lots and provide crosswalks at vehicular lanes within a site.



Landscaped walkways provide a pleasant connection between buildings and developments.



Continuous sidewalks allow people to walk from development to development. Sidewalks should connect buildings to each other and to the public sidewalk.



Crosswalks are used to connect parking areas to retail establishments in this development.

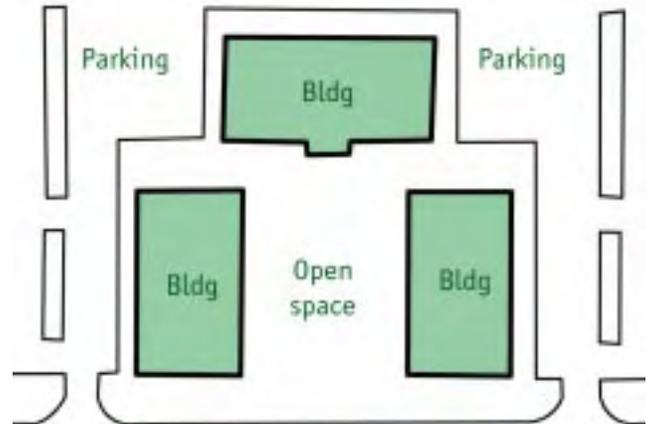


Guidelines for Site Elements

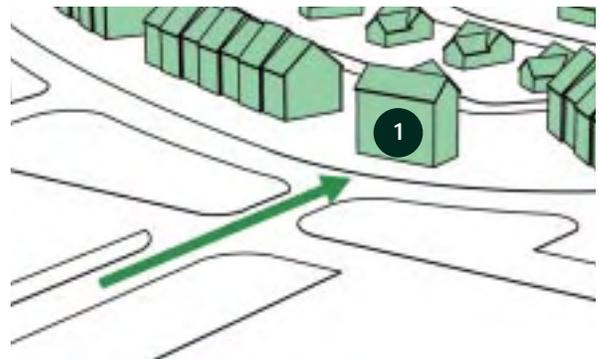
V

C BUILDING PLACEMENT

1. Orient the facade of new buildings to front on the street.
2. Limit setback of new buildings in the Corridor and Downtown/Town Center sub-areas.
3. Use buildings to form an urban edge along the street in the Downtown/Town Center sub-area.
4. Ensure that larger developments also orient their design to any adjoining neighborhoods and to side streets.
5. Orient service areas to limit their impact on the development and any neighboring areas.



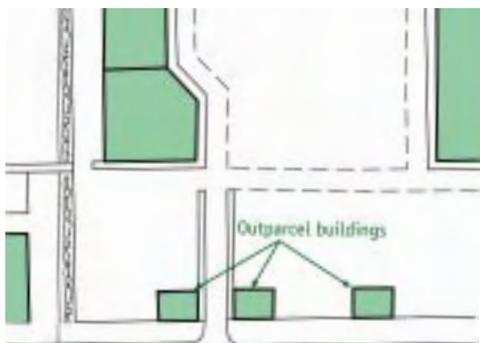
The arrangement allows for shared open space, parking to the side and rear and buildings facing both the street and common area.



In this example, the building (1) is aligned to present attractive view at the end of a street.



This restaurant on Broad Street is placed close to the front of the street to strengthen the corridor edge.



Use out-parcel buildings to frame corners and define street edges.



This new commercial building is placed at this intersection with minimum setbacks to help define this corner.

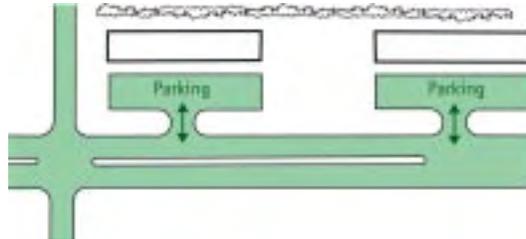


Guidelines for Site Elements



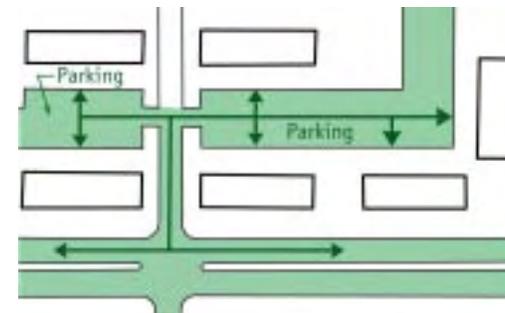
D PARKING

1. Reduce the scale of the parking areas by dividing parking lots into modules or multiple smaller lots separated by landscaped islands.
2. Locate parking out of view by placing it behind the building where possible or by screening the lot using low fences, walls or year-round landscaping.
3. Provide clear pedestrian paths and crossings from parking spaces to main building entrances and the street.
4. Plan parking so that it least interferes with pedestrian access and connections to adjoining developments.
5. Recommend constructing parking lots that reinforce the existing street wall of buildings and the grid system of rectangular blocks.
6. Use multi-level parking structures in lieu of large surface lots wherever possible.
7. Consider placing parking within large new buildings and ensure that the street level facades contain elements such as entrances, storefronts and display windows.
8. Design any detached parking structures to be architecturally compatible with its setting or to be screened by other buildings or by landscaping. If it fronts on a street or pedestrian path, design the street level facade as recommended in #7 above.



Avoid This

Do not create separate parking access off a major corridor if it is possible to build shared parking area.



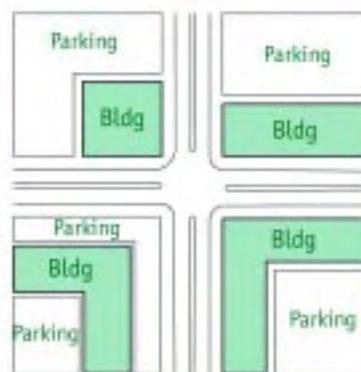
Do This

Use an access street off a major corridor to provide entry to shared parking for several businesses.



Avoid This

Avoid deep setbacks behind parking lots or vacant land.



Do This

Place buildings next to the street, especially at corners.



Guidelines for Site Elements

V



Parallel parking along the front of a shopping center creates more of a "Main Street" atmosphere for the area.



A central planting area divides this sidewalk that goes through a shopping center parking lot.



Parking arranged within the interior of a block is appropriate for this office complex.



The design of this freestanding parking structure in Corning, New York, uses materials and forms to reflect the architectural character of the adjoining downtown.



Staunton, Virginia, parking structure is divided into seven bays with storefronts on the first floor.

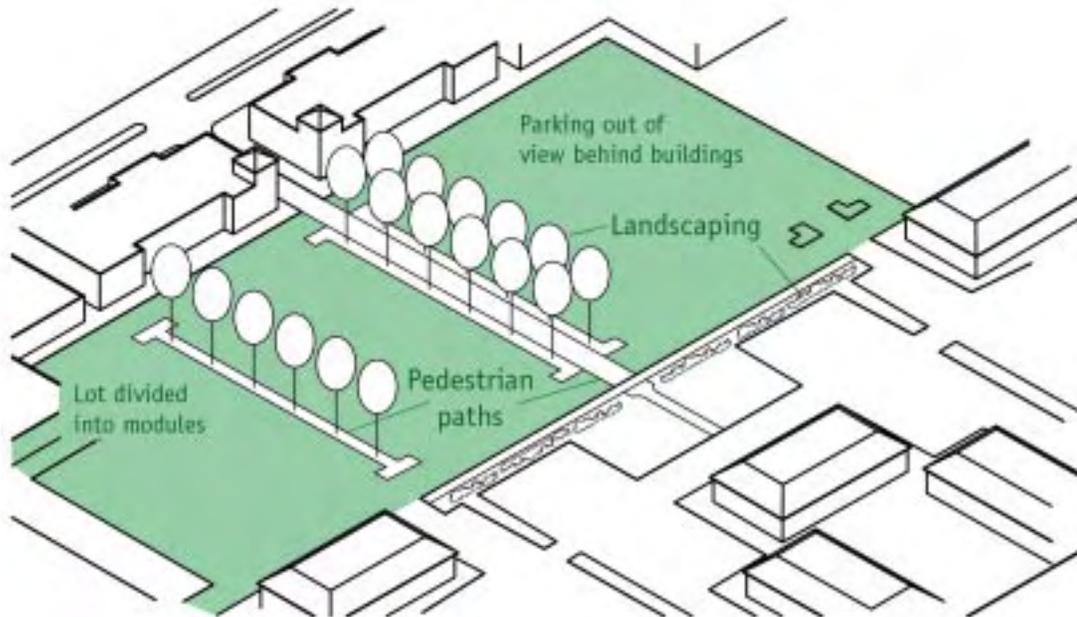


This Denver, Colorado, parking garage has divided facade bays and a first floor sidewalk cafe.

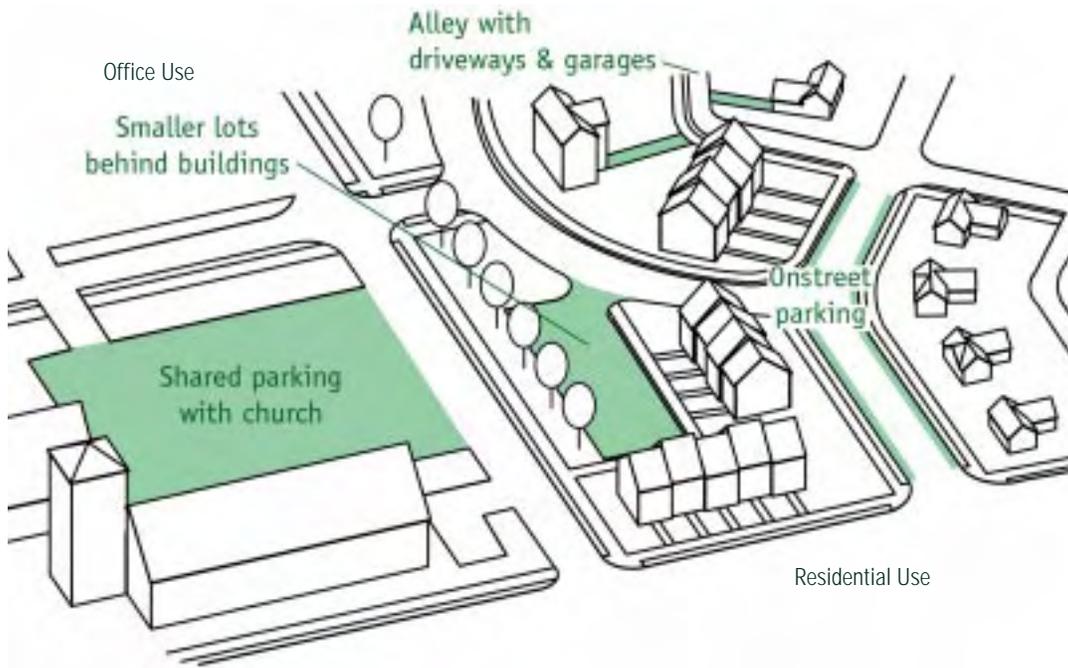
Guidelines for Site Elements



V



Use pedestrian paths, topography and landscaping to reduce the visual impact of large parking lots.



Parking to the rear of buildings and shared parking among compatible uses reduce the amount of visible parking.



Guidelines for Site Elements

V

E LANDSCAPING AND OPEN SPACE

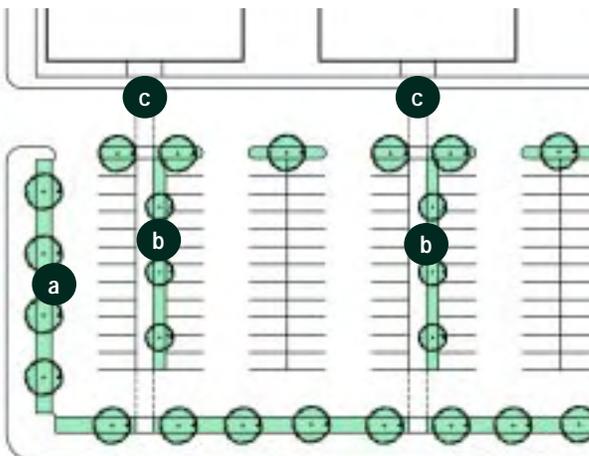
1. Use species appropriate for site conditions. The conditions to be considered include available sunlight, water and root and canopy space.
2. Use trees, shrubs and other landscaping to provide screens for service areas, parking and utilities.
3. Use trees to define edges and shade parking.
4. Use street trees in pedestrian zones to provide shade, definition and edges.
5. Incorporate existing vegetation and large specimen trees into site design to the extent possible.
6. Consider incorporating trees native to Northern Virginia in planting plan when possible.
7. Incorporate plazas and open space seating areas in larger developments.



This landscaped entry provides an attractive site element to this North Washington Street assisted living facility.



This hedge screens a parking lot and would be appropriate for Falls Church's corridors.



Landscaping is provided at the perimeters (a) and at the intermediate points (b) of the parking lot. Pedestrian paths are part of the planted median (c).



Plazas with shade, fountains and seating area are welcome additions for shoppers in larger commercial developments.



Guidelines for Site Elements

V

F PAVING AND SIDEWALKS

1. Create a complete pedestrian pathway system.
2. Link buildings to the public sidewalk and to each other as appropriate.
3. Add designated, separate sidewalks through large parking lots.
4. Provide crosswalks at points of vehicular access routes and in front of building entrances.
5. Ensure that new paving materials are compatible with the character of the area. Brick pavers in traditional patterns and scored concrete are examples of appropriate applications. Color and texture of both surfaces should be carefully reviewed prior to installation. Avoid large expanses of bright white or gray concrete surfaces.



Separate sidewalks with landscaping provide a safer and more pleasing pedestrian route through shopping center parking lots.



Use pedestrian friendly crosswalks within commercial developments where sidewalks intersect vehicular access points.

This brick sidewalk connects a public sidewalk with the deeply setback commercial development. Note the trees and light fixtures lining the walk and the brick crosswalk. The walk is aligned to minimize its visible impact on building features and storefronts. Lastly, note the metal fence, granite piers and planting strip that define the front edge of the development.





Guidelines for Site Elements

V

G LIGHTING

1. Coordinate the lighting plan with the landscape plan to ensure pedestrian areas are well lit and that any conflict between trees and light fixtures is avoided.
2. Light pedestrian areas with appropriately scaled poles and luminaires.
3. Avoid using accent lighting that is too bright and draws too much attention to the building. Reasonable levels of accent lighting to accentuate architectural character are recommended.
4. Choose lighting that is appropriate to building design and site location.
5. Provide extra lighting and electrical hookups at gathering areas.
6. Retain and refurbish existing traditional or historically styled light fixtures where possible.



In this commercial development, smaller pedestrian-scaled light fixtures are placed along the sidewalk while a taller non-decorative light fixture is used for general lighting in the parking areas.



Coordinated business identification signs are attached to this development's pedestrian light fixtures.

H WALLS AND FENCES

1. Choose high-quality materials and designs using materials such as brick, stone, iron, wood and plantings. Consider selecting materials used elsewhere on the property or the structures.
2. Use a scale and level of ornateness of the design of any new walls and fences that relate to the scale and ornateness of the building. Use simpler designs on small lots.
3. Avoid exceeding the average height of other fences and walls of surrounding properties.
4. Avoid the use of solid masonry walls that visually enclose the property from surrounding more open neighboring sites.
5. Avoid using materials such as chain-link fencing and concrete block walls where they would be visible from the street.



This brick wall and landscaping help define the edge of the sidewalk in a town center setting.



V

Guidelines for Site Elements

I GASOLINE STATION CANOPIES

1. Use compatible materials and forms with the building that the canopy serves.
2. Use a complementary scale that relates to the building it serves. Consider designing the canopy to integrate with the rest of the building instead of being a separate element on the site.
3. Do not internally illuminate the canopy cornice.
4. Flush mount the canopy lighting to the ceiling of the canopy.
5. Use colors on the canopy that complement the colors used on the building.
6. Minimize number of logos displayed on the canopy.



The design of this canopy does not reflect the design or materials of the building.



This gasoline canopy is integrated into the roof of the building and creates a more unified design than would a separate element.



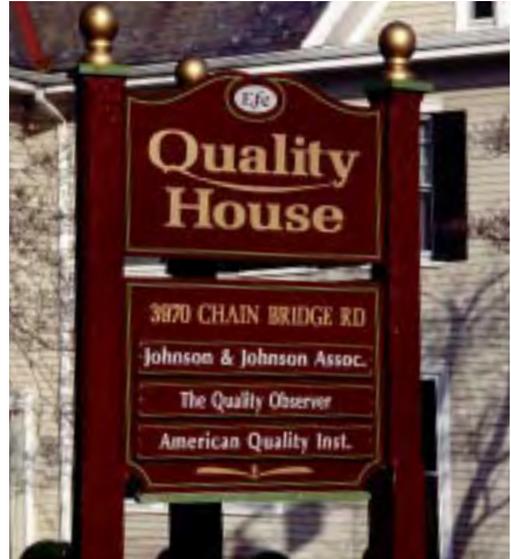
Guidelines for Site Elements

V

J SIGNS

See Section 38-35 of the Falls Church City Code for detailed sign regulation information.

1. Place signs so that they do not obstruct architectural elements and details that define the design of the building.
2. Respect the design and visibility of signs for adjacent businesses.
3. Use colors that complement the materials and color scheme of the building, including accent and trim colors.
4. Use a minimal number of colors per sign where possible.
5. Use indirect lighting with a shielded light source.
6. Consider using a unified design sign plan for larger developments.
7. Encourage the use of monument signs with accent landscaping at the base along corridors.
8. Avoid free-standing and monument signs in the Downtown/Town Center sub-area.



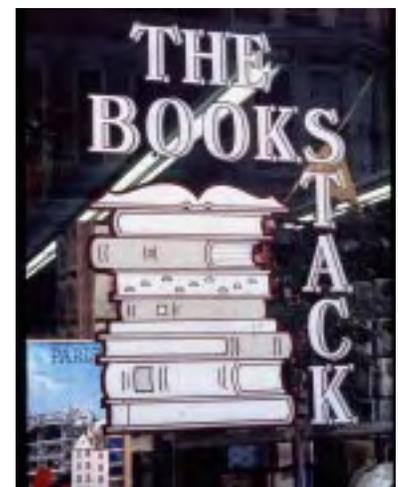
This free-standing sign functions also as a directory sign for this corridor business.



Small wall mounted signs are typically designed for the passing pedestrian as is the window sign below.



Signs should fit within the architectural framework of the building as do these storefront signs.





Guidelines for Site Elements



Sandwich board signs if carefully regulated can be colorful elements in the downtown streetscape.



Small hanging signs serve the pedestrian in the shopping center arcade.



Monument signs are appropriate for corridors.



Projecting signs are designed for the pedestrian.



These smaller wall mounted signs are designed to be viewed from vehicles within this shopping center.



Corridor buildings can also have signs well integrated into their overall design.

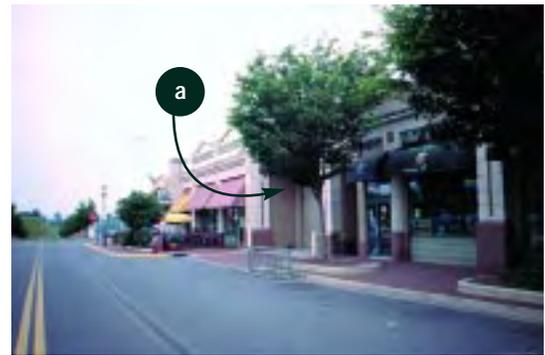
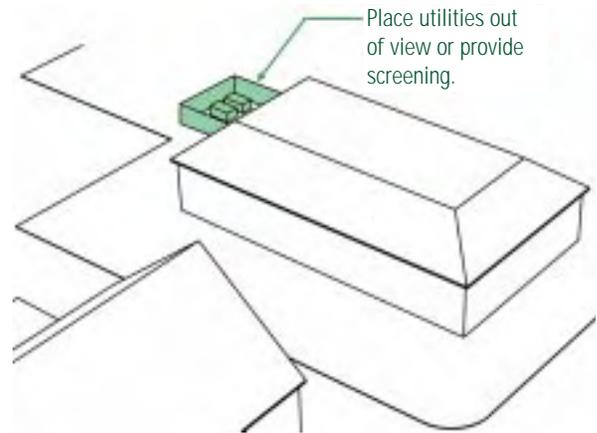


Guidelines for Site Elements

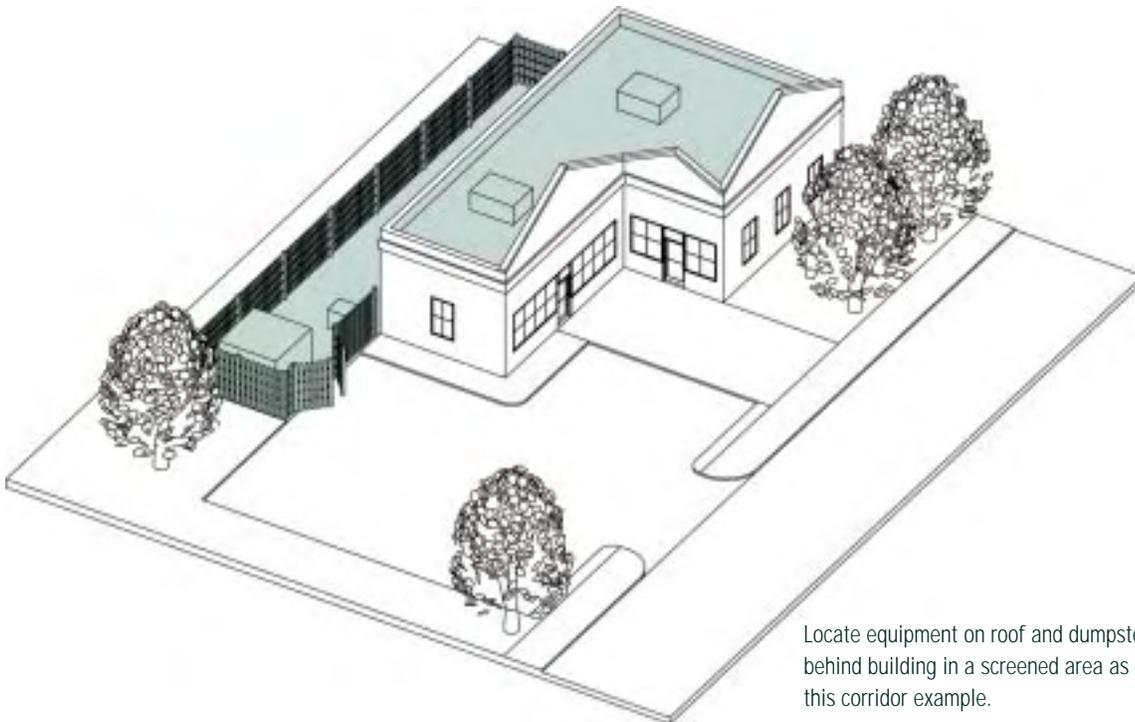
V

K UTILITIES, COMMUNICATION EQUIPMENT, AND SERVICE AREAS

1. Locate utilities to minimize their visual impact from the street and adjoining developments.
2. Screen and landscape dumpsters with wood board or solid barrier wall when multiple sides of a building are highly visible.
3. Place utilities underground if at all possible or locate behind buildings.
4. Screen service areas and loading docks that are visible from streets or adjoining development with berms, landscaping, structures or fences.
5. Site noise-generating features away from neighboring properties especially residences, or use noise barriers or other means of reducing the impact.
6. Screen roof-top communications and mechanical equipment.



This entrance lane (a) between two buildings leads to a service area.



Locate equipment on roof and dumpsters behind building in a screened area as in this corridor example.

VI

Guidelines for Commercial and Office Buildings

THE MOST VISIBLE SECTIONS OF FALLS CHURCH OCCUR ALONG ITS MAJOR CORRIDORS AND IN ITS DOWNTOWN. THESE AREAS OFFER THE MOST OPPORTUNITY TO ENHANCE THE CHARACTER OF THE COMMUNITY. RECOMMENDATIONS IN THIS CHAPTER ARE TAILORED FOR THESE AREAS.





407

NO PARKING
ANYTIME

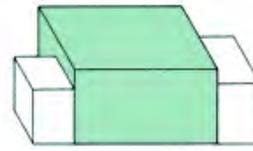


Guidelines for Commercial and Office Buildings

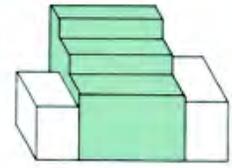
VI

A MASSING AND BUILDING FOOTPRINT

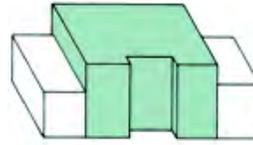
1. Use techniques to reduce the perceived mass of large buildings.
2. Break up the front of the building to allow the building to reflect the massing of smaller-scaled commercial buildings. Use this technique along Corridors and within the Downtown/Town Center sub-areas.
3. Use variation in materials, textures, patterns, colors and details to break down the mass of the building.



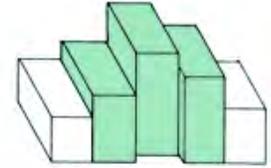
Avoid an unmodulated mass



Use stepped-back height



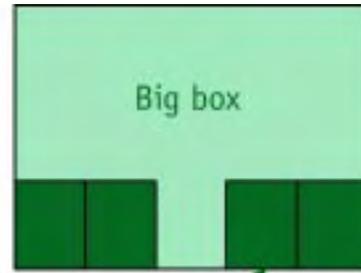
Use varied wall surfaces



Use varied heights with regular width

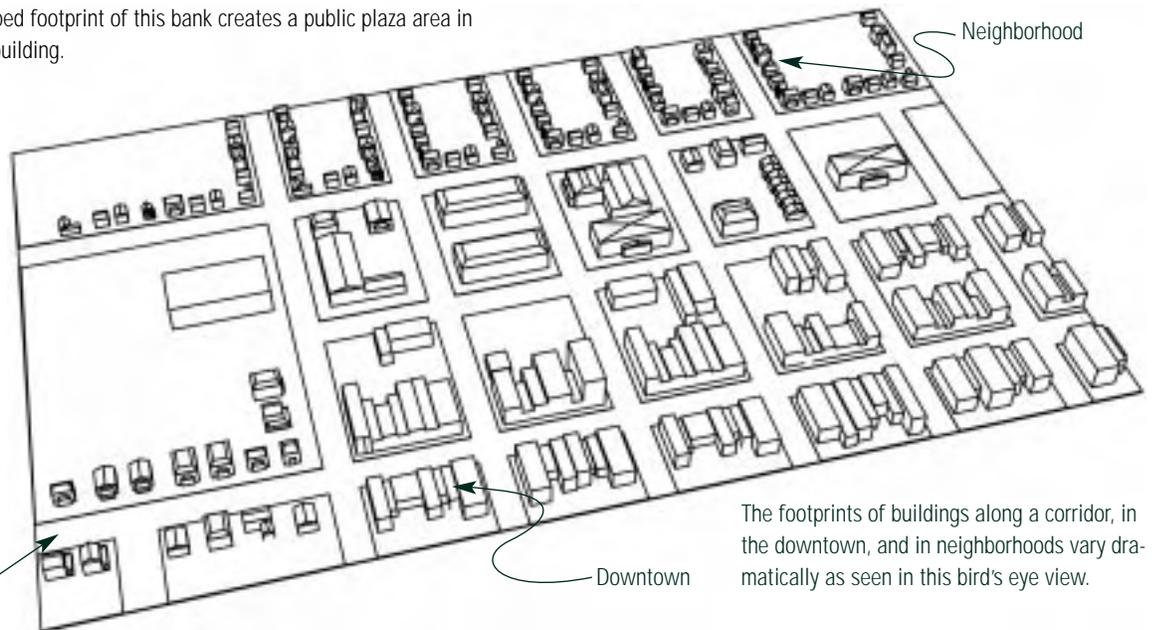


The "U" shaped footprint of this bank creates a public plaza area in front of the building.



This plan shows how to reduce the massive appearance of "big box" retailers by placing smaller retail spaces along the front elevation of the building.

Retail spaces



Neighborhood

Corridor

Downtown

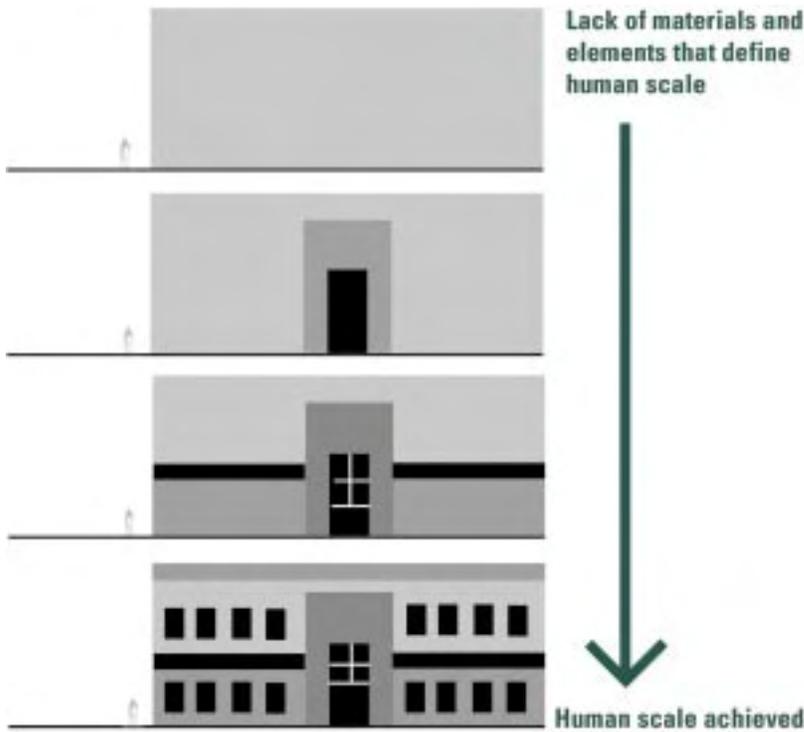
The footprints of buildings along a corridor, in the downtown, and in neighborhoods vary dramatically as seen in this bird's eye view.

Guidelines for Commercial and Office Buildings



B SCALE

1. Use buildings to define edges and provide a comfortable scale.
2. Reinforce scale by using appropriate materials, textures, patterns, colors and details.



This series of diagrams illustrates how architectural elements, materials and colors can break a massive building down to the human scale.



The tree, projecting sign and storefront cornice all help create a human scale in this downtown.



In Reston Town Center at the theater marquee, bay divisions and storefront awnings reduce the perceived scale of the buildings.

A large mass without defining architectural elements (above) gives observers no visual reference to themselves.



Avoid This

Architectural features such as cornices, windows, and vertical divisions such as columns and piers, break the same mass down to human scale. The person is attracted to be near and in the spaces created by such buildings.



Do This



Guidelines for Commercial and Office Buildings

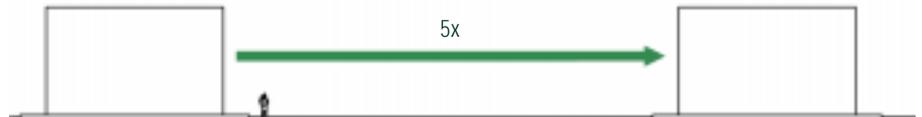
VI

Space

Spaces between buildings can be out of human scale, causing a feeling of being lost in a sea of emptiness. Creating human scaled spaces that are defined by either buildings or landscape features provide more friendly, inviting places.



Space has no closure.



Space is too large as defined by buildings. The most comfortable community spaces are in the ratio of two or three horizontal units to one vertical unit.



Comfortable human scale space is enclosed by buildings.



Comfortable human scale space is enclosed by landscaping and building.

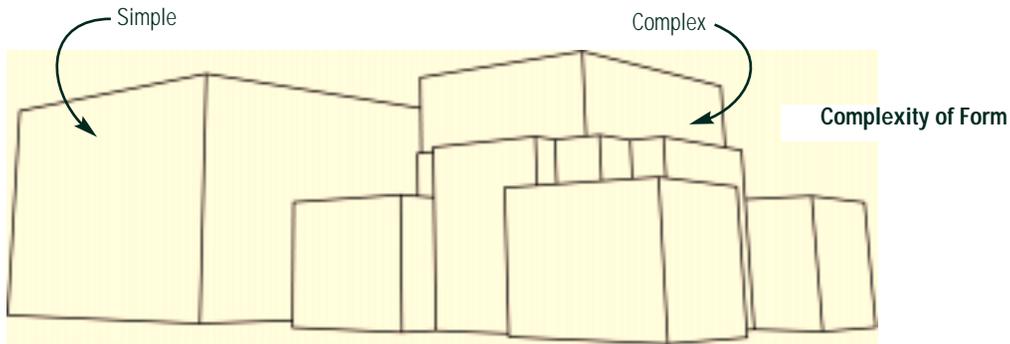
C COMPLEXITY OF FORM

1. Use forms for new construction that relate to the majority of surrounding buildings. If a block has a mixture of complex and simple forms, either option is appropriate for new construction.
2. Most structures along the corridors will have simple rectangular forms while forms in the Downtown/Town Center and Technology Center sub-areas may be more complex due to greater massing and heights.



This infill corner building has a simple rectangular form to relate to many similar surrounding examples in Charlottesville's downtown.

Guidelines for Commercial and Office Buildings

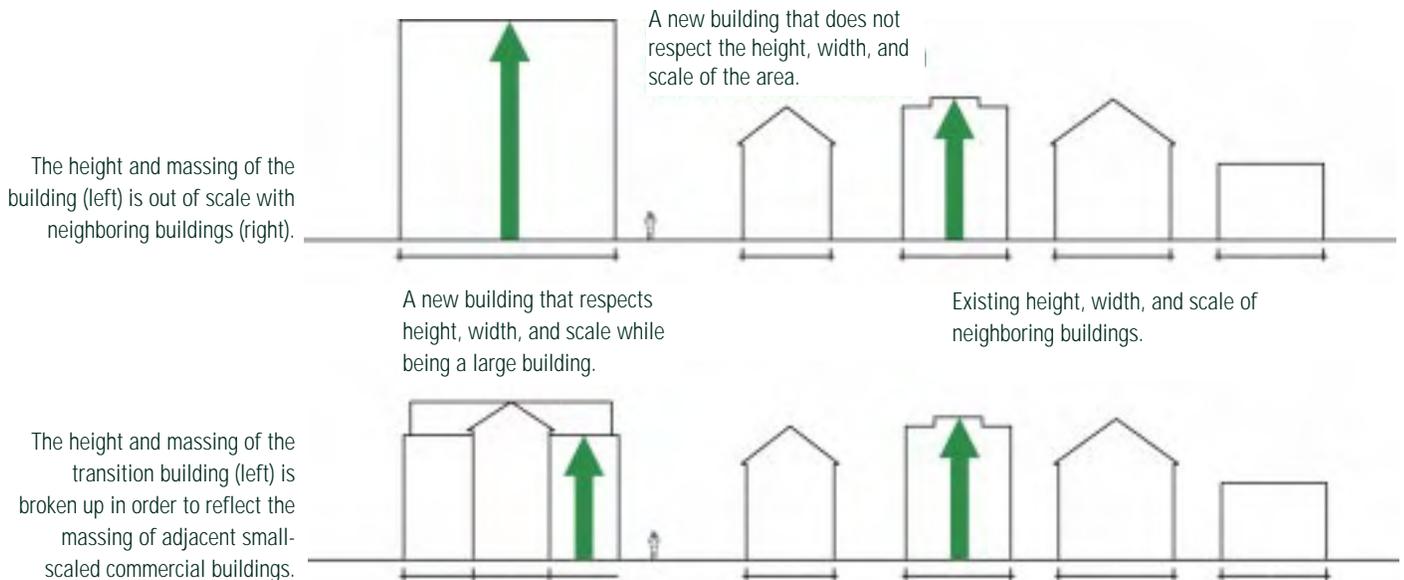


D HEIGHT AND WIDTH

1. Use vertical proportions on the facades of buildings or on bays of larger buildings within the Downtown sub-area.
2. Design buildings within the Corridor and Downtown sub-areas to contain at least two stories in height or the appearance of two stories.
3. Height and width combination of structures should be visually pleasing and contextually appropriate.



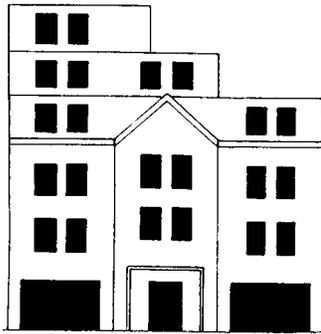
This building with its two-story height and complex hipped roof creates a taller structure close to the street to strengthen the edge of the West Broad Street corridor.





Guidelines for Commercial and Office Buildings

VI



Multi-story mixed-use or office buildings in the downtown sub-areas can use a variety of window types and patterns to break up building mass.

E FACADE ORGANIZATION

1. Orient primary entrances on a building facade to the street.
2. Use a hierarchy of entry design on any complex, if the building has more than one orientation, and focus main entry on street facade. This is particularly important in the Downtown/Town Center sub-area.
3. Secondary entries may be created to allow convenient access from adjacent buildings, sidewalks, parking, bicycle paths and transit stops.
4. Orient at least part of public elevations of shopping complexes to any adjoining neighborhoods. This is most important in the Downtown sub-area.
5. Provide attractive facade treatments on any elevation that is visible from streets or from any primary elevations of adjoining developments and avoid use of unadorned blank walls.



The entrance of this corridor bank building in Fredericksburg has an articulated entry.



The composition of solids and voids makes attractive even so mundane a use as this mini-storage building.



This new office building uses traditional vertical proportioned openings and uses the side elevation for unobtrusive entry to an internal parking garage.

Guidelines for Commercial and Office Buildings



VI

- 6. Consider using the traditional three-part facade of cornice, pattern of upper story windows and a storefront when designing a new building in the Downtown/Town Center sub-area or when renovating an existing structure.
- 7. Use a regular pattern of solids and voids for openings that relate to more traditional building design in the Downtown/Town Center and Corridor sub-areas.
- 8. Use a proportion of openings (vertical or horizontal) that generally is consistent with the context of the building. More traditional designed openings are typically vertically proportioned.
- 9. Strive for designs and materials that reflect the architectural traditions of the region.
- 10. Consider more contemporary window configurations within the Technology Center sub-area.



This development is divided into bays and has exaggerated facade elements that can be read from a long distance.



A tower feature, metal roof and roof railing help define this strip shopping center facade.



This corner structure uses modulated side bays to create an interesting side elevation.



The side wall of this large retail store has decorative masonry and large windows instead of a blank wall.



Guidelines for Commercial and Office Buildings

VI

F STOREFRONTS

Storefronts or large display windows should be used at the street level in buildings within the Downtown/Town Center and Corridor sub-areas.



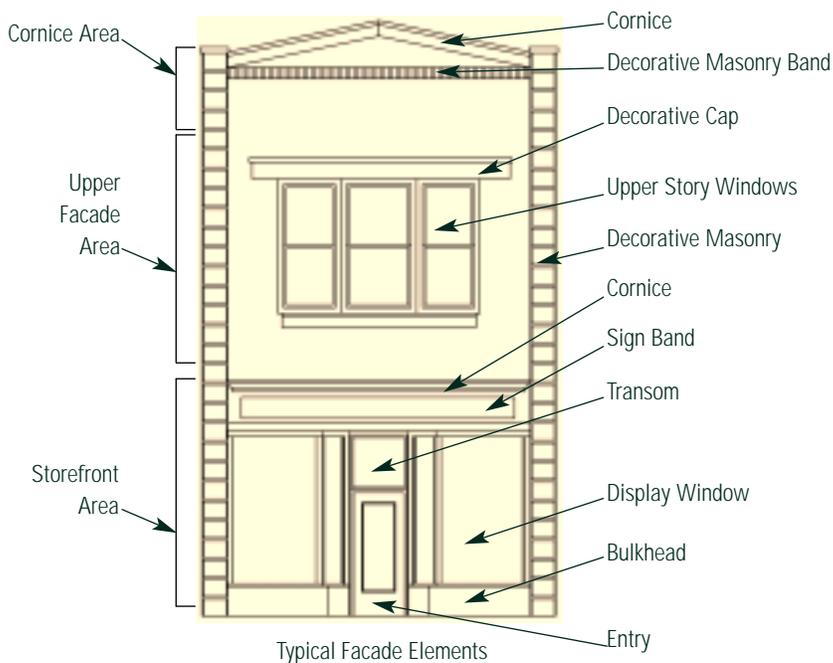
This contemporary storefront uses a sign band to separate the display window from the transom.



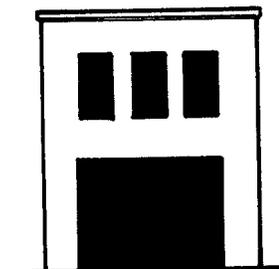
Small panes create the transom on this storefront and flower boxes add seasonal color.



These storefronts are divided by masonry piers and gable-shaped transoms add interest to this composition.



Remodeled facades on North Washington Street have articulated cornices and colorful awnings on the storefronts.



Commercial buildings usually include a large storefront void on first floor with smaller openings above.

Guidelines for Commercial and Office Buildings



VI

G MATERIALS, TEXTURES, COLORS AND DECORATIVE ELEMENTS

1. Use material, texture and color changes to help reduce mass and provide visual interest but avoid overly busy designs.
2. Masonry is the most appropriate material for commercial buildings.
3. Use consistent materials on all sides of a building.
4. Consider using innovative materials in the Technology Center sub-area, such as steel and glass curtain walls.
5. Use articulated elements such as cornices, belt courses, water tables, bay divisions, variations in wall plane and roof features to create designs of interest.
6. Include human-scaled elements, particularly at street level and on facades with a pedestrian focus.
7. Avoid large expanses of blank walls where pedestrian movement is desired.
8. Avoid oversized decorative elements.
9. Create smaller bays (25 to 40 foot recommended) to reduce visual impact of larger buildings within the Downtown sub-area.
10. Use innovative technology and a more contemporary design vocabulary within Technology Center sub-area.
11. Consider use of environmentally sensitive design principles, i.e., green building technology, where appropriate.



This facade has a traditional decorative cornice along with cast stone and masonry to divide up its large mass.



This Charleston, South Carolina, hotel uses a decorative cast stone base, two colors of bricks, a shingle mansard roof, iron balconies and colorful awnings to divide up this monolithic structure.



A decorative metal canopy helps emphasize the entry of this office building.



Two colors of brick are used to create a variety of decorative elements on this facade.



Avoid blank walls on sides of buildings, particularly along pedestrian routes.

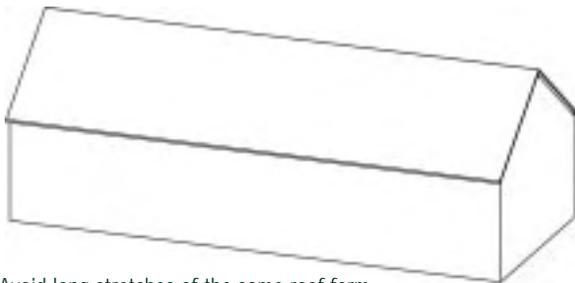


Guidelines for Commercial and Office Buildings

VI

H ROOF FORM AND MATERIALS

1. Choose roof materials that contribute texture, patterns and color in the Technology Center and Corridors' sub-areas.
2. Use roof forms that complement the building design and contribute to a human scale.
3. Avoid a monolithic expanse of roof on large-scale buildings.
4. Use shed roof or flat roof design behind a parapet wall for most buildings in the Downtown/Town Center sub-area and step the roof back on taller buildings.
5. Consider using a special roof feature on buildings located at a sub-area gateway, a prominent corner or highlight entry



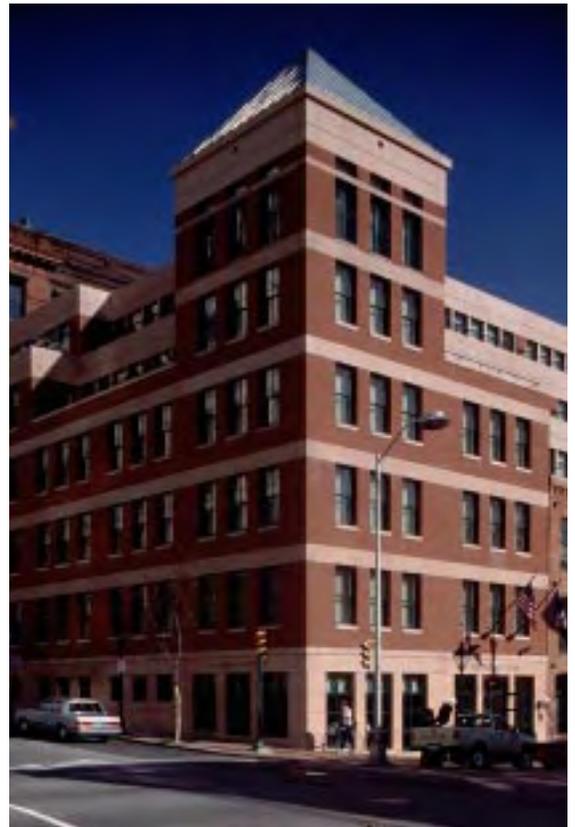
Avoid long stretches of the same roof form.



Articulate the roof at frequent intervals, every 30 to 60 feet if possible, depending on the type of building. This recommendation is particularly important in the design of a commercial building that adjoins a residential neighborhood.



This mixed-use residential and office building has gable roof forms which serve it well as a transition building between a downtown area and a nearby neighborhood.



This stepped roof corner tower serves as a gateway feature and also helps screen the stepped back upper floors of this Richmond hotel.

Guidelines for Commercial and Office Buildings



VI

I AWNINGS

1. Encourage the use of awnings at the storefront level to shield displays and entry and to add visual interest.
2. Coordinate the choice of colors, as part of an overall color scheme. Solid colors, wide stripes and narrow stripes should be considered as appropriate.
3. Awning forms may be angled or curved.
4. Awnings should not serve as a primary element of a building's architectural design.
5. Avoid backlit awning designs.



Awnings can provide a variety of color, protection, enclosure and interest to a commercial facade.



Coordinated awnings highlight these storefronts of this commercial development.



Curved Fabric Awnings

Standard Sloped Awning



Guidelines for Commercial and Office Buildings

VI

J ADDITIONS AND CORRIDOR CONVERSIONS

Use additions to assist in bringing existing buildings into conformance with goals of creating two or more story buildings with storefronts and limited setbacks in the Corridor and Downtown sub-areas.

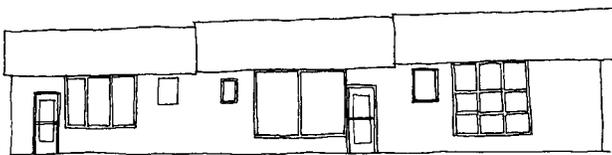
The following five examples show typical corridor buildings and existing site plans. They also show how these structures can be converted and expanded or replaced to better meet the guidelines.

These sketches are conceptual in nature and actual site conditions, building configurations and zoning requirements may result in different site designs, parking layouts and vehicular entry and building design than shown here.

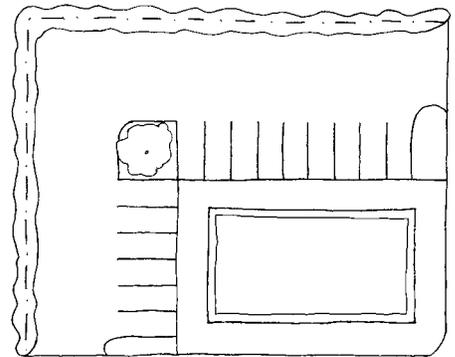


This West Broad Street development converted an older residence to commercial use and added a new wing to it with similar forms and materials.

1. One-Story with Shed Roof.



"Before" Facade



"After" Site Plan

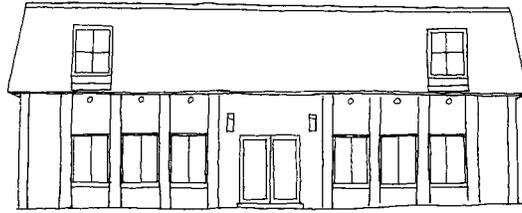


"After" Facade with new storefronts and cornice.

Guidelines for Commercial and Office Buildings



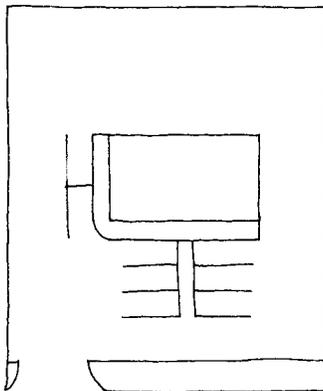
2. Two-Story with Mansard Roof.



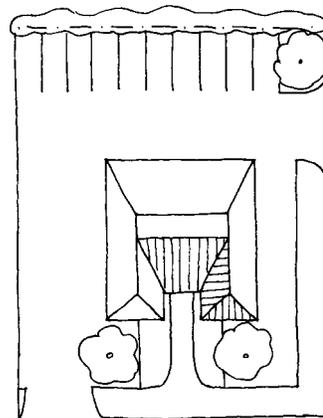
"Before" Facade



"After" Facade with extended end bays.



"Before" Site Plan



"After" Site Plan



Guidelines for Commercial and Office Buildings

VI

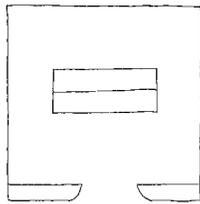
3. One-Story with a Central Gable.



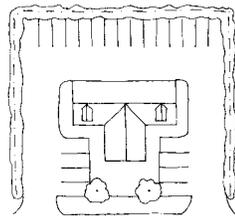
"Before" Facade



"After" facade with center bay extension.

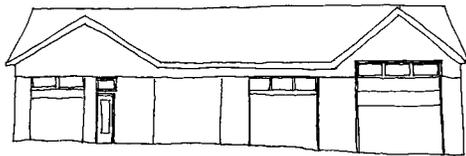


"Before" Site Plan

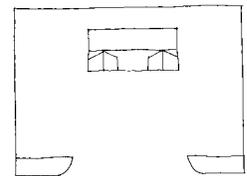


"After" Site Plan

4. One-Story with End Gables.



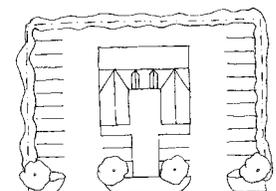
"Before" Facade



"Before" Site Plan



"After" facade with end bay extensions.

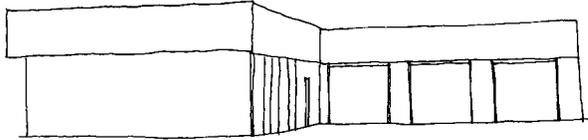


"After" Site Plan

Guidelines for Commercial and Office Buildings



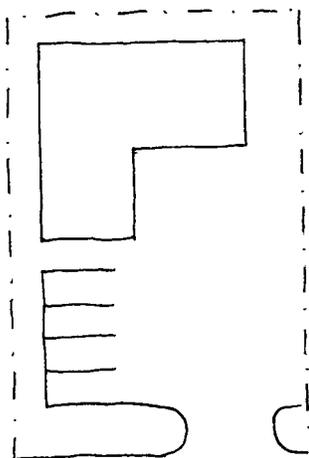
5. One-Story "L" Shaped.



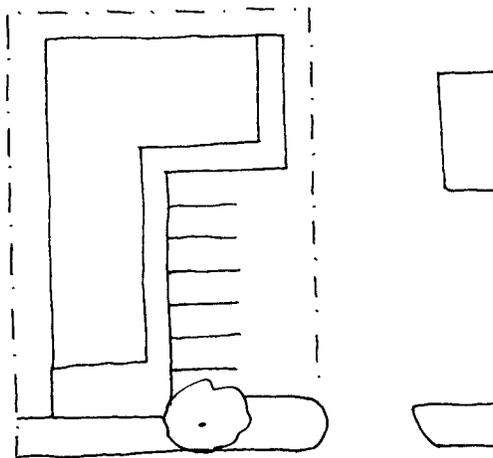
"Before" Facade



"After" facade with left storefront extended toward street.



"Before" Site Plan



"After" Site Plan showing shared access.



Guidelines for Commercial and Office Buildings

VI

K FRANCHISE DESIGN ALTERNATIVES

In recent years national retail chains have developed more options in their standardized designs. They also will create customized designs in a targeted community if local regulations require it. New franchise designs should follow the guidelines in this chapter depending on the sub-areas in which they are located.



McDonald's



McDonald's



Burger King



Taco Bell

Major national chains will customize their designs to fit local guidelines and neighborhood context as these five new buildings demonstrate.



Rite Aid

Guidelines for Commercial and Office Buildings



VI

L CIVIC AND INSTITUTIONAL BUILDINGS

The symbolism and function of city halls, courthouses, libraries, schools, churches and other civic and institutional buildings usually result in distinctive designs. These structures are the visual landmarks scattered throughout the community. They usually have a larger surrounding site and their architectural design reflects their importance in the life of the community.



The Falls Church Community Center is designed in a traditional Georgian Revival style as are the local library and the city hall.



The bow-shaped addition to the community center continues the brick material, as well as the classical cornice line, while introducing larger more contemporary sized windows.



The Falls Church Fire Station uses several types of masonry along with a metal roof and Victorian-era decorative details to create this distinctive design.

M MULTI-FAMILY BUILDINGS

Large-scaled apartment buildings or condominiums may be a part of a mixed-use development along the corridors or within the downtown in future years. These large structures are not appropriate within a single-family residential neighborhood but may be located near them.

1. Follow the other guidelines within this chapter as applicable for the overall design of such buildings in such issues as massing and building footprint, scale, complexity of form, height and width, materials, textures and colors, roof forms and materials, etc.

2. Give consideration to placing first floor retail storefronts in multi-family buildings if they face along a commercial corridor or face a pedestrian-oriented street within the downtown.
3. Ensure that the designs of such buildings are consistent with any adjoining neighborhoods and the zoning ordinance.

VII

Guidelines for New Residential Buildings

ONE OF THE STRONGEST ASPECTS OF FALLS CHURCH IS ITS ATTRACTIVE NEIGHBORHOODS. TREE-LINED STREETS WIND THROUGH MANY RESIDENTIAL AREAS THAT ARE FILLED WITH A VARIETY OF ARCHITECTURAL STYLES OF THE EARLY TO MID-TWENTIETH CENTURY. THESE WELL-PRESERVED AND STABLE NEIGHBORHOODS DESERVE TO MAINTAIN THE INTEGRITY OF THEIR CHARACTER. THE RECOMMENDATIONS IN THIS CHAPTER ARE DESIGNED TO ENSURE THAT ANY NEW HOUSES RESPECT THAT EXISTING CHARACTER.





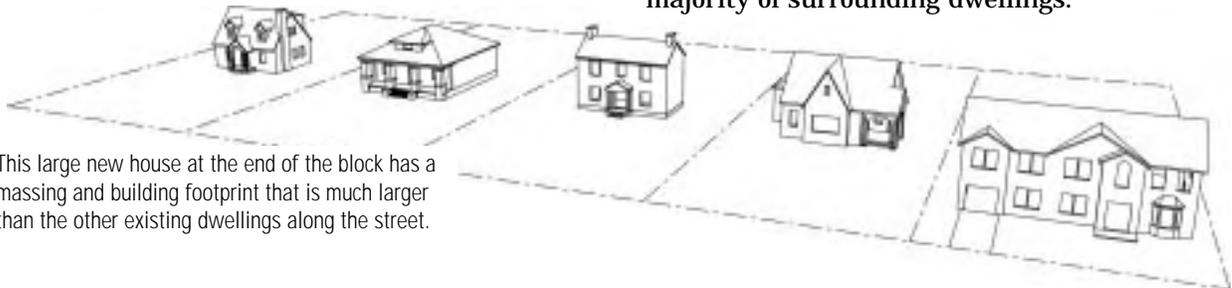


Guidelines for New Residential Buildings

VII

A MASSING AND BUILDING FOOTPRINT

Mass is the overall bulk of a building and footprint is the land area it covers. Relate new construction in footprint and mass to the majority of surrounding dwellings.



This large new house at the end of the block has a massing and building footprint that is much larger than the other existing dwellings along the street.

Not recommended.

B SPACING

Spacing refers to the side yard distances between buildings. Spacing for new construction should be within 15 percent of the average distance between existing houses on the block.

Most blocks exhibit consistent spacing between houses.



C SETBACK

Setback is the distance between the building and the property line at the front of the lot. Locate new construction between 85 and 115 percent of the average setback distance established by the adjacent existing residences.

Setbacks tend to be consistent along a block.



Guidelines for New Residential Buildings



VII

D COMPLEXITY OF FORM

A building's form or shape can be simple (a box) or complex (a combination of many boxes or projections and indentations). The level of complexity usually relates directly to the style of house. Use forms for new construction that

relate to the majority of surrounding residences. If a block has a mixture of complex and simple forms, either option is appropriate for new construction.



Simple



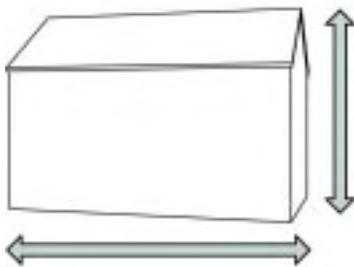
Complex

E HEIGHT AND WIDTH

The overall relationship between height and width is known as the directional expression of a building.

1. Respect the average height and width of the majority of existing neighboring buildings in the neighborhood when constructing a new residence.

2. The width of new construction should be proportional to the width of the lot. Excessively large new dwellings should not be constructed on small lots.



Horizontal Expression



Vertical Expression



Square Expression



Guidelines for New Residential Buildings

VII

F SCALE

Scale is the relationship between the size of a building and the size of a person. It also is the relationship of the size of a building to neighboring buildings and of a building to its site. Individual design features can reinforce a human scale or they may create an out of scale

building. Provide features on new construction that reinforce scale and character of the surrounding area, whether human or monumental, by including elements such as porches, porticos and decorative features.



One-story porches and other ground level features reinforce human scale.

G ROOF FORM AND MATERIALS

Roof design, materials and textures are a prominent element in the design of most residences. Respect the character of roof types, pitches and materials in the immediate area around the new construction.



Roof forms vary within Falls Church's neighborhoods.

Guidelines for New Residential Buildings

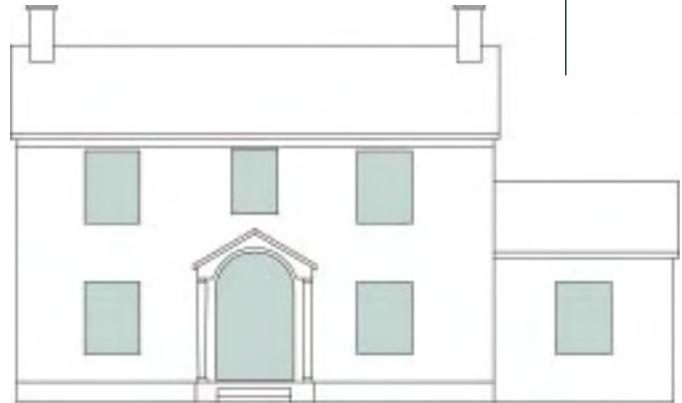


VII

H OPENINGS: DOORS AND WINDOWS

Most houses have a higher ratio of solid wall to voids and most openings have vertical proportions.

1. Relate the rhythm, patterns and ratio of solids (walls) and voids (windows and doors) of new buildings to be compatible with adjacent house facades.
2. Use the sizes and proportions, or the ratio of width to height of window and door openings of new buildings' primary facades that are similar and compatible with those on facades of surrounding buildings.
3. Use window types that are compatible with those found in the neighborhood.



Patterns of solids and voids.

I ORIENTATION, ENTRY, PORCHES AND PORTICOS

Most residences are oriented to the street and most have some form of porch or portico.

1. Respect the directional expression (or overall relationship of height to width) of surrounding dwellings.
2. Orient the facade of new construction in the same direction as adjacent buildings.

3. Avoid orienting facade entry elevations to side streets or to the interior of lots.
4. Add porches and porticos to any new construction if they are found on buildings within the neighborhood.



Most houses throughout all of Falls Church's neighborhoods have some type of prominent entry feature or porch.



Guidelines for New Residential Buildings

VII

J MATERIALS, TEXTURE AND COLOR

1. Select materials, textures and colors for a new dwelling that are compatible with and complement neighboring buildings.
2. Use high-quality building materials wherever possible.



Sandstone is used as a facing material on many local residences in combination with wood siding.



Red brick is one of the most common materials used for various residences throughout the City, including this ranch-styled dwelling

K DECORATIVE ELEMENTS AND ARTICULATION

Use details that are compatible with details used in the neighborhood. Decorations vary tremendously with the different neighborhoods. Such details may include cornices, roof overhang, chimneys, lintels, sills, brackets, masonry patterns, shutters, entrance decoration and porch elements.



This Tudor Revival-styled house has a wide variety of materials and details that articulate different features. Note the stone surrounding the entry and the projecting second story with its stucco and half-timber framing.



Details add richness to many designs. Note the circular and bay windows, scalloped cornice and corner pendants in this Colonial Revival-styled house.

Guidelines for New Residential Buildings



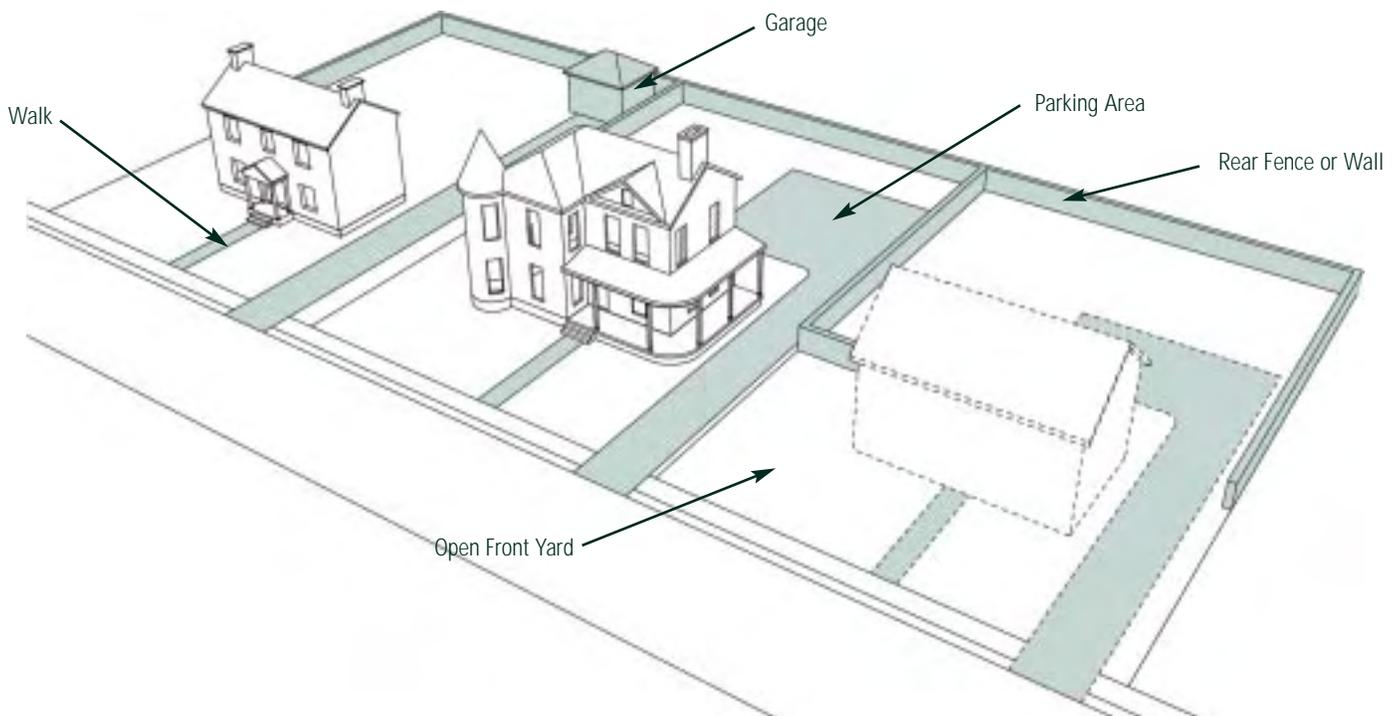
VII

L SITE FEATURES

1. Design site to reflect general arrangement of majority of existing lots on street.
2. Choose materials and designs that blend with existing fences and walls found in the neighborhood.
3. Consider the use of quality paving materials such as pea gravel or crushed stone instead of only asphalt.
4. Design plantings on the site such as foundation plantings and large street trees.
5. Design any outbuildings, garage or other site structure to relate to the architecture of the dwelling and place them in locations similar to other such existing structures on the street.

M DESIGN OF LARGER RESIDENCES

1. See massing and building footprint recommendations and graphics in section VII A.
2. See recommendations and graphics for additions' footprints in section VIII K.
3. Consider designing the new residence in a way that keeps the facade size and proportions similar to the majority of existing houses on the street.
4. Consider extending the design of the house to the rear of the site instead of making the facade design wider.



VIII

Guidelines for Rehabilitation of Historic Buildings

BUILDING DESIGNS, METHODS AND MATERIALS FOR HISTORIC STRUCTURES ARE FREQUENTLY DIFFERENT FROM MODERN CONSTRUCTION. AN OLDER BUILDING HAS A DISTINCTIVE PATINA THAT COMES FROM ITS AGE. ALL OF THESE CHARACTERISTICS REQUIRE THAT SPECIALIZED REHABILITATION TECHNIQUES BE USED ON HISTORIC STRUCTURES. THIS CHAPTER PROVIDES GUIDANCE IN THAT REGARD.







Guidelines for Rehabilitation of Historic Buildings

VIII

Note: These guidelines are intended to complement and guide the rehabilitation efforts for properties zoned HCC. The guidelines are not intended to supersede the requirements of the HCC District or the role of the HARB. These guidelines may also help guide property owners whose property is not zoned HCC, but are seeking to rehabilitate properties in a historically accurate manner.

A FOUNDATION

1. Keep crawl space vents open so that air flows freely.
2. Retain any decorative vents that are original to the building.
3. Ensure that land is graded so that water flows away from the foundation and if necessary install drains around the foundation.
4. Remove any vegetation that may cause structural disturbances at the foundation.
5. Take steps as outlined in the masonry section of this guideline, where masonry has deteriorated.
6. Clean and repair gutters to avoid water damage to the foundation.



Guidelines for Rehabilitation of Historic Buildings



VIII

B ENTRANCES, PORCHES AND DOORS

1. Inspect porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty and inadequate caulking. Correct any of these conditions.
2. Repair damaged elements and match the detail of the existing original fabric. Reuse hardware and locks that are original or important to the historical evolution of the building.
3. Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes its historic appearance.
4. When installing storm or screen doors ensure that they relate to the character of the existing door. Avoid using aluminum-colored storm doors.
5. Replace an entire porch only if it is too deteriorated to repair or is completely missing. The new porch should match the original as closely as possible in materials, size and detail.
6. Avoid substituting the original doors with stock size doors that do not fit the opening properly or do not blend with the style of the house.
7. Avoid removing or radically changing entrances and porches important in defining the building's overall historic character. If altering the porch and/or entrance is unavoidable, ensure that the new treatment matches or blends with the original style or character of the house.





Guidelines for Rehabilitation of Historic Buildings

VIII

C WINDOWS

1. Retain original windows if possible. Ensure that all hardware is in good operating condition. Ensure that caulk and glazing putty are intact and that water drains off the sills.
2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing.
3. Uncover and repair covered-up windows and reinstall windows with their original dimensions where they have been blocked in. If the window is no longer needed, the glass should be retained and the backside frosted, screened, or shuttered so that it appears from the outside to be in use.
4. Replace windows only when they are missing or beyond repair. Reconstruction should be based on physical evidence or old photographs.
5. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing or the appearance of the frame.
6. Use true divided lights to replace similar examples and do not use false muntins in the replacement.
7. Do not change the number, location, size or glazing pattern of windows on primary elevations by cutting new openings, blocking in windows or installing replacement sash that does not fit the window opening.
8. Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades and if appropriate for the building, blinds and awnings.
9. Use shutters only on windows that show evidence of their use in the past. They should be wood (rather than metal or vinyl) and should be mounted on hinges. The size of the shutters should result in their covering the window opening when closed. Avoid shutters on composite or bay windows.



Guidelines for Rehabilitation of Historic Buildings



VIII

D CORNICES, PARAPETS AND EAVES

1. Repair rather than replace the cornice. Do not remove elements such as brackets or blocks that are part of the original composition without replacing them with new ones of a like design.
2. Match materials, decorative details and profiles of the existing original cornice design when making repairs.
3. Do not wrap or cover cornice or eaves with vinyl or aluminum; these substitute materials may cover up original architectural details and also may hide underlying moisture problems.
4. Do not replace an original cornice with a new one that conveys a different period, style or theme from that of the building.
5. If the cornice is missing, the replacement should be based on physical evidence, or barring that, be compatible with the original building.





Guidelines for Rehabilitation of Historic Buildings

VIII

E ROOF

1. Retain elements such as chimneys, skylights and light wells that contribute to the style and character of the building.
2. Match original materials as closely as possible when replacing a roof. Evaluate roof replacement projects in light of the prominence and visibility of the roof, the architectural distinctiveness of the roof and the relative architectural and historic significance of the building.
3. Maintain critical flashing around joints and ensure proper functioning of the gutter system.
4. Ventilate the attic space to prevent condensation.
5. Place solar collectors and antennae on non-character defining roofs or roofs of non-historic adjacent buildings.
6. Do not add new elements such as vents, skylights or additional stories that would be visible on the primary elevations of the building.



F MASONRY

1. Retain historic masonry features that are important in defining the overall character of the building.
2. Repair damaged masonry features by patching, piecing in or consolidating to match original instead of replacing an entire masonry feature if possible. The size, texture, color and pattern of masonry units, as well as mortar joint size and tooling should be respected.
3. Repair cracks in masonry as they allow moisture penetration and consequently, deterioration. Ensure that the cracks do not indicate structural settling or deterioration.
4. Remove deteriorated mortar and masonry in a way that does not damage the masonry. Duplicate mortar in strength, composition, color and texture.
5. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color and texture.
6. Patch stone in small areas with a cement-like material which, like mortar, should be weaker than the masonry being repaired and should be mixed accordingly. This type of work should be done by skilled craftsmen.
7. Repair broken stone or carved details with epoxies. Application of such materials should be undertaken by skilled craftsmen.
8. Discourage the use of waterproof, water-repellent or non-historic coatings on masonry. They often aggravate rather than solve moisture problems.
9. Never sandblast any masonry. Avoid high-pressure washes of masonry.
10. Avoid painting unpainted masonry.

Guidelines for Rehabilitation of Historic Buildings



VIII



G WOOD

1. Retain wood features that define the overall character of the building. Repair rotted sections with new wood, epoxy consolidate or fillers.
2. Replace wood elements only when they are rotted beyond repair. Match the original in material and design or use substitute materials that convey the same appearance. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area.
3. Keep wood painted. Avoid using unpainted pressure-treated wood except for structural members that will be near the ground and outdoor floor decking.



MASONRY MAINTENANCE

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

MASONRY TIP

Clean masonry only when necessary to remove heavy paint buildup, halt deterioration or remove heavy soiling. Use chemical paint and dirt removers formulated for masonry. Use a low-pressure wash, equivalent to the pressure in a garden hose, to remove chemicals and clean the building.



Guidelines for Rehabilitation of Historic Buildings

VIII

H METALS

1. When cleaning metals is necessary, use the gentlest means possible. Do not sandblast copper, lead or tin.
2. Do not remove the patina of metals such as bronze or copper since it provides a protective coating and is a historically significant finish.
3. Repair or replace metals as necessary, using identical or compatible materials. Some metals are incompatible and should not be placed together without a separation material such as nonporous, neoprene gaskets or butyl rubber caulking.



I SYNTHETIC SIDING

1. Avoid the use of synthetic siding on historic homes. In addition to changing the appearance of a historic building, synthetic siding can make maintenance more difficult because it covers up potential problems that can become more serious. Artificial siding, once it dents or fades, needs painting just like wood.
2. Remove synthetic siding and restore original building material, if possible.



Guidelines for Rehabilitation of Historic Buildings



VIII

J PAINT

1. Remove loose and peeling paint down to the next sound layer, using the gentlest means possible: hand scraping and sanding (wood and masonry) and wire brushes (metal). A heat gun can be used on wood for built-up paint. Do not use open flames or torches to remove paint.
2. Do not paint masonry that is unpainted.



PAINTING TIPS

- Ensure that all surfaces are free of dirt, grease and grime before painting.
- Prime surfaces if bare wood is exposed or if changing types of paints, such as from oil-based to latex.
- Do not apply latex paint directly over oil-based paint as it will not bond properly.
- Use a high-quality paint and follow manufacturer's specifications for preparation and application.



Guidelines for Rehabilitation of Historic Buildings

VIII

K ADDITIONS

1. Function

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

2. Location

- a. Attempt to locate the addition on the rear or side elevations or in a manner that makes them visually secondary to the primary elevation of the historic house.
- b. If the addition is located on a primary elevation facing the street or if a rear or side addition faces a street, parking area or an important pedestrian route, the visible elevation of the addition should be treated under the new construction guidelines.

3. Attachment to Existing Building

Whenever possible, a new addition to or the alteration of an existing building should be done in such a manner that, if the change were to be removed in the future, the essential form and integrity of the building would be unimpaired. Therefore, the new design should not use the same wall plane, roofline or cornice line of the existing structure.



Guidelines for Rehabilitation of Historic Buildings



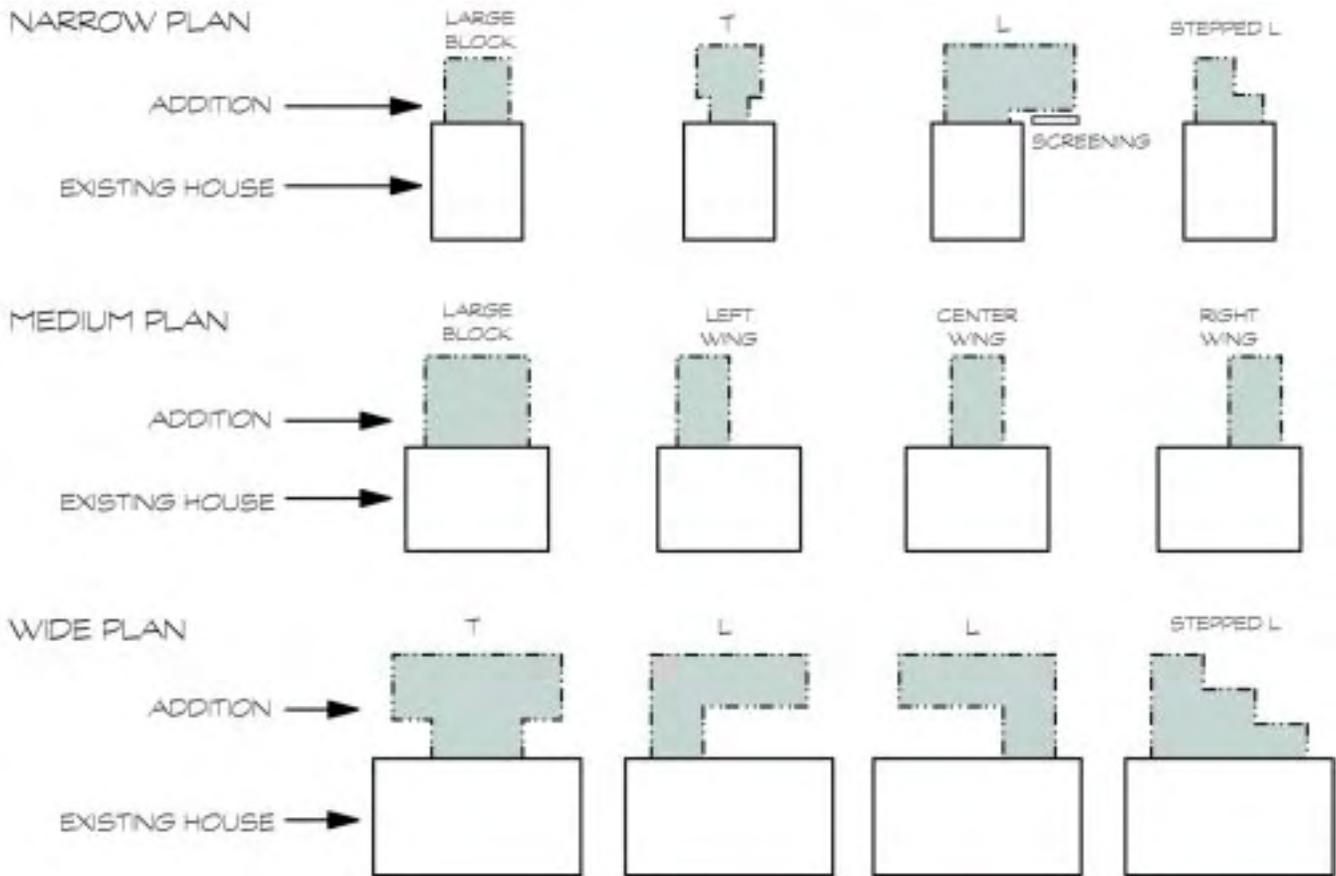
VIII

4. Design and Replication of Style

- a. Limit the size of the addition so that it does not visually overpower the existing building.
- b. A new addition generally should not always be an exact copy of the design of the historic building. If the new addition appears to be a part of the existing building, the integrity of the original historic design can be compromised and the viewer is confused over what is his-

toric and what is new. The design of an addition can be compatible with and respectful of the existing building without mimicking the original design.

- c. New additions should not destroy historic materials that characterize the property.



This drawing shows types and locations of a variety of additions depending on the size and proportions of the existing dwelling.



VIII

L REMOVING HISTORIC BUILDINGS

Historic buildings are irreplaceable community assets and once they are gone, they are gone forever. With each succeeding demolition or removal, the integrity of Falls Church's heritage is further eroded. The new building or the parking lot that often replaces the removed historic building is seldom an attribute to the historic character of the community. Therefore, the moving or demolition of any significant historic building should be considered very carefully before any approval is given.

1. Criteria for Moving the Building

- a. Move building only after all alternatives to retention have been examined, including a professional feasibility study.
- b. Contact the Virginia Department of Historic Resources for assistance prior to moving the building if there is a desire to remain listed on the National Register of Historic Places.
- c. Photograph the building and the site thoroughly and measure the building if the move will require substantial reconstruction.
- d. Thoroughly assess the building's structural condition in order to minimize any damage that might occur during the move.
- e. Select a contractor who has experience in moving buildings and check references with other building owners who have used this contractor.
- f. Secure the building from vandalism and potential weather damage before and after its move.

- g. Improve the empty lot in a manner consistent with other open space in the neighborhood if the site is to remain vacant for any length of time.

2. Criteria for Demolishing the Building

- a. Demolish a historic building only after all preferable alternatives have been exhausted.
- b. Document the building thoroughly through photographs and measured drawings according to Historic American Building Survey standards.
- c. Improve the empty lot in a manner consistent with other open space in the neighborhood if the site is to remain vacant for any length of time.





CRITERIA FOR EVALUATING MOVING PROPOSALS

1. Would the proposed relocation have a detrimental effect on structural soundness of the building or structure?
2. Would the proposed relocation have a detrimental effect on the historical aspects of other historic structures in the HCC District?
3. Would relocation prevent demolition of the building?
4. Would relocation provide new surroundings that would be harmonious with or incongruous to the historical and architectural aspects of the structure of building?
5. Would relocation of the building help preserve and protect a historic place or area of historic interest in the city?
6. Consider the economic hardship, if any, to the applicant.

CRITERIA FOR EVALUATING DEMOLITION PROPOSALS

1. Is the building of such architectural or historical interest that razing it would be detrimental to the public interest?
2. Is the design, texture and material of the building so old or unusual that it could not be reproduced or reconstructed in a financially reasonable manner?
3. Is the building structurally sound or can it be made sound at reasonable cost?
4. If maintained or rehabilitated and used under existing zoning, can the building be expected to yield a reasonable return or beneficial use at reasonable cost to its owner?
5. Could the building be saved from razing by moving it to another site, thus making its present site available for redevelopment in accordance with existing zoning?



Appendices



Appendices Glossary

i

ADDITION. A NEW PART SUCH AS A WING, ELL OR PORCH ADDED TO AN EXISTING BUILDING OR STRUCTURE.

ALTERATION. A VISIBLE CHANGE TO THE EXTERIOR OF A BUILDING OR STRUCTURE.

BAY. A PART OF A STRUCTURE DEFINED BY VERTICAL DIVISIONS SUCH AS ADJACENT COLUMNS OR PIERS.

BAY WINDOW. FENESTRATION PROJECTING FROM AN EXTERIOR WALL SURFACE AND OFTEN FORMING A RECESS IN THE INTERIOR SPACE.

BELT COURSE. A FLAT HORIZONTAL WALL MEMBER THAT SLIGHTLY PROJECTS AND MAKES A DIVISION IN THE WALL PLANE.

BERM. A BANK OF EARTH COVERED WITH SOME TYPE OF GROUND COVER OR PLANTINGS THAT IS USUALLY IS USED AS A VISUAL SCREEN AND SOUND BARRIER.

BROKEN PEDIMENT. A PEDIMENT WHERE THE SLOPING SIDES DO NOT MEET AT THE APEX BUT INSTEAD RETURN, CREATING AN OPENING THAT SOMETIMES CONTAINS AN ORNAMENTAL VASE OR SIMILAR FORM ON A PEDESTAL.

BULKHEAD. THAT PART OF A STOREFRONT FACADE ON WHICH THE DISPLAY WINDOW RESTS.

CANOPY. A FREESTANDING OR ATTACHED PART OF A BUILDING THAT CONSISTS OF A ROOF WITH SUPPORTING MEMBERS AND SERVES AS A SHELTER.

CAST STONE. A MASONRY UNIT MOLDED IN A CAST TO APPEAR AS A PIECE OF STONE.

COBRA-HEAD LIGHT FIXTURE. A COMMONLY USED STREET LIGHT FIXTURE IN WHICH THE LUMINAIRE IS SUSPENDED FROM A SIMPLE, CURVED METAL ARM.

COLUMN. A VERTICAL SUPPORT, USUALLY SUPPORTING A MEMBER ABOVE.

CORNICE. A HORIZONTAL MOLDED PROJECTION WHICH CROWNS OR FINISHES THE WALL OF A BUILDING.

FACADE. THE FRONT FACE OR ELEVATION OF A BUILDING.

FLASHING. PIECES OF METAL USED FOR WATERPROOFING ROOF JOINTS.

GABLE ROOF. A PITCHED ROOF IN THE SHAPE OF A TRIANGLE.

GLAZING. FITTING GLASS INTO WINDOWS AND DOORS.

HIPPED ROOF. A ROOF WITH SLOPES ON ALL FOUR SIDES. THEY ARE MORE COMMON ON OLDER HOUSES THAN ON THOSE BUILT AFTER 1940.

INFILL BUILDING. A NEW STRUCTURE BUILT IN A BLOCK OR ROW OF EXISTING BUILDINGS.



Appendices

Glossary

LIGHT. A SECTION OF A WINDOW; THE GLASS OR PANE.

LINTEL. A HORIZONTAL BEAM OVER AN OPENING CARRYING THE WEIGHT OF THE WALL.

MANSARD ROOF. A ROOF WITH A SLOPE IN TWO PLANES IN WHICH THE LOWER PLANE IS STEEPER.

MASONRY. THAT ASPECT OF CONSTRUCTION THAT DEALS WITH LAYING UP OF BRICK, STONE AND TILE, AS WELL AS CONCRETE AND PLASTERING.

MASSING. THE ARRANGEMENTS AND SPATIAL RELATIONSHIPS OF THE MAJOR PARTS OF A BUILDING.

MONOLITHIC. A MASSIVE AND UNDIFFERENTIATED BUILDING DESIGN.

MUNTIN. A GLAZING BAR THAT SEPARATES PANES OF GLASS.

PARAPET. A LOW WALL THAT RISES ABOVE A ROOF LINE, TERRACE OR PORCH AND MAY BE DECORATED.

PATINA. THE APPEARANCE OF A MATERIAL'S SURFACE THAT HAS AGED AND WEATHERED. IT OFTEN REFERS TO THE GREEN FILM THAT FORMS ON COPPER AND BRONZE.

PIER. AN UPRIGHT STRUCTURE OF MASONRY SERVING AS A PRINCIPAL SUPPORT.

PORTICO. AN ENTRANCE PORCH OFTEN SUPPORTED BY COLUMNS AND SOMETIMES TOPPED BY A PEDIMENTED ROOF; CAN BE OPEN OR PARTIALLY ENCLOSED.

PRESERVATION. THE SUSTAINING OF THE EXISTING FORM, INTEGRITY AND MATERIAL OF A BUILDING OR STRUCTURE AND THE EXISTING FORM AND VEGETATION OF A SITE.

REHABILITATION. RETURNING A PROPERTY TO A STATE OF UTILITY THROUGH REPAIR OR ALTERATION WHICH MAKES POSSIBLE AN EFFICIENT CONTEMPORARY USE WHILE PRESERVING THOSE PORTIONS OR FEATURES THAT ARE SIGNIFICANT TO ITS HISTORICAL, ARCHITECTURAL AND CULTURAL VALUES.

REMODEL. TO ALTER A STRUCTURE IN A WAY THAT MAY OR MAY NOT BE SENSITIVE TO THE PRESERVATION OF ITS SIGNIFICANT ARCHITECTURAL FORMS AND FEATURES.

RESTORATION. ACCURATELY RECOVERING THE FORM AND DETAILS OF A PROPERTY AND ITS SETTING AS IT APPEARED AT A PARTICULAR PERIOD OF TIME, BY REMOVING LATER WORK AND/OR REPLACING MISSING EARLIER WORK.

REPOINT. TO REMOVE OLD MORTAR FROM COURSES OF MASONRY AND REPLACE IT WITH NEW MORTAR.

SASH. THE MOVABLE PART OF A WINDOW HOLDING THE GLASS.



SCALE. THE HARMONIOUS RELATIONSHIP OF PARTS OF A BUILDING TO ONE ANOTHER AND TO THE HUMAN FIGURE.

SETBACK. THE DISTANCE BETWEEN A BUILDING AND THE FRONT OF THE PROPERTY LINE.

SHED ROOF. A ROOF WITH ONLY ONE SLOPING PLANE.

SIGN BAND. THE AREA THAT IS INCORPORATED WITHIN OR DIRECTLY UNDER THE CORNICE OF A STOREFRONT AND THAT CONTAINS THE SIGN OF THE BUSINESS IN THE BUILDING.

STREETSCAPE. A TERM USED TO REFER TO THE PUBLIC AREAS OF A COMMUNITY ALONG A STREET AND THE ELEMENTS THAT MAKE UP THAT SPACE SUCH AS SIDEWALKS, LIGHTS, SITE FURNITURE, PLANTINGS, SIGNS, PARKS, ETC.

SUB-AREA. A TERM USED THROUGHOUT THESE GUIDELINES TO IDENTIFY SEVERAL PARTS OF FALLS CHURCH WHERE THE GOAL IS TO CREATE A VISUALLY DISTINCTIVE DISTRICT. THESE SUB-AREAS ARE DESCRIBED FURTHER ON PAGE 24 AND ILLUSTRATED ON THE MAP ON PAGES 22 AND 23.

SYNTHETIC SIDING. ANY SIDING MADE OF VINYL, CEMENT, ALUMINUM OR OTHER METALLIC MATERIAL TO RESEMBLE A VARIETY OF AUTHENTIC WOOD SIDING TYPES.

TRANSOM. IN COMMERCIAL BUILDINGS, THE AREA OF WINDOWS IN THE STOREFRONT ABOVE THE DISPLAY WINDOWS AND ABOVE THE DOOR.

VERNACULAR. INDIGENOUS ARCHITECTURE THAT GENERALLY IS NOT DESIGNED BY AN ARCHITECT AND MAY BE CHARACTERISTIC OF A PARTICULAR AREA. MANY SIMPLE FUNCTIONAL BUILDINGS ARE CONSIDERED VERNACULAR BECAUSE THEY DO NOT EXHIBIT ENOUGH CHARACTERISTICS TO RELATE TO A PARTICULAR ARCHITECTURAL STYLE.

WALL PLANE. THE FLAT VERTICAL SURFACE OF A WALL IN RELATION TO OTHER SUCH ELEMENTS.

WATER TABLE. A PROJECTING COURSE OF MASONRY NEAR A FOUNDATION THAT IS BEVELED FOR WEATHERING.



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ii

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AMERICAN INSTITUTE OF ARCHITECTS. Provides information on both consumer and professional issues. <http://www.aiaonline.com>

AMERICAN PLANNING ASSOCIATION. The American Planning Association and its professional institute, the American Institute of Certified Planners, are organized to advance the art and science of planning and to foster the activity of planning — physical, economic, and social — at the local, regional, state, and national levels. <http://www.planning.org/abtapa/abtapa.html>

AMERICAN PLANNING INSTITUTE. The American Planning Association and its professional institute, the American Institute of Certified Planners, are organized to advance the art and science of planning and to foster the activity of planning — physical, economic, and social — at the local, regional, state, and national levels. <http://www.planning.org>

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS. Provides information about the scope of landscape architecture and links to publications and related sites. <http://www.asla.org>

CYBURBIA. Cyburbia contains a comprehensive directory of Internet resources relevant to planning, architecture, urbanism and other topics related to the built environment. <http://www.arch.buffalo.edu/pairc>

NATIONAL PARK SERVICE: LINKS TO THE PAST. A comprehensive listing of links relating to Historic Preservation. Subjects include archaeology, educational materials, architecture, landscapes and many more preservation related categories. <http://www.cr.nps.gov>

NATIONAL TRUST FOR HISTORIC PRESERVATION. The National Trust for Historic Preservation, chartered by Congress in 1949, is a private, nonprofit organization dedicated to protecting historic resources. It fights to save historic buildings and the neighborhoods and landscapes they anchor through education and advocacy. <http://www.nationaltrust.org/main/abouttrust/mission.htm>

NTHP'S NATIONAL MAIN STREET CENTER. Provides information and resources on the Main Street program of downtown revitalization through historic preservation and economic development. <http://www.mainst.org>

NATIONAL PARK SERVICE: PRESERVATION BRIEFS. Preservation Briefs assist owners and developers of historic buildings in recognizing and resolving common preservation and repair problems prior to work. <http://www2.cr.nps.gov/tps/briefs/presbhom.htm>

OLD HOUSE JOURNAL ONLINE. The OHJ online offers publications, forums, historic house plans, a restoration directory and a database of professionals in the preservation field. <http://www.oldhousejournal.com>

PRESERVATION WEB. Preservation Web is an online guide to thousands of specialized services and products you need to successfully restore, rehabilitate and preserve America's historic buildings. <http://www.preservationweb.com>



Appendices

Internet Resources

TRADITIONAL BUILDING MAGAZINE ONLINE. This web-site is the gateway to more than 400 leading suppliers of traditionally styled products and related services. These products are appropriate for restoration and renovation of older structures — as well as traditionally styled new buildings. <http://www.traditional-building.com>

VIRGINIA DEPARTMENT OF HISTORIC RESOURCES. The Virginia Department of Historic Resources maintains information on the Commonwealth's historic architecture and archaeological sites. It is the mission of the Department to foster, encourage, and support the stewardship of Virginia's significant historic, architectural, archaeological, and cultural resources. <http://www.dhr.state.va.us>

VIRGINIA DEPARTMENT OF HOUSING AND COMMUNITY DEVELOPMENT. The Department of Housing and Community Development (DHCD) is dedicated to improving the quality of communities in Virginia. <http://www.dhcd.state.va.us>

VIRGINIA'S MAIN STREET PROGRAM. Since 1985, Virginia Main Street has been helping localities revitalize the economic vitality of downtown commercial districts using the National Main Street Center's successful Main Street Approach(tm) - <http://www.dhcd.state.va.us/CD/crd/msp/mspindex.htm>

VIRGINIA SOCIETY AIA. The VSAIA is the state component of the American Institute of Architects. Since 1914, VSAIA has represented the professional interests of architects in the Commonwealth of Virginia. <http://www.aiava.org>