# Olde Towne Historic District

## DESIGN GUIDELINES

THE CITY OF PORTSMOUTH

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January 2008

THE CITY OF PORTSMOUTH

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# ACKNOWLEDGEMENTS


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# I. Olde Towne: History and Architecture

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This 1892 bird's eye view of Portsmouth shows commercial and military waterfront operations as well as the railway lines that served the port. The growth fueled by these activities spurred new residential development at the outer edges of the city which can also been seen in this view.

## A. Brief Overview of the City and the Historic Districts

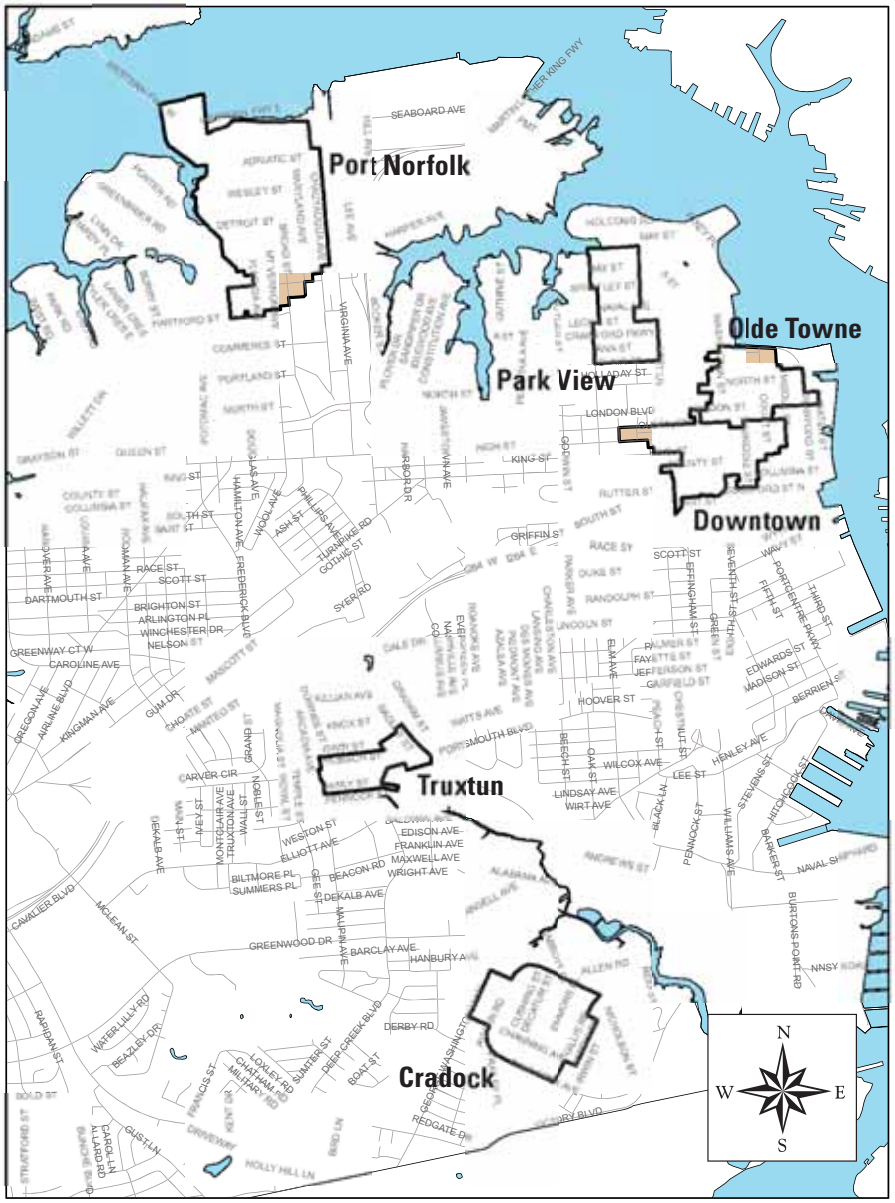
### 1. General Portsmouth History

The City of Portsmouth is a deepwater port located on the Elizabeth River in the Tidewater region of Virginia. It is considered a part of the harbor and population center known as Hampton Roads, the nation's thirty-third largest metropolitan statistical area. Its roots as a transportation center, a constant throughout the city's history, began when Adam Thoroughgood established a ferry connection between Portsmouth and Norfolk in 1636.

The town of Portsmouth was not formally established and platted until 1752 when Colonel William Crawford gave approximately 65 acres of his plantation land. Over the next 250 years, the city grew to its present size of 26 square miles. The first shipyard, "Gosport," was established south of town in 1767 and began Portsmouth's long association with naval history.

Named for the famed English port, Virginia's Portsmouth is home to many of the United States' maritime firsts. These include the first federal shipyard and drydock in the nation and construction of the first ironclad ship, first battleship, and first aircraft carrier. At least one source cites Portsmouth as having one of the greatest concentrations of architecturally significant buildings between Alexandria and Charleston. Portsmouth's current historic districts are representative of its long association with transportation and shipbuilding. Each represents an era in the development of this old and important Virginia city.

Portsmouth's historic districts are distributed throughout the city. Olde Towne, Downtown, Park View and Port Norfolk are located close to the water in this port city. Cradock and Truxtun, the city's two planned developments for shipyard workers, were located on the outskirts of the city in the early twentieth century.




## A. Brief Overview of the City and the Historic Districts *continued*

### 2. Portsmouth's Historic Districts

Olde Towne was the first established historic district in the city. It represents the town's earliest surviving history and is the only example of an early townscape in the Hampton Roads area. Portsmouth's other residential historic districts have their own stories to tell as well.

Port Norfolk and Park View were both developed in the closing years of the nineteenth century as Portsmouth assumed the position of a regional transportation center. These streetcar suburbs, built on former farmland, provided a healthful and attractive living condition for the middle-class workers involved in the growing shipping and railroad industries taking Virginia products to far-distant ports.

Cradock and Truxtun are the only twentieth-century districts presently listed in Portsmouth and date to approximately 1918. Both were built as projects of the U.S. Housing Corporation to house shipyard workers during World War I. They are significant as they are among the first government-funded and planned communities in the country. The design concept of these districts reflect what we today call "new urbanism," a wholly contained community where

The Benthall-Brooks Row in the 400 block of Crawford Street is characteristic of Olde Towne Portsmouth's Greek Revival residential architecture of the early nineteenth century. The house to the left retains its original portico while the house to the right has a two-bay porch with Victorian influences.

Olde Towne retains much of its original character and architecture, as evidenced by the repetition of stairs meeting the sidewalk in this current street view.

residents could live, play, and shop within an easy commute of the workplace provided by public transportation.

The newest historic district in the city is the Downtown Portsmouth Historic District that encompasses the original town plat. Most of the buildings date to the late nineteenth and early twentieth centuries, a period of rapid growth for the city. Unlike the other listed districts that are residential in nature, this district is mainly commercial and anchored by the city's main street, High Street.

The buildings in this district represent a variety of service-oriented uses and diversity of ethnicity and religion.

Individually listed properties also contribute to the overall understanding of the development and history of the city. Landmark religious and municipal institutions include Trinity Episcopal Church and the Old Portsmouth Courthouse. Those that represent Portsmouth's long marine and transportation history include Drydock Number One, the Portsmouth Naval Hospital and the Seaboard Coastline Building. More modern entertainment culture of the twentieth century is represented by the Commodore Theatre. These individual properties help to complete the picture of Portsmouth's past.

An 1886 aerial view from Edward Pollock's *Sketch Book of Portsmouth* looks northwest from the foot of Columbia Street (Crab) towards the Olde Towne Historic District.

## B. Olde Towne Historic District Character

### 1. General Olde Towne History

The history of the Olde Towne Historic District is the early history of the City of Portsmouth. A ferry connection between Portsmouth and Norfolk existed as early as 1636 although the town was not platted until 1752. In that year, Colonel William Crawford gave 65 acres for the establishment of the town.

The 20 blocks that comprise the Olde Towne Historic District are located in the northeastern section of the city and overlook Crawford Bay. The early townscape was laid out based on a grid pattern, with wide and narrow streets alternating and quarter block lots laid out in squares. The four corners at High and Court streets were reserved for public use such as a courthouse, market, jail and church and are included in the Downtown Portsmouth Historic District.

Eleven years later the town was extended to a half-mile square, more than double its original size, through the annexation of the land west to Chestnut Street previously owned by Thomas Veale.

The oldest historic district in Portsmouth, Olde Towne was placed on the National Register in 1970, preceded by local review that began in 1967.

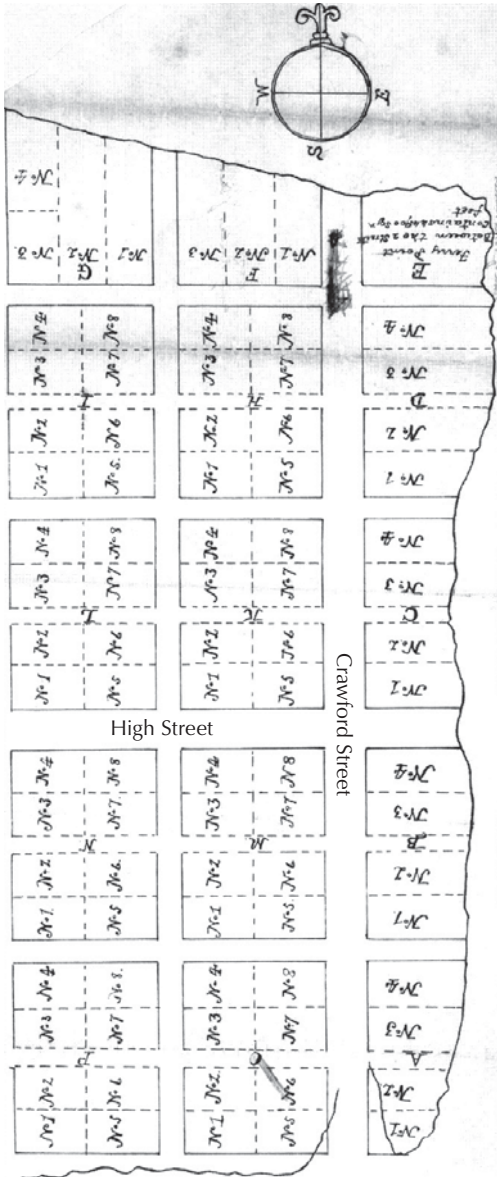
In 1983, the boundaries of the district were increased to include a late-nineteenth to early-twentieth century residential neighborhood including a row of five houses historically occupied by African-American residents. The extension also includes the Emmanuel African Methodist Episcopal (AME) Church, the first church built by and for African Americans in the city and home to the oldest black congregation in southeastern Virginia.

## 2. Streetscape Character

Granite curbs and early brick or stone slab sidewalks define tree-lined streets. More narrow east-west streets and wider north-south streets follow the original grid pattern of the city. Densely built townhouses that face the street are set close together on narrow lots and reinforce this neighborhood's urban presence. Curb cuts are rare due to the compact arrangement of lots, leading to street parking on both sides of the street where the width allows. The historic appearance of the district is strengthened in areas where the utilities have been placed underground.

## 3. Site Character

The narrow lots, shallow setbacks, and densely developed lots that are characteristic of the Olde Towne Historic District leave only minimal side or rear yards. These verdant spaces are often separated from public improvements by wood or iron fences while the houses themselves directly engage the sidewalk or street.




The surveyor's map of the 1752 original plat for the town of Portsmouth is shown above.

Mature street trees accent medians, plantings strips, and other public spaces throughout the district.

This brick sidewalk is laid in a historic herringbone pattern and edged with a granite curb.

Brick was an earlier street paving material in the district and is often well-preserved under modern paving as shown here.

The Greek Revival style Armistead House at 406 Court Street is a good example of an early freestanding frame dwelling in the district. An Italianate full-width porch was added at a later date.

This image of steps of the circa 1826 Butt House at 327 Crawford Street (demolished), shows a Greek Revival style lintel over the basement window and highly refined Flemish bond brick work.

## B. Olde Towne Historic District Character *continued*

### 4. Architectural Character

The architecture most identified with the 70-acre Olde Towne Historic District is the two- or three-story, brick or frame townhouse on a high English basement and detailed in either the Federal or Greek Revival style. These residences are set close together and brick and frame construction are found in equal numbers.

Olde Towne retains the most significant collection of late-eighteenth and early-nineteenth century architecture in the Hampton Roads region. As a Virginia port city, it is only rivaled by Old Town Alexandria in its historic integrity.

The basement houses of Portsmouth were designed to withstand frequent flooding. This lower level housed kitchen and dining areas, as most lots were too small for kitchens dependencies. Entry to the elevated main living areas was by way of a long flight of steps (usually wooden) from street level.

Numerous post-Civil War and early-twentieth-century structures are compatible in massing with the earlier styles and serve to unify block facades.

This Queen Anne townhouse at 218 North Street displays the high level of ornamentation synonymous with the Victorian period and stands in contrasts to the restraint of earlier styles in the district.

## C. Olde Towne Architectural Styles

### 1. Federal

Federal style houses in the Olde Towne Historic District are constructed of brick or frame and are noted for their above-ground basements. Identifying features of the Federal style may include gable roofs, semicircular fanlights over the front door, sometimes as part of a larger door surround with a pediment and sidelights (in some cases extended to form a small entry porch or portico). The cornice band will often be accented with dentil molding. Windows provide symmetry to this style and are horizontally and vertically aligned and never placed in pairs. The double-hung wooden windows typically have six panes per sash with thin wooden supports between the panes.

Details such as the cornice with dentil molding, small-paned, double-hung sash windows, a semi-circular fanlight over the paneled door, and a pedimented portico are hallmarks of the Federal style as seen in this townhouse illustration.

This Glasgow Street residence incorporates portions of the 1780 City Market building. Small-paned windows capped by jack arches and an entry surround composed of an elliptical fanlight and sidelights are Federal style details.

This Federal style house retains its nine-over-nine light windows on the first level with smaller six-over-six windows above. A rectangular light over the paneled door and weatherboard cladding on the first level are also character-defining features of this style.

The low-pitched gable roof of this townhouse, the horizontal banding between floors, and six-over-six windows (in openings larger than seen in the Federal style) capped by pedimented decorative crowns are elements that define the Greek Revival style. A classically detailed portico is also seen on many examples.

## C. Olde Towne Architectural Styles *continued*

### 2. Greek Revival

The Greek Revival style townhouse in the Olde Towne Historic District is often constructed on an English basement following the precedent established by the earlier Federal style. Cornice lines, doorways, porch columns and windows can often distinguish Greek Revival examples. A wide, typically unadorned board below the eave often accentuates the main roof line as well as the porch roof.

Many doorways are capped by a rectangular transom and often framed by narrow sidelights. Greek Revival doors, whether a single door or a pair, often have fewer raised panels than earlier styles leading to a more vertical appearance. Porch columns, whether round or square, are often derived from the simple Doric style and omit fluting in the column shaft.

Windows retain the same pane configuration as in the Federal style but can often be distinguished by their larger openings and stylized decorative crowns.

A Greek Revival style temple front adorns this multi-family structure. The full-height entry porch is supported by smooth Greek Doric columns and the pediment and cornice are accentuated with modillions.

A Federal-style frame dwelling received an Italianate update with the installation of brackets at the cornice line.

### 3. Italianate

Italianate style houses are usually two- or three-story structures and are characterized by low-pitched roofs with widely overhanging eaves that appear to be supported by decorative carved brackets. Tall, narrow windows are often capped by crowns or masonry lintels on the first level and may be arched on the second level. These windows give Italianate houses a definite vertical orientation. This style also introduced the use of segmentally arched window tops and the frequent use of windows in groupings.

A tall, narrow window bay provides a strong vertical orientation for this Italianate townhouse. Other features of the Italianate style include overhanging eaves supported by decorative brackets, two-over-two, large-paned, double-hung sash windows, and double entry doors. The arched entry portico with bracketed cornice is also typical of this style.

This view shows a brick Greek Revival structure that received an Italianate facade. The side elevation retains the small-paned windows with decorative lintels indicative of the earlier style. The Italianate facade has a two-story bay, larger two-over-two windows with arched openings, and a bracketed cornice.

## C. Olde Towne Architectural Styles *continued*

### 4. Second Empire

Second Empire houses in the district can be identified through their unique Mansard or dual-pitched hipped roof shape. The steeply sloped lower roof is punctuated by dormer windows and bounded by molded cornices both above and below. Further embellishment is achieved through the mounting of decorative brackets below the eaves. Aside from their distinctive roof shape, that served to reduce the visual mass of a third story, these houses are stylistically similar to the Italianate style.

The Second Empire style is characterized by a shingle-clad, third-story Mansard (dual-pitched) roof typically punctuated with dormers on the steep slope. Molded cornices usually frame the roof above and below. The eave below the lower cornice is commonly decorated with brackets. This style borrows many of its details from the Italianate style including window trim and decoration, door and porch styles.

Arched, paired, two-over-two windows are accented on the first floor by molded brick hoods and on the second floor by a continuous band of projecting brick that wraps the building below the bracketed eave.

### 5. Queen Anne

Queen Anne houses in the Olde Towne Historic District can often be identified by a more irregular shape than seen in previous styles. A variety of textures and materials, combine with bay windows, or towers and are used to avoid a smooth-walled appearance in some designs. A number of Queen Anne structures in the district incorporate a partial-width, one-story porch or portico into their facades.

Many examples of this style can be divided into two sub-styles on the basis of their decorative detailing; either spindlework, also known as "gingerbread," or free classic that employs classical details often associated with the Colonial Revival style.

The Queen Anne style seen in Olde Towne often features a low foundation and horizontal massing. The end bay may be accented with a two-story tower with a turreted roof and brackets commonly adorn the cornice. Porches commonly feature sawn wood work ornamentation.

### 6. Colonial Revival

A number of dwellings in the Olde Towne Historic District display elements of the Colonial Revival style. The hybrid Shingle-Style/Colonial Revival employs the asymmetry introduced in the Queen Anne style with many classical features commonly associated with the Colonial Revival style wrapped in wood shingle cladding, the hallmark of the Shingle Style.

In other examples, simply massed gable-roofed houses employ details such as Palladian windows, classical cornices, and pedimented porticos indicative of this style.

This Shingle Style house combines the asymmetrical massing, large-paned, and bay windows of the Queen Anne with the Ionic porch columns, pediment, and modillions characteristic of the Colonial Revival style.

A Colonial Revival townhouse reflects the raised basement prevalent in earlier styles in Portsmouth. One-over-one double-hung sash windows, a Palladian window, and classical portico provide simple character-defining elements.

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# II. Planning Your Preservation Project

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This 1886 image from Edward Pollock's *"Sketchbook of Portsmouth"* looking northwest from the waterfront at Columbia Street shows a densely developed downtown.

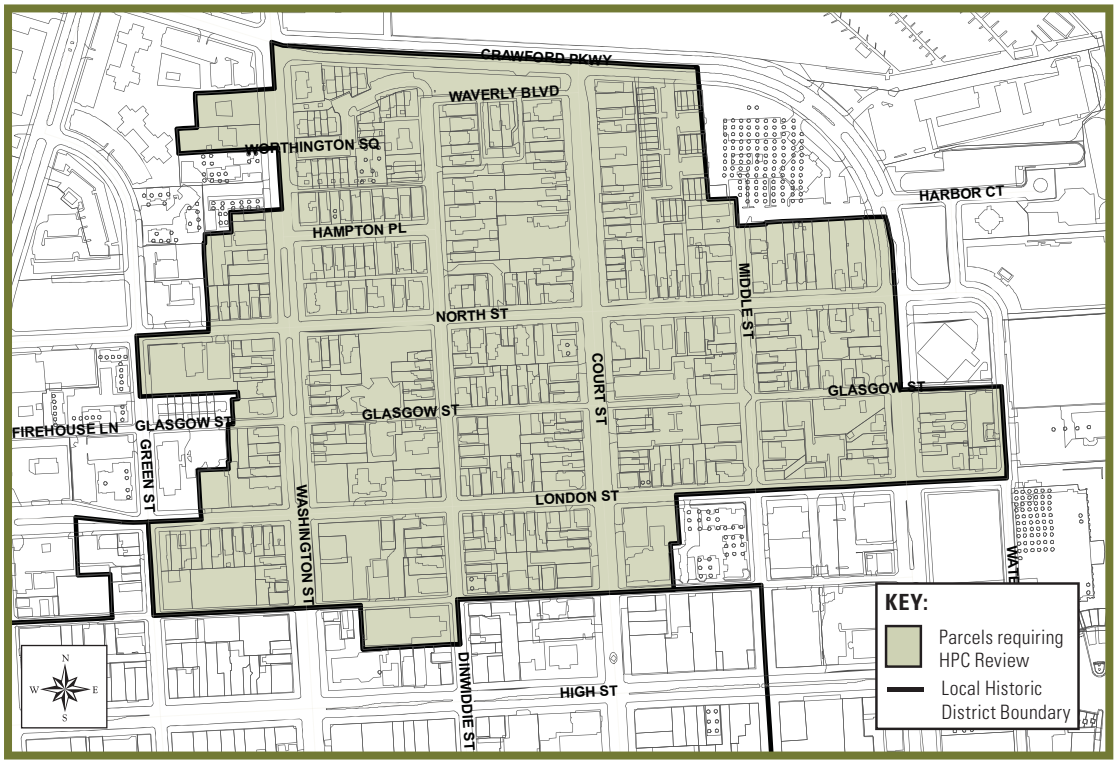
## A. Preservation in Portsmouth

As cities and towns develop through time, each generation leaves its physical imprint on the community. The results are periods of various architectural styles, building types, street patterns and open spaces. These individual buildings, neighborhoods, and commercial areas become more distinctive and treasured as they survive subsequent generations of development. The city of Portsmouth has a rich history, much of it conveyed by the city's remarkable collection of historic buildings and structures.

To that end, the City of Portsmouth has completed a number of basic steps crucial to the preservation of the city's rich architectural heritage. The first step in identifying historic resources is to conduct a historic buildings survey. Based on surveys conducted in a number of Portsmouth's historic neighborhoods, the community recognized the architectural, historic, and cultural significance of these areas.

Through further research and documentation, the historic districts of Olde Towne, Park View, Port Norfolk, Cradock, and Truxtun were recognized on both the Virginia Landmarks Register and the National Register of Historic Places. Listing on these registers, however, provided no protection for the preservation of these local resources.

A local historic districts Zoning Ordinance was first adopted in 1967 to provide such protection. This local regulation establishes the criteria and review process for changes to be made to the exterior appearance of historic properties. This part of the Zoning Ordinance was last updated in 2007.




The shaded area comprises the Olde Towne Historic District covered by the historic district zoning. Approximate footprints of structures and lot lines are depicted.

## Dates of Local Historic Districts and National Register Designations

- Olde Towne (local review 1967, National Register 1970)
- Cradock (local review 1976, National Register 1974)
- Truxtun (local review 1983, National Register 1982)
- Port Norfolk (local review 1983, National Register 1983)
- Park View (local review 1984, National Register 1984)

## B. Historic Districts Ordinance

### 1. Historic Districts Zoning

Section 40.54 of the Zoning Ordinance requires that a building owner receive a Certificate of Appropriateness from the Historic Preservation Commission (HPC) before most exterior alterations can be made or application for a building permit can move forward. The review process is based on the standards adopted into the historic districts Zoning Ordinance.

In addition to the Zoning Ordinance provisions, these design guidelines assist the HPC and property owners as they oversee and carry out changes to properties and districts.

Specific uses are also spelled out for each historic district in this section of the ordinance. For the permitted uses in Olde Towne, see the chart on the opposite page.

| HISTORIC DISTRICT USE | MINIMUM LOT SIZE IN SQUARE FEET | MAXIMUM BUILDING COVERAGE OF LOT | MINIMUM LANDSCAPED AREA OF LOT | MINIMUM SIDE YARD | MINIMUM FRONT YARD | MINIMUM REAR YARD | MAXIMUM HEIGHT |
|---|---|---|---|---|---|---|---|
| Single-family | 2,500 | 70% | 20% | Lots <30 feet Three (3) feet<br>Lots > 30 feet Five (5) feet | align with existing abutting residences | 20 feet | Three (3) stories but may be limited to two (2) stories for compatibility with adjacent structures |
| Two-family | 3,045 | 70% | 20% | Lots <30 feet Three (3) feet<br>Lots > 30 feet Five (5) feet | align with existing abutting residences | 20 feet | Three (3) stories but may be limited to two (2) stories for compatibility with adjacent structures |
| Three dwellings in structure | 4,570 | 70% | 20% | Lots <30 feet Three (3) feet<br>Lots > 30 feet Five (5) feet | align with existing abutting residences | 20 feet | Three (3) stories but may be limited to two (2) stories for compatibility with adjacent structures |
| Four dwellings in structure<br>*an additional unit may be added for each 3,045 square feet of lot over 6,090* | 6,090 | 70% | 20% | Lots <30 feet Three (3) feet<br>Lots > 30 feet Five (5) feet | align with existing abutting residences | 20 feet | Three (3) stories but may be limited to two (2) stories for compatibility with adjacent structures |
| Nonresidential use | 2,500 | 70% | 20% | Lots <30 feet Three (3) feet<br>Lots > 30 feet Five (5) feet | align with existing abutting residences | 20 feet | Three (3) stories but may be limited to two (2) stories for compatibility with adjacent structures |
| Office and more than one (1) residential unit | 4,500 | 70% | 20% | Lots <30 feet Three (3) feet<br>Lots > 30 feet Five (5) feet | align with existing abutting residences | 20 feet | Three (3) stories but may be limited to two (2) stories for compatibility with adjacent structures |
| All new construction and additions | May not encroach into any required side or front yard or within three (3) feet of any lot line.<br>May not exceed two (2) square feet of floor area per zoned lot area for total structure. | | | Lots <30 feet Three (3) feet<br>Lots > 30 feet Five (5) feet | align with existing abutting residences | 20 feet | Three (3) stories but may be limited to two (2) stories for compatibility with adjacent structures |

This chart shows the permitted uses and their specific requirements in the Olde Towne Historic District.

**Please call the Planning Staff at (757) 393-8836 to confirm whether or not a COA is needed before beginning your project.**

## B. Historic Districts Ordinance *continued*

### 2. Historic Preservation Commission

Members of the Historic Preservation Commission (HPC) are citizen members of the City of Portsmouth's government and have design review authority over historic properties. Each member has a knowledge of and interest in the preservation of the historic character of the city of Portsmouth. These members are appointed to the Historic Preservation Commission by City Council and serve a three-year term.

### 3. Levels of Review

The historic districts zoning requires review of the material change in appearance of any building, either individually designated or in a historic district, as viewed from a public right-of-way. A project must adhere to the criteria in the Zoning Ordinance and these guidelines in order to be approved. Routine maintenance projects are excluded from review.

Projects that require a COA include:

- exterior alterations/rehabilitations that require a change in design, color or material *such as replacement windows, paint, and substitute siding;*
- additions and new construction;
- major site changes *such as fencing and paving;*
- moving any building; and
- demolition, full or partial.

Rehabilitation projects may be heard by the HPC or be reviewed administratively. The level of review for each project type varies by the extent of the proposed work. An approval matrix found in the *Appendix* of this document provides guidance on what type of review is required.

The Historic Preservation Commission (HPC) will always hear applications for new construction, relocation, and demolition projects. The HPC may also review applications that the staff determines are beyond the scope of administrative review.

### 4. Appeal of the Decision of the HPC

To appeal a decision of the HPC, the property owner must cite an error in the findings of the HPC that the proposed work was not architecturally compatible with the character of historic district. The appeal is first reviewed for grounds by the Appeals Review Committee (ARC) which consists of the Director of Planning and the Senior Deputy City Attorney or their designees. If the ARC finds grounds for the appeal, it will then be placed on the City Council agenda for the next available meeting. Appeals must be filed with the ARC within 30 days of the final action of the HPC.

### Application Process

A comprehensive flow chart of the application process can be found in the *Appendix*.

1. Contact the Planning Staff in the Department of Planning to set up an appointment to discuss the scope of your project and whether or not it requires a Certificate of Appropriateness (COA).
2. File the COA Application and any required information as requested on the application. Applications are available online at www.portsmouthva.gov/planning and in the Department of Planning.
3. When you return your completed application, the Planning Staff will ask you for any additional information needed and will inform you if the project can be administratively reviewed or requires review by the Historic Preservation Commission. (See Item #3 at left.)
4. If the project is approved, you will receive a COA and can obtain the necessary permits or begin your project, if permits are not required.
5. If the project is not approved by the HPC, you may file an appeal with the Appeal Review Committee according to the process in Item #4 on this page.

## C. The Historic District Design Guidelines

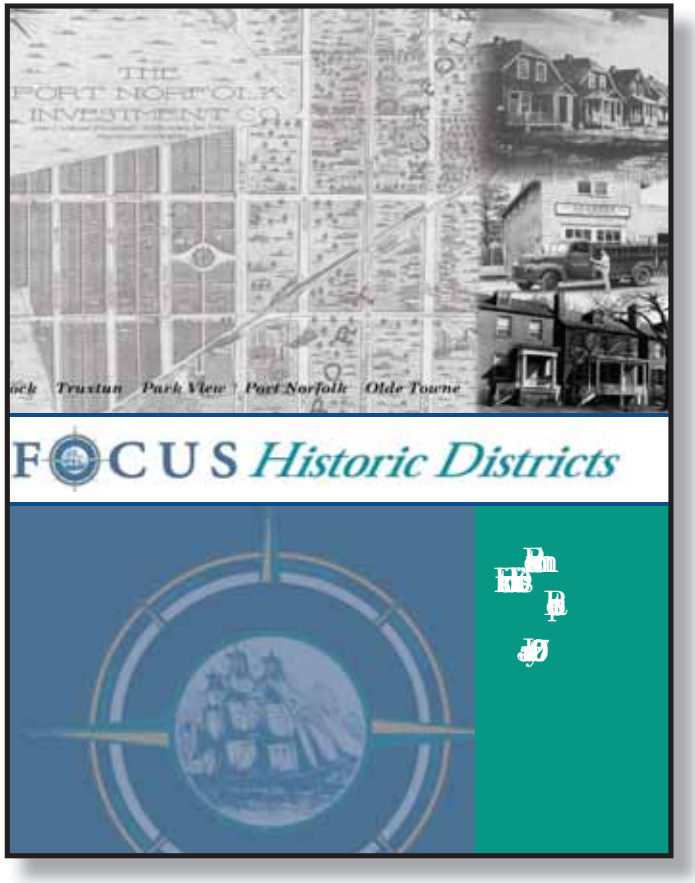
These guidelines help property owners and the Historic Preservation Commission (HPC) decide what are appropriate changes for structures in the historic districts as well as appropriate new construction. As a property owner, you are a partner in preservation and should refer to these guidelines whenever you plan changes to your property. These guidelines help to clarify what is valuable and worth preserving in the Olde Towne Historic District. They explain how you can respect these features as you make changes or repairs to your historic building or design a new building within the district.

These guidelines are the result of a process begun in 2005 called FOCUS Historic Districts. As a part of this process, Olde Towne property owners were sent questionnaires and invited to attend a public meeting to provide their input on the then-current historic district regulations, procedures and guidelines. That input is reflected in the revised Historic Districts zoning (2007) and in these guidelines.

Each of the historic districts has its own set of guidelines tailored to that neighborhood and illustrated with photographs and drawings of the typical house types, elements and materials found in that district. These five sets of guidelines are coordinated to provide uniform organization and appearance and allow for easy navigation either within one set or between two or more sets.

Based on the feedback received from Olde Towne property owners during this process, residents expressed the wish to retain the historic character of their district while improving its overall physical appearance. To aid in this effort, respondents asked that the guidelines provide specific guidance on materials and maintenance and be directed to resources for more technical assistance.

A public copy of the report is located in the City's Planning Department on the 4th floor of City Hall.




The Focus Historic Districts Report recommendations were adopted by City Council in early 2007.

**Preservation Briefs:**

**These publications can provide valuable detailed information for your project. In many of the chapters of these guidelines, you will be directed to these publications produced by the National Park Service. Over 40 different subjects are covered in the *Preservation Briefs* which are available in the offices of the Planning Department and online at**

**www.cr.nps.gov/hps/tps/briefs/presbhom.htm**

## D. Defining Your Preservation Project

Terms such as preservation, restoration, and rehabilitation, are often used interchangeably; however, they mean different approaches to the work performed on a historic structure.

1. **Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.
2. **Rehabilitation** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. This approach must not damage or destroy historically significant materials, features or finishes and requires that any changes be compatible with the building and its context.
3. **Restoration** depicts a property at a particular period of time in its history, while removing evidence of other periods.
4. **Reconstruction** re-creates vanished or non-surviving portions of a property for interpretive purposes.
5. **Remodeling** makes changes to the property without necessarily maintaining the historic character-defining features of a building.

## E. Maintenance and Rehabilitation

### 1. Required Maintenance

Section 40-55.1 of the historic district Zoning Ordinance: *Demolition by Neglect* requires that a property owner provide adequate maintenance to prevent the deterioration of a building into a hazardous or unsafe condition. In general, this means that you need to protect your property from the elements by making sure that you have a sound roof, windows, walls, and doors. This section of the ordinance also mandates that you retain the historic character of your property by not removing character-defining features and, therefore, causing irreversible damage to the structure.

**Maintenance Checklist**

**A checklist, which can help serve as a reminder of routine maintenance items for your property, is included in the *Appendix* section of these guidelines.**

The shingled Mansard roof on the upper level of this double house is being replaced with shingles that replicate the appearance of the historic slate roof as seen on the adjacent structure.

**An interactive web class on the *Secretary of the Interior's Standards for Rehabilitation* is available online at**

**www.cr.nps.gov/hps/tps/e-rehab/index.htm.**

## E. Maintenance and Rehabilitation *continued*

### 2. *Secretary of the Interior's Standards for Rehabilitation*

These federal guidelines were first developed in 1979 and have been expanded and refined, most recently in 1995. They are used by the National Park Service to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity.

The *Standards* are very broad by nature since they apply to rehabilitation within historic districts throughout the United States. The recommendations found in these guidelines are based on the following standards:

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

## F. Health and Safety Considerations

### 1. Planning Steps

When planning your project, it is often necessary and always wise to look at any health and safety challenges that your project may present. Often, the primary challenges may be the existence of lead paint and/or asbestos.

The first step in mitigating these materials is to identify the character-defining features of your building. Many of these features are illustrated in the preceding chapter and will often include original windows, siding and roof materials.

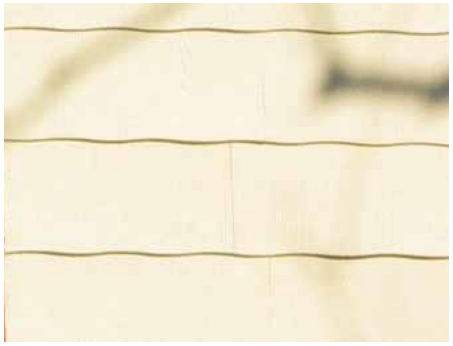
As a second step, investigate all alternatives to altering or damaging original materials. It is important in all phases of rehabilitation to retain historic features, repair them in a sensitive way when necessary, and as a last option to replace deteriorated elements either with in-kind or substitute materials.

Depending upon the decisions made in the treatment of various materials and features, the third step is to hire experienced workers that are certified for the abatement of the materials to be removed. In some cases, it may also be possible to do much of the work yourself following applicable instructions for your own safety. The resources listed on this page will help you to either hire the appropriate workers or safely complete the required steps on your own.

Take proper lead paint precautions when working on any house that was painted prior to the 1970s.

### 2. Lead Paint

Paints containing lead have not been manufactured since 1978 and, therefore, may not be the top coat on the exterior of a structure. However, if you are removing a substitute cladding material that has been installed over the original wood siding, you may have a lead paint top coat on the underlying wood. If the paint is sound, it may be possible to encapsulate the lead paint layer under new exterior paint. It is not necessary to remove the wood to reduce the lead paint hazard. More information on the actual steps that can be taken are offered in *Preservation Brief #37: Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing.*



Adhere to all federal, state and local regulations when removing asbestos siding, or hire a contractor licensed to perform the task.

### 3. Asbestos

Asbestos may be found in either roof or siding materials. In this case, the first question to ask in the project planning is whether or not it is necessary to remove the material. Unlike lead paint, which is just a coating, asbestos is an integral part of these materials. Asbestos is only a hazard if it is disturbed. Otherwise it is a long-lasting and often character-defining material in many historic neighborhoods.

**Preservation Brief #37:**

**Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing**

**www.nps.gov/history/hps/tps/briefs/brief37.htm**

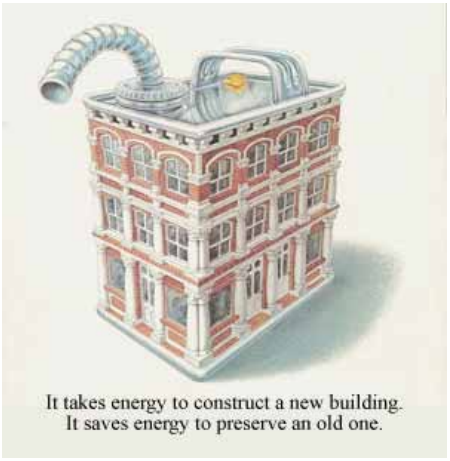
**For more information on the steps to remove asbestos, please consult *How to Properly Remove Cement Asbestos Board* online at**

**www.spokanecleanair.org.**

## G. Green Design and Sustainable Development

It has been said that the greenest building is the one that is never built. The next best option is the preservation of existing buildings. Historic structures are constructed from wood, masonry, glass, and other natural materials that represent embodied energy already expended. Modern day buildings are often built of man-made materials that require far more energy consumption throughout the manufacturing process.

In addition, historic buildings often boast more energy-efficient designs than many modern-day buildings. By rehabilitating an existing building you are recycling the equivalent of over one million aluminum cans! Rehabilitation costs are often higher in labor costs and lower in material costs than new construction. This means that more of the money you spend on your project stays in your city rather than wherever the new siding or windows are manufactured.



Credit: National Trust for Historic Preservation

It takes energy to construct a new building.
It saves energy to preserve an old one.

When planning a rehabilitation project, it is important to consider the long-term effect of the choices you make on both the environment and the historic character of the property and/or district. As a locally designated historic structure, the cultural heritage of your property has been recognized to have importance to the city.

These guidelines have been written with green concerns in mind, especially the concept of embodied energy. Embodied energy is the energy that has already been expended in the harvesting and production of materials and the construction of an existing building.

The following *Suggested Guidelines for Green Projects* is not intended to be comprehensive. As more green preservation projects are undertaken, this list will continue to grow.

### Suggested Guidelines for Green Projects

1. Limit paved surfaces and shade them from direct sun when possible to reduce heat gain.
2. Choose porous paving materials, such as paving bricks, which allow water to drain and reduce runoff.
3. Use drought-tolerant native plants to reduce landscape water usage.
4. Retain and make operable existing wood shutters to reduce heat entering houses and to reduce energy bills.
5. Keep double-hung wooden sash windows and transoms operable to provide air-flow and reduce the need for air conditioning.
6. Check inventory at second-hand and salvage companies for period-appropriate hardware, lighting and other items.
7. Choose paint that is formulated with low volatile organic compounds (VOC).
8. Consider the use of historic building techniques and features in new construction. Include deep overhangs to provide shade without reducing light, transoms, shutters and operable double-hung windows, and cisterns to capture grey water for landscape use.

## H. Federal, State and Local Incentives

### 1. Rehabilitation Tax Credits

If you are undertaking a major rehabilitation of a historic building in either a Virginia Landmark or National Register Historic District, you may be eligible for certain tax credits. These credits may be used to reduce your income tax liability dollar-for-dollar.

To be eligible for the tax credits under either the state or federal program, you must file an application with the Virginia Department of Historic Resources (VDHR) before the work begins and follow the *Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* found in *Chapter II, Section E*.

VDHR reviews your entire project including proposed changes to the exterior and interior as well as the design of any additions.

Qualifying project expenses under both the state and federal programs include most approved work related to the rehabilitation of the building and associated architectural, engineering, project management and developer fees. Additions and other new construction are not eligible expenses.

If you are interested in either or both of these programs, consult your accountant and/or attorney before you begin your project to determine if the credits may be beneficial to you.

Both programs also require that the project be completed within two years, unless it is pre-approved as a phased project with a timeline of five years or less.

#### a. Virginia Program

The State credit is 25% of qualifying expenses for either owner-occupied or income-producing properties. For a property to qualify for the program, it must either be individually listed in the Virginia Landmarks Register, be deemed eligible for such listing, or contribute to a listed historic district.

The owner investment required to meet the state's definition of a material rehabilitation for an owner-occupied structure must be at least 25% of the assessed value of the building for local real estate tax purposes in the previous year.

For income-producing structures, an investment of at least 50% of the assessed value of the building for local real estate tax purposes in the previous year is required.


Now completed, this rehabilitation project involved removing later additions that had obscured the historic appearance of this former school building.

Unlike the Federal program described on the next page, some site work may be counted as a qualifying expense. The state income tax credits may be carried forward for up to ten years with no carryback. Once the project is complete and you have certified that it was carried out as approved and received the credits, the property may be sold without penalty.

**For more information on the Virginia program, visit the Virginia Department of Historic Resources Tax Credits website at**

**http://www.dhr.virginia.gov/tax_credits_/tax_credit.htm**

The Crawford Urban Renewal Project, a PRHA-sponsored program, provided resources for the revitalization of this row in Olde Towne. The finished project may be seen on the next page.

## b. Federal Program

The Federal credit is 20% of qualifying expenses for the rehabilitation of income-producing properties and requires that the property be listed on the National Register of Historic Places either individually or as a contributing building in a listed historic district.

As defined by the National Park Service who oversees this program, a substantial rehabilitation requires an investment in the building equal to or greater than the building's purchase price minus the land value and any claimed depreciation, plus the value of any earlier capital improvements (adjusted basis).

The Federal tax credits may be carried forward 20 years and carried back for one year. The Federal program requires that the owner of the building receiving the credits retains ownership for five years.

**For more information on the Federal program, visit the National Park Service's Tax Incentives website at**

**www.cr.nps.gov/hps/tps/tax/incentives/index.htm**

## 2. Local Incentives

### a. Real Estate Tax Exemption

According to *Chapter 35: Article III: Division 5* of the *Portsmouth City Code*, owners of residential, commercial or industrial real estate that having undergone a substantial rehabilitation may qualify for a five-year exemption from the increase in assessed value as determined by the City Assessor.

A substantial rehabilitation is defined as an increase in value of at least 40% without increasing the structure's square footage by more than 15%. A qualifying building must be at least 40 years old.

To be eligible to receive this exemption, it is necessary to file an application within ten days of applying for the necessary building permits for your project. *(See Call Box A to the right.)*

### b. Portsmouth Redevelopment and Housing Authority (PRHA) Programs

A number of programs, including low-cost loans and down payment and closing cost assistance, are available for low/moderate income homeowners through the PRHA.

The HOME REHAB Loan Program is available to property owners that have owned their homes for at least one year and are in violation of at least one housing code or standard. In addition, the applicant may have an income of no more than 80% of the median for the area as determined by the United States Department of Housing and Urban Development (HUD).

Utilities were placed underground, streetscape improvements made, and the houses rehabilitated, renewing the appearance of this historic block.

The first priority for the use of funds from the HOME REHAB program includes roofing, storm windows, doors, storm doors, and gutters, as well as appearance items such as painting, siding and porches. A Certificate of Appropriateness is still necessary for any work completed with funds from this program as are any necessary building permits.

The HOMECARE Loan Program is similar to the HOME REHAB program but is available only to qualifying elderly or disabled homeowners. *(See Call Box B to the right.)*

**A.**

**More information on this program is available through the Real Estate Assessor's office at (757) 393-8631 or online at**

**www.portsmouthva.gov/assessor/**

**B.**

**More information on these and other programs is available by calling (757) 399-5261 or at the PRHA's website at**

**www.prha.org**

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# III. Guidelines for Site Design

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## A. Introduction

Site design is the relationship between a historic building and its site features, such as landscaping, outbuildings, and other elements within the property boundary. These site features help define the historic character of the property and may be considered an important part of any project reviewed by the Historic Preservation Commission. As you plan your project you will need to consult the Zoning Ordinance for detailed requirements on many of the site features discussed in this chapter.

Olde Towne's historic site character reflects the early development of Portsmouth's urban residential core. The 1752 Crawford plat shows a grid layout of small rectangular blocks divided into four lots each. The dense concentration of buildings on these early sites left little room for site improvements and frequent flooding even precluded kitchen outbuildings.

Olde Towne's tree-lined streets, edged with granite curbs and brick or stone slab sidewalks, often take the place of site plantings. Stairs to the main level of early "basement house" residences often connect directly to these sidewalks. In a few instances, later residences were built with a moderate setback allowing for a small front yard.

This illustration of a street shows the close spacing and consistent setback of the houses in Olde Towne. Street trees in planting strips provide a green canopy.

This street view shows a block with varying setbacks. The house in the foreground has a small planting area bisected by steps to the sidewalk. In the background, a higher set of steps lead to the entry of a basement house.

This hinged picket gate obscures site parking for the accompanying house. Off-street parking is a rarity in the Olde Towne district.

This driveway uses brick in two paving patterns to relate to the historic character of the district.

## B. Walkways and Driveways

Wooden or masonry stairs of varying heights directly connect most of Olde Towne's houses to the streetscape. In very few instances the space between two townhouses, or entry to a rear yard from a corner lot, has been paved to allow for on-site parking.

### Inappropriate Treatments

1. Avoid placing driveways on small narrow lots if the driveway will have a major visual impact on the site.
2. Do not place paved areas for parking in the front yard.
3. Avoid using large expanses of bright white or gray concrete surfaces or asphalt in visible areas.
4. Do not demolish contributing historic buildings for parking.

### Guidelines

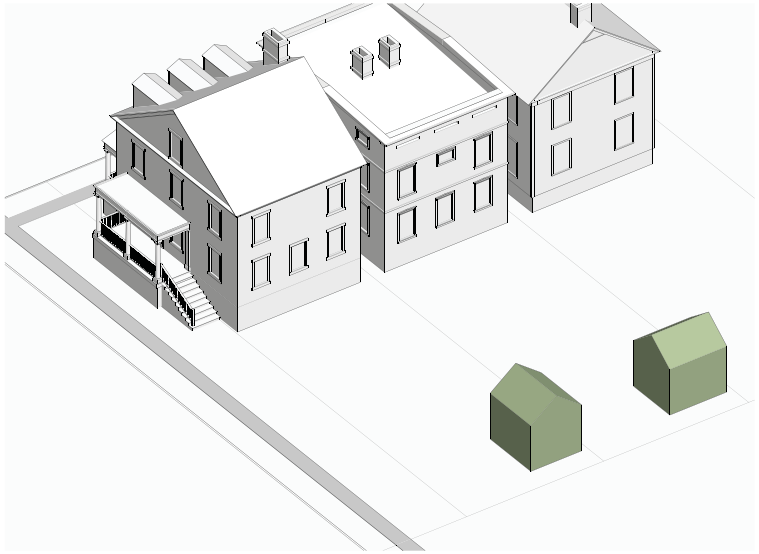
1. Retain existing historic walkways and driveways.
3. Replace damaged areas with materials that match the original paving material in color, size, texture, and finish.
4. Locate driveways only on large or medium size lots that can accommodate such a feature.
5. New parking should be located to the side or rear of existing buildings and should be screened with plantings if visible from a public right-of-way.
6. Ensure that new paving material is compatible with the character of the district. The most historically appropriate material in Olde Towne is brick.
7. Use the same materials in both walkways and driveways to provide a uniform appearance and continuity of design.

## C. Sheds and Garages

Outbuildings, common to many early Virginia towns, were not prevalent in Olde Towne Portsmouth due to the frequent flooding of the area. Over time, small sheds and garages have been added to sites that can accommodate them. These outbuildings are most often located near the intersection of rear lot lines and adjacent property lines.

### Inappropriate Treatments

1. Do not tear down existing historic outbuildings.
2. Do not place prefabricated outbuildings where they are visible from the street.
3. Do not construct new outbuildings that are out of scale with the lot and house.



Small sheds may be placed near rear lot lines as shown above.

### Guidelines

1. Retain and repair historic outbuildings following the *Guidelines for Existing Structures* found in *Chapter IV.*
2. Place new outbuildings to the rear of lots that are large enough to accommodate them, following the applicable zoning requirements as found in *Chapter II.*
3. Design new outbuildings to be compatible with the style and character of the primary building on the site, especially in scale, materials, and roof slope. For more information on appropriate new construction, see *Chapter V.*

The brick structure and dark green paneled garage doors depicted here complement the building materials and color scheme of the accompanying house.

Streetscape and site elements blend to create an urban residential environment softened by mature trees and traditional materials.

Seasonal plantings in bump-outs at corners and mature street trees soften the appearance of the necessary on-street parking in Olde Towne.

A specimen magnolia has graced this lot for many years and should be retained.

## D. Plantings and Trees

Like the placement of a structure on its site, the character of the landscape and accompanying plantings contribute to the identity of the historic district. By virtue of its original compact plan, many Olde Towne lots allow limited, if any, space for ornamental plantings.

Street trees in planting strips and medians provide a green canopy throughout much of the neighborhood.

### Inappropriate Treatments

1. Avoid planting large trees and shrubs in the small front yards of those properties that have setbacks.
2. Do not allow foundation plantings to grow out of scale with existing front porches.
3. Do not park vehicles in the front yard area.
4. Do not replace grass in front yards with paving or gravel.

### Guidelines

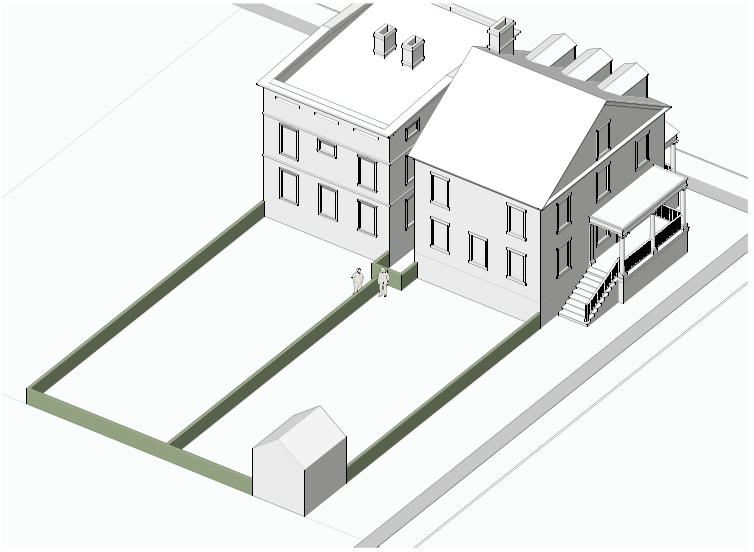
1. Retain existing trees and plants that help define the district's character. Mature trees and other plantings can also help to shade the house or protect it from wind.
2. Replace diseased or dead plants and trees with indigenous species.
3. Repeat the dominant landscape design (plant, size, and species) found in Olde Towne when installing new plantings.
4. Use new plants that, when mature, will not be too large for the small lots of Olde Towne. Many common plants are available in dwarf varieties that may be more appropriate to the lot size than their full-size counterparts.
5. Identify and take care to protect significant existing trees and other plantings when constructing new buildings.

On blocks where front yards exist, plantings should reinforce the historic character of the architecture.

## E. Fences

Historically, the rear portion of many Olde Towne house lots may have been fenced to prevent livestock from straying. Today, some rear yards, especially on corner lots, have been fenced, most often with simple wooden pickets or restrained ironwork styles. Where front yards exist in the district they should generally not be fenced. In general, fence materials should relate to the original materials used on the structures and those styles available at the time the houses in the district were constructed.

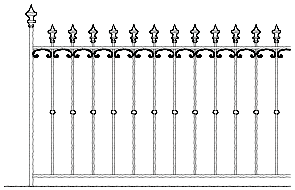
A traditional picket fence, painted white, complements the simple forms of these early buildings.



When fencing a backyard in the historic district, it is appropriate to align the fence with the rear wall of the house.

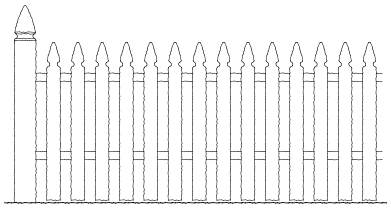
### Inappropriate Treatments

1. Do not exceed the average height of other fences and walls of surrounding properties with the height of the new fence or wall. Fences should also conform to zoning regulations.
2. Do not use chain link, vinyl, split rail fences or concrete block walls.
3. Do not use solid masonry walls that visually enclose the property from surrounding more open neighboring sites.
4. Do not use unpainted wood fences in the historic district.
5. Do not fence front yards.

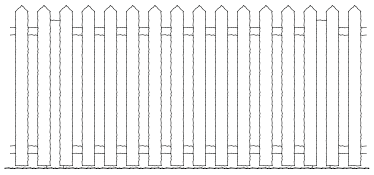


Wrought Iron - Decorative

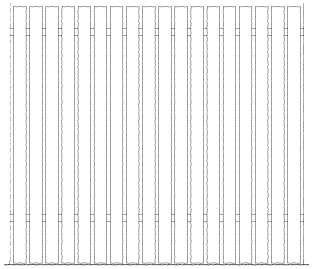
Wrought iron fences many be appropriate in certain areas of the district. Designs should be based on historic examples.



Picket - Decorative



Picket - Plain



Privacy Fence

Fence designs should relate to the architectural character of the dwelling.

The simple, classical lines of this new metal fence make it a suitable design for many properties in the Olde Towne district.

The gentle curve fashioned from the boards and finials on the posts lend a traditional feeling to this privacy fence.

## E. Fences *continued*

### ✔ Guidelines

1. Retain any existing historic fences. Wood fences, especially picket fences, are the most appropriate fences for the historic district.
2. Repair existing historic fences and walls by salvaging original parts or materials for a prominent location from a less prominent location, when possible.
3. Replace existing historic fences by matching the material, height, and detail. If this is not possible, use a simplified design of similar materials and height.
4. Relate fence materials to those used elsewhere on the property and on the structure. Painted wood picket or board fences or iron fences are the most appropriate choices in Olde Towne.
5. Relate the scale and detail of the design of any new fences to the scale and detail of the historic building. Simpler and smaller designs are most appropriate in Olde Towne due to the small lot sizes.

A simple Colonial style street light is set back from the street, almost to the adjacent property line.

## F. Lighting

Many Olde Towne houses were built long before the advent of electricity. Over time exterior lighting has been added to many sites. In addition to Colonial style street light poles furnished by the City, small fixtures are often attached to either the wall adjacent to the front door or to a porch ceiling to provide illumination for the entry.

### Inappropriate Treatment

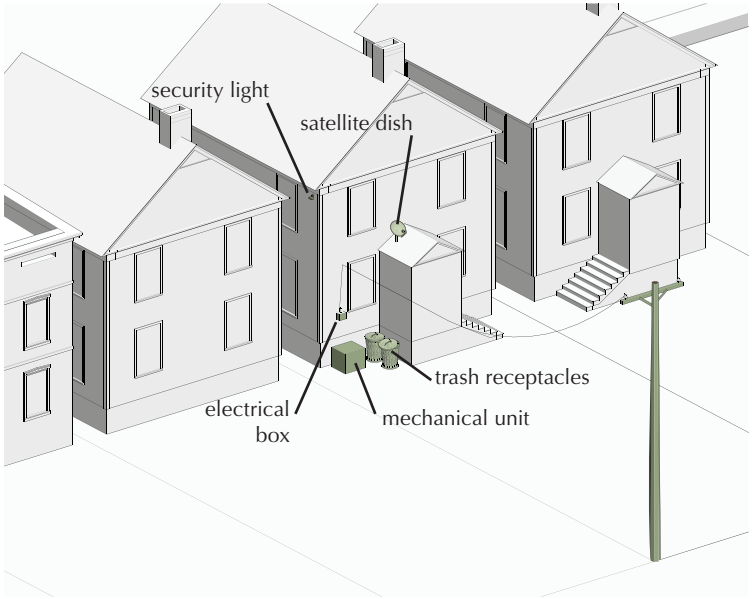
A series of small fixtures lining the walkway or driveway is not appropriate.

### Guidelines

1. Retain historic light fixtures.
2. Repair and refurbish historic light fixtures when possible.
3. Replace a historic light fixture only when parts for the existing fixture can no longer be found or replicated.
4. Use fixtures that are compatible with the character of the historic building and the surrounding area.
5. Choose light levels that provide for adequate safety but do not overly emphasize the residential site or building. Often, existing porch lights may be sufficient.

A pair of lantern style fixtures provide appropriate levels of illumination to this classically detailed entry.


A pendant fixture attached to the ceiling of a porch or portico should coordinate with the architectural style of the dwelling.




By placing as many appurtenances as possible out of sight, the historic appearance of the site and the district is maintained.

## G. Mechanical and Utilities Screening

Site appurtenances, such as overhead wires, fuel tanks, utility poles and meters, antennae and satellite dishes, exterior mechanical units, and trash containers, are a necessary part of contemporary life. The placement of these items can either have a neutral impact on the character of the site and structure or detract from their historic appearance.

Site features fall into two categories; those features that can be controlled by the property owner – antennae, satellite dishes, mechanical units, trash containers, etc.; and those that cannot – overhead wires, utility poles, etc.

### Inappropriate Treatments

1. Avoid placing satellite dishes on roof areas or on porch roofs visible from public rights-of-way.
2. Avoid placing miscellaneous site objects, such as trash containers, in front yard locations.

### Guidelines

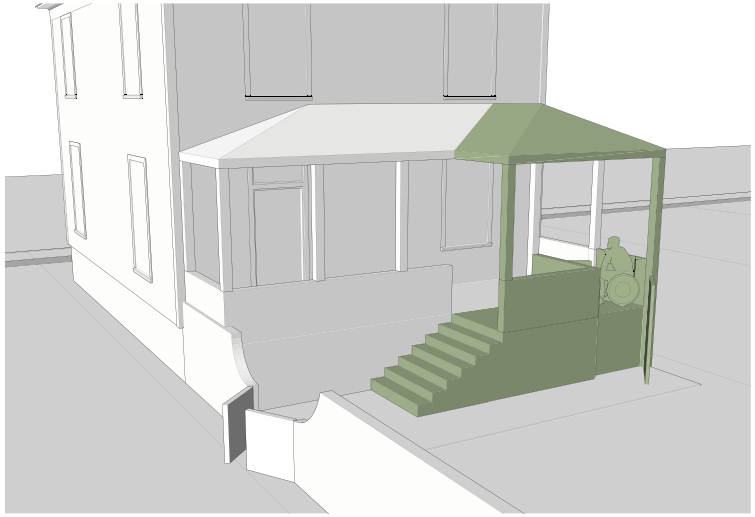
1. Place site appurtenances, such as certain mechanical units, in inconspicuous areas on the rear of the building and screen with appropriate plantings or fencing. Allow for appropriate air-flow to these units.
2. Consider placing overhead utilities underground wherever possible.
3. Place antennae and satellite dishes on inconspicuous rooftop locations.
4. Store trash containers in locations not visible from public rights-of-way.

## H. Accessibility

Access ramps are sometimes a necessity for residents of an older house that does not have an at-grade entrance. These ramps can often be added to historic buildings in a design that relates well to a historic porch and without substantially altering significant features of the building.

Prior to construction of a ramp, you should seek advice from the Planning Staff in the Department of Planning. This office may be able to direct you to professionals that have experience in designing accessibility solutions.

These guidelines are simply recommendations. The City of Portsmouth is prohibited from reviewing wheelchair ramps for the purpose of design/historic preservation by the Code of Virginia.



It may be necessary to install a mechanical lift in order to provide handicapped access to many Olde Towne residences.

### ✔ Guidelines

1. Locate access at a well-defined entrance to the building and where providing that access will not cause permanent damage to character-defining features of the building.
2. Design wheelchair ramps to have the least visual effect on the building and/or setting.
3. Construct ramps using materials compatible with existing materials on the building.
4. Ensure that any solution is reversible; that it may be built, used, and removed without permanent damage to the historic features of the building.
5. Retain and preserve historic elements, such as porch railings, so that these original features may be restored to the structure when a ramp is removed.

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# IV. Guidelines for Existing Structures: Elements

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## A. Introduction

The decisions you make regarding the rehabilitation of your property have a direct impact on Olde Towne's distinctive historic architecture and the character of the historic district. By making appropriate choices you can help to clearly convey the history of the district to both residents and visitors.

In addition, you may find that there is an economic benefit for the neighborhood when a majority of property owners undertake successful and sensitive rehabilitation projects. These benefits may include state rehabilitation tax credits (see *Chapter II: Planning Your Preservation Project: Federal, State, and Local Incentives* for more information) and increases in property values.

It is the responsibility of the Historic Preservation Commission (HPC) to evaluate the appropriateness of changes proposed to the exterior of your building for architectural compatibility. *Chapter I: Olde Towne: History and Architecture: Architectural Styles* reviews the defining characteristics of the most common building styles in Olde Towne.

Early and continuing rehabilitation efforts have preserved a rich variety of elements representative of the many architectural styles and periods of Olde Towne's development.

This chapter discusses the elements that comprise your historic building. It is followed by *Chapter V: Guidelines for Existing Structures: Materials*. By reading these chapters together, you will have the tools necessary to plan a thoughtful rehabilitation project. The actual guidelines are numbered and arranged in a hierarchy progressing from retain, to repair, to replace.

Included with the guidelines are links to the appropriate *Preservation Brief(s)* as well as information on maintenance and inappropriate treatments.

The full story basement level is delineated from the main structure by a stucco coating. Frequent flooding during Olde Towne's early development necessitated masonry foundations.

## B. Foundations

A foundation forms the base of a building. Houses in Olde Towne are primarily built on brick foundations as are the front porch or portico foundations.

Unique to the Olde Towne district in Portsmouth is the basement house, elevating the main living level a full story above the ground. The ground levels of these houses are treated in the same fashion as a more traditional foundation, and are constructed of masonry.

Houses of masonry construction often show no delineation between the foundation and wall plane. In frame construction, a brick foundation is often in contrast to the wall surface. For more information on maintenance, repair, and proper cleaning of masonry please refer to *Chapter V: Guidelines for Existing Structures: Materials: Masonry*.

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

**www.nps.gov/history/hps/tps/briefs/brief39.htm**

### Maintenance

1. Ensure that land is graded so that water flows away from the foundation and, if necessary, install drains around the foundation.
2. Remove any vegetation that may cause structural disturbances at the foundation.
3. Keep any foundation vents open so that air flows freely.

### Inappropriate Treatments

1. Do not cover the foundation with wall cladding materials such as replacement siding.
2. Do not paint unpainted brick.

### Guidelines

1. Retain any decorative vents that are original to the building.
2. Repair and replace deteriorated foundation materials such as brick and mortar, matching existing historic materials as closely as possible.

Parging is the use of a mortar coat over brick. The variation in color seen here may be a sign of moisture problems due to improper drainage.

This unpainted brick running bond foundation is clear of vegetation and is vented to allow for air circulation.

A rough finish stucco coating was applied to this foundation and may be an appropriate finish for certain residences in the district.

## C. Roofs

One of the most important elements of a structure, the roof serves as the "cover" to protect the building from the elements. Good roof maintenance is absolutely critical for the roof's preservation and for the preservation of the rest of the structure.

Roof shapes in the district vary with the architectural style of the structure. Streets in the oldest preserved sections of the district are characterized by gable roofs, often punctuated by gable roofed dormers. More rare are examples are the shed or flat roofs found on some Greek Revival examples and the Mansard roofs synonymous with the Second Empire style.

Yet other streets in the district are characterized by the steep cross-gabled roofs of the Queen Anne style. Many streetscape views combine a number of these roof lines indicative of the evolution of the district and contributing to its unique character.

Historic slate roofs, many laid in decorative patterns, cover a number of houses in the historic district. Other roofing materials include standing-seam metal and wood, metal, and asphalt shingles.

A variety of roof lines is depicted in this street view; from the relatively low pitched gable of basement house on the left, to the gambrel roof with its pedimented dormer, and the complex gables of the Queen Anne on the right.

An early gambrel roof is clad in two materials, an eighteenth-century, period-appropriate wood shingle and the later standing-seam. Metal roofs replaced wood roofs starting in the mid-nineteenth century to lower fire dangers, especially in urban areas.

Rectangular slates are punctuated with rows of curved, or fishscale shingles, to provide a decorative appearance on these wall dormers.

## C. Roofs *continued*

In addition to original materials, a number of substitute roof materials may be approved for use in Olde Towne. These materials include metal, artificial slate, and architectural and asphalt shingles. Please consult the *Approval Matrix* in the *Appendix* of these guidelines for more information of the level of review necessary for each material.

### Maintenance

1 Wood Shingles

The availability of wood made this roofing popular with the first settlers, and regional stylistic characteristics developed over time. Although there was a decline in the use of wood shingles in urban communities in the nineteenth century due to fire concerns, wood shingle roofs endured in rural areas. Replacement roof shingles should replicate the appearance of the early thin, usually oak shingles which were often fishscale or rectangular in shape. Modern cedar shingles are not an acceptable substitute.

In the early twentieth century, the Colonial Revival, Shingle and Bungalow styles were responsible for a resurgence in the popularity of this material. Longevity: 20-25 years.

2 Slate

Although its use in Virginia is documented as early as Jamestown, slate was not easily shipped and did not enjoy wide popularity until canals and railroads made its transport more economically feasible in the mid-nineteenth century. The most common roof slate found in Portsmouth is Buckingham slate.

**a.** Buckingham slate is from Buckingham County, Virginia, and is one of the hardest slates available. Its life expectancy is approximately 150 years.

**b.** Faux slate is manufactured from recycled plastic and rubber and costs as little as one-third the price of natural slate as well as weighing 50 percent less. When chosen carefully, these slates replicate the visual appearance of the historic material.

3 Concrete Shingles

Marketed as an alternative to slate and wood shingles for over a century, today's concrete shingles can be reinforced with cellulose that allows designs to simulate wood shingles. These concrete materials vary by product but generally have a life expectancy of 60 years. They can be more fire retardant than their wood counterparts and less expensive than slate.

4 Copper

Among the first uses of copper roofing was the New York City Hall in 1764. It did not see widespread popularity until the latter part of the nineteenth century when large quantities of the metal began to be mined in Michigan. Due to high cost, copper is more often used for flashing, gutters and downspouts. Since it does not need to be coated, copper weathers well and is easy to install. Longevity: 100 years.

5 Tin-plated iron

From its use at Thomas Jefferson's Monticello in 1800, this metal product was popular throughout the nineteenth century. As technology improved, the size of sheets grew from 10x14 inches in the 1830s to 20x28 inches in the 1870s.

6 Galvanized Metal

The process for galvanizing, or coating, iron or steel with zinc was patented in 1839, however, it was not until the early 20th century that the costs associated with its production were reduced to a sufficient level for it to become more economical than tin or terne.

To prevent galvanized metal from rusting, it is necessary to keep it well-painted. Use a primer and paint of good quality and that are specially formulated for use on galvanized metal to achieve the best results. Longevity: 50+ years.

7 Terne

The French word for dull, it was used to describe lead coated tin-plate patented in 1831. Less expensive than tin-plated iron, it became twice as popular by the end of the nineteenth century and was fashioned into shingles, sheets, 5V crimp, and standing-seam applications. A zinc-tin alloy on a steel substrate has now replaced the lead coated tinplate. The best maintenance is to make sure that any bare metal is primed with an iron-oxide primer and painted with a linseed-oil finish coat. Longevity: 30+ years.

The area between two levels of a projecting bay is clad in painted metal shingles, a product that gained popularity in the late nineteenth century and may be appropriate for certain Victorian styles.

8 Prepainted Terne

Modern terne must be painted to ensure its life expectancy. This product also comes prepainted from the factory in 5V crimp, shingles, and standing-seam metal reducing later maintenance issues. Certain suppliers offer a color palette that approximates a historic appearance rather than shiny coatings. This product, correctly installed, is virtually maintenance-free. Longevity: Finish is warranteed for 30 years.

When a uniform dark gray color is achieved, it is hard to tell upon first glance whether the roof covering is slate, artificial slate, or asphalt shingle.

## C. Roofs *continued*

9 Terne-Coated Stainless

This relatively new material consists of stainless steel to which a zinc-tin alloy has been applied. This product does not need painting and can be worked in a manner to approximate historic standing-seam metal roof profiles. Keep the roof clear of debris and rinse annually. Longevity: 50-100 years.

10 Asphalt Shingles

First produced in 1903 as individual shingles cut from asphalt roll roofing, these shingles were given a stone surface. By 1906, the multi-tab strip shingle was being marketed.

By World War I, a number of factors, including its use of non-strategic materials, ease of transportation, fire retardant properties and lower costs, combined to increase its market share.

Ceramic granules have replaced the original crushed stone, and fiberglass mats have replaced felt underlayment to improve this product's durability.

Spring and Fall are good times to clear your asphalt roof of debris build-up and reattach loose shingles. Adhere loose shingles with a small amount of roof cement. Replace damaged shingles. Longevity: 15-50 years depending on quality/warranty.

11 Elastomeric Roof Coatings

These products can extend the life expectancy of a metal or built-up roof by reducing the roof's surface temperature and the harmful effects of solar radiation. These products should not be used to repair leaks. Leaks should be repaired using the original roofing material, roofing cement and reinforcing fabric. When used, an elastomeric coating should either match the paint color of the roof or a clear coating should be used with a matte finish. Longevity: 3-7 years.

**Preservation Brief #04:**
**Roofing for Historic Buildings**

**www.nps.gov/history/hps/tps/briefs/brief04.htm**

## Inappropriate Treatments

1. Do not add dormers if not a part of the original design.
2. Do not add vents and skylights unless placed inconspicuously on the rear of buildings.
3. Do not replace a deteriorated historic roof with a material that does not have the same visual qualities as the original.

## Guidelines

1. Retain original or early roof materials, such as slate, wood shingle, or standing-seam metal whenever possible.
2. Preserve original roof shapes.
3. Retain architectural features including roof cresting, finials, dormers, cornices, exposed rafter tails, and chimneys.
4. Repair of roof materials and elements should be made in-kind with materials that duplicate the original materials.
5. Keep as much of the original material as possible. Consolidate original roof materials to the most visible areas and use replacement materials on areas not in view from public ways.
6. Replace roof coverings when necessary, using new material that matches the original roof covering in composition, size, shape, color, and texture.

A rare example of a Mansard roof. This French roof style originated in an attempt to avoid paying taxes on the attic story of a residence.

Clad in patterned slate shingles, this gable roof is punctuated by a gabled dormer and conical capped tower with cutaway porch bay.

**Preservation Brief #19:**
**The Repair and Replacement of Historic Wooden Shingle Roofs**

**http://www.nps.gov/hps/tps/briefs/brief19.htm**

**Preservation Brief #29:**
**The Repair, Replacement & Maintenance of Historic Slate Roofs**

**http://www.nps.gov/hps/tps/briefs/brief29.htm**

An ogee-shaped copper gutter echoes the horizontal banding on this residence. The coordinating downspout is located in a corner where it will continue to weather and blend into the brick wall.

## D. Gutters

Gutters and downspouts provide a path to direct water away from your building and its foundation. The shape, size and materials of gutters and downspouts may contribute to or detract from the historic character of your building.

### Maintenance

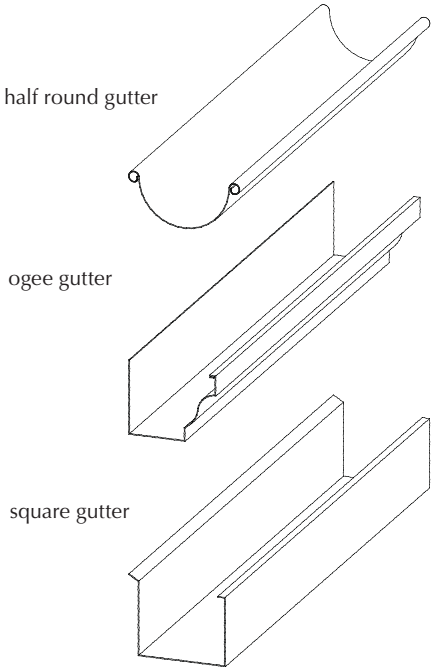
Check and clean gutters on a regular schedule to avoid clogging which can lead to moisture damage.

### Inappropriate Treatment

Avoid the removal of historic fabric from the building when installing gutters and downspouts.

### Guidelines

1. Retain existing metal gutters and downspouts. They should not be removed from the structure.
2. Repair existing gutters and downspouts and provide ongoing maintenance to prevent their deterioration.
3. Replace gutters and downspouts according with a historic profile appropriate to the architectural style of the building.
4. Make certain new metal gutters and downspouts are of the appropriate size and scale. Some types are finished with an enamel or baked-on coating.
5. Ensure that the finish color is compatible with the overall color scheme for the building.




A collector box provides a junction for drainage from the portico and porch roofs. Painted the same color as the Greek Revival style house, this modern element is minimized.

## E. Windows

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. The window sash, framing, and architectural detail surrounding the window play a major part in defining the style, scale and character of a building.

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

Because of the variety of architectural styles and periods in the historic district, there is a corresponding variation of styles, types, and sizes of windows.

Openings are arranged consistent with the architectural style of the structure. Early styles from the Federal through Italianate periods usually present a balanced arrangement of openings. The Queen Anne style breaks this tradition with an asymmetrical yet visually balanced arrangement most common. Early styles reflect the high cost of glass with small panes gradually increasing in size until mechanization made large single or double panes common in the Victorian era.

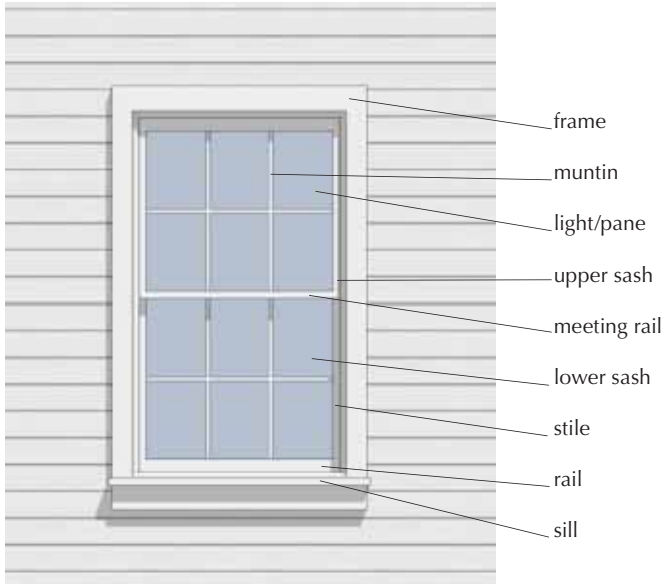
Prior to any replacement of windows, a survey of existing window conditions is required. By noting the number of windows, whether each window is original or replaced, the material, type, hardware and finish, the condition of the frame, sash, sill, putty, and panes, you may be able to more clearly gauge the extent of rehabilitation or replacement necessary.

Consolidation of existing original windows of the same type and size to the most visible sides of the house is also required.

The replacement of historic wooden windows with new wooden or wood-composite windows that closely replicate the characteristics of the originals may be approved by the Planning Staff. Wood-resin composite, fiberglass, and aluminum or vinyl clad wood windows require approval of the Historic Preservation Commission and vinyl windows are not allowed in the district.

Representative photographs showing their condition must be submitted with your COA application so that the Planning Staff and HPC can gain a clear picture of your project scope.

**ELEMENTS OF A DOUBLE-HUNG WINDOW**



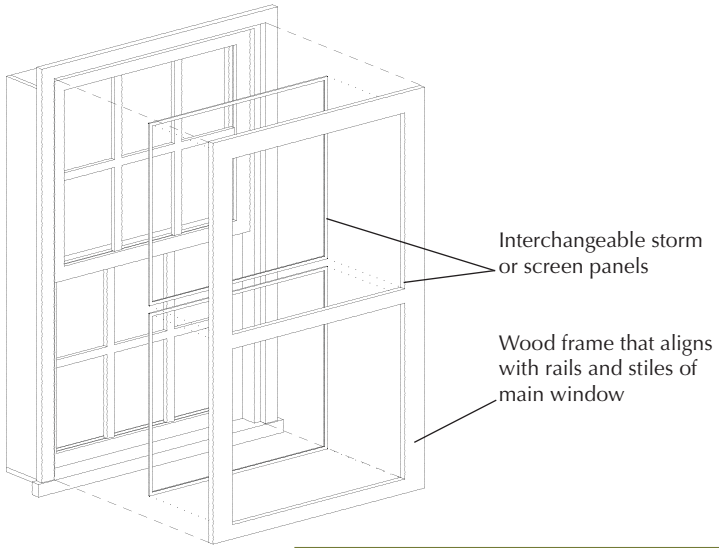

### 1. History and Benefits of Historic Wooden Windows

**a.** Double-hung windows, the first form of air conditioning, date back to the 1400s.

**b.** The first growth wood, from which many original windows are fabricated, has dense growth rings that may provide for better resistance to water and insect damage.

**c.** Properly restored and cared-for wooden windows should last another 100 years before full restoration is needed again.

ELEMENTS OF A STORM WINDOW




## E. Windows *continued*

### 2. Energy Conservation and Heat Loss

Historic elements, such as plantings, porches, transoms, shutters, cupolas, and awnings, play a role in energy conservation and should be retained and maintained.

By understanding the way in which your house loses heat, you may be able to reduce your energy costs without a large investment of time or money.

Listed below are a number of projects to reduce heat loss that can easily be completed by most homeowners and result in significant energy savings.

**Preservation Brief #03:**
**Conserving Energy in Historic Buildings**

**www.nps.gov/history/hps/tps/briefs/brief03.htm**

#### a. Insulation

Most heat loss occurs through the attic, not through windows.

Adding 3.5 inches of insulation to the attic has three times the impact of replacing single pane windows with the most energy-efficient replacement windows.

#### b. Weatherstripping

Heavy solid wood doors are good insulators if they fit tightly and are weatherized. Install weatherstripping of spring bronze, felt, or new vinyl beading around the edges of the doorway.

Metal strips/plastic spring strips can be installed on rails, and when space allows, between sash and jamb.

#### c. Sash Locks

Install locks on the meeting rail to assure a tight fit between the upper and lower sashes.

#### d. Caulking and Putty

i. Caulk joints/seams around the edges of window frames to avoid moisture penetration.

ii. Replace deteriorated glazing putty and repaint to create a weathertight seal.

### e. Storm Windows

Storm windows and doors can save energy and provide increased comfort by reducing air leakage. Storm windows also provide an insulating air space between the storm and primary window.

A well-maintained original wooden window with an exterior storm window may provide as good of if not better insulation than a double-paned new window. A Certificate of Appropriateness (COA) is required for installation of exterior storm windows. When choosing an exterior storm window follow the guidelines later in this section.

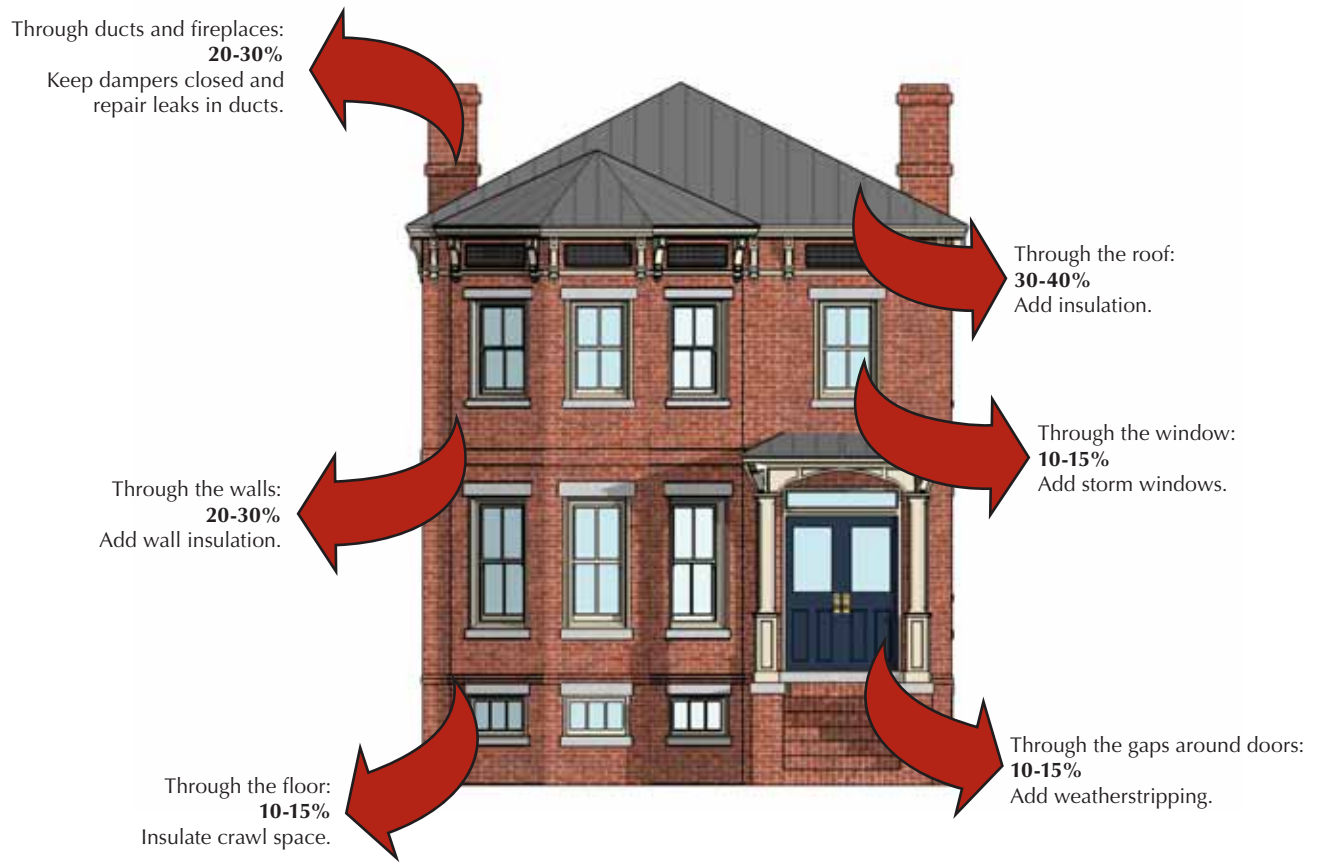
Storm windows made for interior use are more energy efficient than exterior storm windows. Choose models with:

i. no mullions, muntins or wide frames visible from the exterior of the building,

ii. clear glass or other transparent material,

iii. airtight gaskets, and

iv. ventilation holes and/or removable clips to ensure proper maintenance and avoid condensation damage.




This graphic shows the percentage range of heat loss in different areas of your house with general suggestions to reduce that loss.

## E. Windows *continued*

### 3. Replacement Window Fact Sheet

#### a. Background Information

You should figure that approximately 36 percent of your total energy cost comes from heating your home, according to the U. S. Department of Energy. By figuring out what your actual heating costs are you can more accurately assess the cost savings and payback associated with the purchase of storm windows or replacement windows.

Window replacement means replacing both the frames and the sash. Sash replacement means replacing just the movable parts of the window and may be a less costly alternative to full window replacement.

Thirty percent of windows being replaced each year are less than 10 years old.

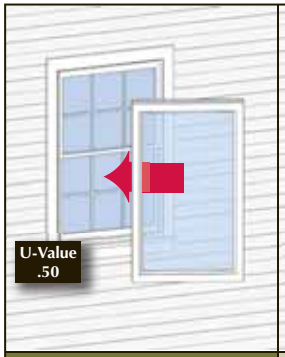
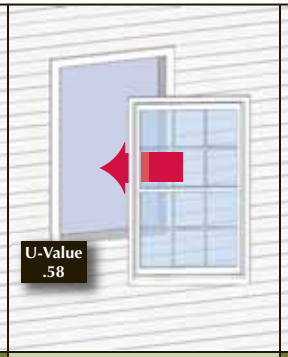
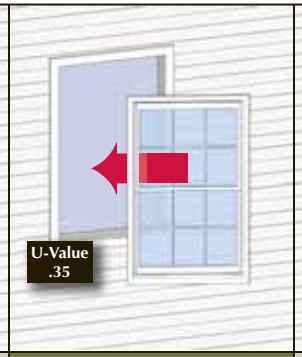
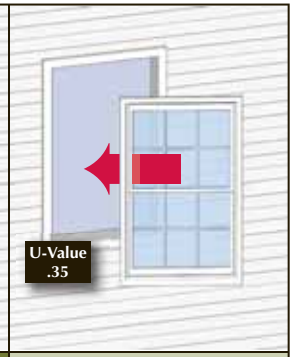
Some replacement windows must be fully replaced if any part fails due to modern construction techniques and materials.

Single-seal replacement windows may fail in two to six years.

Jamb-liners for tilt-in windows often fail in six to ten years.

PVC/vinyl is toxic, can't be recycled, and may only last 16-18 years.

Metal-clad wood (especially finger-jointed) may trap moisture, leading to rot.

|  |  |  |  |
|---|---|---|---|
| Existing single-pane wooden window with storm window | Replacement of existing single-pane historic wooden window with double-pane thermal window | Replacement of existing single-pane historic wooden window with double-pane window with low-e glass | Replacement of existing single-pane historic wooden window and storm window with double-pane window with low-e glass |
| $0 for existing window and $50 for storm | $450 for new window | $550 for new window | $550 for new window |
| Annual savings per window: $13.20 | Annual savings per window: $11.07 | Annual savings per window: $16.10 | Annual savings per window: $2.29 |
| Payback on investment: 4.5 years | Payback on investment: 40.5 years | Payback on investment: 34 years | Payback on investment: 240 years |

This graphic compares the expenditure and the energy savings for typical new windows versus keeping your existing windows and adding an inexpensive storm window.

Credit: Proud Neighbors of Collingswood (New Jersey) and the Collingswood Historic Preservation Commission

## b. Common Terms

i. **U-Value:**

Many homeowners are familiar with R-value as applied to home insulation. The higher the R-value, the more insulating properties of the material. When considering the U-value of a replacement window the energy savings result from the lowest available number – just the opposite of insulation.

The illustration on the preceding page shows the relative U-value of historic wooden windows with storm windows, as well as a number of replacement options.

ii. **Double-Pane Thermal Window:**

A window that is glazed with two layers of glass separated by an air gap that may or may not be filled with argon gas to further reduce heat transfer.

iii. **Low-E Glass:**

The glass of choice for many replacement windows, low-e glass has a metal or metallic coating that reduces the heat transfer between inside and outside without noticeably diminishing the light coming into the building.

## c. What Does All This Mean?

The most cost-effective method to reducing your heating costs and the method that you are most likely to see a payback from during your ownership of the property is to add storm windows to your existing wooden single-pane windows. You may also want to look at a more efficient boiler/heat pump/furnace as well as insulating your attic space.

As shown in the chart on the previous page, the payback time for replacement windows is in the 30-40 year range. Many of the replacement windows being manufactured today do not have warranties beyond 20 years.

Wood or stone lintels and sills, and brick molded trim surround these six-over-six wooden sash windows. The narrow muntin bars between panes were often painted a dark color to minimize their appearance.

Larger six-over-six window panes and openings capped by classical, pedimented trim are elements of the Greek Revival style.

When an Italianate facade was added to this older structure the original, small pane windows were retained while modern two-over-two windows in larger openings on the facade update the primary elevation.

Palladian attic story windows and multi-paned upper sash over a single lower sash are common to the Victorian period.

This replacement window does not fit the historic window opening. The original wooden window trim appears to have been covered in vinyl which may trap moisture and lead to future maintenance issues.

## E. Windows *continued*

### Maintenance

1. Ensure that all hardware is in good operating condition.
2. Ensure that caulk and glazing putty are intact and that water drains off the sills.
3. See *Energy Conservation and Heat Loss* on the previous pages for steps to take to improve the performance of existing windows.

### Inappropriate Treatments

1. Do not install replacement windows that do not fit the opening.
2. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, reflective quality of color of glazing, or the appearance of the frame.
3. Avoid using clip-in/false muntins and removable internal grilles as they do not present a historic appearance.
4. Do not change the number, location, size, or glazing pattern on the primary elevation(s) visible from the street.
5. Do not install horizontal, picture, round or octagonal windows not appropriate to the architectural style of house.
6. Avoid cutting new opening(s).
7. Do not block in existing windows.
8. Avoid covering or obscuring wood sills and exterior frames during the installation of replacement siding.
9. Do not use muntins for storm windows.
10. Do not use raw metal finishes.

An example of an inappropriate treatment, this window was not sized to fit the existing opening which was then filled in with a painted board.

These replacement windows represent a historic number of panes but do not convey the same three-dimensional qualities as the original window, due to the false flat muntin bars. It also appears that the original wooden window frame has been removed or covered by replacement siding.

**Preservation Brief # 09:**
**The Repair of Historic Wooden Windows**

**www.nps.gov/history/hps/tps/briefs/brief09.htm**

## Guidelines

1. Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features such as frames, sash, muntins, sills, trim, surrounds, and shutters.
2. Retain the glass if the window is no longer needed and screen or shutter the backside so that it appears from the outside to be in use.
3. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can, in fact, be repaired rather than replaced.
4. Uncover and repair covered-up windows and reinstall windows with their original dimensions where they have been blocked in.
5. Use interior storm windows if possible.
6. Exterior aluminum storm windows, if used, should meet the following criteria:
   - **a.** Match divisions to sash lines of the original windows. Use meeting rails only in conjunction with double-hung windows and place them in the same relative location as in the primary sash.
   - **b.** Size exterior storm windows to fit tightly within the existing window openings without the need for a subframe or panning (a filler panel) around the perimeter.
   - **c.** Match the color of the frame with the color of the primary window frame.
   - **d.** Use only clear glass.
   - **e.** Set storm sash as far back from the plane of the exterior wall surface as practicable.
7. Replace only those features of the window that are beyond repair.
8. Replace entire windows only when they are missing or beyond repair.
9. Consolidate original windows on the most visible side(s) of the house. If a window on the front of the house must be replaced and an original window of the same style and size is identified on a secondary elevation, place the historic window in the window opening on the primary facade.

A projecting bay with four narrow, one-over-one glazed openings on both levels provides additional light to the interior of this townhouse.

This fanciful dormer features a lunette or half-circle stained glass window to coordinate with those found in the cornice band below.

### STORM WINDOW MATERIALS

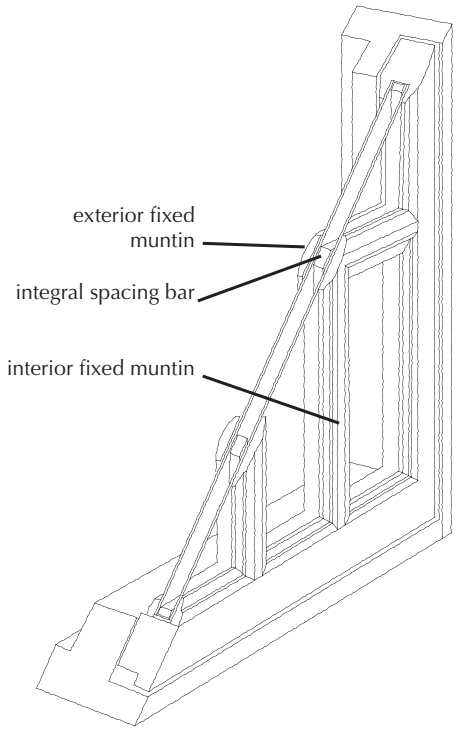
#### Wood

a. Insulates better than metal
b. Can be painted to match trim
c. Easily repaired
d. Available with glass and screen inserts

#### Aluminum

a. Lighter weight than wood
b. Integrated glass and screen panels
c. Should be prepainted to match the color of the window frame

**ELEMENTS OF A THREE-PART SIMULATED DIVIDED LIGHT WINDOW**




The three-part construction illustrated at right uses a spacer bar between two layers of glass with fixed muntins to approximate the depth and overall appearance of a traditional single-pane wooden window.

## E. Windows *continued*

**10** Retain existing wood window frames when replacing windows. This reduces damage to the interior and exterior historic materials. Use sash replacements where wood windows are badly deteriorated.

By placing a track and a new sash in the old frame no trim is removed so there is no need to repaint woodwork or adjacent walls.

**11** Replace the unit in-kind if replacement of a deteriorated window is necessary, by matching the:

### a. Design and Dimension of the Original Sash

i. Maintain the original size and shape of windows. Thin sash frames rarely maintain the overall appearance of historic sash.

ii. Fit full window replacements to the height and width of the original openings.

iii. Retain the appearance of a double-hung window whether one or both sashes are operable.

iv. Do not reduce the glass surface area.

### b. Pane Configuration

i. Maintain the original number and arrangement of panes.

ii. Give depth and profile to windows by using true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins.

### c. Detailing

Small variations such as the width and depth of the muntins and sash may be permitted if those variations do not significantly impact the historic characteristics of the window design.

Finish windows in a historically appropriate paint color.

### d. Materials

i. Replace a wood window with a wood window when possible.

ii. In Olde Towne, you may consider using wood-resin composite, aluminium- or vinyl-clad wood, or fiberglass windows that meet these guidelines. However, make sure you understand the limitations of some of these newer products as discussed earlier in this section.

iii. Use translucent or low-e glass.

**12** Base reconstruction of missing windows on old photographs and drawings and similar examples in the neighborhood.

These louvered wooden shutters are appropriately sized and mounted to this period residence.

## F. Shutters

Shutters originally functioned as a means to control the amount of light and air entering a structure, as well as providing privacy and protection from the elements. Operational shutters can work with double-hung sash windows to provide you with a variety of options for controlling the interior temperature of your home without air conditioning.

Shutters in the Olde Towne Historic District were originally paneled or louvered and hinged to the window frames. Many homes no longer have their original shutters.

### Inappropriate Treatments

1. Do not use vinyl and aluminum shutters or exterior blinds for any historic structure.
2. Avoid shutters on multiple or bay windows.
3. Do not nail, screw, or permanently secure a shutter open and eliminate its hardware.

### Guidelines

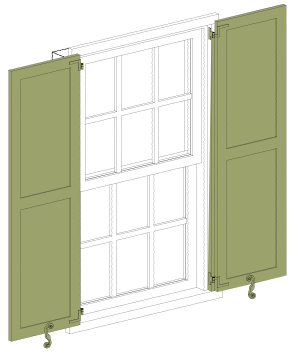
1. Retain original shutters and hardware.
2. Repair existing historic shutters following the guidelines for wood found in *Chapter V: Guidelines for Existing Structures: Materials.*
3. Replace shutters that are beyond repair in-kind according to the following criteria:

   **a.** Shutters should be constructed of wood or a composite material that retains the characteristics of wood and is able to be sawn and painted.

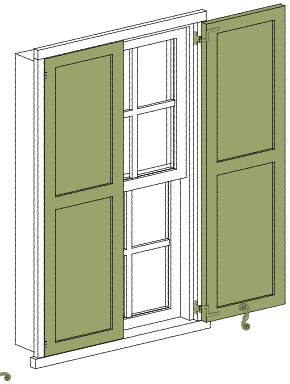
   **b.** Shutters should be sized to fit the window opening and result in the covering of the window opening when closed.

   **c.** Mount shutters on hinges to give them the appearance of being operable.

   **d.** Replace original hardware with non-rusting metal in the same design.



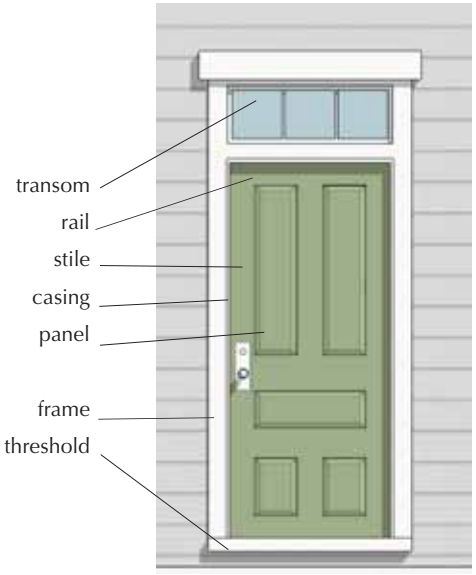
Properly mounted shutters have upper and lower hinges and are kept open with shutter dogs.



When shutters are properly sized they cover the window and fit closely within the frame when closed.

Solid paneled doors, such as this paired eight-panel design, became less common as the price of large glass panes dropped in the late-nineteenth century.

**ELEMENTS OF A DOOR**




A glass panel storm door should be large enough to reveal the basic panel design of the door beyond.

## G. Doors

The front door of a house defines public from private space. It also provides security for the inhabitants and is a necessary element in providing natural ventilation, through cross-breezes, to aid in the cooling of the house.

A variety of door styles were chosen for Olde Towne houses to complement and complete the overall architectural character of these historic facades. Over time, some of these original doors have been replaced, detracting from the character that defines the historic district.

### Inappropriate Treatments

1. Do not use generic or "stock" doors with details that provide a false sense of historical accuracy.
2. Do not replace original trim with trim that conveys a different period, style, or theme.

Six-panel doors, popular during the Federal period, were often framed by transoms and side-lights.

This simple two-panel double door has large single panes on each side allowing a great deal of light to wash the interior.

## G. Doors *continued*

### ✔ Guidelines

1. Retain and repair existing historic or original wooden door(s) and surrounding wood trim.
2. Replace historic doors that are beyond repair with a new or salvaged door(s) of the same size, design, material and type as used originally, or sympathetic to the building style, including number and orientation of panels and location and size of any glass.
3. A storm door, if used, should meet the following guidelines:

   **a.** Construct storm doors of wood or a composite material that can be sawn and painted.

   **b.** Relate openings for screen or glass panels to the proportions of the door.

   **c.** Use the same overall dimensions for the storm door as the existing door.

   **d.** Paint the storm door the same color as the main door.

Arched brickwork frames the fanlight and sidelights of this shuttered entry.

A more ornate, partially glazed double door, complete with leaded glass and detailed woodwork was reserved for high-style residences.

Seen in every historic district in Portsmouth, this eight-light over two panel design was a popular early-twentieth-century door style.

A simple, solid wood frame surrounds the single-pane that comprises the majority of this front door.

Elevated entries provide the base for this row of buildings accented by two-story classical-style porches.

## H. Porches

Entrances and porches are quite often the focus of historic buildings, particularly when they occur on primary elevations.

Together with their functional and decorative features such as doors, steps, balustrades, pilasters, and entablatures, they can be extremely important in defining the overall historic character and style of a building. Their retention, protection, and repair should always be carefully considered when planning rehabilitation work.

Porches have traditionally been a social gathering place as well as a transitional area between the interior and exterior. Perhaps the most repeated detail found in Olde Towne is the porch or portico. House by house, block by block, porches and porticos with variations of classical or Victorian columns, simple or ornate balustrades, and decorative woodwork, either hand-carved or machine-made engage the houses with the sidewalk and street beyond and the residents with their neighbors.

### Inappropriate Treatments

1. Avoid stripping porches and steps of original materials and architectural features such as handrails, balusters, and columns.
2. Do not enclose porches on primary elevations.
3. Avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance.

### Guidelines

1. Retain porches that are critical to defining the design and integrity of the historic district.
2. Repair and replace damaged elements of porches by matching the materials, methods of construction, and details of the existing original fabric.
3. Keep porches open to provide shade and reduce heat gain during warm weather.

This block view illustrates the rhythm established by front porches and porticos in Olde Towne.

In blocks where the periods of construction vary, porch heights may vary as well.

A vernacular Victorian row represents the district's growth away from the flood-prone area as reflected in these reduced porch heights.

The entry of this basement house is accented by a classical portico with a pediment and fluted columns.

Heavy full-height Doric columns support the pediment with modillion cornice that create a temple front for this Greek Revival structure.

A vernacular Victorian double house features a double porch with simple turned posts and balusters.

Architectural features of early residences were often influenced by the classical orders as seen here in the use of stylized Ionic columns and dentil molding on the porch cornice.

## I. Trim and Cornices

Trim related to doors, windows, porches or other elements is an important character-defining feature of the Olde Towne Historic District. The earliest structures in the district often had little decorative embellishment. As the district developed and prospered its affluence was reflected in the adoption of classical details and later the decorative trim synonymous with the Victorian period.

Character-defining trim elements may be found on porches and porticos, at the cornice level and surrounding windows and doors.

### Maintenance

Inspect your trim and cornice for loose or missing pieces, signs of water damage, overall sagging and separation from the building.

### Inappropriate Treatments

1. Do not remove elements that are part of the original design of the structure without replacing them in-kind.
2. Do not replace original trim with material that conveys a different period of construction or architectural style.

Early residences and later vernacular dwellings use simple trim as shown by the flat board window trim and corner board.

Triglyphs and metopes adorn the frieze of this classical cornice.

The classical element of a Palladian window was adopted for use in Victorian architectural styles, often found in gable ends such as this shingled example.

Often referred to as gingerbread, machine-sawn elements called a bargeboard or vergeboard often decorated the apex of gables.

## Guidelines

1. Retain original cornices, porch, window, and door trim that define the architectural character of the historic building.
2. Repair rather than replace existing historic trim. Match original materials, details, and profiles.
3. Match deteriorated trim with new as closely as possible in material, details and profiles.
4. Replace missing trim based on physical evidence.
5. New cornices and eaves should be properly flashed and sloped to ensure against water entry. Proper ventilation is also important to protect against moisture buildup.


This graphic shows locations of various house trim elements that help define Olde Towne's Victorian architectural styles.

Sawn woodwork, such as these brackets indicative of the Italianate style, was used to embellish many Victorian-era homes.

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# V. Guidelines for Existing Structures: Materials

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A variety of materials including three colors of brick, wood trim and shingles and a slate roof give this residence a depth of texture. Such an eclectic composition would have been popular in the late-nineteenth and early-twentieth centuries.

## A. Introduction

As a homeowner, the choices you make regarding materials to use on the exterior of your house directly affect the appearance of the Olde Towne Historic District.

In this chapter you will find helpful information on the maintenance and repair of various materials that were used for houses in Olde Towne. You will also find guidance on replacement or substitute materials that may be approved for use on your house.

The hand-hewn weatherboards on the first level of this house were an early exterior wall cladding material in Portsmouth. The shingles on the second floor are a later addition.

More narrow clapboards were the fashion for wall cladding in the Victorian era.

Throughout Olde Towne's development, wood was used as the primary material for decorative elements such as the classically inspired details shown here.

## B. Wood

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

Wood is one of the primary building materials in Olde Towne. The wood frames of many of the houses in the district were originally clad in wood siding, some of which is still evident and much that remains beneath artifical siding. Original windows and doors are also constructed of wood as is the trim that surrounds those elements. Decorative porch, portico and roof trim are also original wood elements.

### Maintenance

Wood requires consistent maintenance. The main objective is to keep it free from water damage, rot and wood-boring pests.

1. Keep all surfaces primed and painted.
2. Use appropriate pest poisons, as necessary, following product instructions carefully.
3. Recaulk joints where moisture might penetrate a building.
4. Allow pressure-treated wood to season for a year before painting it. Otherwise, the wood-preserving chemicals might interfere with paint adherence.
5. Identify sources of moisture problems, and take appropriate measures to fix them.

   **a.** Remove vegetation that grows too closely to wood, and take any other steps necessary to ensure the free circulation of air near wood building elements.

   **b.** Repair leaking roofs, gutters, downspouts, and flashing.

   **c.** Maintain proper drainage around the foundation to prevent standing water.

## Inappropriate Treatments

1. Do not use liquid siding. See *Section F: Paint* for more information on this treatment.
2. Do not use cement fiberboard to replace original wood siding.
3. Do not use synthetic siding, such as vinyl or aluminum, over existing wood siding or as a replacement for removed wooden siding.
4. Do not use high-pressure power washing to clean wood siding as the pressure may force moisture behind the siding where it can lead to paint failure and rot.
5. Do not caulk under individual siding boards or window sills as this action seals the building too tightly and can lead to moisture problems within the frame walls and paint failure.

## Guidelines

1. Retain wood as one of the dominant framing, cladding and decorative materials for Olde Towne residences.
2. Retain wood features that define the overall character of the building.
3. Repair rotted or missing sections rather than replacing the entire element.
   - **a.** Use new or salvaged wood, epoxy consolidants or fillers to patch, piece or consolidate parts.
   - **b.** Match existing historic materials and details.
4. Replace wood elements only when they are rotted beyond repair.
5. Match the original in material and design or use surviving material.
6. Base the design of reconstructed wood elements on pictorial or physical evidence from historic sources.

Wood needs consistent maintenance. By keeping siding and trim repaired and painted, you can protect these features from moisture penetration, especially near the foundation.

**Preservation Brief #08:**
**Aluminum and Vinyl Siding on Historic Buildings**
**www.nps.gov/history/hps/tps/briefs/brief08.htm**

**Preservation Brief #09:**
**The Repair of Historic Wooden Windows**
**www.nps.gov/history/hps/tps/briefs/brief09.htm**

**Preservation Brief #10:**
**Exterior Paint Problems on Historic Woodwork**
**www.nps.gov/history/hps/tps/briefs/brief10.htm**

A regularly sized, rough-faced stone was used for the facade of this duplex. Stone was also used for the window lintels and sills, and the balustrades found on the first and third levels.

## C. Masonry

Historic masonry materials include brick, stone, terra cotta, concrete, stucco, tile, and mortar. Brick walls, foundations, and chimneys are character-defining elements of most houses in Olde Towne. There are also examples of stone and stucco residences in the district. Concrete is also found in the district, but its use is usually confined to site elements.

### Maintenance

Most masonry problems can be avoided with monitoring and prevention. Disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plaster work may signal the need for masonry repair.

1. Prevent water from gathering at the base of a wall by ensuring that the ground slopes away from the wall.
2. Repair leaking roofs, gutters, and downspouts and secure loose flashing.
3. Ensure that cracks do not indicate structural settling or deterioration. Repair cracks and unsound mortar according to the guidelines later in this section.
4. Masonry should only be cleaned when necessary to remove heavy paint buildup, halt deterioration or to remove heavy soiling.
5. The best method for cleaning unpainted brick is to use a low-pressure wash of no more than 200 psi, equivalent to the pressure in a garden hose. A mild detergent may be added when necessary.
6. Test any detergent or chemical cleaner on a small, inconspicuous part of the building first. Older brick may be too soft to clean and can be damaged by detergents and by the pressure of the water. This is a mandatory step if you are applying for federal or state rehabilitation tax credits.

Brick, often used as an exterior wall material in the district, serves a decorative purpose on this rough-finished stucco facade. Set in a running bond pattern, the sand-colored brick forms quoins at the building corners, accents the second-level windows, and forms a cornice band between the second and third stories.

This house is a particularly fine example of Flemish bond brickwork, a structural bond in which the short and long ends of the brick are alternated, providing strength for the wall.

7. Use chemical paint and dirt removers formulated for masonry cautiously. Do not clean with chemical methods that damage masonry, and do not leave chemical cleaners on the masonry longer than recommended.

8. Follow any local environmental regulations in regard to chemical cleaning and disposal.

## Maintenance Repointing

Old bricks are different from new bricks and the mortar, the material that makes the joints, has to be different as well. Appearance is not the only issue. An improper mortar mix can damage historic brick. Professionals experienced in working with old masonry can guide you in appropriate repointing methods.

9. Remove deteriorated mortar and masonry by hand-raking the joints to avoid damage to the brick or the surrounding area. Roughly one inch of old mortar should be removed to allow for the new mortar.

10. **Appearance:** Duplicate old mortar joints in width and profile (see the *Mortar Joint Profile* illustration on the next page). It is also possible to match the color of the new mortar to that of a clean section of existing mortar.


Low-pressure power-washing can be an environmentally sensitive approach to cleaning historic masonry.

11. **Strength:** Do not repoint with mortar that is stronger than the original mortar and brick. Brick expands and contracts with freezing and heating conditions, and old mortar moves to relieve the stress. If a hard portland cement mortar is used, the mortar will not flex as much, and the brick can crack, break, or spall.

12. **Composition:** Mortar of older brick buildings has a high lime and sand content, usually one part lime to two parts sand. Portland cement may be substituted for a portion of the lime as long as the mortar mix is no more than 20 percent portland cement.

**Preservation Brief #01:**
**Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings**
**www.nps.gov/history/hps/tps/briefs/brief01.htm**

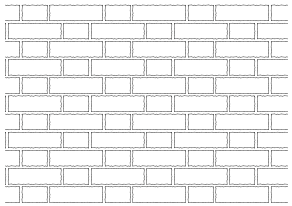
**Preservation Brief #02:**
**Repointing Mortar Joints in Historic Masonry Buildings**
**www.nps.gov/history/hps/tps/briefs/brief02.htm**

**Preservation Brief #06:**
**Dangers of Abrasive Cleaning to Historic Buildings**
**www.nps.gov/history/hps/tps/briefs/brief06.htm**

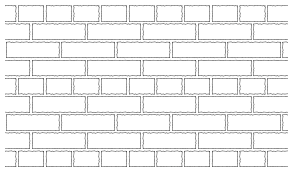
**Preservation Brief #38:**
**Removing Graffiti from Historic Masonry**
**www.nps.gov/history/hps/tps/briefs/brief38.htm**

**Preservation Brief #39:**
**Holding the Line: Controlling Unwanted Moisture in Historic Buildings**
**www.nps.gov/history/hps/tps/briefs/brief39.htm**

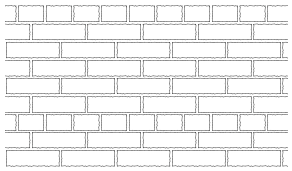
BRICK BOND PATTERNS



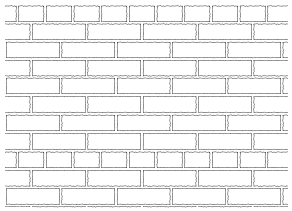
Flemish Bond



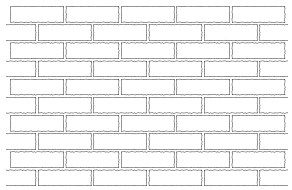
American Bond – 3-course



American Bond – 5-course



American Bond – 7-course



Running Bond

## C. Masonry *continued*

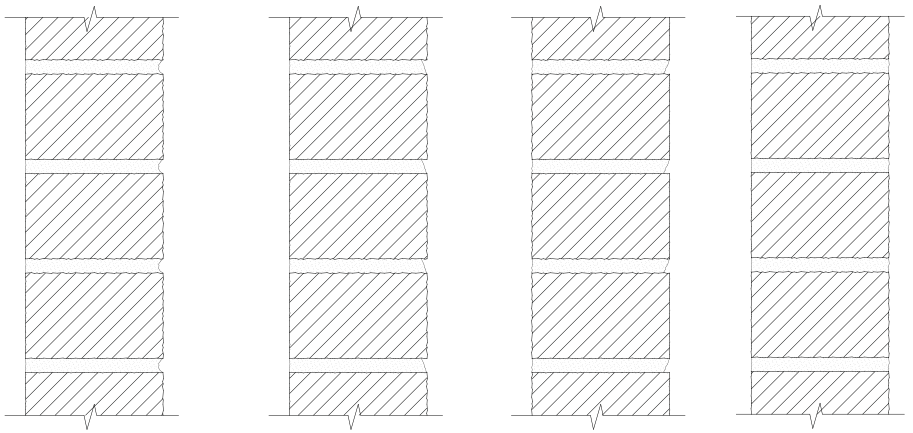
### Inappropriate Treatments

1. Do not sandblast masonry, use high-pressure water blasting, or chemically clean with an inappropriate cleanser as these methods can do irreparable damage.
2. Do not repoint masonry with a synthetic caulking compound or portland cement as a substitute for mortar.
3. Do not use a "scrub" coating, in which a thinned, low-aggregate coat of mortar is brushed over the entire masonry surface and then scrubbed off the bricks after drying, as a substitute for traditional repointing.
4. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.
5. Do not use waterproof, water-repellent, or non-historic coatings on masonry unless they allow moisture to "breathe" through the masonry. An anti-graffiti coating may be used on masonry areas that have seen repeated vandalism and where improved lighting and other security measures have not been successful.

### Guidelines

1. Retain masonry features which are important in defining the overall character of the building.
2. Leave unpainted masonry unpainted.
3. Repair or replace a masonry feature when necessary, using bricks that respect the size, texture, color, and pattern of the historic material, as well as mortar joint size and tooling.
4. Repair cracks and unsound mortar with mortar and masonry that matches the historic material.
5. Repair by repointing only areas where mortar has deteriorated. Sound mortar should be left intact.

MORTAR JOINT PROFILES



concave struck weathered flush

Identify the original profile of mortar joints used on your foundation, chimney, or wall and replicate that profile in any new work.

## D. Metal

Olde Towne displays early hand-wrought ironwork as well as the mass-produced metal ornamentation of the late-nineteenth century. Surviving examples in the district include porch, portico, and balcony railings, finials atop the tower portion of Queen Anne residences and fences.

### Maintenance

1. Use the gentlest means possible when cleaning metals.
2. Prepare for repainting by hand-scraping or brushing with natural bristle brushes to remove loose and peeling paint. Removing paint down to the bare metal is not necessary, but removal of all corrosion is essential.
3. Clean cast iron and iron alloys (hard metals) with a low-pressure, dry-grit blasting (80-100 pounds per square inch) if gentle means do not remove old paint properly. Protect adjacent wood or masonry surfaces from the grit.

### Inappropriate Treatments

1. Do not remove the patina of metals, such as bronze or copper, since it provides a protective coating and is a historically significant finish.
2. Some metals are incompatible and should not be placed together without a separation material, such as nonporous, neoprene gaskets or butyl rubber caulking.

### Guidelines

1. Retain architectural metals that provide a distinct quality to the Olde Towne Historic District.
2. Repair or replace these metals as necessary, using identical or compatible materials.
3. Substitute materials may be considered for reconstructing missing metal elements if it is not technically feasible to replace them with the original material.

This highly decorative ironwork gallery porch is a reminder of Portsmouth's function as a major east coast transportation center, with access to goods from ports near and far.

The blue house in the middle with its narrow wood clapboard siding is flanked by a white vinyl-sided house to the left and a green asbestos-sided house to the right.

## E. Substitute Materials

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Wood clapboards, wood shingles, brick, stone, and stucco are the original exterior wall materials in Olde Towne and are an integral part of its distinctive historic character.

Synthetic materials can never have the same patina, texture, or light-reflective qualities as the original wood siding and, therefore, detract somewhat from the district's historic character.

**Preservation Brief #08:**
**Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings**

**www.nps.gov/history/hps/tps/briefs/brief08.htm**

Substitute siding materials used in the district have changed over time and include asbestos, vinyl, and aluminum. These materials have been used to artificially create the appearance of the original wood siding surfaces or to update the appearance of a particular house.

### 1. Vinyl and Aluminum Siding

Vinyl and aluminum siding will not be approved for use as a replacement material or over existing wood siding in Olde Towne. When possible, remove existing synthetic siding and restore the original wood siding underneath.

By revealing the original siding you may uncover hidden maintenance issues earlier than they would otherwise be detected.

The following list covers a number of misconceptions associated with vinyl siding:

**a.** Often property owners wish to install artificial siding because of the desire to avoid maintenance issues associated with repainting. The vinyl siding industry offers artificial siding as a maintenance-free solution that will solve your exterior building problems for a lifetime.

**b.** Vinyl siding is usually guaranteed for 20 years. (Guarantees over 20 years are usually prorated.) Two or three quality paint jobs may cost approximately the same as replacement siding. Good quality latex exterior paint applied according to the manufacturer's instructions may have a warranty of 15 years or more. Properly maintained wood siding has been found to last hundreds of years. Painting of vinyl or aluminum siding can be a challenge as paint may not adhere well to these materials. Painting may also void your warranty.

**c.** Vinyl and aluminium siding are not weatherproof. Time and extreme temperatures can take an immense toll on artificial siding. Over time, some artificial siding may dent, warp, cup, become brittle, buckle, break, fade and become dirty due to numerous environmental factors.

**d.** Unlike wood, substitute siding materials are difficult to repair to match the existing. Factory colors, styles, and finishes change over time.

### 2. Cementitious Siding

Cementitious siding will not be approved as a replacement or repair material for wood siding on existing structures. It may be approved for additions to historic structures and its use for that purpose is covered in *Chapter VI: Guidelines for New Construction and Additions*.

### 3. Composite Trim Materials

Some currently available composite materials are available in custom-formed lengths such as urethane; while others, including cellular PVC, are dimensional mill-ready blanks. Flat board dimensional materials are available in wood-resin composites and cement board but are not able to be worked in the traditional manner of wood.

When wood features are beyond repair, composite or fiberglass replacement porch elements may be approved by the HPC if they replicate the appearance of the original wood elements.

### Maintenance

Keep trim painted.

### Inappropriate Treatments

1. Do not replace historic wooden window, door, or porch trim unless it is deteriorated beyond repair.
2. Do not apply new trim over existing trim.
3. Do not introduce trim elements that convey a different period of construction.
4. Do not use composite materials to patch existing wooden trim.

### Guidelines

1. Use composite trim only if it replicates the dimension, scale, and overall appearance of the original wood trim.
2. Choose materials that may be painted to allow for a later change in the color scheme of the house's exterior.
3. Pick colors that are historically appropriate according to *Section F: Paint*.

Composite trim materials may be used when able to replicate the appearance of original wooden elements.

Panning is a term used to describe the wrapping of historic wooden details such as window and porch trim with metal or vinyl material sold as part of a substitute siding installation. Seen here, a wooden pilaster has been wrapped obscuring an element of this building's historic character.

Often, the effects of cleaning or painting vinyl siding can leave the siding with an uneven appearance.

This wooden siding has been sanded to remove all unsound paint and rotted boards have been replaced where necessary. Next step: primer.

## F. Paint

A properly painted building accentuates its character-defining details. Painting is one of the least expensive ways to maintain historic fabric and make a building an attractive addition to the historic district.

In some instances buildings may be painted inappropriate colors, or colors are placed on the building incorrectly. Some paint schemes use too many colors, while others paint all building elements the same color – neither one of these is a preferred treatment.

### Appropriate Colors

**18th- and early-19th-century**

**a.** Main Structure: Various shades of white are appropriate body colors. Federal high-style examples might have used a second color to accent trim on the main house. Greek Revival buildings were often painted white, grey, or tan.

**Mid-to-late 19th century**

**a.** Main Structure: The Queen Anne style favored natural earth tones such as greens, rusts, reds, and browns.

**b.** Window Sash: was often painted a dark color such as deep red, chocolate brown, dark green, olive, dark grey, or black to give it an appearance of receding into the facade.

**c.** Shutters: were painted a dark color, lighter than the sash.

**d.** Metal Roofs: Spanish-brown, dark green, dark grey, and black.

**Early 20th century**

**a. Main Structure:** The Colonial Revival dictated softer pastels such as white, light grey, and yellow.

**b. Window Sash:** White also became a popular sash color.

**c. Metal Roofs:** Spanish-brown, dark green, dark grey, and black.

## Maintenance

1. Keep existing painted materials well painted.
2. Clean painted surfaces of accumulated dirt on an annual basis in order to prolong the life of your paint job.
3. Follow all local environmental regulations. Refer to *Chapter II: Section F* for information on lead paint hazards.
4. Prep, prime, and paint one side of the house before moving on to the next. Otherwise the surface gets dirty between coats, causing possible paint failure.
5. Remove loose and peeling paint down to the next sound layer using the gentlest means possible: hand-scraping and hand-sanding are best for wood and masonry. Oil and lead-based paints cure slowly while latex cures quickly. By removing paint to bare wood, you will have a paint job that will be less apt to fail due to these different rates.
6. Performed by a contractor experienced in working on historic buildings, professional chemical removal of paint may be acceptable in certain situations.
7. Ensure that all surfaces are free of dirt, grease, and grime before painting. Wash bare wood with tri-sodium phosphate (TSP), then rinse with a hose with no nozzle.
8. Repair rot and cracks with wood or epoxy.
9. Prime surfaces if bare wood is exposed or if you are changing types of paint. This will allow new paint to adhere properly.
10. Use an oil-based alkyd primer applied by brush, not sprayed on.
11. Use a high-quality paint and follow the manufacturer's specifications for application.
12. Caulk after priming using acrylic/latex caulk with silicone.
13. Apply two coats of a high-quality latex paint.


An appropriate paint scheme for a Queen Anne residence may use three complementary paint colors in addition to the roof color.

**Preservation Brief #09:**
**Exterior Paint Problems on Historic Woodwork**
**www.nps.gov/history/hps/tps/briefs/brief09.htm**

## Inappropriate Treatments

1. Do not paint masonry that is unpainted.
2. Do not completely remove paint to achieve a natural finish.
3. Do not use sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal or wood.
4. Burning old paint off is discouraged as it is a fire hazard and can permanently damage the surface of the wood.
5. Do not apply latex paint directly over oil-based paint as it might not bond properly and can pull off the old oil-based paint. Ensure good adhesion by using an alkyd primer as noted in Maintenance #10 on the preceding page.
6. Do not use overly bright and obtrusive colors.
7. Do not use liquid vinyl coatings because:

   **a. Permeability:** These coatings may not allow historic structures to properly disperse moisture causing an accelerated rate of structural decay hidden by the coating.

   **b. Diminishment of Details:** The thickness of these coatings may obscure character-defining details of historic woodwork and masonry.

   **c. Reversibility:** This product has not been shown to be easily removable, therefore, it may cause potential negative impact to the historic fabric of the structure and the district.

## Guidelines

1. Select a color scheme appropriate to the time period in which your building was constructed and that is generally compatible with adjacent structures.
2. Treat similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance.
3. Paint unpainted aluminum-frame storm windows and doors to match wood trim.

# VI. Guidelines for New Construction and Additions

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This chapter provides guidance to ensure that the design of any new dwelling in Olde Towne respects the historic architectural character of the district.

## A. Introduction

The following guidelines offer general recommendations on the design of new houses and additions in the Olde Towne Historic District. These guidelines are intended to provide a general design framework for new construction. Good designers can take these clues and have the freedom to design appropriate, new architecture for the district.

The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers but to allow for the creation of new buildings that are compatible with their historic settings. The intent is also not to encourage copying or mimicking particular historic styles.

The wide variety of architectural styles in Olde Towne vary in their massing, roof forms, and level of decorative elements but are unified on most blocks by their setback and spacing.

It may be a challenge to create new designs that use Olde Towne's vocabulary of historic features successfully. More successful new buildings take their clues from historic images and reintroduce and reinterpret designs of traditional decorative elements.

The criteria in this section are all important when considering whether proposed new house designs are appropriate and compatible. All criteria need not be met in every example of new construction, although all criteria should be taken into consideration in the design process. Care should be taken to ensure that the new design does not visually overpower its historic neighboring buildings.

The minimal setbacks for Olde Towne houses are uniform by block, and this condition should be reinforced with new infill construction.

The primary facade and main entry for new houses in Olde Towne should orient to the street.

## B. Setback

Setback is the distance between the building wall and the property line or right-of-way boundary at the front of the lot. Most Olde Towne houses were built on small lots with no setback. Porches and porticos connect these houses directly to the streetscape.

### ✔ Guidelines

1. Relate setback and spacing of any new construction to the character of the existing historic houses in the district.
2. Defer to the setback of the historic buildings for sites located between two distinctive areas of setback, such as between new commercial and traditional residential.

## C. Orientation

Orientation refers to the direction in which the front (facade) of the building faces. Olde Towne houses are oriented to the street.

### ✔ Guidelines

1. Orient the facades of new houses to the street onto which the lot faces.
2. Orient the primary facade to the major street if the building is to be constructed on a corner lot.

The majority of Olde Towne residences are built with no setback, their porches, stairs and porticos directly engaging the sidewalk.

Front yards, a rarity on the district, are made possible by the moderate setback of this block of Olde Towne houses.

A corner lot can poses orientation challenges, however, the main entrance should be oriented to the primary street.

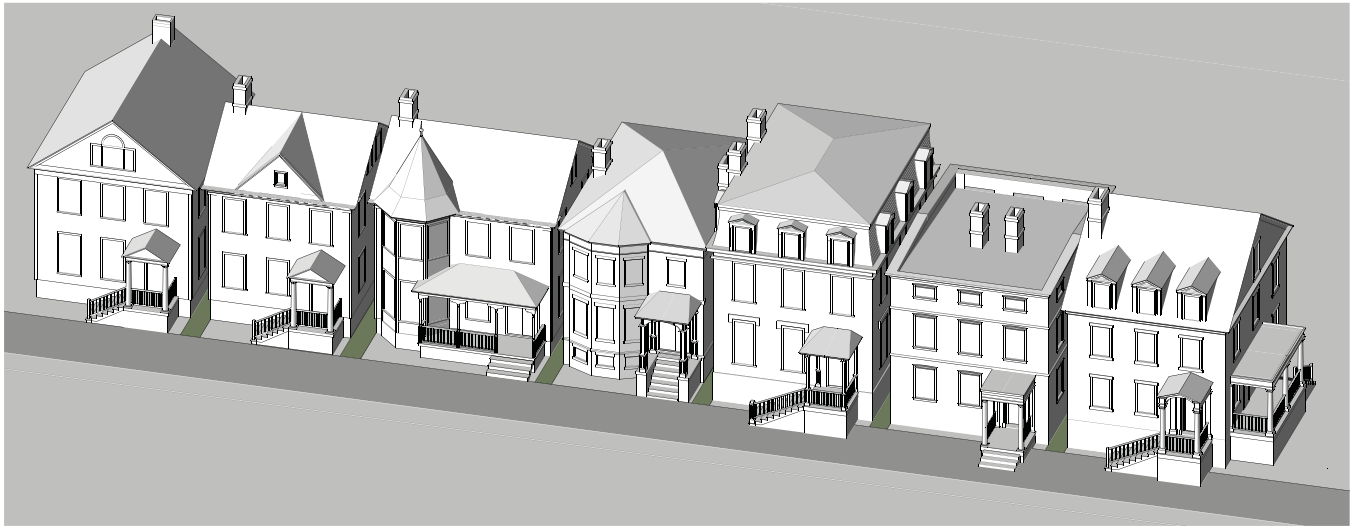
## D. Spacing

Spacing refers to the side yard distances between buildings. Olde Towne was designed with no side yards between houses.

### Guideline

Space new construction according to the historic precedent and adhering to applicable zoning regulations.

New construction should reflect the spacing of historic examples to maintain the rhythm of the block.



Most house lots in Olde Towne are set close together. This spacing conveys a urban quality and should be mirrored in new construction.

An APPROPRIATE example of mass for new construction relates to the existing adjacent house forms. Here a two-and-a-half story hipped roof structure on a raised basement fits well with its neighboring buildings.

An APPROPRIATE example of mass for new construction relates to the existing adjacent house forms. Here a two-and-a-half story gable roofed structure reflects the massing of the Queen Anne residence on the far left, minus the tower.

An INAPPROPRIATE example of mass for new construction is shown in this example.

## E. Massing

The overall massing of a building relates to the organization and relative size of the building sections or pieces of a building. The nature of the mass will be further defined by other criteria in this chapter, such as height, width, and directional expression.

### ✔ Guideline

Use massing that relates to those of existing adjacent historic houses.

## F. 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). Olde Towne houses may be simple rectangles or squares in form or, in rare instances, may have a more complex massing.

### ✔ Guideline

Use forms for new construction that relate to the majority of surrounding buildings.

## G. Height, Width and Scale

The actual size of a new building can either contribute to, or be in conflict with, the existing structures in a historic district. Height and width create scale. Scale in architecture is the relationship of the human form to the building. It is also the relationship of the height and width of one building to another. Most single-family Olde Towne houses are two-and-one-half to three-and-one-half stories tall.

### Guidelines

1. Establish the height of a proposed building within ten percent of the average height of adjacent historic structures to achieve visual compatibility.
2. Design new buildings to respect the width of original structures in the district thereby maintaining the rhythm of spacing between houses in the district.
3. Reinforce the human scale by including functional elements that reinforce the character of the district, such as porches and porticos.

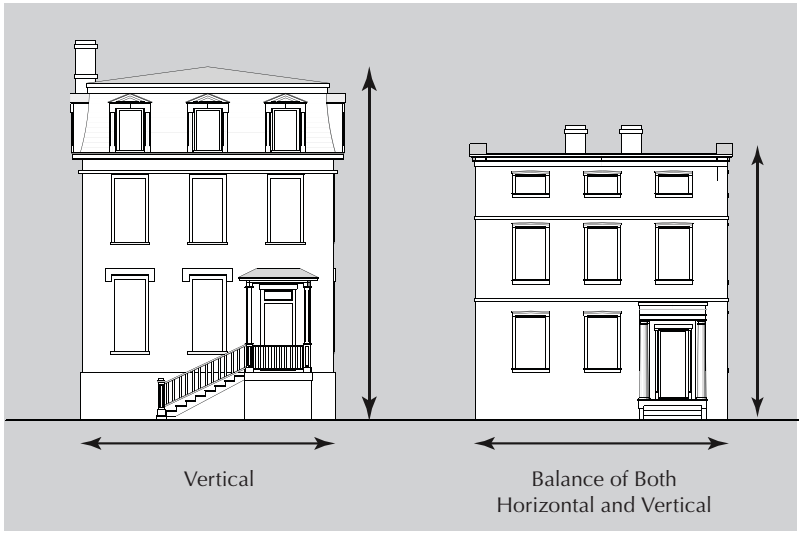
## H. Directional Expression

The relationship of the height and width of the front elevation of a building mass provides its directional expression. A building may be horizontal, vertical or square in its proportions. Olde Towne has examples of each, although the majority of houses have a vertical expression.

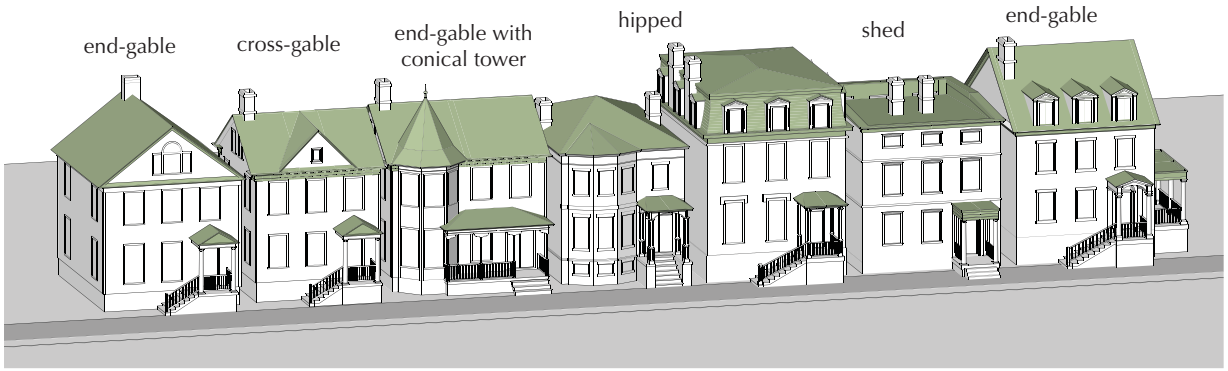
### Guideline

Make sure that the directional expression of new residential buildings is compatible with that of surrounding houses in the block.

An Olde Towne house with a porch and one without shows how a porch can be used to reduce the perceived size of the house and relate it to a human scale.




This sketch illustrates the various directional expression for dwellings in Olde Towne.




Respect the roof pitch and types historically found on Olde Towne houses and porches.

Federal

Victorian

The cornice is the embellishment of the junction between the roof and the wall. It also may be used on porches. On houses with classical detailing, a simplified cornice may be composed of an unadorned frieze and architrave or a simple boxed eave. Modillion blocks may be found on some examples. On Victorian styles the cornice may be embellished with brackets or other woodwork.

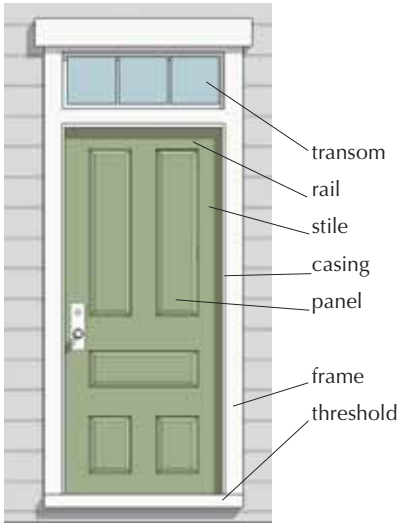
## I. Roof Form and Materials

Roof form plays an important role in defining the form of a building, while the materials of the roof help to define its character and create continuity and rhythm in the district. A variety of roof lines provide interest to the streetscapes of the district.

### Guidelines

1. Use roof forms for new residential buildings that relate to adjacent historic examples.
2. Reflect the historic roof pitch(es) of adjacent historic Olde Towne houses in the roof pitch for new houses.
3. Use historic roof materials in dark tones to create a visual appearance similar to original materials. Roof materials should not vary widely in color range. Traditional roof materials, such as standing-seam metal or metal shingles may also be used. These metal products are available pre-painted to reduce maintenance.
4. Use a cornice at the roof line of new house construction.
5. Use cornice designs and materials that complement those found in the area where the new building is being constructed.

ELEMENTS OF A DOOR




## J. Doors and Windows

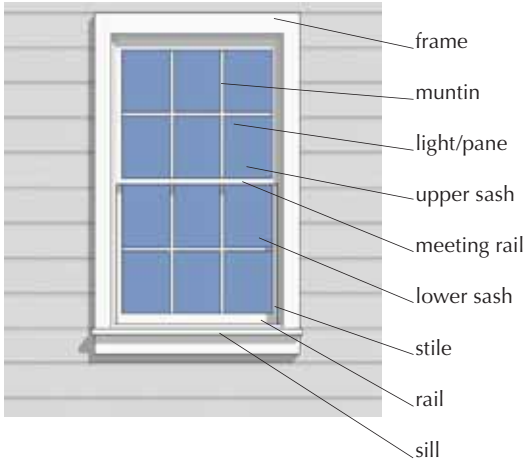
The size, proportion, pattern, and articulation of door and window openings help to give a building its individual style and character.

Doors and windows help to define a building's particular style through the rhythm, patterns, size, proportions, and ratio of solids to voids.

Doors allow access to the interior of a building and combine a functional purpose with a decorative one. Secondary entrances are often more utilitarian. Original doors can be found on many houses in Olde Towne and may provide a guide for new door choices.

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. Olde Towne windows may have small or large panes depending on the period of construction and architectural style.

ELEMENTS OF A DOUBLE-HUNG WINDOW



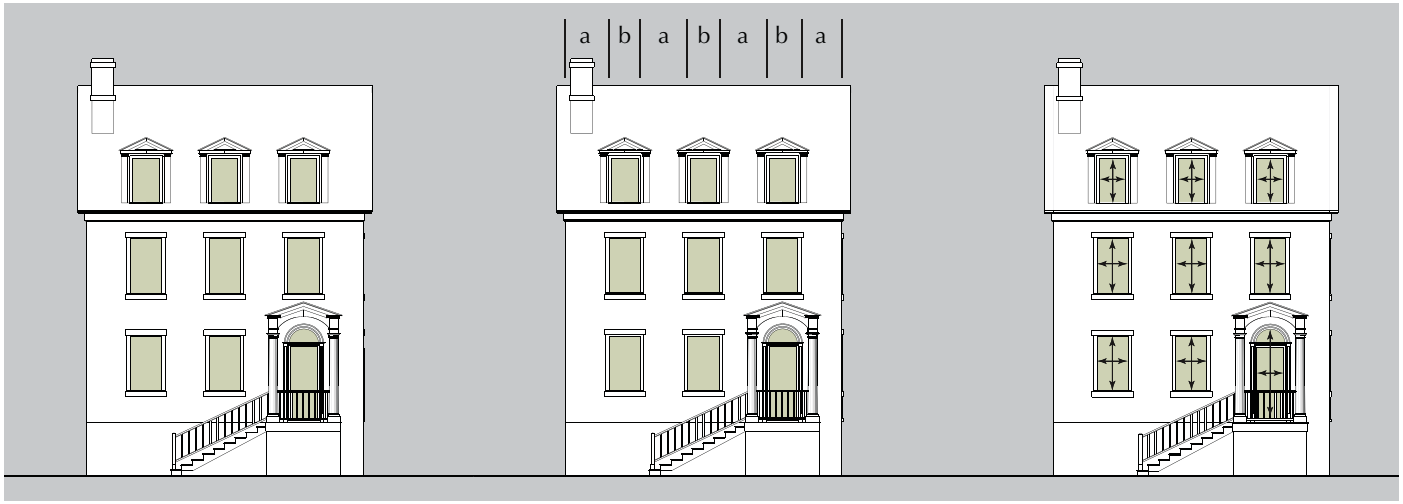

Highlighting the windows and doors of typical Olde Towne house types shows the balanced arrangement of these openings.

## J. Doors and Windows *continued*

### Inappropriate Treatments

1. Do not use unfinished aluminum as a finish for doors.
2. Do not use false muntins and internal removable grilles because they do not present a historic appearance.
3. Avoid designing false windows in new construction.
4. Do not use tinted or mirrored glass on major facades of the building. Translucent or low-e glass may be strategies to keep heat gain down.
5. Avoid aluminum-colored storm sash. It can be painted an appropriate color if it is first primed.
6. Do not use shutters on composite or bay windows.

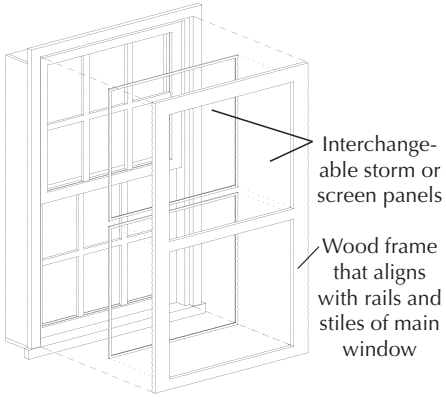
**RATIO OF SOLIDS TO VOIDS** | **RHYTHM OF OPENINGS** | **PROPORTION OF OPENINGS**



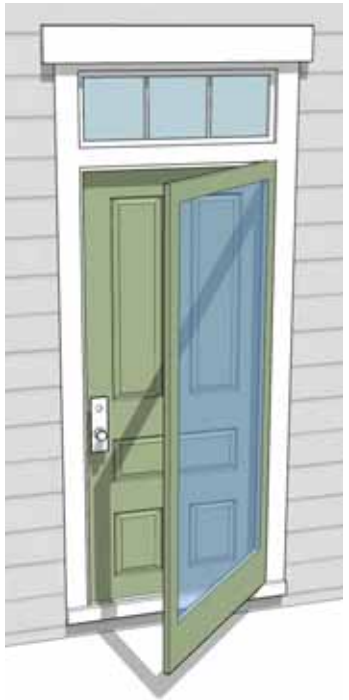

### Guidelines

1. Relate and make compatible the ratio of solids (walls) and voids (windows and doors) of new buildings to that of adjacent historic houses.
2. Make sure the rhythm and placement of window openings are compatible with those on/of adjacent historic structures.
3. Make the size and proportion of window and door openings, or the ratio of width to height, compatible with those on nearby historic houses.

**ELEMENTS OF A STORM WINDOW**

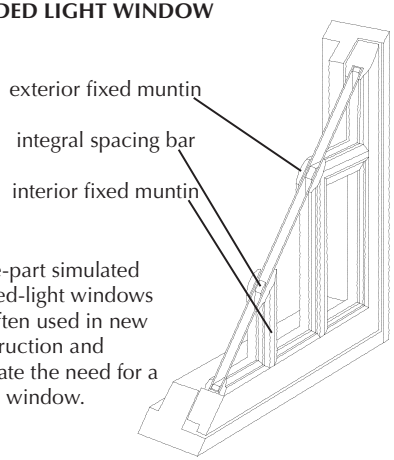



4. Respect the traditional design of openings that are generally recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods as opposed to designing openings that are flush with the rest of the wall.
5. Relate new doors to the door styles found historically in the district.
6. Construct doors of wood (preferred material). Metal-clad, fiberglass or metal doors may also be considered for new construction depending on design.
7. Use windows with true divided lights or interior and exterior fixed muntins with internal spacers to reference traditional designs and match the style of the building.
8. Construct windows of wood (which may be vinyl- or metal-clad), a wood composite, or fiberglass.
9. Install exterior storm window and doors so that they do not obscure the windows or doors. Storm window divisions should match those of the window.
10. Use shutters of wood or a wood composite (rather than metal or vinyl) scaled to fit the window opening. Shutters should be mounted on hinges.

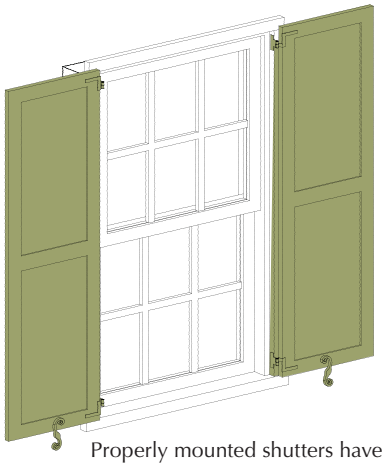


A glass panel storm door should be large enough to reveal the basic panel design of the door beyond.

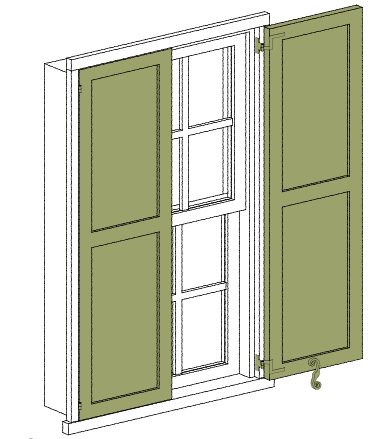
**ELEMENTS OF A THREE-PART SIMULATED DIVIDED LIGHT WINDOW**




Three-part simulated divided-light windows are often used in new construction and alleviate the need for a storm window.



Properly mounted shutters have upper and lower hinges and are kept open with shutter dogs.



When shutters are properly sized they cover the window and fit closely within the frame when closed.

Including a porch or portico in any new construction design will reinforce the connection the houses have with one another and the street as well as reducing the perceived scale of the building.

## K. Porches and Porticos

A porch or portico is the focal point of the front of most Olde Towne houses. Because of their decoration and articulation, these features help to add variety and rhythm to each block.

Porches have traditionally been a social gathering point, as well as a transition area, between the exterior and interior of a residence. New residential buildings can better blend with the historic district if a porch is incorporated into the design.

### ✔ Guidelines

1. Include a porch in new residential construction.
2. Make sure that new porch designs reflect the size, materials proportion and placement of existing historic porches.

## L. Foundation

The foundation forms the base of the building. Most Olde Towne houses have brick foundations, many elevated a full-story above ground level. The design of new houses should incorporate foundations for aesthetic as well as functional reasons. When built on a concrete slab, new buildings may appear shorter and out of scale with surrounding historic buildings.

### Guidelines

1. Distinguish the foundation from the rest of a frame building through the use of brick foundation. On a masonry building, a water table or belt course may be used.
2. Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.

New construction should respect the traditional height of foundations found on adjacent historic Olde Towne houses. The house to the left in the illustration above is built on a concrete slab at would not be appropriate in Olde Towne. The house to the right has a foundation of an appropriate height for some areas in the district, and reflects the basement house tradition.


Brick chimneys, dark gray roofs, wood wall cladding and trim, and brick raised foundations are characteristic of many historic dwellings in Olde Towne and may be the most appropriate materials for new construction in the district.

## M. Materials and Details

The selection of materials and details for a new house in Olde Towne should be compatible with and complement neighboring traditional buildings. Duplication of historic details to the point where new construction is not distinguishable from old is not recommended.

### Inappropriate Treatments

1. Do not use exposed concrete or split-face block.
2. Avoid the use of brick of highly contrasting shades.
3. Do not use siding with an artificial wood-grained texture.
4. Refrain from the use of metal except as a roof covering.

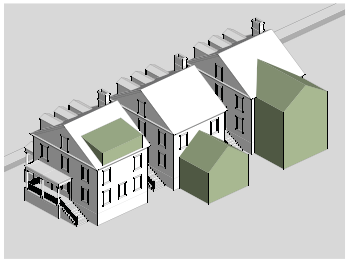
### Guidelines

1. Use brick as the foundation material in Olde Towne since most houses in the district were built on brick foundations.
2. Use wood or brick for exterior wall cladding of new construction and additions to enhance the traditional image of the district.
3. Use wood as a first choice for elements such as trim, porches elements, and other decorative features.
4. Consider the use of substitute materials for trim details. Some currently available composites are available in custom-formed lengths, such as urethane, while others, including cellular PVC, are dimensional mill-ready blanks. Flat board dimensional materials are available in wood-resin composites and cement board but are not able to be worked in the traditional manner of wood.
5. Consider traditional standing-seam metal, or metal shingle roofs, such as galvanized steel and terne (a zinc and tin alloy), as an alternative to asphalt shingles in areas where metal roofs are prevalent.
6. Use new stainless steel and pre-coated terne products as substitute roof materials, if manufactured in the traditional widths and if installed with standing seams.

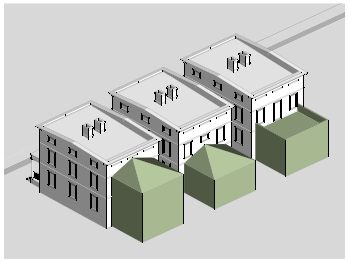
## N. Color

Paint colors popular during the era of construction of the original dwellings in Olde Towne were dependent on the architectural style of the house and the amount of decorative trim. When choosing colors for new construction, respect the historic palette for the styles of adjacent historic structures and stylistic references of the new dwelling. Refer to *Chapter V: Section F* for a discussion of appropriate color schemes in the Olde Towne Historic District.

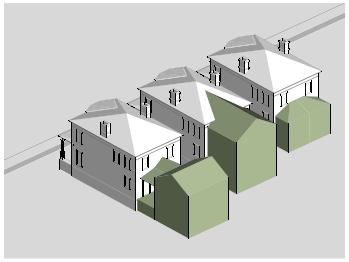

For new construction that is inspired by the Queen Anne style, popular in late-nineteenth century Olde Towne, a four-color paint scheme based on historic paint colors is appropriate. This illustration is provided as a guide for the proper application of such a scheme.



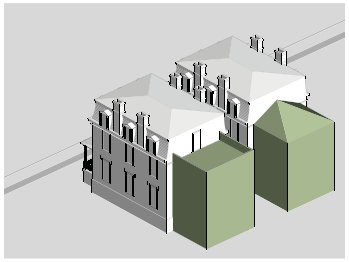
An addition for an end-gabled Federal townhouse may incorporate a dormer, or a one- or two-story gable-roofed ell.



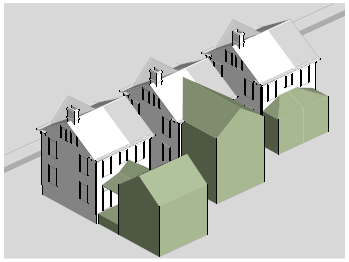
Additions for this low-pitched gable-roofed Greek Revival townhouse could be designed as a one- or two-story hipped roof ell or a flat-roofed ell to allow access from the interior.



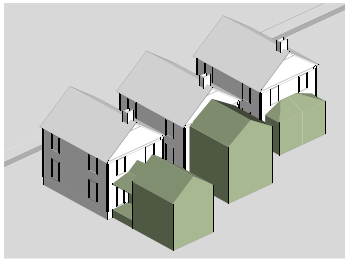
An Italianate residence is shown here with three possible additions: a gable-roofed mass connected by a hyphen, a gable-roofed ell and a one-story modification with a hipped roof.



Designs for additions to a Second Empire structure include these two-story masses, one with a flat roof and one with a hipped roof.



This vernacular Victorian design can be modified by a gable-roofed addition connected by a hyphen, a two-story ell, or a one-story, hipped roof addition.



End-gable Victorian structures may use the same designs as pictured for the vernacular Victorian to the left.

## O. Additions

A carefully designed new addition can respect the historic building without totally copying the original design. If the new addition appears to be a part of the existing building, the integrity of the historic design is compromised; and, the viewer is confused over what is historic and what is new.

The design of new additions should follow the guidelines for new construction on the preceding pages for all elevations that are visible from the street. Other considerations that are specific to new additions are listed below.

### Inappropriate Treatments

1. Do not destroy historic materials when constructing a new addition.
2. Do not use the exact wall plane, roof line, or cornice height of the existing structure in the new design.

### Guidelines

1. Function: Attempt to accommodate the needed functions within the existing building without building an addition.
2. Location: Attempt to locate the addition on the rear elevation so that it is not visible from the street.
3. Attachment to Existing Building: Attach new additions or alterations to existing buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building would be unimpaired.
4. Size: Limit the size of the addition so that it does not visually overpower the existing building.
5. Orientation: Maintain the original orientation of the structure. If the primary entrance is located on the street facade, it should remain in that location.
6. Roof Line and Roof Pitch: Maintain the existing roof pitch. Roof lines for new additions should be secondary to those of the existing structure.
7. Design: Make sure that the design of a new addition is compatible with the existing building. The new work should be differentiated from the old and should be compatible with its massing, size, scale, materials, color, ratio of solids to voids, and architectural features.

# VII. Guidelines for Demolition and Moving

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## A. Introduction

Historic buildings are irreplaceable community assets. Once they are gone, they are gone forever. With each successive demolition, the integrity of the district is further eroded. Because of Olde Towne's dense layout, the loss of even one building creates a noticeable gap in the historic fabric of the neighborhood. Therefore, the demolition or moving of any historic house in the Olde Towne Historic District should be considered very carefully before approval is given.

Section 40-22 of Portsmouth's Zoning Ordinance defines demolition as the *"dismantling or tearing down of all or part of any building and all operations incidental thereto."* The Historic Preservation Commission will consider most applications for Certificates of Appropriateness for partial demolition as exterior alterations rather than demolition.

As with many cities across the country, Portsmouth witnessed the destruction of historic resources during urban renewal in the 1950s.

## B. Demolition

A property owner has a right to appeal any decision of the Historic Preservation Commission (HPC) to City Council and then to the Circuit Court if there are grounds that an error was made in the findings of the HPC. In addition, the Zoning Ordinance allows demolition if the owner has offered the building for sale at a reasonable price related to its fair market value and has waited the required period based on that value as stipulated in the *Code of Virginia, Subsection (7)(a)(v).*

The criteria listed below will be used by the Historic Preservation Commission in evaluating the appropriateness of requests for demolition of historic structures, sites, and objects.

### 1. Zoning Ordinance Criteria

Section 40-54.3.5 of the City of Portsmouth Zoning Ordinance establishes the Demolition Criteria for structures within the city's historic districts. A decision by the Commission approving or denying a Certificate of Appropriateness for the demolition of historic structures, sites, or objects shall be guided by:

i. The historic, scenic, cultural, aesthetic or architectural significance of the building, structure, site, or object.

ii. The importance of the historic structure, site, or object to the ambiance of a district.

iii. The difficulty or the impossibility of reproducing such a building, structure, site, or object because of its design, texture, material, detail, or unique location.

iv. Whether the historic structure, site, or object is one of the last remaining examples of its kind in the neighborhood or the city.

v. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what the effect of those plans on the character of the surrounding area would be.

vi. Whether reasonable measures can be taken to save the historic structure, site, or object from collapse.

vii. Whether the historic structure, site, or object is capable of earning reasonable economic return on its value.

### 2. Other Criteria

These additional criteria may be used by the HPC when considering an application for demolition.

**a.** The condition of the structure and its probable life expectancy.

**b.** Whether or not the proposed demolition could potentially affect adversely other historic buildings or the character of the historic district.

**c.** The reason for demolishing the structure and whether or not alternatives exist.

**d.** Whether or not relocation of the structure would be a practical and preferable alternative to demolition.

**e.** The public necessity of the proposed demolition.

**f.** The public purpose or interest in the land or building(s) to be protected.

An application for demolition will be approved if the preservation of a structure, site, or object is found to be either physically or economically unfeasible. If preservation is found to be physically and economically feasible, then the Historic Preservation Commission is authorized under the Zoning Ordinance (Section 40-52.1) to act or promote either public or private action to preserve the structure, site or object on its original site or through relocation.

### Guidelines

1. Demolish a historic structure only after all preferable alternatives have been exhausted.
2. Document the building thoroughly through photographs and measured drawings. File this information with the City of Portsmouth Planning Department and the Virginia Department of Historic Resources.
3. Maintain the empty lot appropriately so that it is free of hazards and trash and is well-tended if the site is to remain vacant for any length of time.

## C. Moving

The moving of any building from its original site should be avoided if at all possible. Once a building has been moved from its original site, it loses its association with the site, and thus loses its place in time. Olde Towne is a unique neighborhood, with a variety of architectural styles that represent the long history of development in the city.

Moving a building should be considered only after it is determined that, should it remain at its original site, it would meet sure demolition. All other avenues should be explored if the purpose is the preservation of the structure. If there is no other option to save a building from demolition, careful plans should be undertaken to find a suitable site for the structure.

The first choice for relocation should be a vacant site in the historic district. Such a site will allow the building to continue to contribute to the character of the neighborhood and ensure compatibility with existing structures. If the building must be moved outside of the historic district, a suitable site should be chosen after consulting *Chapter VI: Guidelines for New Construction*.

Since the relocation of a historic structure is a rare occurrence in a historic district, the following *Zoning Ordinance Criteria* and *Other Criteria* may serve as a guide for both the property owner and the HPC in a discussion of the relocation request.

### 1. Zoning Ordinance Criteria

Section 40-54.3.4 of the City of Portsmouth Zoning Ordinance establishes the Relocation Criteria for structures within the city's historic districts. A decision by the Commission approving or denying a Certificate of Appropriateness for the relocation of a historic structure, or object shall, be guided by:

i. The historic, scenic, cultural, aesthetic or architectural significance of the building, structure, site, or object.

ii. The importance of the historic structure, site, or object to the ambiance of a district.

iii. Whether there are definite plans for the property to be vacated and what the effect of those plans on the character of the surrounding area will be.

## C. Moving *continued*

iv. Whether the historic structure or object can be moved without significant damage to its physical integrity.

v. Whether the proposed relocation area is compatible with the scenic, cultural, aesthetic, historical, and architectural character of the building, structure, site, or object.

### 2. Other Criteria

These additional criteria may be used by the HPC when considering an application for demolition.

**a.** The public necessity of the proposed move.

**b.** The public purpose or interest in the land or building(s) to be protected.

**c.** The effect of the vacant lot on the continuity of the district and its character.

**d.** The condition of the structure and its probable life expectancy.

**e.** The view of the structure from a public street.

**f.** Whether relocation the only practical means of saving the structure from demolition.

### ✔ Guidelines

1. Move buildings only after all alternatives to retention have been examined.
2. Seek guidance from the Department of Planning for information about moving buildings and documenting the building on its original site before undertaking the move.
3. Contact the Virginia Department of Historic Resources for assistance prior to moving the building if there is a desire for it and the district to remain listed on the Virginia Landmarks Register and the National Register of Historic Places.
4. Photograph the building and the site thoroughly and also measure the building if the move will require substantial reconstruction.
5. Assess the building's structural condition in order to minimize any damage that might occur during the move.
6. Select a contractor who has experience in moving buildings and check references with other building owners who have used this contractor.
7. Secure the building from vandalism and potential weather damage before and after its move.
8. Improve the empty lot in a manner consistent with other open space in the historic district if the site is to remain vacant for any length of time.

# Appendices

A. Approval Matrix

B. Certificate of Approval Process Flow Chart

C. Maintenance Checklist

D. Historic Preservation Commission New Construction Checklist

E. Glossary

F. References and Resources

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| LEGEND | NR = No Review | | | | |
|---|---|---|---|---|---|
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| | ✓ = Yes | ✖ = No | | | |
| **REVIEW** | **Olde Towne** | **Port Norfolk** | **Park View** | **Cradock** | **Truxtun** |
| | | | | | |
| **DEMO** | H | H | H | H | H |
| | | | | | |
| **PARTIAL DEMO** | H | H | H | H | H |
| | | | | | |
| **NEW CONST** | H | H | H | H | H |
| | | | | | |
| **ADDITIONS** | H | H | H | H | H |
| | | | | | |
| **REHABILITATION** | | | | | |
| | | | | | |
| **Windows** | | | | | |
| Maintain | NR | NR | NR | NR | NR |
| Replace Original | | | | | |
| Survey needed | ✓ | ✓ | ✓ | ✖ | ✖ |
| Consolidation required | ✓ | ✓ | ✓ | ✓ | ✓ |
| Design of New | H | H | H | A | A |
| Change in Size | H | H | H | H | H |
| New Opening | H | H | H | H | H |
| Fill-in Existing | H | H | H | H | H |
| Change in Materials | | | | | |
| Composite | H | A | A | A | A |
| Alum Clad | H | A | A | A | A |
| Vinyl Clad | H | H | H | A | A |
| Fiberglass | H | H | H | A | A |
| Vinyl | ✖ | H | H | A | A |
| Replace Original w/matching original material and exact design* | NR | NR | NR | NR | NR |
| | | | | | |
| **Storm Windows** | H | A | A | A | A |
| | | | | | |
| **Shutters** | | | | | |
| Wood | H | A | A | A | A |
| Plastic | ✖ | ✖ | ✖ | ✖ | ✖ |
| Metal | ✖ | ✖ | ✖ | ✖ | ✖ |
| Composite | H | A | A | A | A |
| Replace Original w/matching original material and exact design* | NR | NR | NR | NR | NR |
| | | | | | |
| **Awnings** | H | H | H | A | A |
| | | | | | |

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# Appendix A – Approval Matrix

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| **REVIEW** | **Olde Towne** | **Port Norfolk** | **Park View** | **Cradock** | **Truxtun** |
| **Siding** | | | | | |
| Maintain | NR | NR | NR | NR | NR |
| Remove Non-Historic | A | A | A | A | A |
| Clad Over Existing | ✖ | ✖ | ✖ | A | A |
| Consolidation required | ✖ | ✖ | ✖ | ✓ | ✓ |
| Substitute Materials | | | | | |
| Cementitious | H | H | H | A | A |
| Vinyl | ✖ | ✖ | ✖ | A | A |
| Aluminium | ✖ | ✖ | ✖ | A | A |
| Replace Original w/matching original material and exact design* | NR | NR | NR | NR | NR |
| | | | | | |
| **Roof** | | | | | |
| Maintain | NR | NR | NR | NR | NR |
| Change Design | H | H | H | H | H |
| New Openings | H | H | H | H | H |
| Appurtenances | H | A | A | A | A |
| Replace Original w/matching original material and exact design* | NR | NR | NR | NR | NR |
| Wood | NR | NR | NR | NR | NR |
| Slate | NR | NR | NR | NR | NR |
| Metal | NR | NR | NR | NR | NR |
| Asbestos Shingle | NR | NR | NR | NR | NR |
| Replace w/substitute | | | | | |
| Metal | H | H | H | A | A |
| Artificial Slate | H | H | H | A | A |
| Architectural Shingle | H | H | H | A | A |
| Asphalt | H | H | H | A | A |
| | | | | | |
| **Porch** | | | | | |
| Maintain | NR | NR | NR | NR | NR |
| Enclose | H | H | H | H | H |
| Remove Porch | H | H | H | H | H |
| Change Design | H | H | H | H | H |
| Add or Change Steps | H | H | H | A | A |
| Replace w/Substitute Materials(partial & full) | H | H | H | A | A |
| Composite (railings and columns) | | | | | |
| Vinyl | H | H | H | H | H |
| Fiberglass | H | H | H | H | H |
| Wood Resin | H | H | H | A | A |
| Metal | ✖ | ✖ | ✖ | ✖ | ✖ |
| Replace Original w/matching original material and exact design* | NR | NR | NR | NR | NR |
| | | | | | |

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| **REVIEW** | **Olde Towne** | **Port Norfolk** | **Park View** | **Cradock** | **Truxtun** |
| **Doors** | | | | | |
| Maintain | **NR** | **NR** | **NR** | **NR** | **NR** |
| Change Configuration | **H** | **H** | **H** | **H** | **H** |
| Change Design | **H** | **H** | **H** | **A** | **A** |
| Add Storm/Screen | **H** | **A** | **A** | **A** | **A** |
| Add New Opening | **H** | **H** | **H** | **H** | **H** |
| Fill-in Existing Opening | **H** | **H** | **H** | **H** | **H** |
| Replace with Substitute Materials | | | | | |
| Wood | **H** | **A** | **A** | **A** | **A** |
| Metal | **H** | **H** | **H** | **A** | **A** |
| Fiberglass | **H** | **H** | **H** | **A** | **A** |
| Vinyl | **H** | **H** | **H** | **A** | **A** |
| Replace Original w/matching original material and exact design* | **NR** | **NR** | **NR** | **NR** | **NR** |
| | | | | | |
| **Chimney** | | | | | |
| Removal | **H** | **H** | **H** | **H** | **H** |
| Covering/parging | **H** | **H** | **H** | **A** | **A** |
| Change in Height | **H** | **H** | **H** | **H** | **H** |
| Chimney Caps/Vents | **A** | **A** | **A** | **A** | **A** |
| Change in Details/Design | **H** | **H** | **H** | **H** | **H** |
| | | | | | |
| **Cornice** | | | | | |
| Maintain | **NR** | **NR** | **NR** | **NR** | **NR** |
| Change in Design | **H** | **H** | **H** | **H** | **H** |
| Change in Material | **H** | **A** | **A** | **A** | **A** |
| | | | | | |
| **Foundation** | | | | | |
| Filling-in Piers | **H** | **A** | **A** | **A** | **A** |
| New Openings | **H** | **H** | **H** | **A** | **A** |
| Fill-in Existing Openings | **H** | **A** | **A** | **A** | **A** |
| Parging/Cladding | **H** | **H** | **H** | **A** | **A** |
| | | | | | |
| **Gutters** | | | | | |
| Maintain | **NR** | **NR** | **NR** | **NR** | **NR** |
| Replace Original w/matching original material and exact design* | **NR** | **NR** | **NR** | **NR** | **NR** |
| Change in Materials | **H** | **A** | **A** | **A** | **A** |
| Change in Design | **H** | **A** | **A** | **A** | **A** |
| | | | | | |
| **Lighting** | **H** | **H** | **H** | **A** | **A** |
| | | | | | |
| **Paint** | | | | | |
| Change in Color | **H** | **A** | **A** | **A** | **A** |
| Repainting Same Color | **NR** | **NR** | **NR** | **NR** | **NR** |
| | | | | | |

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| **REVIEW** | **Olde Towne** | **Port Norfolk** | **Park View** | **Cradock** | **Truxtun** |
| **SITE** | | | | | |
| | | | | | |
| **Walkways** | | | | | |
| Maintain | **NR** | **NR** | **NR** | **NR** | **NR** |
| Replace Original w/matching original material and exact design* | **NR** | **NR** | **NR** | **NR** | **NR** |
| Replace with Non-original Historic Materials | **H** | **A** | **A** | **A** | **A** |
| Replace with Substitute Materials | **H** | **H** | **H** | **A** | **A** |
| New Walkway | **H** | **H** | **H** | **A** | **A** |
| | | | | | |
| **Driveways/Parking Areas** | | | | | |
| Maintain | **NR** | **NR** | **NR** | **NR** | **NR** |
| Replace Original w/matching original material and exact design* | **NR** | **NR** | **NR** | **NR** | **NR** |
| Replace with Non-original Historic Materials | **H** | **A** | **A** | **A** | **A** |
| Replace with Substitute Materials | **H** | **H** | **H** | **A** | **A** |
| Covering of Historic Materials | **H** | **H** | **H** | **H** | **H** |
| New Driveway | **H** | **H** | **H** | **H** | **H** |
| | | | | | |
| **Lighting** | | | | | |
| Major Scheme | **H** | **H** | **H** | **H** | **H** |
| | | | | | |
| **Landscape/Plantings** | | | | | |
| Maintain | **NR** | **NR** | **NR** | **NR** | **NR** |
| Seasonal Plantings | **NR** | **NR** | **NR** | **NR** | **NR** |
| Major Alterations | **H** | **H** | **H** | **H** | **H** |
| Berming/Earthworks | **H** | **H** | **H** | **H** | **H** |
| Historic Plantings (removal) | **H** | **A** | **A** | **A** | **A** |
| | | | | | |
| **Outbuildings** | | | | | |
| Maintain | **NR** | **NR** | **NR** | **NR** | **NR** |
| Removing Historic | **H** | **H** | **H** | **H** | **H** |
| Alterations to Existing | **H** | **A** | **A** | **A** | **A** |
| New Construction | **H** | **H** | **H** | **A** | **A** |
| | | | | | |
| **Appurtenances** | | | | | |
| New | **H** | **A** | **A** | **A** | **A** |
| | | | | | |

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|---|---|---|---|---|---|
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| **REVIEW** | **Olde Towne** | **Port Norfolk** | **Park View** | **Cradock** | **Truxtun** |
| **Fences and Walls** | | | | | |
| Maintain | **NR** | **NR** | **NR** | **NR** | **NR** |
| Removing Historic | **H** | **H** | **H** | **H** | **H** |
| New Construction | **H** | **A** | **A** | **A** | **A** |
| Materials | | | | | |
| Chain Link | ✖ | ✖ | ✖ | ✖ | ✖ |
| Split Rail | ✖ | ✖ | ✖ | ✖ | ✖ |
| Concrete Block | ✖ | ✖ | ✖ | ✖ | ✖ |
| Vinyl | ✖ | ✖ | ✖ | ✓ | ✓ |
| Brick | ✓ | ✓ | ✓ | ✓ | ✓ |
| Wood Picket | ✓ | ✓ | ✓ | ✓ | ✓ |
| Stone | ✓ | ✓ | ✓ | ✓ | ✓ |
| Metal | ✓ | ✓ | ✓ | ✓ | ✓ |
| Replace Original w/matching original material and exact design* | **NR** | **NR** | **NR** | **NR** | **NR** |
| | | | | | |
| **Pools** | **H** | **A** | **A** | **A** | **A** |

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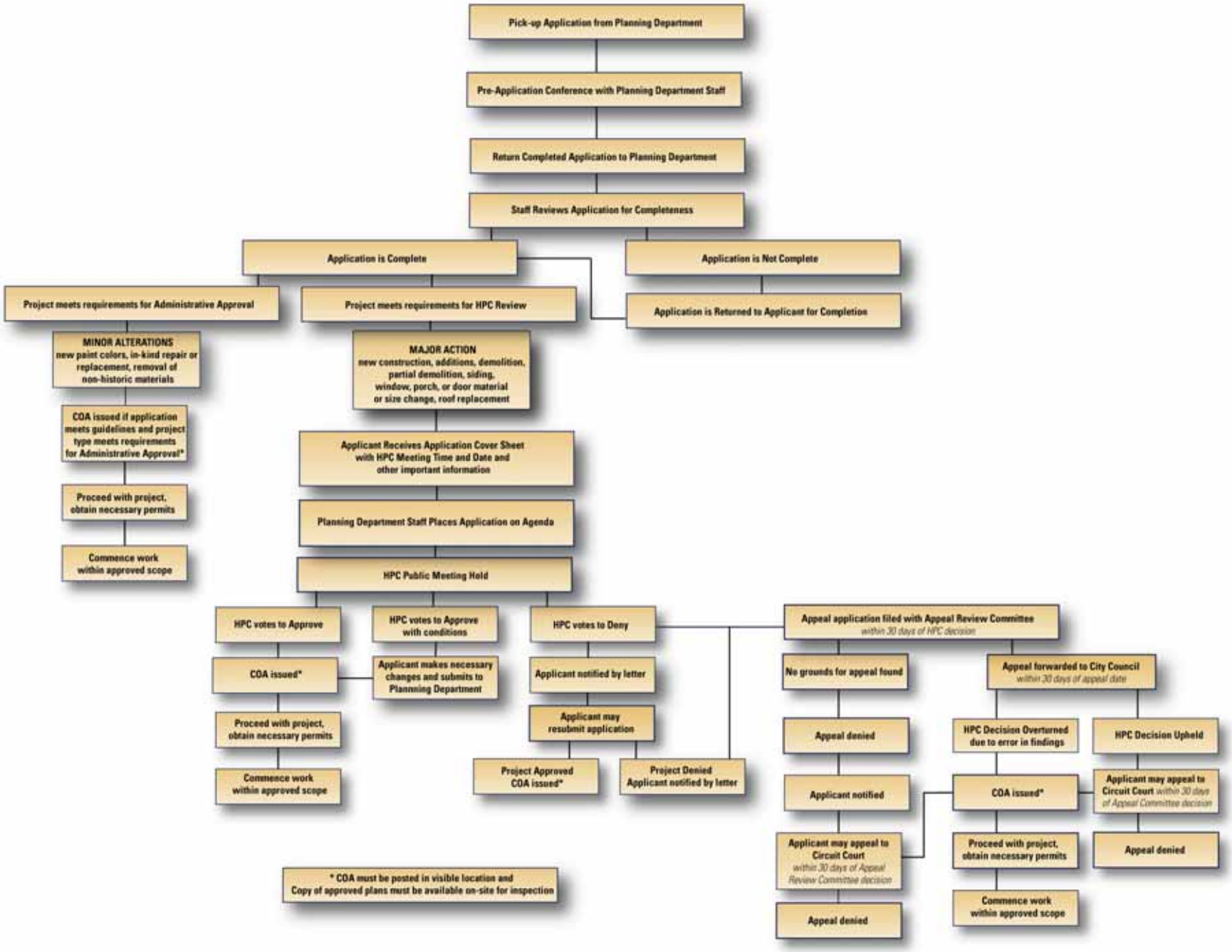
Pick-up Application from Planning Department
Pre-Application Conference with Planning Department Staff
Return Completed Application to Planning Department
Staff Reviews Application for Completeness
Application is Complete
Application is Not Complete
Application is Returned to Applicant for Completion
Project meets requirements for Administrative Approval
Project meets requirements for HPC Review
MINOR ALTERATIONS
new paint colors, in-kind repair or replacement, removal of non-historic materials
COA issued if application meets guidelines and project type meets requirements for Administrative Approval*
Proceed with project, obtain necessary permits
Commence work within approved scope
MAJOR ACTION
new construction, additions, demolition, partial demolition, siding, window, porch, or door material or size change, roof replacement
Applicant Receives Application Cover Sheet with HPC Meeting Time and Date and other important information
Planning Department Staff Places Application on Agenda
HPC Public Meeting Held
HPC votes to Approve
HPC votes to Approve with conditions
HPC votes to Deny
COA issued*
Applicant makes necessary changes and submits to Plannning Department
Proceed with project, obtain necessary permits
Commence work within approved scope
Applicant notified by letter
Applicant may resubmit application
Project Approved COA issued*
Project Denied Applicant notified by letter
Appeal application filed with Appeal Review Committee
within 30 days of HPC decision
No grounds for appeal found
Appeal forwarded to City Council
within 30 days of appeal date
Appeal denied
Applicant notified
Applicant may appeal to Circuit Court
within 30 days of Appeal Review Committee decision
Appeal denied
HPC Decision Overturned due to error in findings
HPC Decision Upheld
COA issued*
Applicant may appeal to Circuit Court within 30 days of Appeal Committee decision
Proceed with project, obtain necessary permits
Appeal denied
Commence work within approved scope
* COA must be posted in visible location and Copy of approved plans must be available on-site for inspection

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Proper maintenance of your house includes periodic inspections to identify problems before they cause significant damage. Regular maintenance will stop any deterioration already begun and provides an easy and less expensive way to maintain the physical condition of your building. It is a good idea to keep documentation of yearly maintenance for present and future homeowners.

Perform this maintenance check once each year, preferably after a moderate rainfall.

## A. Roof

### What to look for...

- ❑ Materials: Is there warping, severe wear, cracking, lumps, curling, decay, splitting, rusting, loose pieces, missing pieces, broken pieces, thin material?
- ❑ Structure: Is the roof level, or does it sag?
- ❑ Roof flashing, Gutters, Downspouts: Is there rusting, paint loss, sagging, missing, or torn pieces, blockages, poor drainage?
- ❑ Chimney: Is the chimney sagging, leaning, or bowing? Are the mortar joints tight? Is the chimney cap rusting or missing? Are bricks loose or missing?

### Estimated Life Span and Repairs Required

1. Repair roof materials every 5-10 years.
2. Metal roofing should be painted every 5-10 years.

## B. Exterior Walls

### What to look for...

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

### Estimated Life Span and Repairs Required

1. Dry, properly maintained wall structure should last indefinitely.
2. Masonry units can last for centuries with proper maintenance.
3. Painted surfaces may require repainting every 5-10 years.
4. Paint previously painted masonry surfaces approximately every 10 years.
5. Repaint wood surfaces every 5-8 years.
6. Wood floorboards should last 50 years or more.

## C. Windows and Doors

### What to look for...

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

### Estimated Life Span and Repairs Required

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

## D. Exterior Features

### What to look for...

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

### Estimated Life Span and Repairs Required

- ❑ Paint every 5-10 years, depending on surface and conditions.

## E. Foundation

### What to look for...

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

### Estimated Life Span and Repairs Required

1. Properly maintained masonry should last indefinitely.
2. Pointing should last 50 years or more.

This checklist was developed for the Historic Preservation Commission to use when considering the design of new construction and the architectural review process.

## 1. Site Design

**A.** Site elements should be designed to reflect the established patterns of adjacent lots. The checklist below will serve as a reminder of the items that should be considered when considering site features as part of a new construction application.

**B. Walkways and Driveways**

- ❑ Location
- ❑ Size
- ❑ Materials
- ❑ Textures/Finish

**C. Sheds and Garages**

- ❑ Location
- ❑ Style
- ❑ Scale
- ❑ Materials
- ❑ Roof Slope

**D. Plantings and Trees**

- ❑ Protect existing
- ❑ Character
- ❑ Scale

**E. Fences**

- ❑ Location
- ❑ Size
- ❑ Materials
- ❑ Detail
- ❑ Zoning Requirements

**F. Lighting**

- ❑ Style
- ❑ Level of Illumination
- ❑ Location
- ❑ Size
- ❑ Materials
- ❑ Number

**G. Mechanical and Utilities Screening**

- ❑ Location
- ❑ Visibility

## 2. New Construction

**A.** The checklist below should be used as a reminder for the basic concepts to consider when reviewing an application for the construction of a new building in the historic district.

**B. Setback**

- ❑ Distance to street

**C. Orientation**

- ❑ Faces primary street

**D. Spacing**

- ❑ Respect historic precedent

**E. Massing**

- ❑ Relates to existing structures

**F. Complexity of Form**

- ❑ Form relates to existing structures

**G. Height, Width, and Scale**

- ❑ Within 10 percent of adjacent
- ❑ Similar width to existing
- ❑ Includes porch

**H. Directional Expression**

- ❑ Compatible with surrounding

## New Construction *continued*

**I. Roof Form and Materials**

- ❑ Repeats adjacent roof form(s)
- ❑ Historic pitch
- ❑ Dark gray color

**J. Doors and Windows**

- ❑ Relates ratio, rhythm and proportion of openings to existing
- ❑ Raised surrounds frame openings
- ❑ Styles relate to historic precedent
- ❑ Wood construction preferable
- ❑ True divided light or three-part simulated divided light
- ❑ Storm windows and doors divisions follow windows/doors
- ❑ Shutters scaled-to-fit window openings
- ❑ Shutters mounted on hinges

**K. Porches**

- ❑ Design includes porch
- ❑ Design reflects size, materials, proportion, and placement of original

**L. Foundation**

- ❑ Use brick
- ❑ Height, contrast, and texture reflects adjacent historic

**M. Materials**

- ❑ Uses historic materials or substitute materials that provide same visual appearance

**N. Color**

- ❑ Follows guidelines for district
- ❑ Historically appropriate for period of construction

**O. Additions**

- ❑ Located where not visible from street
- ❑ Attached so that addition may be removed without damage to main structure
- ❑ Scaled to not overpower existing structure
- ❑ Structure retains original orientation
- ❑ Roofline of addition secondary to existing
- ❑ Design compatible with historic structure

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

**ALLIGATORING.** A condition of paint failure that occurs when the layers crack in a pattern that resembles the skin of an alligator.

**ALTERATION**. Any change, modification, or addition to the exterior any building or structure or any part thereof.

**APPURTENANCE**. An accessory property element, such as an outbuilding or mechanical unit.

**BALUSTER.** One of the vertical members contained within an railing. Often balusters are found in pairs at each stair tread. They are usually turned pieces of wood.

**BARGEBOARD.** A sometimes richly ornamented board placed on the verge (incline) or the gable to conceal the ends of rafters.

**BATTEN.** The vertical member which is located at the seam between two adjoining pieces of wood, often used in exterior wood siding and doors.

**BATTERED PIER.** A pier which tapers from the bottom up so that the top dimension is smaller than the bottom dimension. Often associated with the Craftsman style.

**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.

**BOND.** The arrangement of bricks (headers and stretchers) within a wall.

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

**CAME.** The soft division piece which is located at the seams in glass in either a stained glass or leaded glass window.

**CAPITAL**. The upper portion of a column or pilaster.

**CASEMENT WINDOW.** Windows that are hinged at the side and open outwards. Often these have multiple window panes.

**CAULKING.** A non-hardening putty used to seal the joint at an intersection of two different materials.

**CEMENTITIOUS SIDING.** Also referred to as fiber-cement siding it is made from portland cement, ground sand, wood fiber, and in some instances, clay. Available in a variety of historic siding profiles and shingle patterns it may be more resistant to rot and insect damage than wood.

**CLAPBOARD.** Horizontally laid wooden boards which taper from the bottom to the top.

**CLADDING**. Any exterior wall covering, including masonry.

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

**CLIPPED GABLE ROOF.** A roof type in which the gable ends are cut back at their peaks and a small roof section is added to create an abbreviated hipped form. Also called a jerkinhead roof.

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

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

**CORNERBOARD.** The vertical board which is found at the corners of a building and covers the seam made by horizontal siding boards.

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

**CORNICE RETURN.** When the cornice is terminated by itself by turning in at a right angle towards the gable.

**CRAWL SPACE.** The space located beneath the first floor. The space has not been fully excavated and is often used for mechanical equipment.

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

**DENTILS.** Small square blocks found in series on many cornices, moldings, etc.

**DORIC.** One of the classical orders of architecture characterized by a simply carved capital and base with less decoration than either the Ionic or Corinthian orders.

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

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

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

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

**ENGLISH BASEMENT.** The lowest, mostly above grade, floor of a residential building. The main entrance to the dwelling is at the level of the floor above.

**ENTABLATURE.** This is an element of classical architecture which refers to the area located above the column. It is composed of the architrave, cornice, and frieze. It also refers to the elements of a classical cornice.

**FACADE.** The front face or elevation of a building.

**FANLIGHT.** A semi-circular window with radiating muntins, located above a door.

**FASCIA.** The horizontal member which serves as the outer edge of the eave.

**FENESTRATION.** The arrangement of the openings of a building.

**FINIAL.** An ornament that caps a gable, hip, pinnacle, or other architectural feature.

**FLASHING.** Pieces of metal used for waterproofing roof joints.

**FLUTE.** A recessed groove found on an column or pilaster.

**FOUNDATION.** The base of a building which sits directly on the ground.

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

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

**GAMBREL ROOF.** A roof in which the angle of pitch changes part way between the ridge and eaves.

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

**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.

**INTEGRITY.** Authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.

**LEADED GLASS.** Glass set in pieces of lead.

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

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

**MODILLION.** A block or bracket in the cornice of classical architecture.

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

**MUNTIN.** A glazing bar that separates panes of glass.

**PALLADIAN WINDOW.** A neoclassical style window that is divided into three sections. The middle section is larger than the other two and is usually arched.

**PARGING.** Plaster, mortar, or a similar mixture used to coat walls or chimneys.

**PATINA.** Usually a green film that forms naturally on copper and bronze by long exposure or artificially (as by acids) and often valued aesthetically for its color.

**PEDIMENT.** A triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides. Used as a crowning element for doors, porticos, and windows.

**PIER.** An upright structure of masonry serving as a principal support.

**PILASTER.** A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

**PITCH.** The degree of slope of a roof.

**POINTING.** Filling the mortar joint between two bricks.

**PORTE-COCHERE.** An exterior shelter often used to cover a portion of the driveway area on the side of a house.

**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.

**PRIMER.** A base coat used prior to painting to prepare a surface.

**QUOINS.** Large stones, or rectangular pieces of wood or brick, used to decorate, accentuate and reinforce the corners of a building; laid in vertical series with, usually, alternately large and small blocks.

**RAIL.** The horizontal framing member found between panels in a door.

**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.

**RENOVATION.** See REHABILITATION

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

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

**REPOINT.** To remove old mortar from courses of masonry and replace it with new mortar.

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

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

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

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

**SHED ROOF.** A simple roof form consisting of a single inclined plane.

**SIDELIGHTS.** Narrow windows flanking a door.

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

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

**STABILIZATION**. The re-establishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

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

**STILE**. A vertical framing member of a paneled door.

**STRING COURSE.** A continuous horizontal band of masonry used for decorative purposes.

**STUCCO.** Exterior wall plaster.

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

**TRANSOM**. The window area above the front door.

**TURRET.** A small tower placed at the corner of a building and extending above it.

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

**WEATHERBOARD SIDING**. A horizontal exterior wallboard laid on edge overlapping the next board below.

## A. GENERAL REFERENCES

### Preservation Books

A large variety of books addressing various topics of preservation are available from the National Trust for Historic Preservation website. Subjects that may be of interest include:

- Basics of Preservation
- Building Better Organizations
- Living in a Historic Community
- Communities and Sprawl
- Economics of Historic Preservation
- Fund Raising
- Advocacy
- Preservation and the Natural Environment
- Preserving Special Building Types
- Disaster Preparedness
- Program Models
- Heritage Tourism
- Heritage Education

Website: www.preservationbooks.org

### National Register Bulletins

The National Park Service offers a series of free publications covering a variety of subjects, including the National Register of Historic Places, preservation planning, historic landscapes and historic documentation methods. Bulletins may be ordered from the website listed below.

Website: www.cr.nps.gov/nr/publications/bulletins.htm

### Technical Preservation Services Online Education

A number of interactive websites hosted by the Technical Preservation Services of the National Park Service cover topics including moisture, maintenance, rehabilitation and tax incentives.

Website: www.cr.nps.gov/hps/tps/online_ed.htm

## B. RESOURCE ORGANIZATIONS AND WEB SITES

### 1. Local

City of Portsmouth, Virginia
Planning Department
City Hall
801 Crawford Street, 4th Floor
Portsmouth, Virginia 23704
Phone: (757) 393-8836
Fax: (757) 393-5223
Website: www.portsmouthva.gov/planning/

Department of Permits and Inspections
Phone: (757) 393-8531
Website: www.portsmouthva.gov/buildingofficial/index.htm

Olde Towne Civic League
Website: http://www.OTCL.org/

## B. RESOURCE ORGANIZATIONS AND WEB SITES *continued*

### 2. State

**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.

Website: www.dhr.virginia.gov

Tidewater Regional Preservation Office
Randolph Turner, Director
14415 Old Courthouse Way, 2nd Floor
Newport News, VA 23608
Phone: (757) 886-2807
Email: randolph.turner@dhr.virginia.gov

**APVA/Preservation Virginia**
APVA/Preservation Virginia mission is to preserve and promote Virginia's heritage of irreplaceable historic structures, collections, communities and archaeological sites and thereby provide cultural, economic and educational benefits to the public.

204 West Franklin Street
Richmond, VA 23220
Phone: (804) 648-1889
Fax: (804) 775-0802
Website: www.apva.org

**Virginia Historical Society**
Founded in 1831, the Society's mission is to collect, preserve, and interpret the Commonwealth's past for the education and enjoyment of present and future generations.

428 North Boulevard
Richmond, VA 23220
Phone: (804) 358-4901
Fax: (804) 355-2399
Website: www.vahistorical.org

**Library of Virginia**
Serving the archival and research needs of Virginians since 1823.

Website: www.lva.lib.va.us/

**University of Mary Washington Center for Historic Preservation**
Since 1980 the Center has served as a research and public outreach organization that sponsors conferences, organizes student fieldwork, and provides professional and technical assistance to property owners, local governments and private organizations.

Website: www.umw.edu/cas/chp

**Virginia Chapter - American Planning Association**
Founded in 1970 this organization promotes the use of planning to address physical, economic and social change.

Website: www.vaplanning.org

**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.

Website: www.dhcd.virginia.gov/

**Virginia General Assembly**
A site with links to the State Assembly, the Legislative Information System and the Commonwealth Net Server.

Website: legis.state.va.us/

**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.

Website: www.aiava.org

**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.

Website: www.dhcd.virginia.gov/main-street/

## 3. Federal/National

**Advisory Council on Historic Preservation**
The Advisory Council on Historic Preservation is an independent Federal agency created by the National Historic Preservation Act of 1966 (NHPA) and is the major policy advisor to the government in the field of historic preservation.

Website: www.achp.gov

**Association for the Preservation of Civil War Sites**
Founded in 1987 by a group of historians deeply concerned over the irresponsible development and eradication of America's Civil War battlefields, the Association for the Preservation of Civil War Sites is a membership-driven national non-profit organization headquartered in Washington, DC. APCWS acts to preserve and protect these hallowed grounds by directly purchasing the property or negotiating protective easements.

Website: www.civilwar.org

**Cyburbia**
Cyburbia contains a comprehensive directory of Internet resources relevant to planning, architecture, urbanism and other topics related to the built environment.

Website: www.cyburbia.org

**National Alliance of Preservation Commissions**
The NAPC is a private, non-profit 501(c)(3) corporation that builds strong local preservation programs through education, training, and advocacy.

Website: www.uga.edu/sed/pso/programs/napc/napc.htm

**National Conference of State Historic Preservation Officers**
The National Conference of State Historic Preservation Officers is the professional association of the State government officials who carry out the national historic preservation program as delegatees of the Secretary of the Interior pursuant to the National Historic Preservation Act (16 USC 470).

Website: www.ncshpo.org

**National Archive and Records Administration**
The National Archive's mission is to ensure ready access to essential evidence that documents the rights of American citizens, the actions of federal officials, and the national experience.

Website: www.archives.gov

**National Center for Preservation Technology and Training**
NCPTT promotes and enhances the preservation and conservation of prehistoric and historic resources in the United States for present and future generations through the advancement and dissemination of preservation technology and training.

Website: www.ncptt.nps.gov/About-Us.aspx

**National Park Service: Heritage Preservation Services**
A web site offering information on preservation planning, grants, tax credits, training, news, mapping and legislation.

Website: www.cr.nps.gov/hps/

**National Park Service: Links to the Past**
A comprehensive listing of links relating to history and culture. Subjects include grants, how-to, tax incentives, standards and guidelines, and regulations.

Website: www.cr.nps.gov/preservation.htm

**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.

Website: www.nationaltrust.org/

**National Trust Main Street Center**
Provides information and resources on the Main Street program of downtown revitalization through historic preservation and economic development.

Website: www.mainstreet.org/

**Partners for Sacred Places**
This organization promotes the stewardship and active community use of America's older and historic religious properties.

Website: www.sacredplaces.org

## B. RESOURCE ORGANIZATIONS AND WEB SITES *continued*

**Preservation Action**
Founded in 1974, Preservation Action advocates federal legislation to further the impact of historic preservation at the local, state and national levels.

Website: www.preservationaction.org

**Preserve Net**
Begun 1994, Preserve Net is comprehensive database for preservationists organized into sections on economics, law, awards, education, and outside links.

Website: www.preservenet.cornell.edu/

**Scenic America**
Scenic America is the only national nonprofit organization dedicated to preserving and enhancing the scenic character of America's communities and countryside.

Website: www.scenic.org

**Society for American Archaeology**
The SAA is an international organization dedicated to the research, interpretation, and protection of the archaeological heritage of the Americas.

Website: www.saa.org

**Society for Commercial Archeology**
Established in 1977, the SCA is the oldest national organization devoted to the buildings, artifacts, structures, signs, and symbols of the 20th-century commercial landscape.

Website: www.sca-roadside.org

**Sprawl Watch Clearinghouse**
Its mission is to develop tools, techniques, and strategies to manage growth, and to make them accessible to citizens, grassroots organizations, environmentalists, public officials, planners, architects, the media and business leaders.

Website: www.sprawlwatch.org

**Surface Transportation Policy Project**
A nationwide coalition working to ensure safer communities and smarter transportation choices.

Website: www.transact.org

### 4. Technical and Professional Links

**American Cultural Resource Association**
ACRA's mission is to promote the professional, ethical and business practices of the cultural resources industry, including all of its affiliated disciplines, for the benefit of the resources, the public, and the members of the association.

Website: www.acra-crm.org/

**American Institute of Architects**
Provides information on both consumer and professional issues related to architecture.

Website: www.aia.org

**American Planning Association**
The APA 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.

Website: www.planning.org/

**Conservation Online**
CoOL, a project of the Preservation Department of Stanford University Libraries, is a full-text library of conservation information, covering a wide spectrum of topics of interest to those involved with the conservation of library, archives and museum materials.

Website: palimpsest.stanford.edu/

**Journal of Architectural Conservation**
An essential journal for practitioners and scholars in the field, the Journal of Architectural Conservation, offers a wide-ranging review of research and innovative practice.

Website: www.donhead.com/Journal_of_20Architectural_Conservation.htm

**Old House Journal Online**
The OHJ online offers practical advice publications, forums, historic house plans and a restoration directory.

Website: www.oldhousejournal.com

**Preservation Trades Network**
It provides a much needed opportunity for both experienced and novice members of the preservation trades community to exchange experiences, skills, and ideas.

Website: iptw.org/home.htm

**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. It is hosted through Restore Media, publisher of Traditional Building, Period Homes, and Old House Journal.

Website: www.preservationweb.com/

**Traditional Building Magazine Online**
This website is a gateway to 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.

Website: www.traditional-building.com/

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**Department of Planning**

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