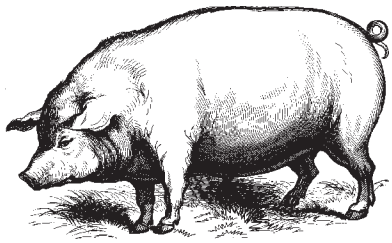
SMITHFIELD

VIRGINIA



HISTORIC DISTRICT
DESIGN GUIDELINES

PREPARED FOR THE
TOWN OF SMITHFIELD

BY

FRAZIER ASSOCIATES
2005-2006

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Owning Property in the Smithfield Historic District

Owning Property in the Smithfield Historic District

Background I

A. Purpose of Design Guidelines

The town of Smithfield has one of the best collections of historic buildings of any community in Hampton Roads, Virginia. The community has done much to maintain this rich architectural heritage. An early architectural survey that identified historic properties in the town led to the listing of the Smithfield National Register Historic District in 1973.

It is up to the locality and to individual property owners, however, to protect the integrity of the historic district. Toward this end, Smithfield enacted a Historic Preservation District Ordinance in 1979. This ordinance set boundaries for a local historic district roughly comparable with the National Register District and created an architectural review board (known as the Board of Historic and Architectural Review or BHAR) to review proposed changes to property in this district. The ordinance included general design guidelines to provide direction to the review board and promised "more definite standards" later. The resulting *Smithfield, Virginia Historic District Design Guidelines*, were first published in 1990 to take some of the guesswork out of deciding what is "appropriate" for the district. These current guidelines are a 2005 update to the 1990 publication are are also available on the town's website.

As a property owner, you should refer to these design guidelines whenever you plan changes to your property. The guidelines clarify what is valuable and worth preserving in the district and explain how you can respect these features as you make changes or repairs to your historic building or design new buildings adjoining the old.

An early historic photograph of Main Street (courtesy Isle of Wight County Museum).

The "Understanding District Character" section introduces you to the important historic features within the district and "Before You Begin" leads you through the process of having your project reviewed.

Another reason you should use these guidelines is that the members of the Board of Historic and Architectural Review (BHAR) will be using them. It is the review board's responsibility to decide whether your proposed change is appropriate for the district. These guidelines give them basic standards for making these decisions.

These guidelines are tailored to your community. They are based on extensive study of Smithfield's historic district, including the types of buildings in the district, their condition, and the current policies and goals of the town. Smithfield's commercial buildings are given special attention in these guidelines, reflecting the desire of the town to strengthen the historic integrity of its central business district.

I Background

B. Brief History of Smithfield's Development

The town of Smithfield was incorporated in 1752. The oldest part of the town was set on a slight crest along a bend in the Pagan River and consisted of 72 lots encompassing the few blocks around what are now South Church, Main, Mason, and Cedar streets. Early settlement was centered around the courthouse and the neighboring wharf area. As the town grew, the street plan took on the constraints of the river's contours and the marshlands abutting Little Creek.

Smithfield has a richly diverse collection of historic buildings. An unusually high number of eighteenth-century structures survive, including town buildings and the two farm complexes of Windsor Castle and Pierceville. Other notable examples are the Georgian-style residences on South Church Street, Smithfield Inn, and several public buildings including the courthouse, clerk's office, and the original jail. Federal-style homes from the early nineteenth century are well represented on South Church and North Mason streets. Because local examples of the Federal style borrowed so heavily from the Georgian style, these two styles are treated as one throughout these guidelines.

The late nineteenth century was a period of great expansion in Smithfield and good examples of Victorian styles, from showcase Queen Anne residences to more modest vernacular houses, are common throughout the district. Steamboat traffic contributed to Smithfield's prosperity. The town's two major products, peanuts and ham, were shipped out from the wharf and merchants enjoyed connections with ports up and down the seaboard.

The town's street plan was extended to include Grace Street, in 1882. North Mason Street, formerly a private lane, also was added. Compact neighborhoods, such as Riverview, were developed in the early twentieth century. More recently, Grace and Thomas streets were connected.

The commercial and industrial growth of the town took a slightly different pattern. Early activity focused on the water and the busy wharf. No buildings remain from this era. Commerce Street lived up to its name in the busy years around the turn of the century, as factories were added to the waterfront.

Within a few decades, however, water transportation declined and with a major fire in 1921, the district was largely abandoned. The large Gwaltney's peanut factory, a mainstay of the town's economy, was not rebuilt after it burned and in the late 1930s the meat-packing industry, rather than expanding at its Commerce Street location, moved across the Pagan River beyond the Old Town boundaries. Meanwhile, retail business had shifted inland onto Main Street. Most of the district's historic commercial buildings were erected on Main Street in the early twentieth century and today this is still the heart of the district.

In 1999, the town completed a decade-long $2 million public improvement project in downtown Smithfield after a long-term project. Main Street began declining in the late 1960s and the process was becoming more pronounced by the mid-1970s. The first effort to turn around Main Street was in the mid-1970s, however, that effort never came to fruition.

Main Street business and property owners, together with residents of the historic district continued their interest in a revitalization project, but with little direction until 1988. Mr. Joseph W. Luter, III, president of Smithfield Foods, Inc. then offered to make a challenge grant if an organization could be put together and plans made for a downtown project. Historic Downtown Smithfield, Inc. was created a short time later in January 1989 and that led to a financial commitment by a large percentage of Main Street businesses and property owners.

The Main Street project concluded in February 1999 with the completion of landscaping. Public improvements included relocation of all overhead utilities underground, construction of brick sidewalks, installation of period street lights and street signage, landscaping, granite curbing, street resurfacing, water and sewer line replacements, drainage

B. Brief History of Smithfield's Development

enhancements, additional parking as well as informational kiosks on local history and street art sculptures. Private investment resulted in many significant building renovations, reconstruction, and/or facade improvements. Just a few of the before and after pictures that epitomize downtown Smithfield are shown on this page.

The Virginia Downtown Development Association (VDDA) awarded Smithfield for its Main Street Beautification Project in April 1999 in recognition of these improvements. The Town of Smithfield was one of 20 communities in the United States designated a Preserve America Community. The Preserve America initiative is a new White House effort to encourage and support community efforts for the preservation and enjoyment of America's priceless cultural and natural heritage. On March 18, 2004 in Washington, D.C. Smithfield Mayor, James B. Chapman and Town Manager, Peter M. Stephenson received the certificate of designation signed by First Lady Laura Bush.

Above and below: facade improvements, underground utilities, and new paving of streets and sidewalks have changed the appearance of Main Street in the past ten years.

A former gas station at the corner of Main and North Church has become the Chamber of Commerce.

Smithfield's waterfront improvements include a boardwalk with historic styled light fixtures.

I Background

C. Smithfield's Preservation Program

The two historic districts in Smithfield have essentially the same boundaries but serve slightly different purposes.

1. Smithfield National Register Historic District

The Smithfield National Register Historic District contains approximately 295 acres and is bounded roughly by the Pagan River on the north, Cypress Creek on the east, the Windsor Castle tree line and southern marshlands on the south, and Route 10 on the west. The district contains the downtown commercial area and surrounding residential neighborhoods. The district was originally registered in July 1973 and its boundaries were revised in 1990.

Designation as a National Register district does not restrict you as a property owner in any way. It does, however, offer the benefit of several federal and state programs.

- If you are undertaking a major rehabilitation of a contributing building in the historic district you might qualify for state and/or federal tax credits. See *Chapter IV* for details.
- Any adverse impact of a federally funded or licensed project on the district must be determined and minimized if possible.

2. Smithfield Local Historic District

The local historic district has essentially the same boundaries as the National Register Historic District, with a few extensions to make the district more self-contained.

The distinction between the two districts is that properties in the local district are under architectural review. These restrictions are placed on property owners in order to protect the rich architectural integrity of the district.

3. Contributing/Noncontributing Buildings

Not all of the structures in the district are historic or "contribute" to the integrity of the district. Noncontributing structures are those that were built less than fifty years ago or have been altered to such a degree that they are no longer representative of the period in which they were built or are in such poor physical condition that their retention is difficult.

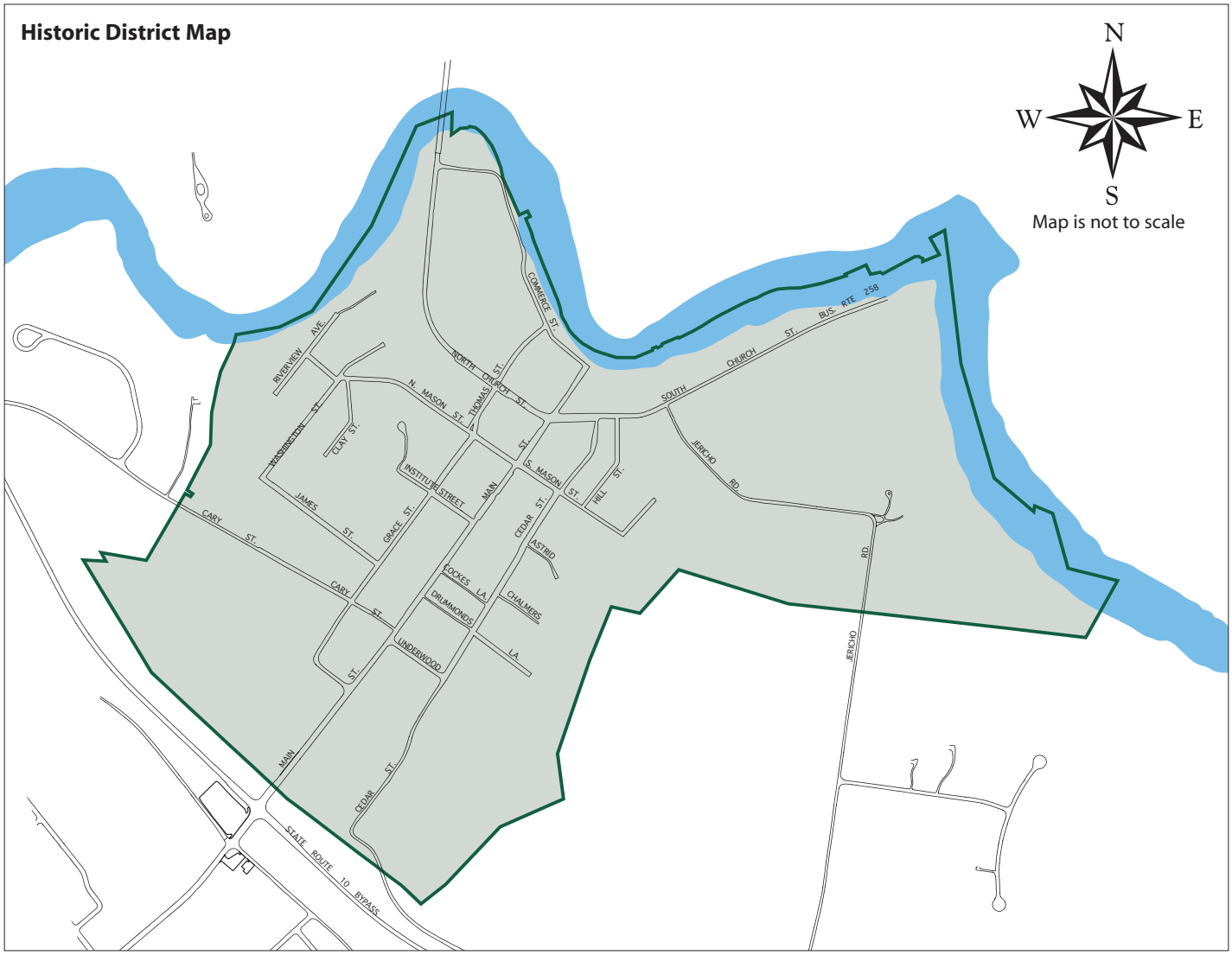
A majority of the noncontributing buildings were built at an appropriate scale and of material compatible for the historic district. However, unlike the earlier buildings, many of the newer commercial structures are dominated by large parking lots and a number of the noncontributing residences have a deeper setback than neighboring historic dwellings. Properties which contribute to the historic character of the Town but which do not contain certain landmark structures shall be known as contributing properties. All structures from the 18th century to pre-Civil War or structures with architectural significance from the period after the Civil War shall be considered as landmarks or landmark structures.

Presently, the local historic district contains 376 buildings, of which 71 are landmarks, 167 are contributing and 138 are noncontributing. The landmark and contributing buildings together consist of 37 commercial structures, 211 residences, 4 churches, 1 warehouse, and 38 residential and agricultural outbuildings.

4. HP-O Zoning

The (Historic Preservation) Overlay (HP-O) District is an overlay zone which provides for the review of certain changes that affect the appearance of buildings. The underlying zoning, however, still governs basic site features like setback, minimum lot size, maximum height, and use. The standards for the six zoning districts that occur within Smithfield's local historic district are summarized in the Zoning Chart in *IV - Planning a Project in the Historic District* (later in this section).

C. Smithfield's Preservation Program



This map shows the boundaries of the Smithfield Historic District.

I Background

C. Smithfield's Preservation Program

6. Building Codes and Zoning Regulations

Any requirements of the Historic Preservation District Ordinance are in addition to zoning regulations or building codes. Check with the Planning Department to make sure that your plans will be in compliance. Both zoning regulations and building codes are most likely to come into play during new construction or a change in use.

Whereas new construction must comply strictly with the letter of the code, Section 3407 in the 2003 edition of the International Building Code (IBC) allows a certain amount of flexibility for historic buildings:

"The provisions of this code relating to the construction, repair, alteration, addition, restoration and movement of structures and change of occupancy shall not be mandatory for historic buildings where such buildings are judged by the building official to not constitute a distinct life safety hazard."

Section 3407 means that if you are renovating a contributing building in the historic district, you might be allowed some flexibility in complying with the building code. You would have to convince the building code official that your planned alternative follows the intent of the building code. While such permission is not automatic, this clause has the potential to help you retain historic elements that otherwise might not meet the requirements of the code.

Several other provisions of the building code provide historic property owners with code compliance alternatives. IBC Section 3410 contains a test that can be used to evaluate the safety of a building. If the score on the test meets a certain criteria, the building will not have to comply with other sections of the code. The IBC Existing Building Code also contains provisions that can be used as alternatives when the constraints of the existing building are difficult to adapt to the letter of the code.

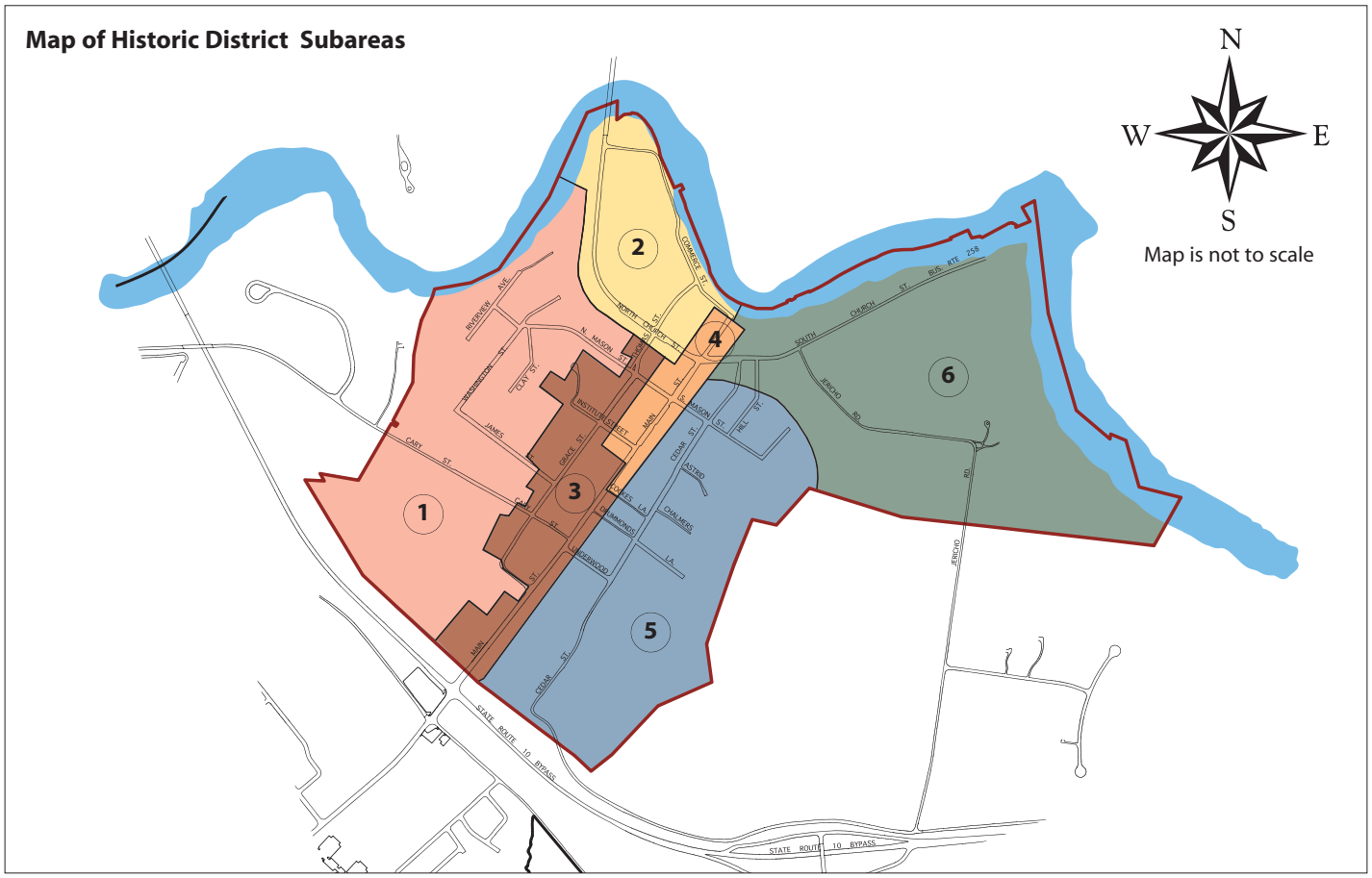
Contact the Isle of Wight Building Official's office if you need more information about building codes.

Chart of Major Underlying Provisions of Zoning Districts in Smithfield's Historic District

Zoning District	Minimum Lot Size	Maximum Density	Maximum Building Height	Minimum Front Yard	Minimum Side Yard	Minimum Rear Yard
CC - Community Conservation	40,000 sq. ft.	One Unit per Acre	35 Feet	60 Feet	25 Feet	60 Feet
DN-R - Downtown Residential	6,000 sq. ft. (single family) 4,000 sq. ft. (duplex)	5 Units per Acre	35 Feet	25 Feet	10 Feet	25 Feet
A-R - Attached Residential	1,600 sq. ft. (interior lot) 2,400 sq. ft. (corner lot)	8 Units per Acre	35 Feet	25 Feet	25 Feet	25 Feet
MF-R - Multi-Family Residential	1,600 sq. ft. (interior lot) 2,400 sq. ft. (corner lot)	12 Units per Acre	40 Feet	30 Feet	15 Feet	30 Feet
D - Downtown (Mixed Use District)	Not Regulated	Varies With Use	35 Feet	Not Regulated	Not Regulated	Not Regulated

Understanding District Character II

A. Subareas



This map shows the boundaries of each subarea in the Smithfield Historic District.

Your first step in planning to make changes to your historic building or constructing a new structure should be to understand its context. Both character of the district as a whole and your building in particular are important.

Smithfield's historic district contains several distinct neighborhoods that represent certain styles or eras. Other neighborhoods or subareas are less distinct, exhibiting structures from several periods. The map on this page illustrates the subarea boundaries.

II Understanding District Character

A. Subareas

1. Riverview/James/Cary Streets Subarea contains Riverview Avenue and Washington Street and the north ends of James, Clay, North Mason, and Cary streets. Riverview Avenue and Washington Street have a number of one- or one-and-one-half-story dwellings that are set close to the road. Parts of this area have been paved recently and had curbs installed. Private landscaping is minimal, consisting mainly of a few mature trees and foundation plantings. The houses on James and Cary streets are larger and are set farther back from the road. Some of the buildings are Victorian-era houses with more decorative detail and excellently maintained yards. A variety of architectural styles of the late nineteenth and early twentieth centuries were built in this subarea. A Child Day Care Center was built on James Street in 2003. In 2004, the YMCA completed a major addition that included an indoor swimming pool and additional recreational opportunities.

2. North Church Street Subarea contains North Church Street from the Pagan River to Main Street; Commerce Street; and Thomas Street from North Church Street to Commerce Street. The majority of this area is commercial. The areas where a strip mall and warehouse used to be located has been redeveloped. Smithfield Foods, Inc., a Fortune 500 company, has its corporate headquarters and an administration building on Commerce Street. The Smithfield Center,a town-owned and operated event/conference facility was built in November 2000. All town meetings are held at the Center. The Little Theatre was razed and a new Little Theatre was built adjacent to the Smithfield Center. At the intersection of Main and Commerce streets are five recently constructed townhouses that have attractive landscaping with foundation plantings and planters.

Understanding District Character II

A. Subareas

3. Main and Grace Streets Subarea has well-maintained, medium- to large-scale houses, many of which are a variation of Victorian styles. A number of the dwellings have a height of two stories and are set close to the road with large back yards. The lots are well landscaped with some foundation plantings. Grace Street has sidewalks on both sides of the road and mature trees in the area between the sidewalks and the street. On-street parking is allowed on both sides of Main Street Some of the houses have short driveways.

Several noncontributing commercial buildings are grouped at the west end of Main Street near Route 10. Most of them have parking lots in front of the buildings. Pierceville Farm is also in this subarea. The farm buildings sit very close to the bend in Grace Street, while the remainder of the land is open fields.

In 1999, the Town completed a decade long $2 million public improvement project in downtown Smithfield. The Main Street project concluded with the completion of landscaping. Public improvements included relocation of all overhead utilities underground, construction of brick sidewalks, installation of period street lights and street signage, landscaping, granite curbing, street resurfacing, water and sewer line replacements, drainage enhancements, additional parking as well as informational kiosks on local history and street art sculptures. Private investment resulted in many significant building renovations, reconstruction, and/or facade improvements. Below are just a few of the before/after pictures that epitomize downtown Smithfield. In April 1999, the Virginia Downtown Development Association (VDDA) awarded Smithfield for its Main Street Beautification Project.

4. Commercial Main Street Subarea is the traditional downtown area dating from around the turn of the century. Most of the contributing commercial buildings are two-story brick structures with little or no setback. The residences tend to have small front yards and most are well landscaped. A number of the lots have been converted to parking areas, especially beside the noncontributing buildings, many of which have a deep setback. There are sidewalks on both sides of Main Street and parallel parking is allowed on both sides as well. One notable public asset is Hayden's Lane, which provides an attractive walkway from Main to Grace streets.

II Understanding District Character

A. Subareas

5. South Church Street Subarea has some of the most magnificent homes in Smithfield. The town's best examples of Georgian and Federal architecture occur here, as do its showcase Victorian-era dwellings. The Church Street corridor on the south end is well defined by wetlands on either side, and the lots are deep, extending back to these conservation areas. The houses themselves are generally close to the road and to each other. The north side of the street has larger lots with larger-scaled houses.

Church Street is too narrow to support much on-street parking but the deep lots allow areas for private driveways. In some places, the area between the street and sidewalk has been paved and the curb obliterated so that cars can park on the sidewalk. In sections of this subarea the street is lined with mature trees that overhang the road. There is a great variety of styles and decorative detail in the architecture and in the site elements such as fences and walls. Landscape and building maintenance is good to excellent.

Windsor Castle, located on Jericho Road, is included in this subarea. This farm complex, one of two within the district limits, is also visible from South Church Street. It contains the main house and an extensive collection of outbuildings sited next to open fields.

Current plans include a South Church Street Beautification Project which will involve landscaping, the placement of utilities underground, and the installation of brick sidewalks, traditionally styled lighting and signage.

6. Cedar Street Subarea is a mixture of residential and institutional and business uses. A number of parking lots from the Main Street business area front on Cedar Street The east end contains several church parking lots, while the west end includes multi-family buildings.

Cedar Street has a narrow sidewalk on the south side of the street but there are no sidewalks on the side streets. These cross streets have small, two-story dwellings set on narrow lots with minimal landscaping. South Mason and Sykes streets also have small houses but the majority of them are one-story dwellings on well-maintained lots with foundation plantings.

In 2004, a new subdivision, Evergreen Acres, began construction on Cedar Street. It consists of a mixture of single family residences, townhouses and duplexes.

Understanding District Character II

A. Subareas

The character of the district is for the most part created by the architectural styles of the buildings. Each style has its own distinctive features, played out in materials, forms, and decorative details. Even within the same style, however, different budgets, tastes, and building sites result in a variety of appearances. Styles also vary according to the function of the building, such as between commercial or institutional and residential uses.

The following drawings illustrate the most common architectural styles in Smithfield's historic district. These drawings show the prototype of the style. Many of the buildings in the town actually are simplified, or vernacular, versions of these more ornate styles. Some buildings exhibit elements from several styles. As can be seen from the dates, styles coexist and overlap so that more than one style can be popular during the same period.

The stylistic features identified on these drawings are examples of the kinds of distinctive elements that should be preserved when you rehabilitate your house. The glossary provides more information on unfamiliar architectural terms.

Preservation Brief #17
Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

available from:
www2.nps.gov/tps/briefs/presbhom.htm

Primarily residential, the character of South Church Street is defined by its rich variety of architectural styles.

Lower Main Street is commercial/retail oriented and its architectural styles reflect these uses.

II Understanding District Character

B. Residential Building Styles

1. Georgian and Federal (1780-1830)

These residences are two stories and usually have a gable roof and sometimes a raised brick basement. Cladding materials are often beaded weatherboards. Brick patterns are usually Flemish bond. Exterior end chimneys are generally shouldered and set in pairs. The facades are symmetrical, usually with a central entrance. In rowhouse designs, however, the doorway is placed off center. Windows have small panes and are frequently framed with operable shutters. Roof dormer windows are a common feature.

Decorative details may include a fanlight over the entrance and/or a small classically designed portico supported by columns. The cornice may be decorated with modillion blocks or dentils.

This Georgian one-and-a-half story Flemish bond brick dwelling sits on an English bond raised foundation. The gable ends are clad in weatherboard above the eave line.

Georgian

B. Residential Building Styles

Georgian houses, built generally in the eighteenth century, are less ornate than the later Federal examples of the early nineteenth century.

The earlier Georgian, one-and-a-half story portion of this house was updated in the late-nineteenth century with two-over-two windows that give this structure a later appearance. The larger Federal addition retains its original windows.

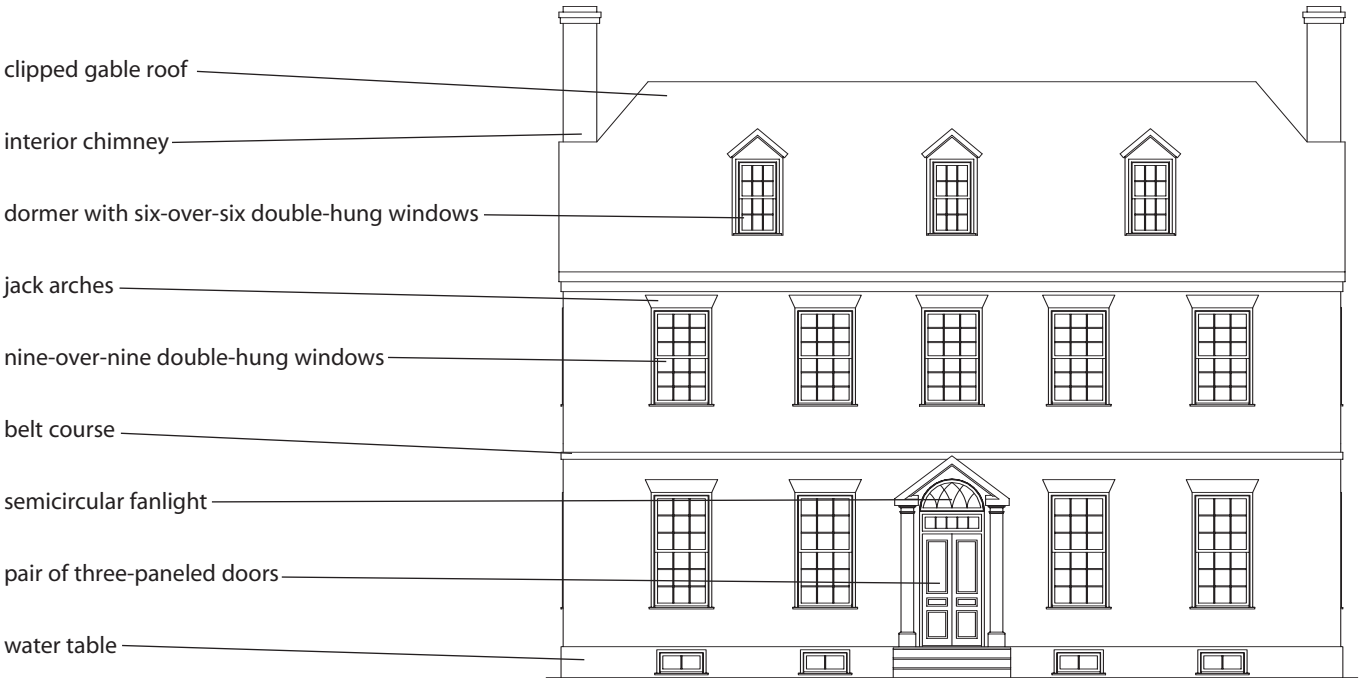
Georgian

II Understanding District Character

B. Residential Building Styles

This large dwelling exhibits a level of decorative detail associated with the Federal style including a fanlight over the front door, a highly carved entrance feature, and a dentilwork cornice. Its overall massing and roof form relate it to the earlier Georgian style.

Federal houses have lighter and more decorative details such as sidelights around the main entrance, narrower muntin bars in the windows, and more finely carved columns and cornices.

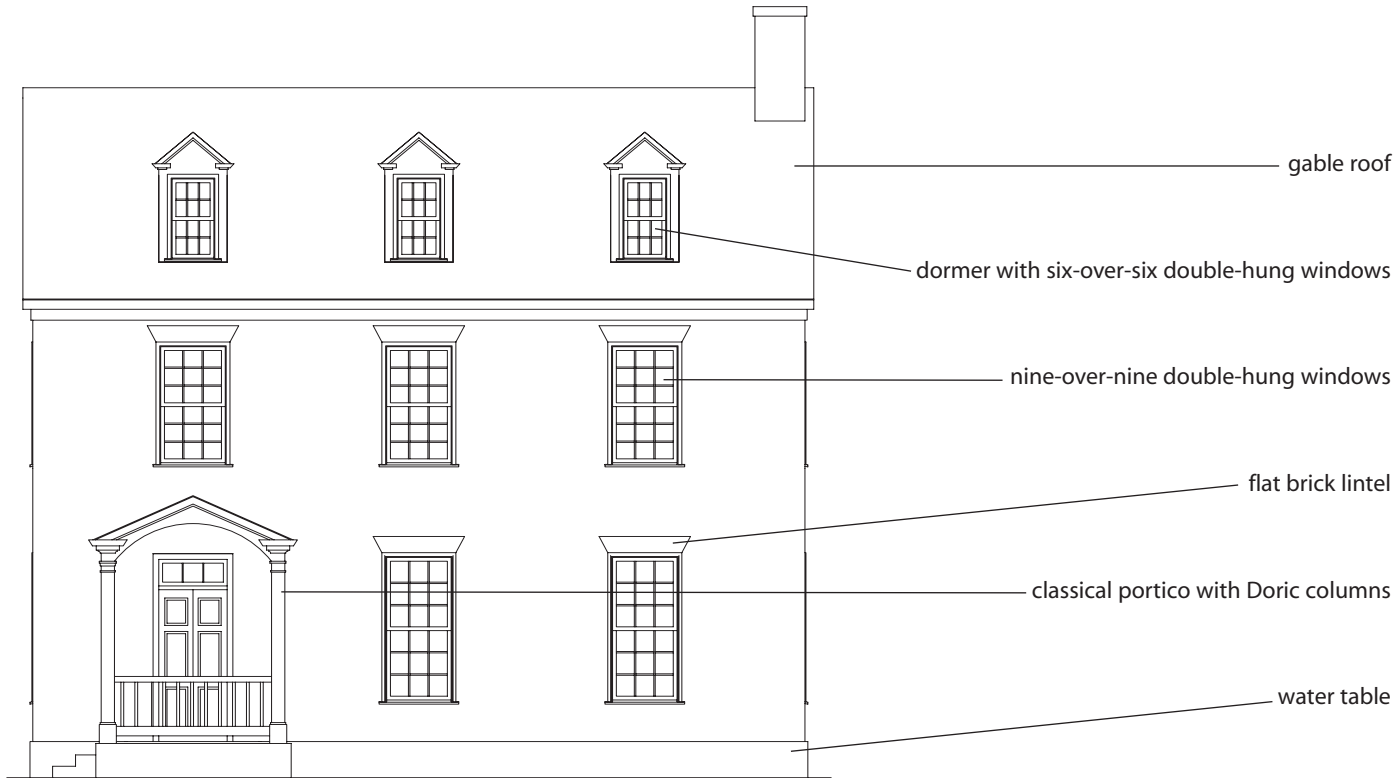


Georgian/Federal

Understanding District Character II

B. Residential Building Styles

In this classically detailed example of the Federal style, decorative details include porticos framing entries with fanlights or glazed transoms, a demi-lune fanlight in the gable-end and lintels with keystones over windows on both levels.



Federal

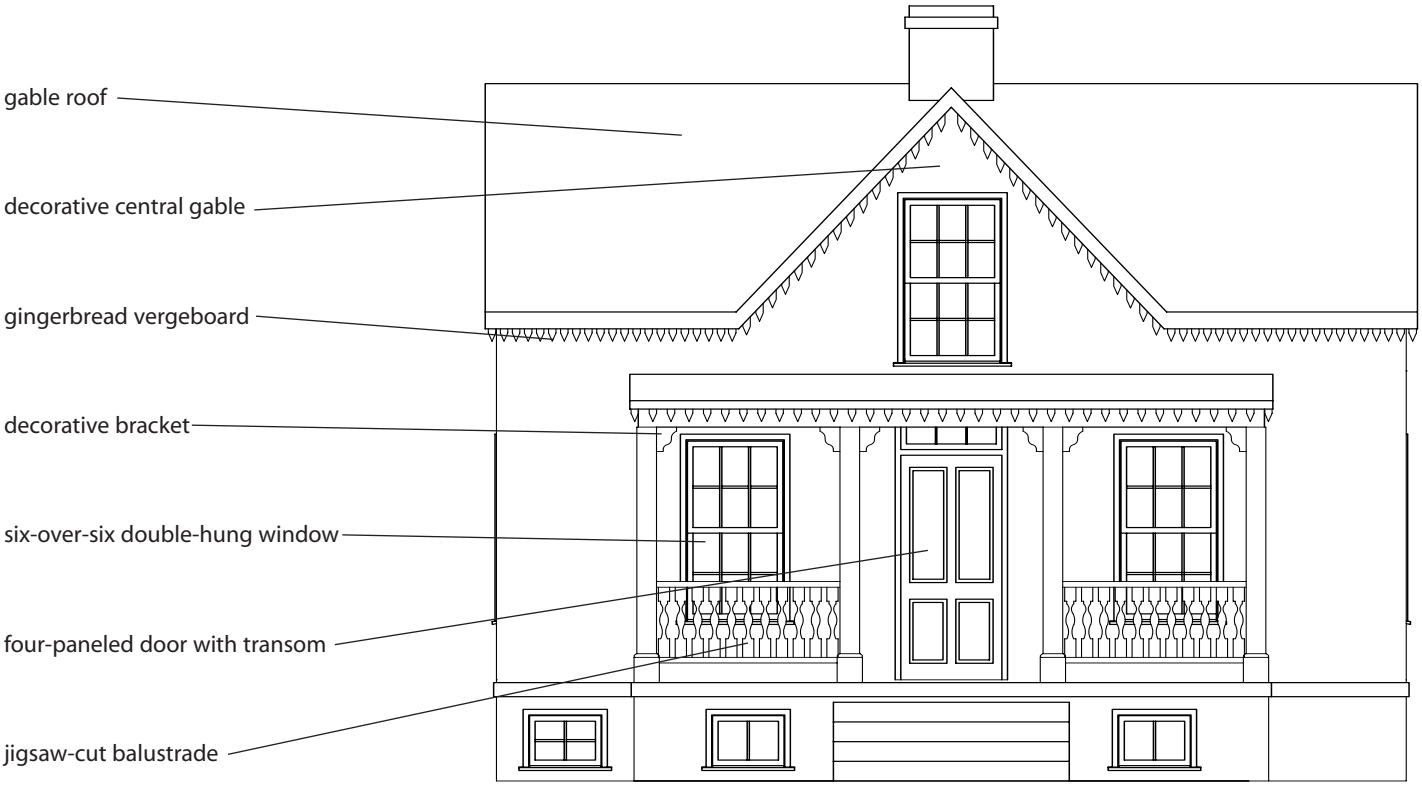
II Understanding District Character

B. Residential Building Styles

2. Vernacular Gothic Revival Cottage (1850-1880)

These romantically styled cottages reflected nineteenth-century America's growing interest in European periods of architecture. Smithfield's examples are frame construction with board-and-batten siding and vertical proportions. The steep gable roofs are metal, often with a central roof gable in the facade. The cornice is usually highly decorated with sawn millwork as is the elaborate front porch with its "gingerbread" carvings. While windows are tall, often extending to the floor, they have small panes.

The steeply pitched gable roof covered in fish-scale shingles and gingerbread trim are hallmarks of the Gothic Revival style.

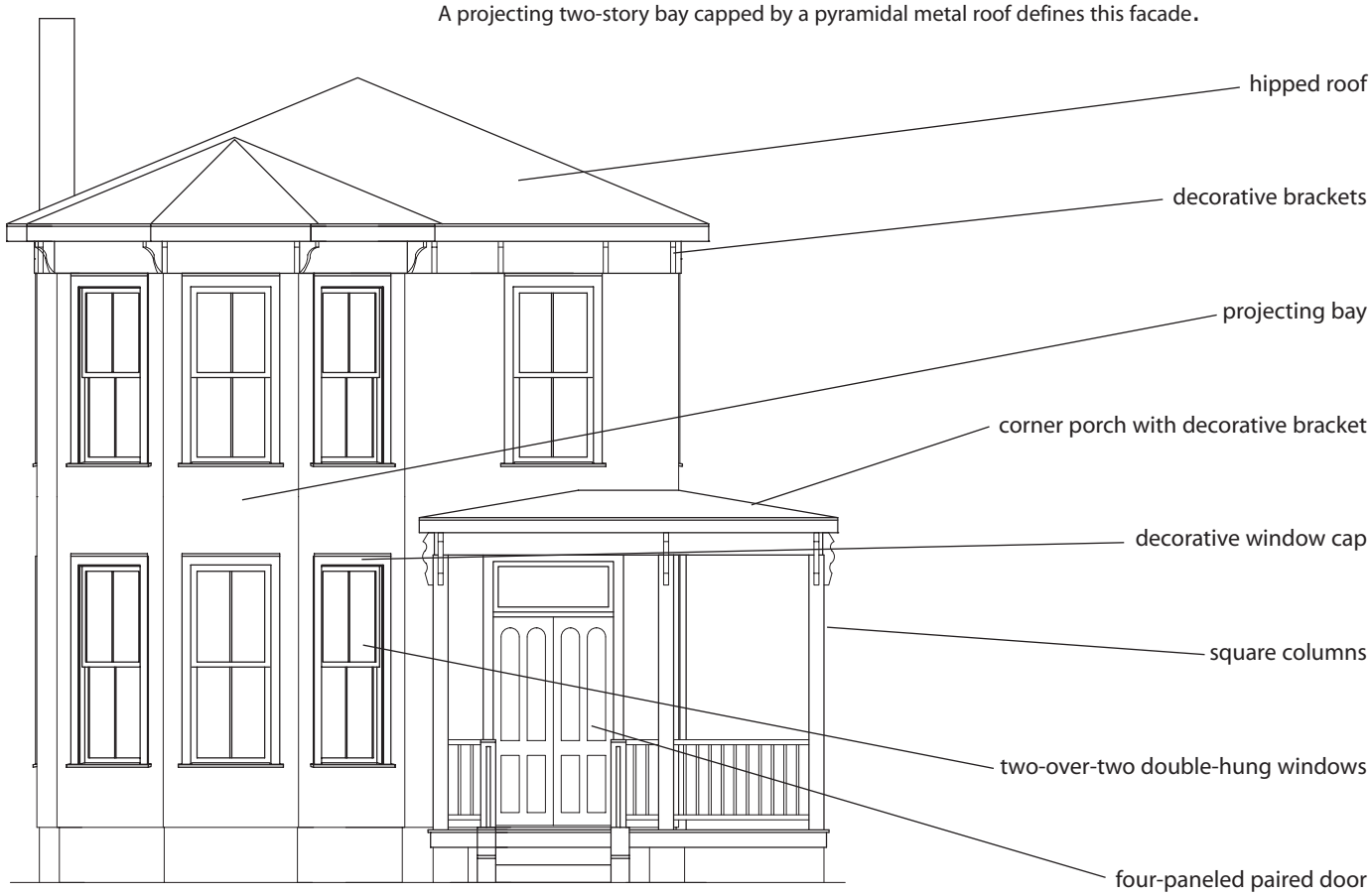


Gothic Revival Cottage

3. Italianate Vernacular (1860-1890)

These frame residences are generally two-story frame dwellings with hipped roofs and bracketed cornices. These large ornate brackets are often repeated on the front porch. Decorative caps over tall narrow windows are another feature of this style, which is based roughly on European models.

A projecting two-story bay capped by a pyramidal metal roof defines this facade.



Italianate Vernacular

II Understanding District Character

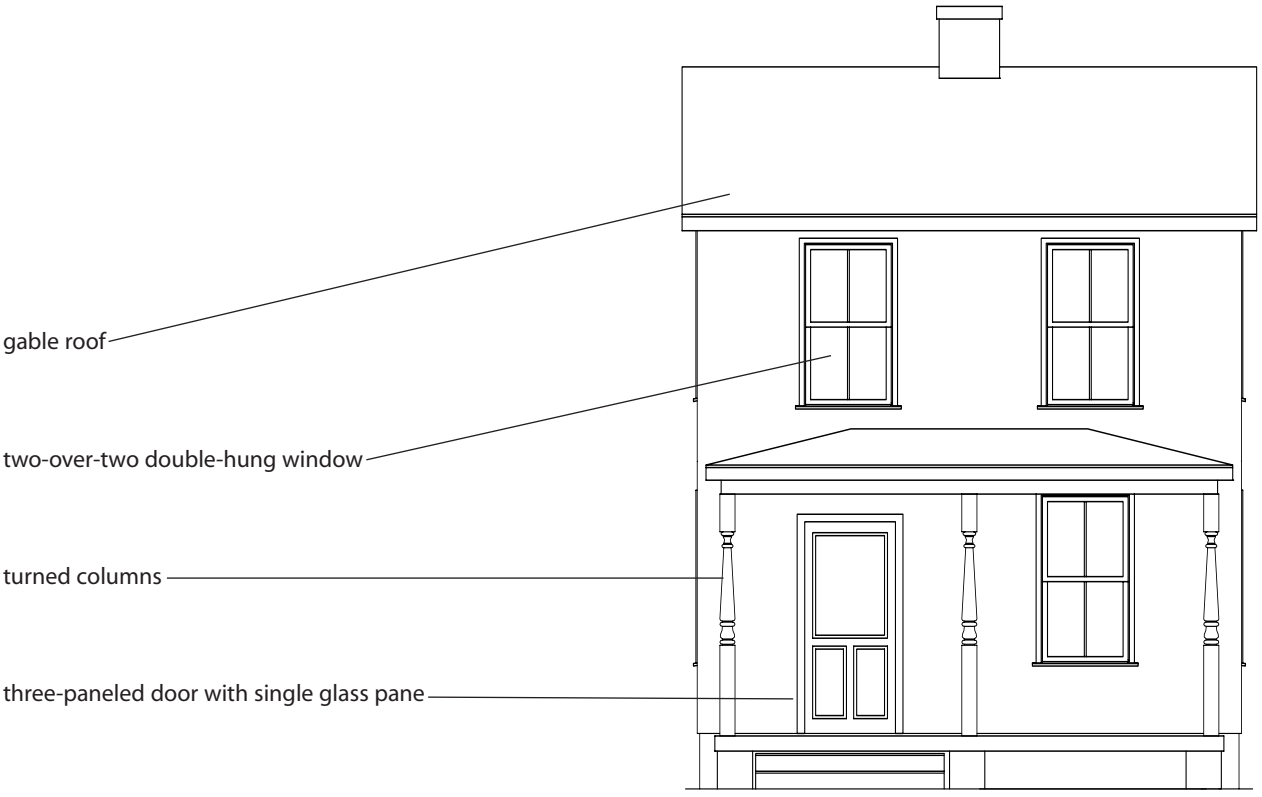
B. Residential Building Styles

4. Vernacular Victorian (1870-1920)

Built around the turn of the century, these frame houses all have simple Victorian details but can be in a variety of styles. The most commonly occurring variations in Smithfield are shown here.

The gable-roofed townhouse with its off-center entrance and a full-width porch can be found in both two-bay and three-bay forms in Smithfield.

In this two-bay example, squared columns spanned by a simple balustrade coupled with a decorative paint scheme call attention to this style's simple details.

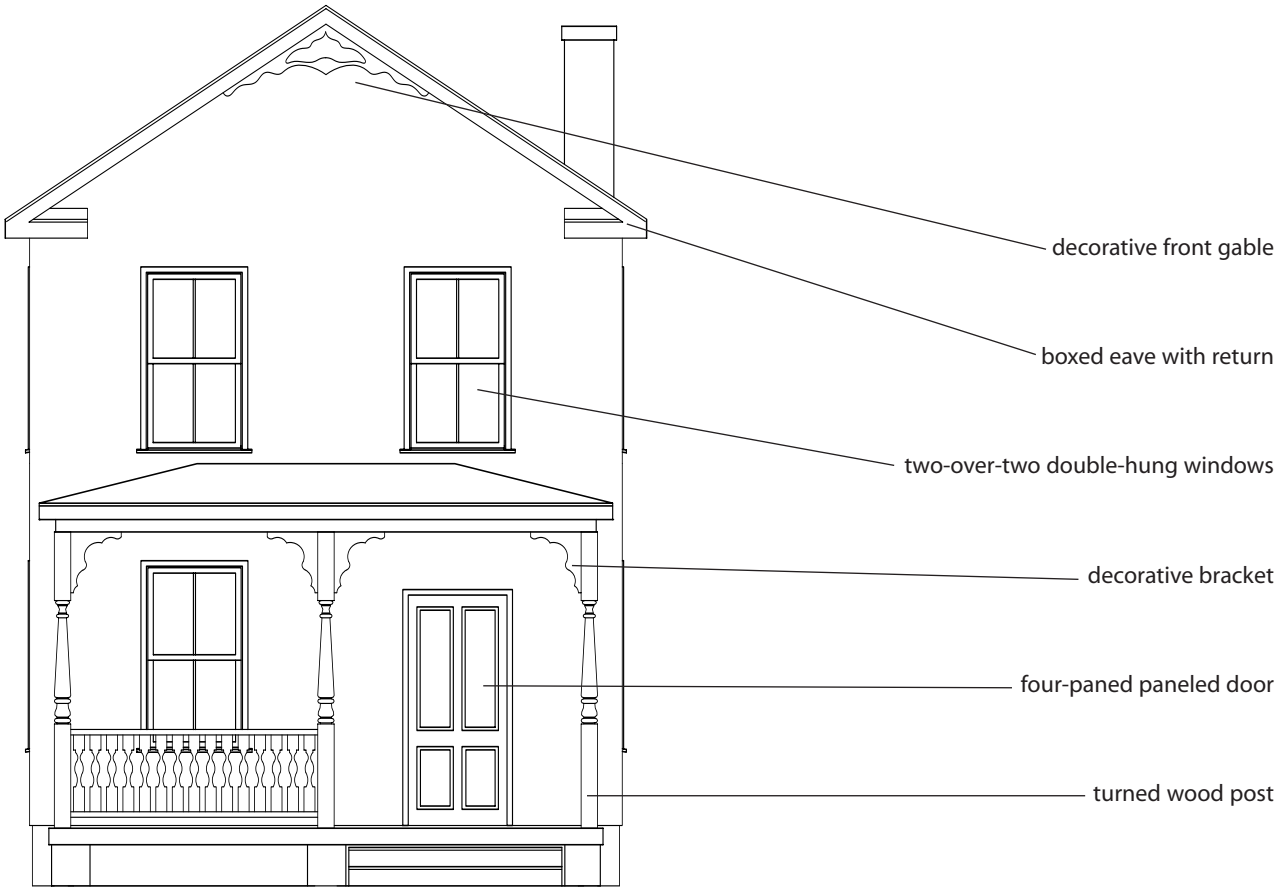


Vernacular Gable-roofed Townhouse

B. Residential Building Styles

Turned balusters and scroll-sawn decorative elements, including corner brackets and balustrade, relate this facade to the Queen Anne style.

The front-gable house is a two-story structure but with vertical proportions and an asymmetrical facade. Decorative features can include patterned shingles in the gables and a front porch with sawn millwork.



Vernacular Front-gable Victorian

II Understanding District Character

B. Residential Building Styles

5. Queen Anne (1880-1910)

These dwellings are characterized by a complex roof, vertical proportions, asymmetrical facades, and a wrap-around porch. More elaborate examples are richly decorated with brackets, balusters, window surrounds, bargeboards, and other sawn millwork and use a variety of surface materials like shingles, wood siding, and brick. Roof turrets, decorative tall brick chimneys, and a variety of gable forms highlight the skylines of these large-scale residences.

The Gwaltney House is Smithfield's most recognizable Queen Anne structure and displays most of the character-defining features associated with this style.

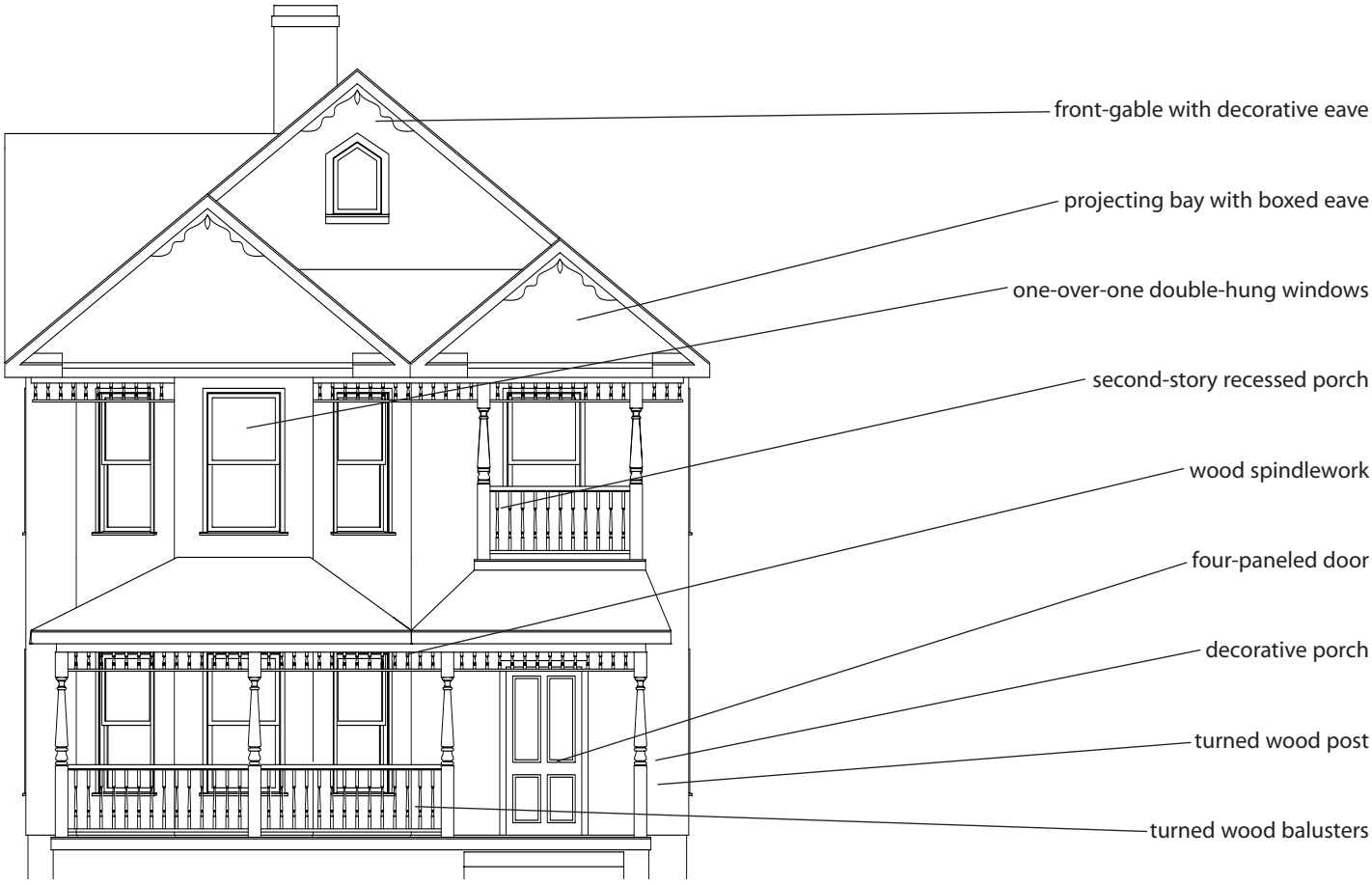
Queen Anne

B. Residential Building Styles

5. Queen Anne (1880-1910)

Simple Queen Anne houses have a simpler form and vertical proportions.

The simple form of this dwelling is marked by a projecting bay, complex roof form and high level of decorative millwork.



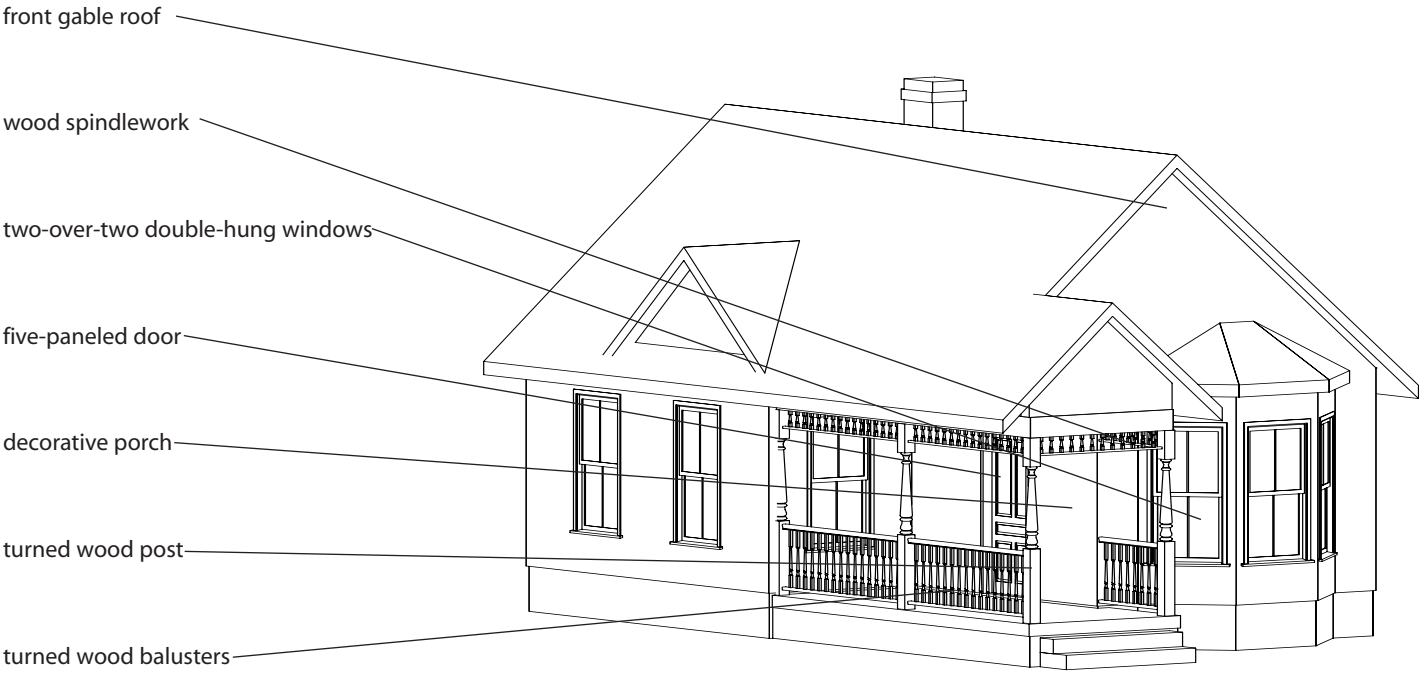
Simple Queen Anne

II Understanding District Character

B. Residential Building Styles

Vernacular Queen Anne cottages are small scale, usually only one-and-one-half stories, but retain the vertical proportions, asymmetrical facades with projecting bays, and decorative use of materials of the style.

A diamond pattern motif is repeated in the gable end shingles, leaded glass bay windows and porch elements of this cottage.



Queen Anne Cottage

6. Colonial Revival (1910-1940)

In a conscious return to elements of the earlier Georgian and Federal periods of American architectural history, these houses often have a rectangular plan and a symmetrical facade. Roofs may be gable or hipped and details are often classical. Porticos over the entrance are common. As in the styles from which Colonial Revival borrows, the windows have small panes; their proportions, however, are often more horizontal and the first floor sometimes contains paired or triple windows. Doorways can have various elements including sidelights, fanlights, pediments, and columns or pilasters.

Operable shutters frame small-paned windows on the symmetrically arranged facade of this wood siding clad example.

Two-story Colonial Revival

II Understanding District Character

B. Residential Building Styles

Often referred to as a Cape Cod, this smaller Colonial Revival dwelling displays many of the character defining features of the style including a symmetrical facade and small-paned windows.

A variation is the Vernacular Colonial Revival dwelling with its simpler details, frame construction, and smaller scale of one-and-a-half stories with dormer windows.

One-and-a-half-story Colonial Revival

7. Bungalow (1915-1940)

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

A continuous shed dormer spans the width of this bungalow and echoes the grouped six-over-six windows on the first floor. Short wood columns rest on brick piers to support the full width front porch.

Bungalow

II Understanding District Character

C. Commercial Building Styles

Traditional retail/commercial buildings have one or two stories with a large transparent area for display of merchandise on the first floor. This display may be a traditional glass storefront with a recessed entry or a prominent entry flanked by very large windows. Additional light may enter the storefront through transom windows above the entryway and display windows. Upper stories originally were used for storage, office, or residences and generally have traditional windows in the upper facade. Cornices are the decorative element located at the roofline and often above the storefront as well.

More ornate versions are known as decorated retail/commercial buildings and may relate to a particular style depending on their design.

Large plate glass display windows are shaded by a fabric awning with decorative brick work above.

1. One-story Decorated

Understanding District Character II

C. Commercial Building Styles

2. Two-story Decorated

This corner building has large display windows facing both streets. The facade design employs decorative, multi-colored masonry and tile.

II Understanding District Character

C. Commercial Building Styles

3. One-story Vernacular

Simple versions of these structures are known as vernacular retail/commercial buildings.

A vertically laid band of brick above the awning provides a small degree of ornamentation to this facade.

C. Commercial Building Styles

4. Two-story Vernacular

Bay divisions, stepped brick cornices over the storefronts and at the roofline, and arched details over the windows add interest to this facade.

II Understanding District Character

C. Commercial Building Styles

5. Classical Revival

This former bank building conveys the strength of the institution through its classical design elements and stone construction.

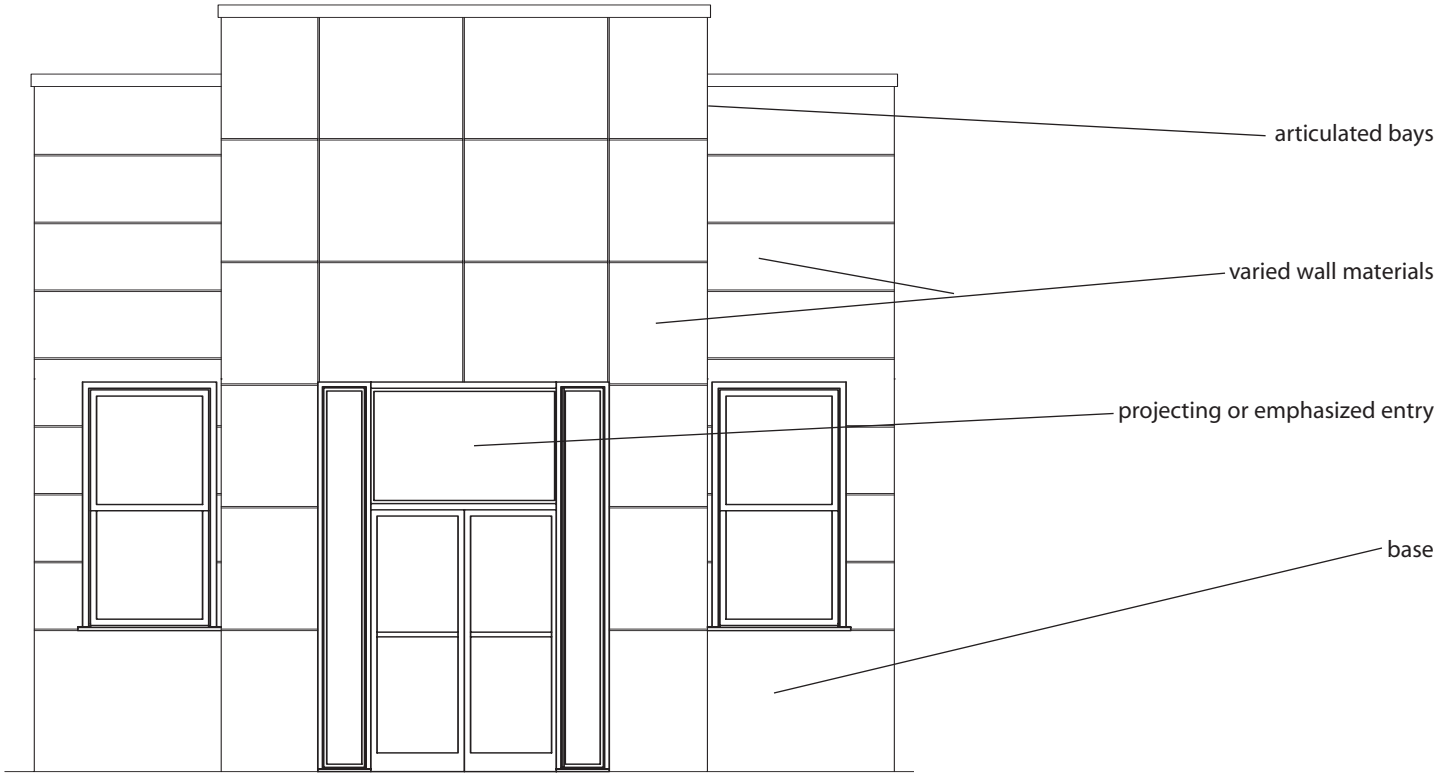
Interspersed with the retail structures are a number of office/institutional buildings that vary slightly in design. These buildings generally have a prominent central entrance flanked by windows. There are often vertical divisions in the facade to organize the openings and entrance. Because of their use they do not have display storefronts or large expanses of glass.

Simple versions are known as vernacular office/institutional buildings. More ornate versions are known as decorated office/institutional buildings. Their designs may incorporate elements from a particular style, such as the two examples on this page.

C. Commercial Building Styles

6. Moderne

A variety of building materials and textures help to articulate this facade. Integral brick bands contribute to the buildings horizontal expression.



III Before You Begin

A. Using These Design Guidelines

Read the chapters in this section before you attempt to make exterior changes to your building or build a new structure in the district. It will help you to understand the local architectural review process ("Going Before the Board of Historic and Architectural Review"). The remaining chapters give you an overview of the issues that you might face during the project. For rehabilitations, "Planning Your Project in the Historic District" will help you to understand basic standards of appropriate maintenance and rehabilitation, evaluate whether you can qualify for state and/or federal tax credits, and determine how building codes and zoning regulations can affect your plans. This section will also give you similar advice from a new construction perspective.

The heart of the handbook is the following major section, "Guidelines for Rehabilitation and New Construction," which provides recommendations for appropriate rehabilitation and new construction in the district. These recommendations move from the general to the specific, beginning with site and concluding with decorative features. You can turn to the page of a particular topic, such as windows, but you would probably also benefit from skimming the chapters before it so that you can put the windows into a more general context, such as scale. All of the guidelines topics have some bearing on the design of new construction. Others relate primarily to rehabilitation.

"Tip" boxes contain practical advice to complement the guidelines.

"Information" boxes provide definitions and useful background information.

The guidelines are arranged as follows:

- **Building Site** (setback, spacing, off-street parking, site features);
- **Building Mass** (form, scale, height & width, foundation, roof);
- **Building Elements** (solids & voids, windows & doors, porches, storefronts, cornices);
- **Materials** (masonry, wood, architectural metal, synthetic siding);
- **Decorative Features** (paint, signs, awnings);
- **Streetscape** (walks & curbs, lighting, utilities, parking, open space, landscaping);
- **Removing Buildings** (moving, demolition).

This handbook can express only general design principles. There is a great deal of variety within the Smithfield historic district, and the application of these guidelines can vary according to the characteristics of the subareas described previously in "Understanding District Character."

The basic components of this handbook are 1) a framework for recognizing the important features of an area and 2) the tools, the design guidelines, for maintaining these characteristics.

In the Appendices are a glossary of architectural terms and a bibliography. If you need more information on a topic, the bibliography provides a starting point. The Smithfield Board of Historic and Architectural Review or the Virginia Department of Historic Resources also can help you with many technical questions.

B. Going Before the Board of Historic and Architectural Review (BHAR)

Architectural review is required for most projects. If you own property in the district (whether or not it is historic) and want to make exterior changes to your building(s) that will be visible from the exterior or to build a new structure, you probably will need approval from the Board of Historic and Architectural Review (BHAR) otherwise known as a Certificate of Appropriateness. The Town Planner, who serves as the staff for the BHAR, can approve many small exterior changes such as fences, minor sign changes, minor paint changes, etc. For more significant alterations, the project must be reviewed by the Board, which functions as the architectural review board for the local historic district.

1. Procedures

Your first step is to contact town staff to determine if your project requires BHAR approval. If your project is minor, then it may be able to be approved administratively by town staff. Examples of minor projects include, but are not limited to:

- fences
- minor exterior changes
- painting using the same colors, installing a new roof using the same type of roof material
- routine maintenance

For a complete list please refer to the Smithfield Zoning Ordinance, HP-O, Historic Preservation Overlay District (Article 3.M, Sections E3 & E5)

If your project is major, then it must be reviewed by the BHAR. Examples of major projects include, but are not limited to:

- new construction
- demolition
- sheds or gazebos
- additions
- color change
- roof change
- siding change, etc.

For a complete list please refer to the Smithfield Zoning Ordinance, HP-O, Historic Preservation Overlay District (Article 3.M, Section E7)

Town staff will inform you of the materials that need to be submitted although a general list is printed here. All materials shall be submitted to town staff at least twenty-one (21) days before the scheduled meeting. A completed BHAR Application is required to be filled out if the action requires BHAR review. Applications are available at the town offices and on the town's website *www.co.smithfield.va.us*.

Every application approved by the BHAR shall be subject to the following conditions:

- The applicant(s) shall begin construction, installation, etc. of their approved BHAR project within one (1) year from the date of approval; and
- The applicant(s) shall complete the project within two (2) years from the date of BHAR approval
- If these two (2) conditions are not met, then the application becomes null and void, and the applicant(s) shall reapply to the BHAR.

2. What to Submit

The review board must receive from you enough information on which to base its decision. Depending on the type of project that you intend to do, will determine what materials you need to submit for the meeting in addition to the BHAR application. See the list below:

a. New Construction/Addition (commercial or residential)

- a plat/survey of the property with all existing and proposed structure(s) drawn on the plat/survey (to scale);
- location of site improvements
- landscape/buffer plan
- signage plan
- elevations of the new structure(s);
- color sample(s);
- siding sample(s);
- roof/shingle sample;
- window details

III Before You Begin

B. Going Before the Board of Historic and Architectural Review (BHAR)

b. Accessory Structures (detached garage, shed, gazebo, etc.)
   - a plat/survey of the property with the accessory structure(s) drawn on the plat/survey (to scale);
   - elevations;
   - color samples;
   - siding sample;
   - roof sample.

c. Color Change
   - color samples

d. Roof Change
   - roof/shingle sample

e. Siding Change
   - siding sample(s)

f. Window Change
   - window sample

g. Demolition
   - letter of reason for demolition

3. Appeals

Any person aggrieved by any decision of the BHAR may appeal such decision to the Town Council, provided that such appeal is filed within fourteen (14) calendar days from the date of notification of the Review Board decision. The Town Council shall consult with the Review Board in relation to any appeal and may require documentation of any Review Board decision prior to hearing the appeal. The Town Council may affirm, reverse, or modify the Review Board decision and shall notify the Planning and Zoning Administrator of its action.

Planning a Project in the Historic District IV

A. Maintenance and Rehabilitation

1. General Considerations

Your building may need rehabilitation for a number of reasons. It may be in poor condition, or it may have been insensitively remodeled in the past. Similarly, you simply may want to make certain changes to add modern conveniences to your building.

Before rehabilitation even begins, maintenance is critical. If an older structure is properly maintained, it should not require extensive rehabilitation except for necessary modernization of mechanical systems and periodic replacement of items that wear out, such as roofs and paint. Good maintenance practices can extend the life of most features of a historic building.

Many of the guidelines emphasize the importance of and give specific advice on proper maintenance of building elements. Nevertheless, if a historic building has been insensitively remodeled over the years, it may require some rehabilitation to return it to a more historically appropriate appearance.

In many of the chapters you will be directed to one or more Preservation Briefs, publications produced by the Technical Preservation Services of the National Park Service. These publications are written in accordance with the Secretary of the Interior's Standards and can provide valuable information for your project. Preservation Briefs may be accessed online at http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm.

REHABILITATION CHECKLIST

1. Look at your building to determine its style, age, and the elements that help define its special character. The preceding section, "Looking at Your Building" should be helpful.
2. Is your building income producing? If so, review the information on page 41 on state and federal tax credits to see whether you can qualify.
3. Review the Standards for Rehabilitation printed on page 39. These ten standards must be followed if you are using state and/or federal tax credits. They also are the basis of many of the recommendations of this guidebook.
4. Check the zoning ordinance to make sure that your planned use is allowed. If you are changing the use or working outside of the existing walls, you may need a zoning permit.
5. Chances are you will need a zoning permit and a building permit. Become familiar with the International Building Code (IBC) as it applies to historic buildings and meet with your building inspector early on about your plans.
6. Meet with the zoning administrator early in the process for informal input and helpful technical information.
7. Seek advice from or use contractors experienced in working with historic buildings and materials. Some tasks, such as repointing or cleaning historic masonry, require special knowledge, techniques, and methods.
8. If your project is complicated, consider employing an architect experienced in working with historic buildings.

IV Planning a Project in the Historic District

A. Maintenance and Rehabilitation

2. Required Maintenance

Before.

After.

Article 3.M, Section F.2.G of the Zoning Ordinance requires essential maintenance of historic buildings in the district. Its purpose is to prevent demolition by neglect or a detrimental effect on the entire district. Insufficient maintenance in general can include deterioration of the structure, ineffective protection from the elements, lack of upkeep of the grounds, and any hazardous conditions. If the review board finds such conditions, it notifies the owner, who then has (ninety) 90 days to remedy the violation. If nothing is done by the property owner(s) after the ninety (90) days, the Review Board has the option of recommending that Town Council seek the appropriate legal action against the property owner(s).

All buildings and structures in the HP-O District shall be preserved against decay and deterioration and maintained free from structural defects to the extent that such decay, deterioration or defects may, in the opinion of the Review Board, result in the irreparable deterioration of any exterior appurtenance or architectural feature, or produce a detrimental effect upon the character of the district as a whole or upon the life and character of the structure itself, including but not limited to:

- The deterioration of exterior walls or other vertical supports;
- The deterioration of roofs or other horizontal members;
- The deterioration of exterior chimneys;
- The deterioration or crumbling of exterior plaster or mortar;
- The ineffective waterproofing of exterior walls, roofs, and foundations, including broken windows or doors;
- The peeling of paint, rotting, holes, and other forms of decay;
- The lack of maintenance of surrounding environments e.g. fences, gates, sidewalks, steps, signs, accessory structures and landscaping, and;
- The deterioration of any feature so as to create or permit the creation of any hazardous or unsafe condition or conditions.

3. Secretary of the Interior's Standards for Rehabilitation

The guidelines in this publication are based on *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (see accompanying box). They express a basic rehabilitation credo of "retain, repair, and replace." In other words, do not remove a historic element unless there is no other option, do not replace an element if it can be repaired, and so on.

First developed in 1979, these guidelines 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 guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district in the United States.

An interactive web class on the Secretary of the Interior's Standards for Rehabilitation is available online at http://www.cr.nps.gov/hps/e-rehab/welcome_index.htm.

*The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings.*is a government publication available from the GPO at http://www.cr.nps.gov/hps/tps/tpscat.htm.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a 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.

IV Planning a Project in the Historic District

A. Maintenance and Rehabilitation

4. State and Federal Tax Credits for Rehabilitation

If you are undertaking a major rehabilitation of a contributing historic building in the National Register Historic District, which has nearly the same boundaries as the Smithfield Local Historic District, you may be eligible for certain dollar-for-dollar state and federal tax credits.

State Tax Credits

Whether a building is owner-occupied or income-producing this credit of 25% of eligible rehabilitation expenses is available to those who complete a substantial rehabilitation.

Federal Tax Credits

If your building is income-producing you may also qualify for federal tax credits of 20% of eligible rehabilitation expenses.

Expense thresholds and qualifying expenses differ with each program. Contact the Virginia Department of Historic Resources or visit their website at *www.dhr.virginia.gov/tax_credits/tax_credit.htm* early in the planning stages of your project. To be a certified rehabilitation under either program, you must file an application with VDHR before any construction begins. Your rehabilitation must follow the *Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Structures.*

Also available is *A Guide to the Federal Historic Preservation Tax Incentives Program* online at http://www.cr.nps.gov/hps/tps/tax/incentives/index.htm.

B. New Construction

The design of a new building or addition in a historic district is often a difficult issue for property owners, architectural review boards, and architects. The guidelines in this publication reflect the current philosophy that new structures should complement and respect the existing character of historic buildings without copying them. New buildings that are a reproduction of historic buildings may confuse the public as to what is really historically significant and what is not.

NEW CONSTRUCTION CHECKLIST

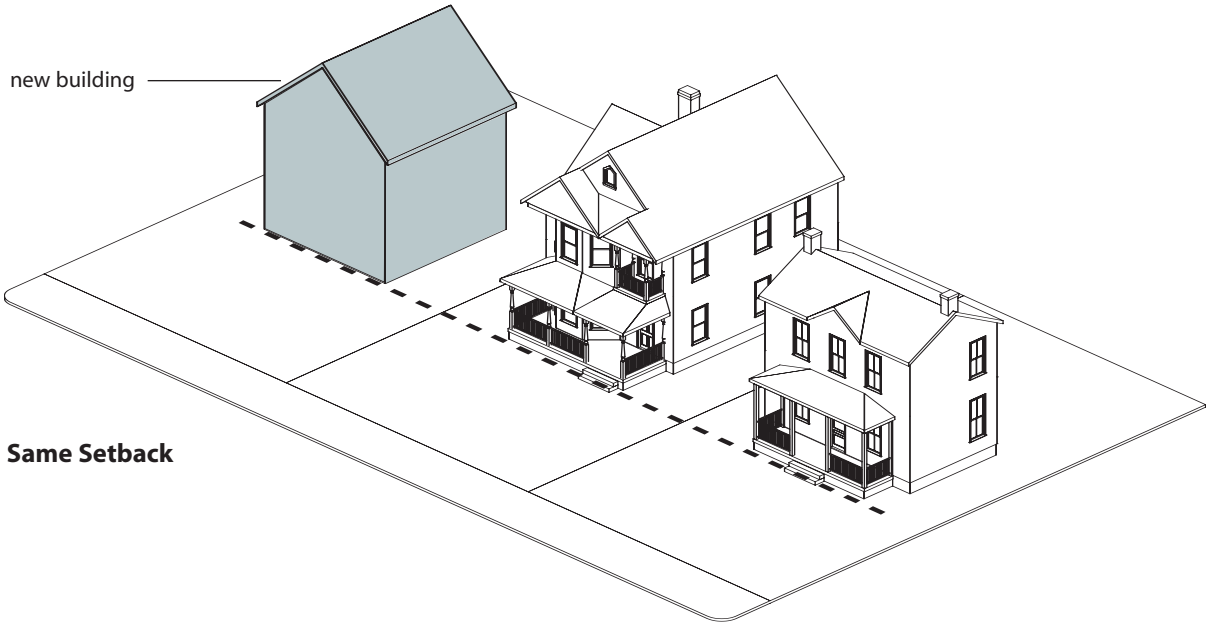
1. Attempt to accommodate needed functions within the existing structure.
2. Look at surrounding buildings to determine their style, age, and the elements that help define the neighborhood's special character. The preceding section, "Looking at Your Building" should be helpful.
3. Choose a design that relates to the design character of the historic buildings in the area.
4. Follow the last two guidelines in The Secretary of the Interior's Standards for Rehabilitation:
   - 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.
   - 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.
5. Obtain a zoning permit and building permit, which you will need in order to erect a new structure or work outside of existing walls.
6. Become familiar with the BOCA Code and meet with your building inspector early on about your plans.
7. Meet with the zoning administrator or architectural review board early in the process for their informal input.
8. Consider employing an architect experienced in working with historic buildings.

Site V

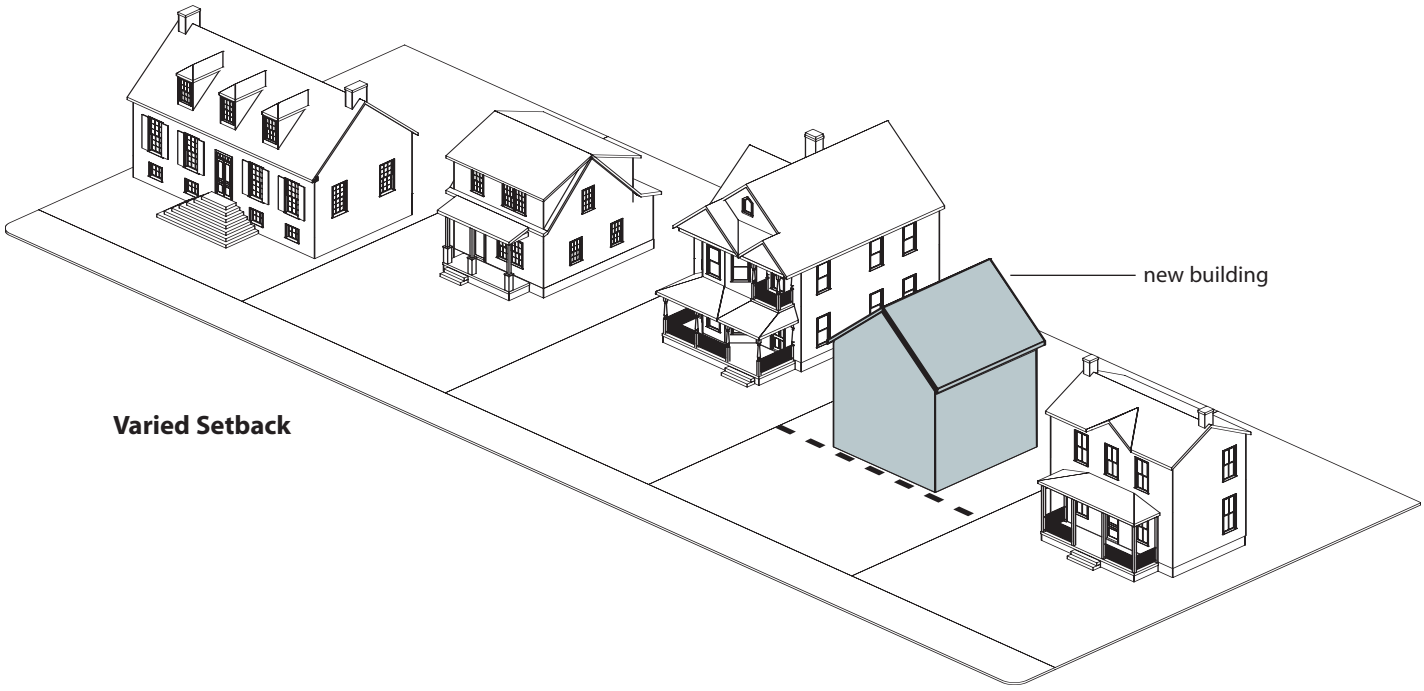
A. Setback

1. Locate new residential construction between 80 and 120 percent of the average setback distance from the street established by the existing adjacent historic buildings. If all of the buildings in the vicinity have the same setback, respect that line. Nearly 80 percent of the houses in Smithfield are set back within 20 feet of the street.

> **i** Setback is the distance between a building and the property line. In these guidelines, setback refers to the distance from the front property line.



Same Setback

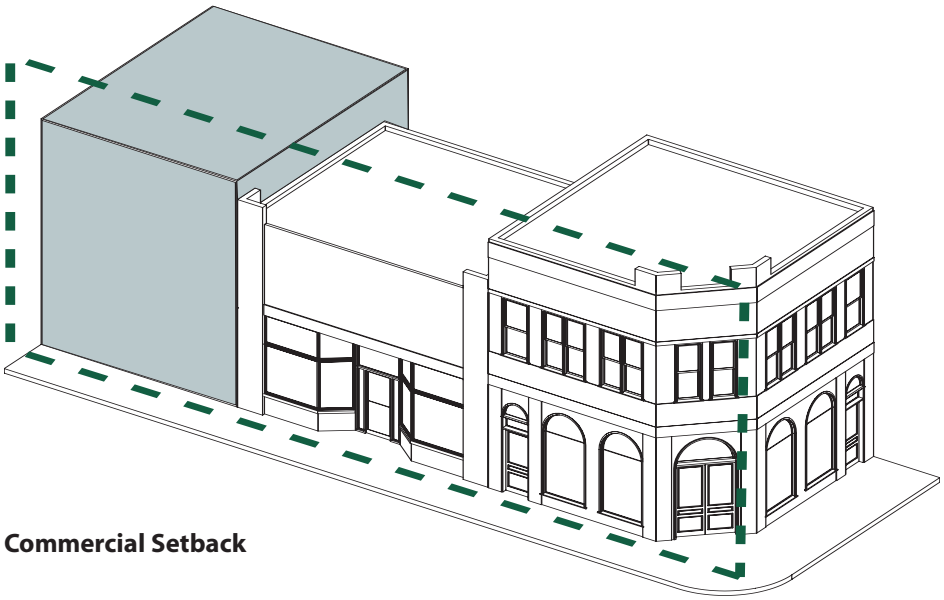


Varied Setback

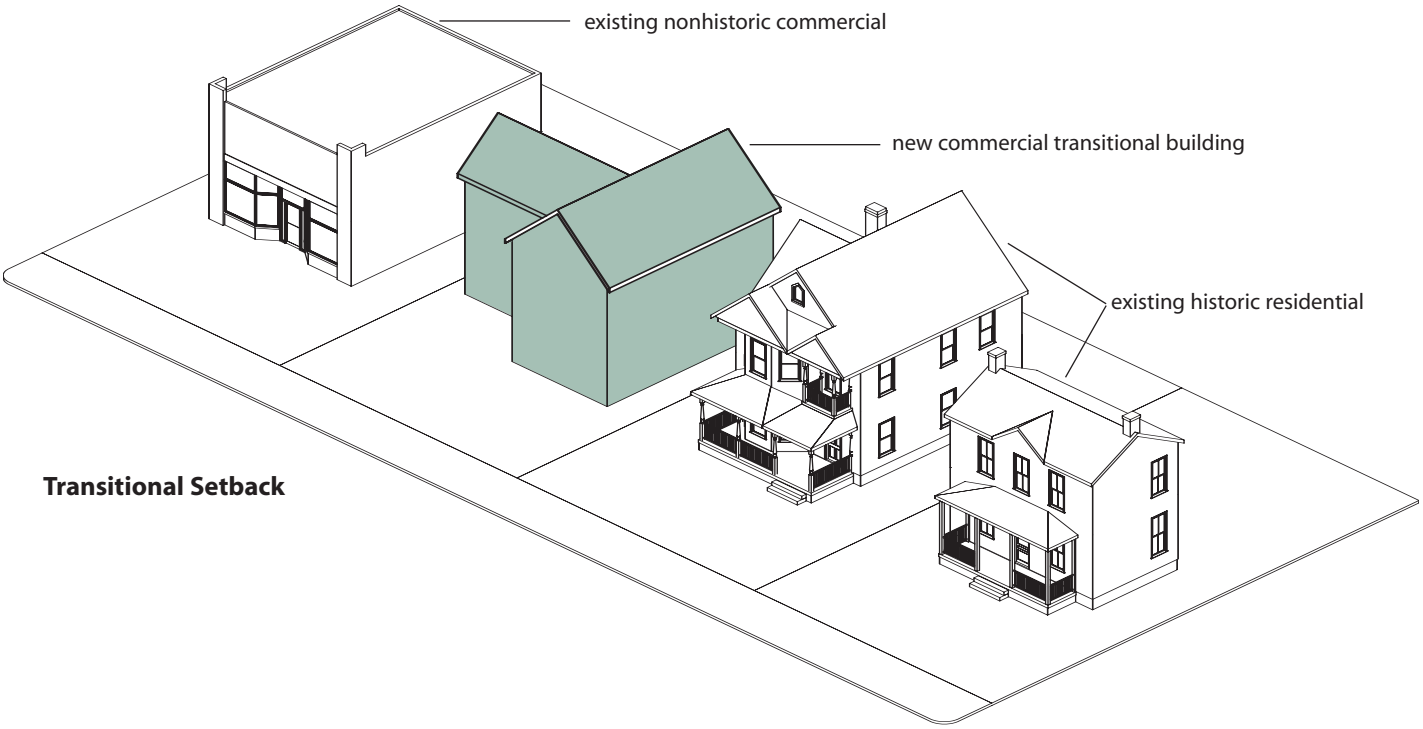
V Site

A. Setback

2. At transitional sites that serve as a border between a historic residential area and a new commercial area, defer to the setback of the historic buildings.
3. In traditional commercial areas, construct new buildings with a minimal setback in order to maintain the street wall. The greatest proportion of Smithfield's commercial buildings (62 percent) have almost no setback (0 to 5 feet) and another 16 percent are set back only 6 to 10 feet.
4. On corners in the traditional commercial district, avoid deep setbacks or open plazas.



Commercial Setback

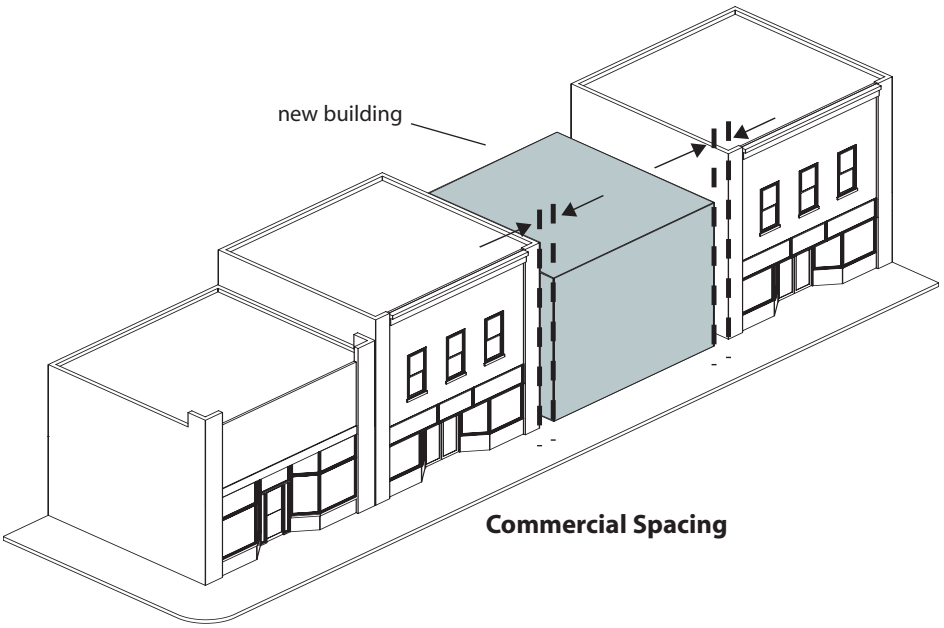


Transitional Setback

Site V

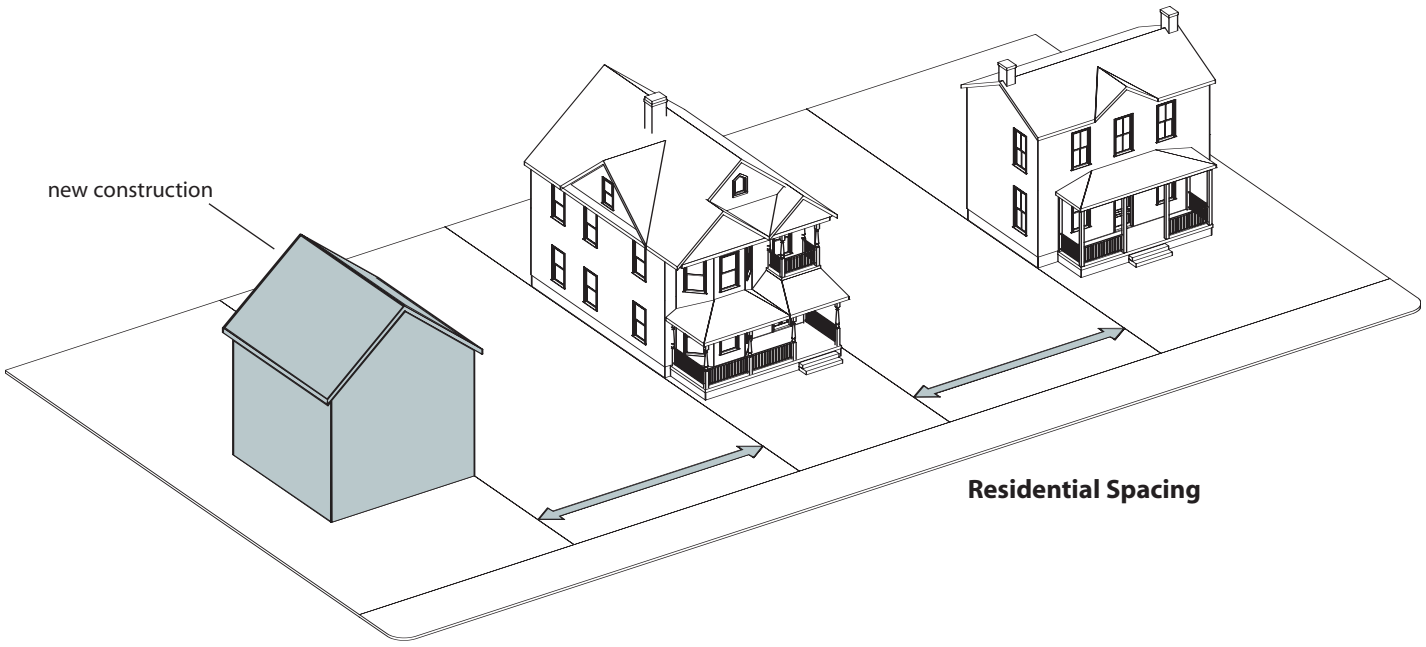
B. Spacing

1. Space new residential construction within 20 percent of the average distance between existing houses on that block. If all of the buildings have the same spacing, use that spacing.
2. In traditional commercial areas with a well-defined street wall, keep a similar spacing between new buildings to reinforce this street wall. This spacing generally varies from 0 to 5 feet.



Commercial Spacing

i On the edges of the historic district where new construction has taken place, further new construction can reestablish a rhythm of spacing that is consistent with that of nearby historic structures.

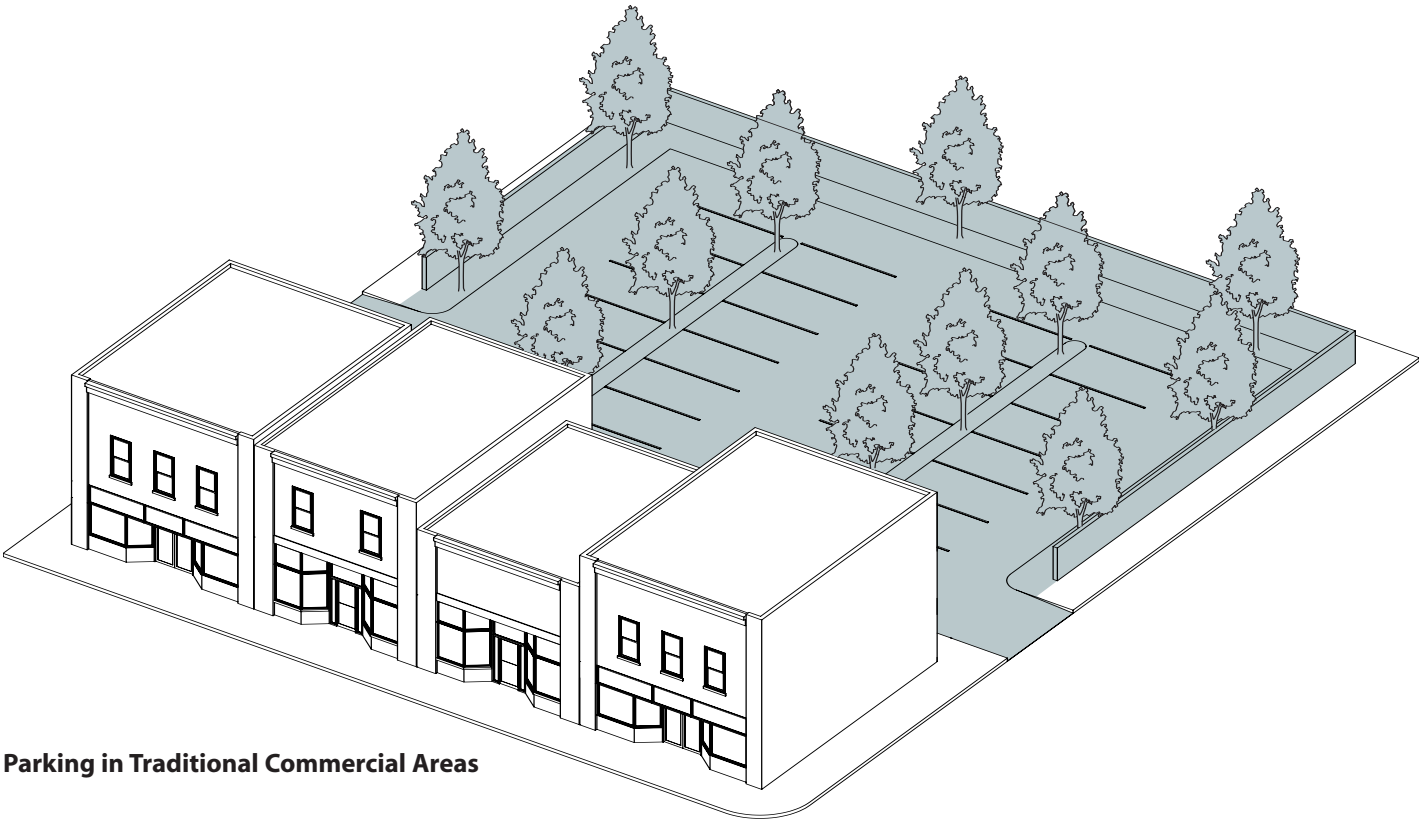


Residential Spacing

V Site

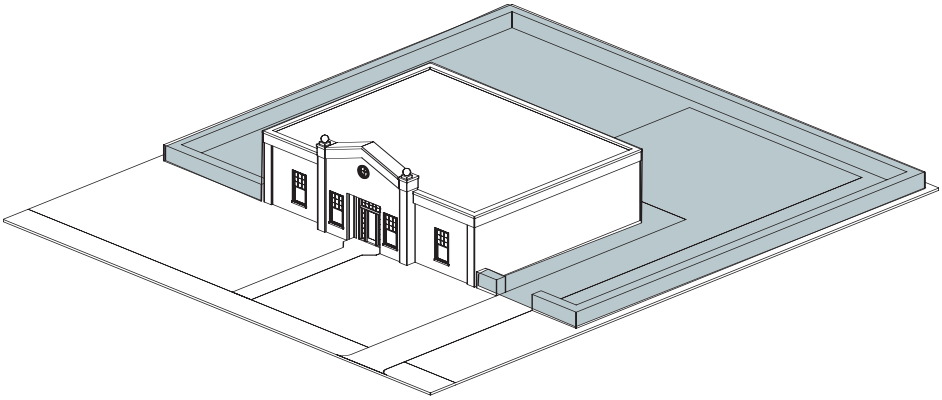
C. Off-Street Parking

1. Avoid demolishing historic structures to provide areas for parking.
2. In traditional commercial areas, locate parking behind the buildings that define the street wall.
3. Landscape and screen parking lots to provide a buffer zone to the street.
4. In large parking lots, provide landscaped traffic islands and/or landscaped pedestrian paths through the lot.

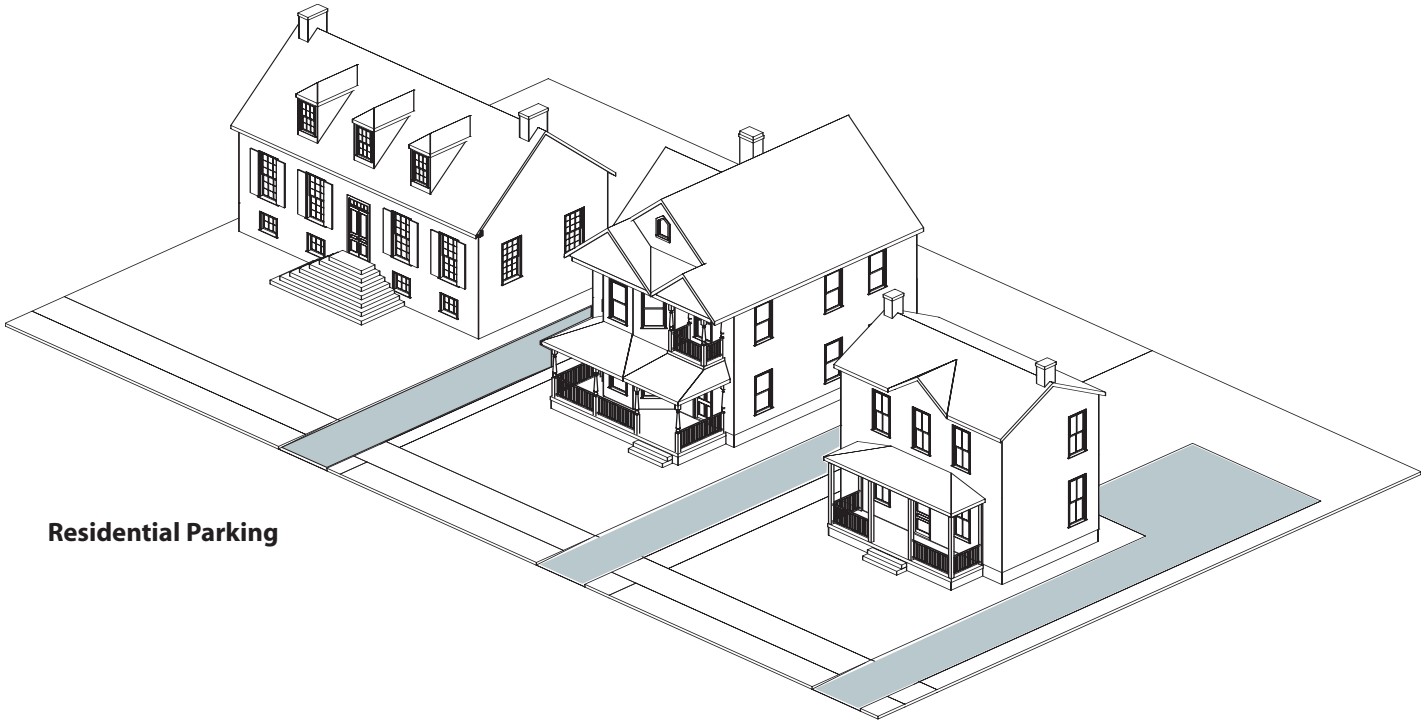


Parking in Traditional Commercial Areas

4. For nonhistoric commercial buildings that are set back from the street, locate parking areas at the sides and rear. Buffer the parking lot with landscaping and include landscaped islands in large parking lots.
5. Place residential parking areas, such as driveways, at the sides and rear. Do not provide parking in front of the house.
6. Enhance pedestrian features. For example, define the sidewalk with a different paving material and control vehicular access with curb cuts.



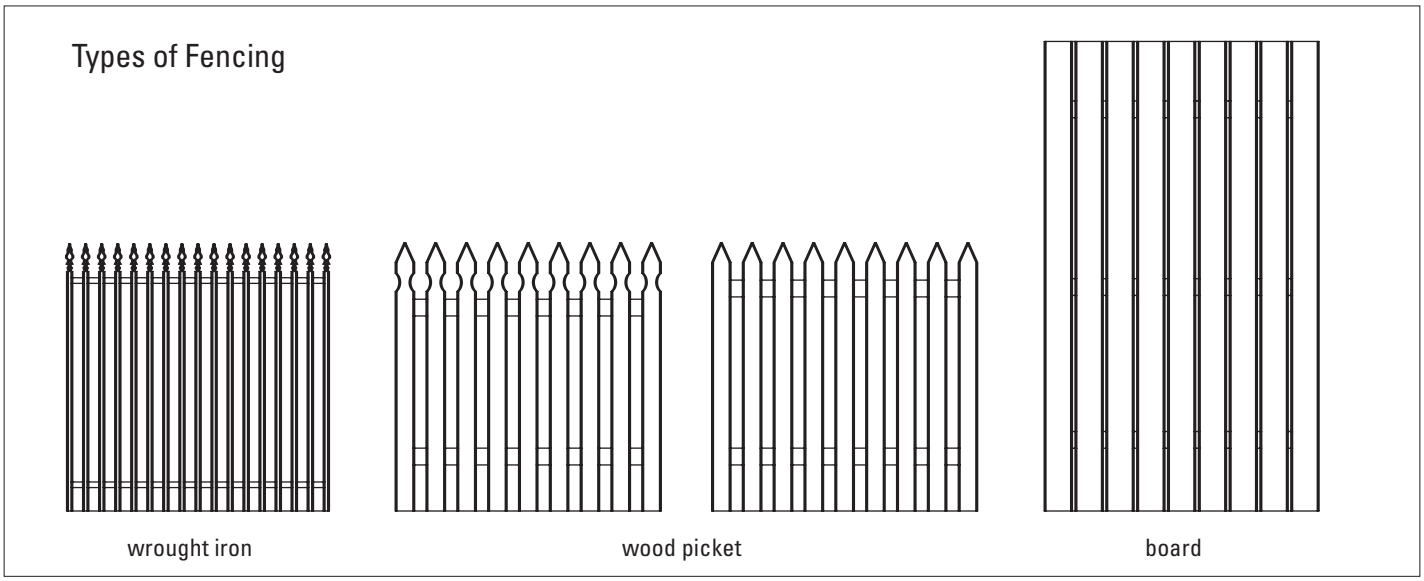
Parking in Nonhistoric Commercial Areas



Residential Parking

V Site

D. Fences and Walls



1. Retain traditional fences, walls and hedges. When a portion of a fence needs replacing, salvage original parts for a prominent location. Match old fencing in material, height, and detail. If this is not possible, use a simplified design of similar materials and height.
2. For new fences and walls, choose a design that relates to designs and materials from nearby historic examples. Painted wooden pickets are the most common fence type used in Smithfield, although many fences use a combination of traditional materials. Do not use chain-link fencing, split-rail fences, and concrete block walls where they would be visible from the street. Avoid streetfront fences or walls and in any case keep them below 42 inches in height.
3. Guidelines for white plastic fences?

Painted picket fences are common in Smithfield's residential subareas.

This rounded-top brick wall echoes the building material of the house on the site.

Site V

E. Landscaping

1. Retain existing trees and plants that help define the character of the district.
2. Replace diseased/ dead plants and trees with appropriate species.
3. Install new landscaping that is compatible with the existing neighborhood and indigenous to the area.

Mature trees and plants add to the historic appearance of the district.

Native plants buffer this yard from the neighbor's yard.

V Site

F. Site Paving

1. Retain existing historic paving materials, such as brick. Replace damaged areas with materials that match the original paving.
2. Install traditional paving materials that are compatible with the character of the surrounding historic area. Brick in traditional patterns is appropriate.
3. If modern concrete is to be used, consider scored or exposed aggregate designs.

Exposed aggregate concrete is an appropriate paving material for driveways.

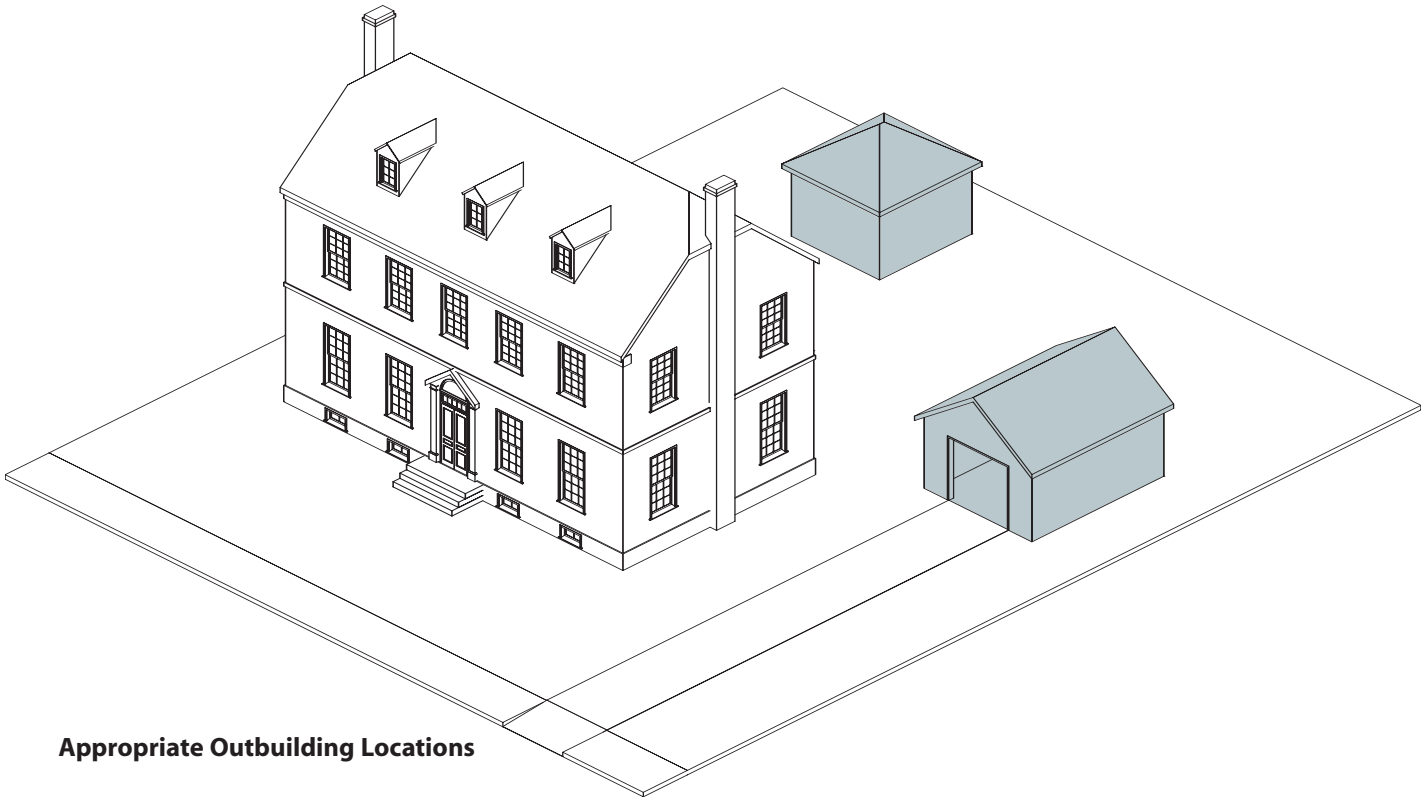
Historic brick driveways should be retained and repaired as necessary.

Site V

G. Outbuildings

1. Retain existing historic outbuildings.
2. Design new outbuildings to be compatible with the style of the major buildings on the site, especially in materials and roof slope.

This new garage is sited to the rear of its South Church Street lot. Note its traditional features such as the two-story design, the steeply sloped roof and the segmentally arched openings.



Appropriate Outbuilding Locations

V Site

H. Outdoor Lighting

1. In residential areas, use lighting fixtures that are understated and complement the historic style of the building while providing subdued illumination. Avoid using bright floodlights.
2. Coordinate lighting in private parking lots to match public light fixtures.

These traditional-style lanterns mounted on brick gateposts illuminate the front walk of this residence.

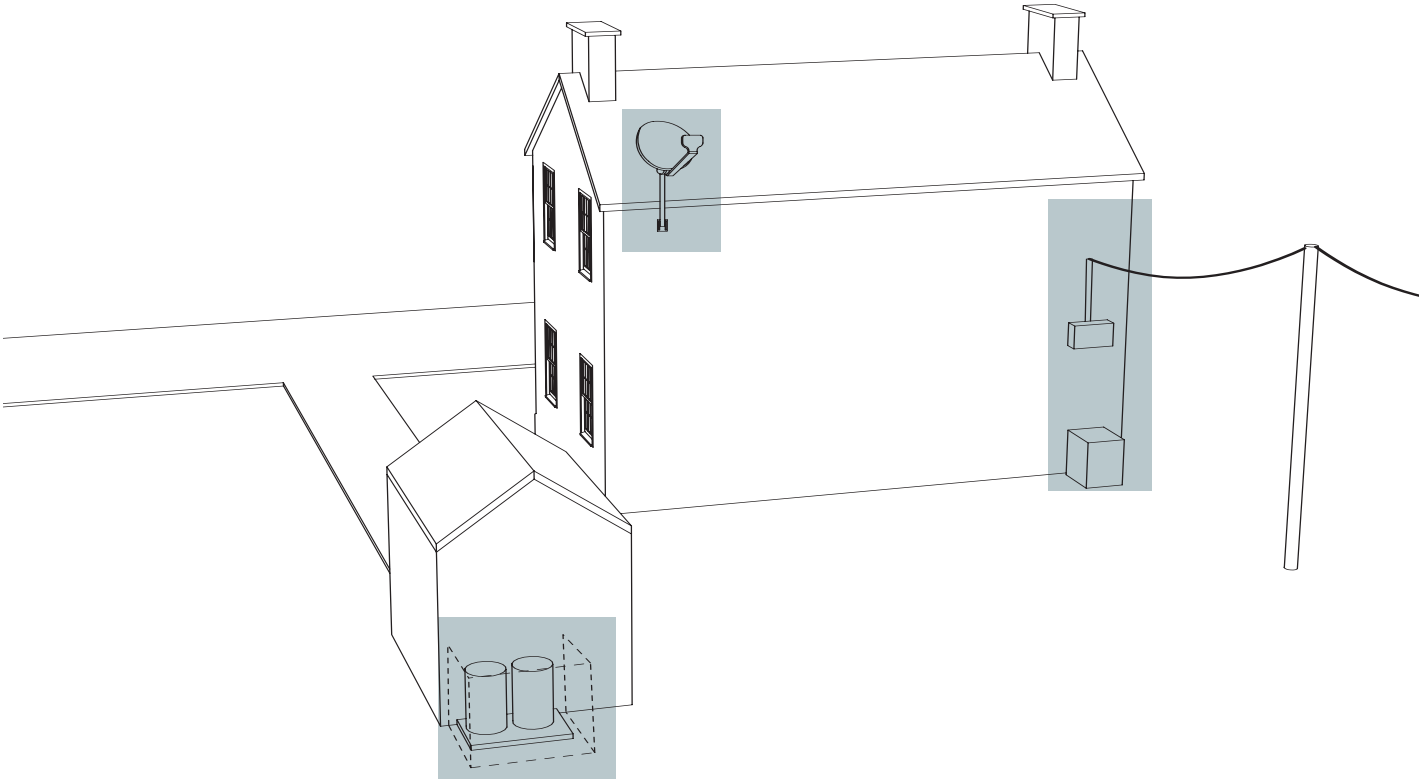
A pole-mounted lantern provides subdued lighting to the front of this house with a shallow setback.

Site V

I. Modern Features

1. Place site appurtenances, such as overhead wires, fuel tanks, utility poles and meters, antennae, exterior mechanical units, and trash containers, where they are least likely to detract from the character of the site. Screen with landscaping or fences.

Lattice fencing screens mechanical equipment from view.



Appropriate Appurtenance Locations

V Site

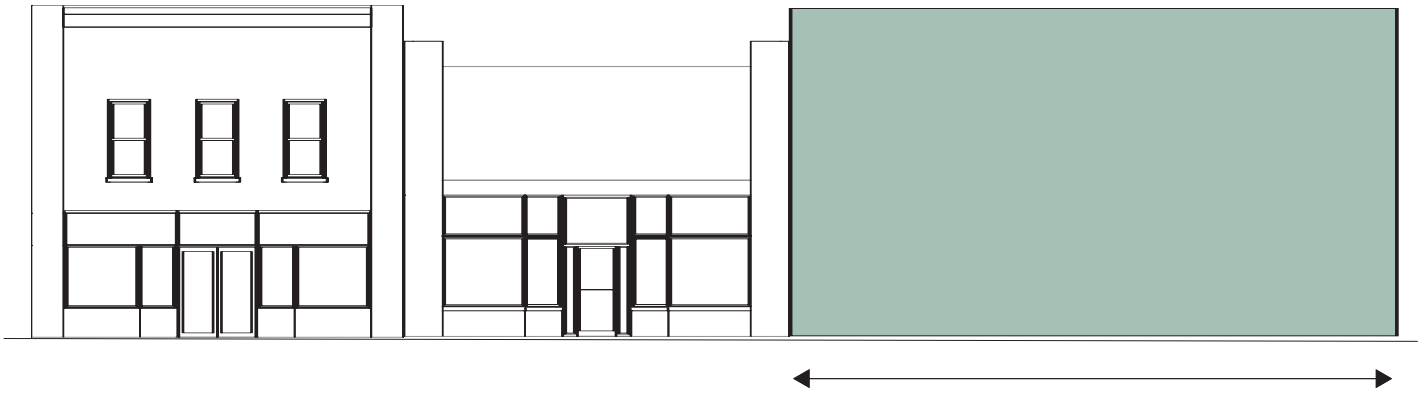
Building Mass VI

A. Form

1. In new construction, use forms similar to those in the immediate vicinity. In most cases, this will be a simple form. Most of the houses in Smithfield, with the notable exception of Queen Anne residences, are simple in form.

2. Commercial buildings in the traditional core of downtown should have a simple form.

> **i** Complexity of form refers to whether a building is simple in shape (typically a rectangle or square) or complex (a combination of shapes).



Commercial Form

Residential Form

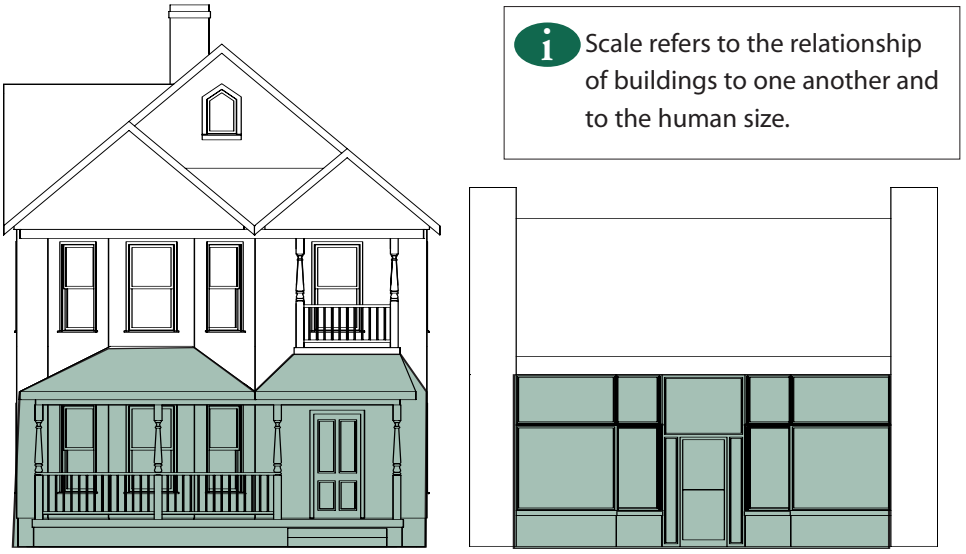
Simple

Complex

VI Building Mass

B. Scale

1. When designing new buildings, respect the scale of the town, which is generally at a human, as opposed to a monumental, scale. The buildings are not very tall or wide or large; their size does not overwhelm pedestrians on the street level.
2. Include human-scale elements such as storefronts on commercial buildings and porches on houses.
3. Use a scale for churches or public buildings that conveys their importance. For these buildings only, monumental scale may be appropriate.



Human-Scale Elements

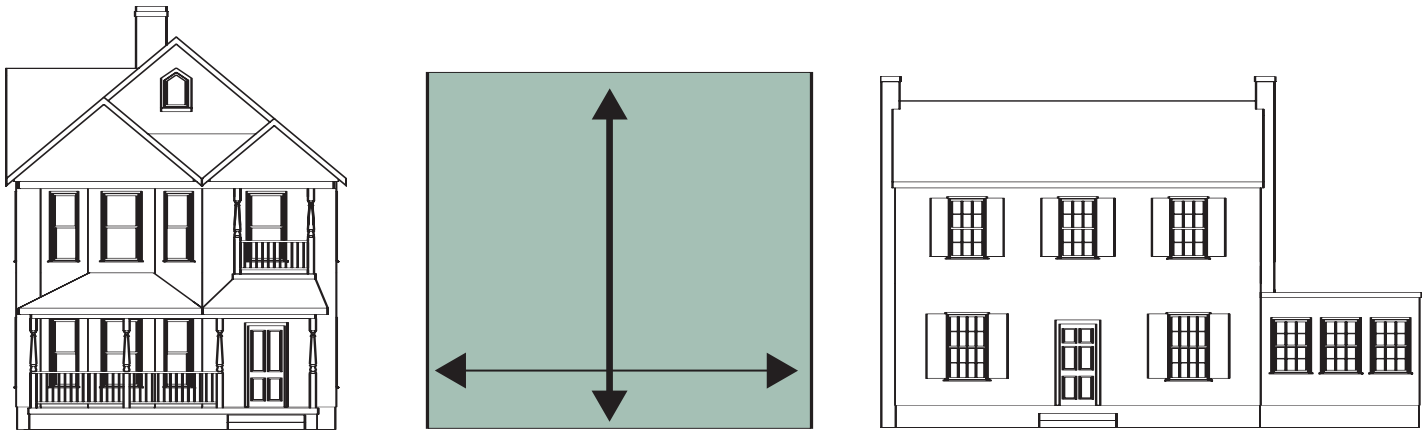
i Scale refers to the relationship of buildings to one another and to the human size.

Residential Scale

Commercial Scale

Building Mass VI

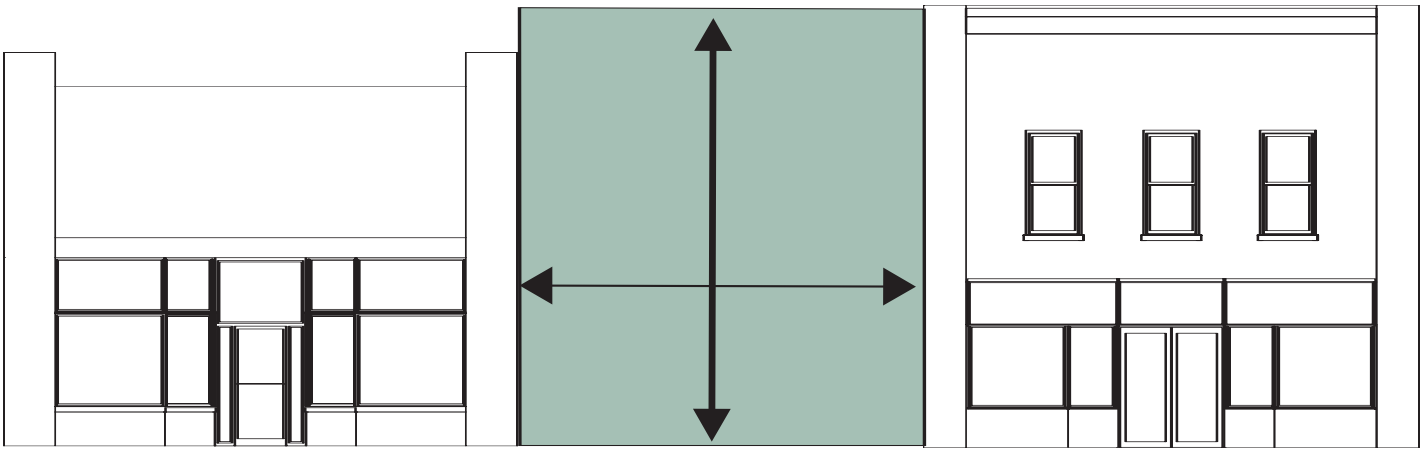
C. Height and Width



Residential Height and Width

1. Make new buildings within 30 percent of the height of surrounding historic buildings, or in general two stories tall. In many areas of the district there is a consistent height or width of buildings, which should be respected. In commercial areas where it is desirable to reinforce the street wall, make new buildings two stories tall, the height of most of the turn-of-the-century stores.

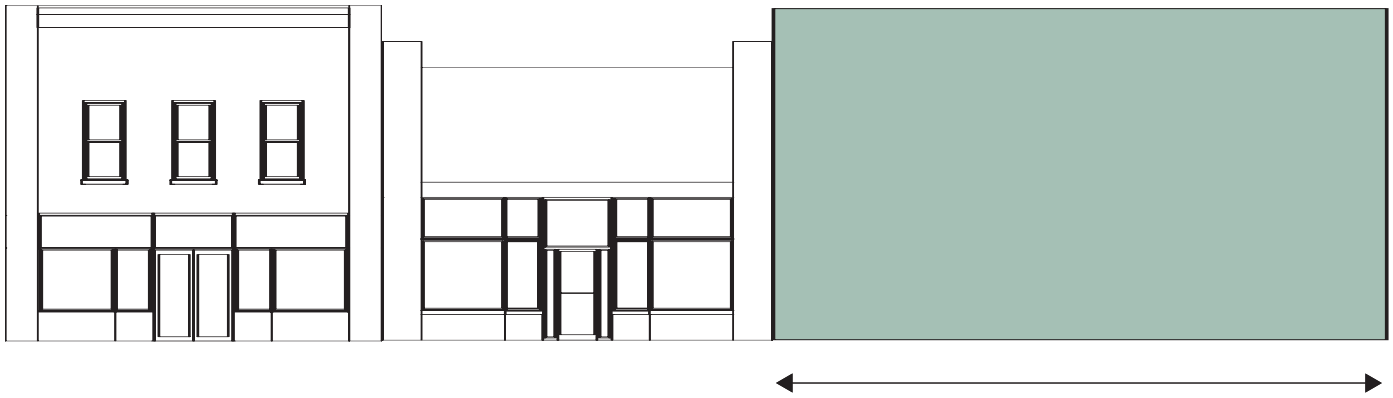
> **i** Sixty percent of the district buildings are two stories tall. Only 7 percent of the contributing buildings are just one story tall. One-and-one-half-story houses are common in the early twentieth century neighborhoods, while the older areas contain a number of two-and-one-half-story Georgian/Federal houses.



Commercial Height and Width

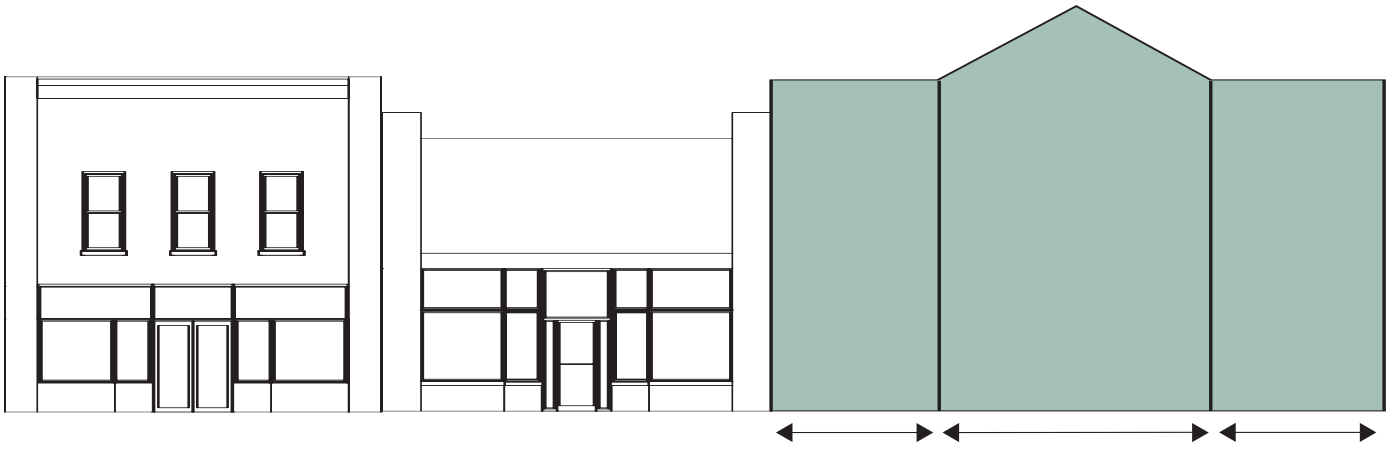
VI Building Mass

C. Height and Width



Wide Facade Not Modulated with Bays

2. Respect the width of surrounding historic buildings. Widths in the district are often consistent, especially in the commercial core where every foot of frontage was used to maximum advantage and most lots are the same size. When the primary facade of a new commercial building is wider than 30 feet, modulate the facade with bays.



Wide Facade Modulated with Bays

Building Mass VI

C. Height and Width

3. Maintain, in new construction, the overall proportion of height to width of surrounding historic buildings. This proportion is often called directional expression.

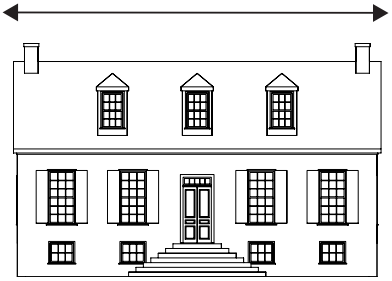
i Proportion of Height and Width

Buildings that are taller than they are wide have a vertical expression, while wider buildings have a horizontal expression.

- Residences in the Smithfield district are fairly evenly split between vertical and horizontal expression. Fifty-three percent have a vertical expression, as compared to 47 percent horizontal.
- Of the commercial buildings, 64 percent are vertical and 36 percent are horizontal. Often, the proportions on a block will be consistent.

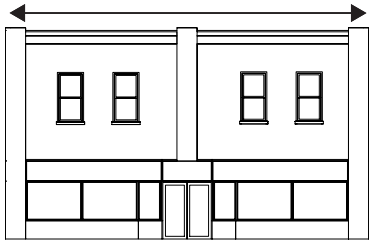
i Typical Heights and Width

Vertical residential. Smithfield has many vernacular Victorian houses that are vertical in expression.



Horizontal residential. Many Georgian and Federal buildings are horizontal in expression.

Vertical commercial. The typical turn-of-the-century downtown building is a vertical expression.



Horizontal commercial. Large traditional commercial buildings tend to be horizontal in expression because their added size results from greater street frontage rather than an increase in height.

VI Building Mass

D. Foundation

1. Repair deteriorated foundations, matching existing historic materials as closely as possible. Avoid filling in between piers, either with concrete block or solid masonry.
2. Ensure that water flows away from the foundation and remove any vegetation that may damage the structure or foundation.

Preservation Brief #39

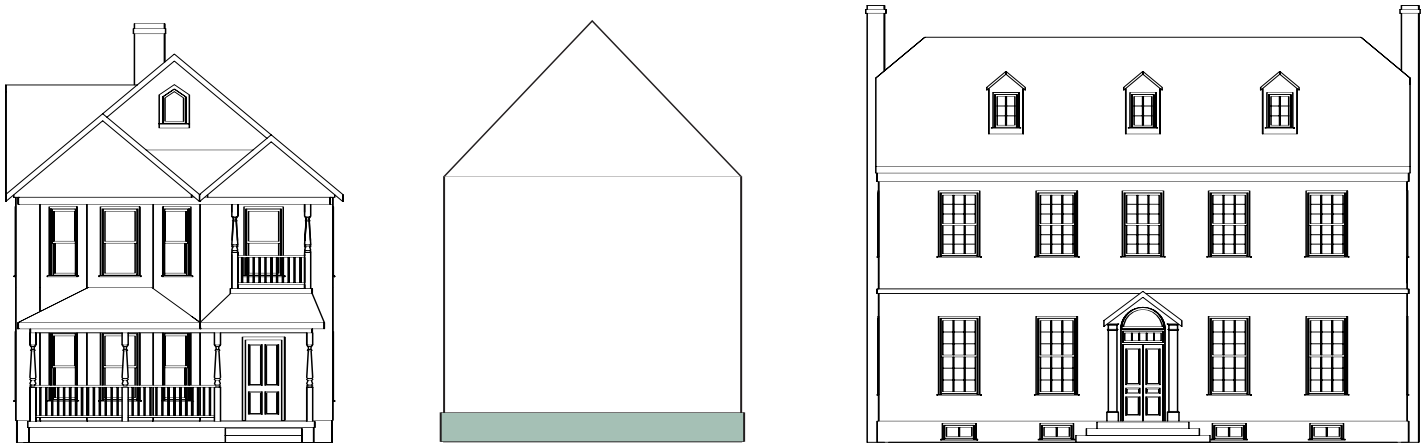
Holding the Line:
Controlling Unwanted Moisture in Historic Buildings

available from:
www2.nps.gov/tps/briefs/presbhom.htm

Ensure proper drainage.

i Most foundations in Smithfield are of masonry. Brick piers are the most common and distinctive foundation type, especially for vernacular frame houses; many have been filled in with solid brick or concrete block; a few houses have stone foundations.

D. Foundation



Above-grade foundations.

3. In new construction, distinguish the foundation from the rest of the building. Respect the height above grade of foundations on surrounding historic buildings. Some houses with no basements rest on piers or on a simple brick foundation, but some Georgian and Federal buildings have raised basements.

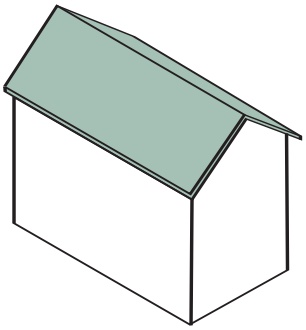
The raised basement is delineated from the first level by a projecting water table.

VI Building Mass

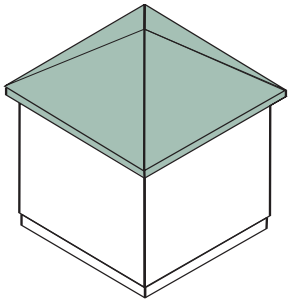
E. Roof

1. Retain the roof types of historic buildings, including elements such as chimneys and light wells, and materials, as these help to indicate the style and construction of the building.

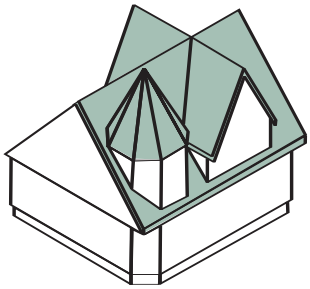
i Roof Form



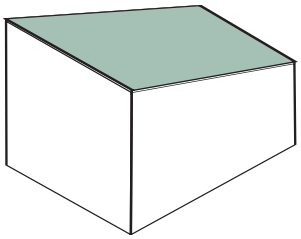
A **gable roof** is pitched in the shape of a triangle. In a front-gable structure, the narrower, triangular portion of the roof faces the street. In a cross-gable, two gables perpendicular to each other, cover ell-shaped buildings. Typical cladding materials were metal or, in very early buildings, wood shingles. A typical form for Federal, Georgian, Colonial Revival, and many Victorian-era styles, gable roofs cover seventy-three percent of the houses in the district.



A **hipped roof** has slopes on all four sides. Original cladding materials include metal or slate. Thirteen percent of the houses in Smithfield have hipped roofs, which was a variant roof form for Georgian and Federal styles and for some vernacular Victorian styles.



A **complex roof** combines hipped and gable forms and also can contain turrets or towers. It is best exemplified by the Queen Anne style. Complex roofs originally were clad with metal, metal shingles, or slate and often had ornamentation such as turrets, crestings, and towers. Complex roofs are found on ten percent of the houses in the district.



A **shed roof** is a gently sloping roof common on commercial buildings. It may be hidden by parapet walls. Metal, membrane, or built up layers of tar and gravel are common materials used. Shed or flat roofs are rare for houses (one percent) but make up fifty percent of the commercial roofs, since this was a common roof construction for the two-story, turn-of-the-century structure.

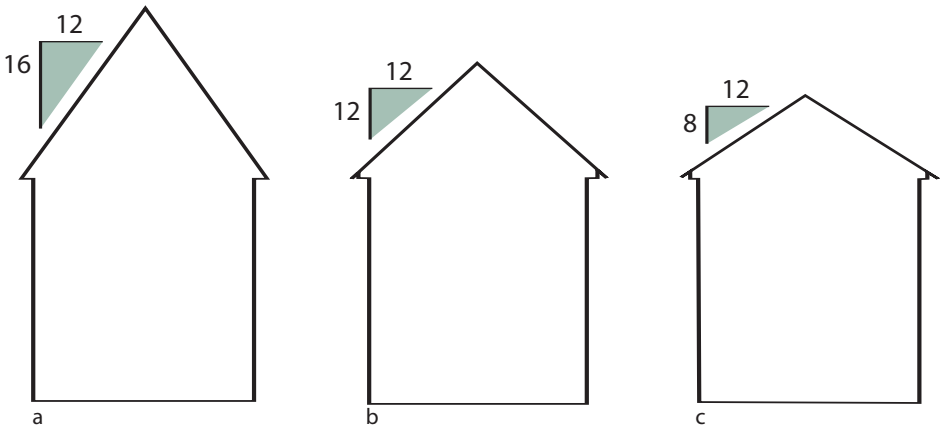
E. Roof

2. When a roof must be replaced, attempt to match the original materials since these materials are important to the visual integrity of the building. Many houses in the district originally had metal roofs, but many have been replaced with composition shingles.
3. For new construction, respect the roof type, materials, form, and slope of roofs of nearby historic buildings. Older roofs generally have a steeper pitch than most modern construction.

Replacement shingles

i Today, 54 percent of the roofs in the district are composition shingles and only 40 percent are metal. Slate covers only 1 percent of the houses. Eighteen percent are composition shingles and 27 percent are metal. On commercial buildings, more than half of the roofs are not visible and are probably shed or flat roofs. *Update?*

The steep pitch of the gable roof on this new house on South Church Street is appropriate for new construction in the historic district.



Steep roof pitches (a & b) are appropriate for gable roofs, whereas shallow pitches (c) are appropriate for hipped roofs. Gable roofs in the district should not have shallow pitches.

Preservation Brief #04

Roofing for Historic Buildings

Preservation Brief #29

The Repair, Replacement, and Maintenance of Historic Slate Roofs

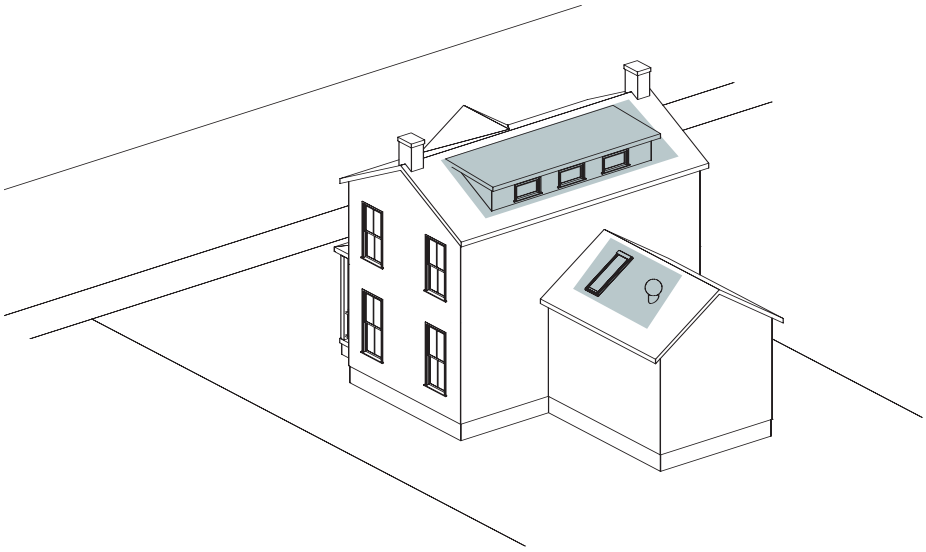
available from:

www2.nps.gov/tps/briefs/presbhom.htm

VI Building Massing

E. Roof

4. Ensure that gutters and downspouts are firmly attached and function properly.
5. Maintain flashing around roof joints and edges.
6. Do not add new elements such as vents, skylights, or additional stories that would be visible on the primary elevations of the building.
7. Place solar collectors and antennae on non-character-defining roofs or roofs of non-historic adjacent buildings.



New roof elements should be placed on secondary elevations.

Building Elements VII

A. Windows and Doors

1. Retain original windows and doors, including glass and hardware. For new construction, use window and door styles that relate to those found in the district. These styles are described below. Window styles vary by sash design primarily, but elements such as sills, lintels, decorative caps, and shutters should also be respected. Doors vary by amount of glass, number of panels, and decorative features.

Preservation Brief #03
Conserving Energy in Historic Buildings

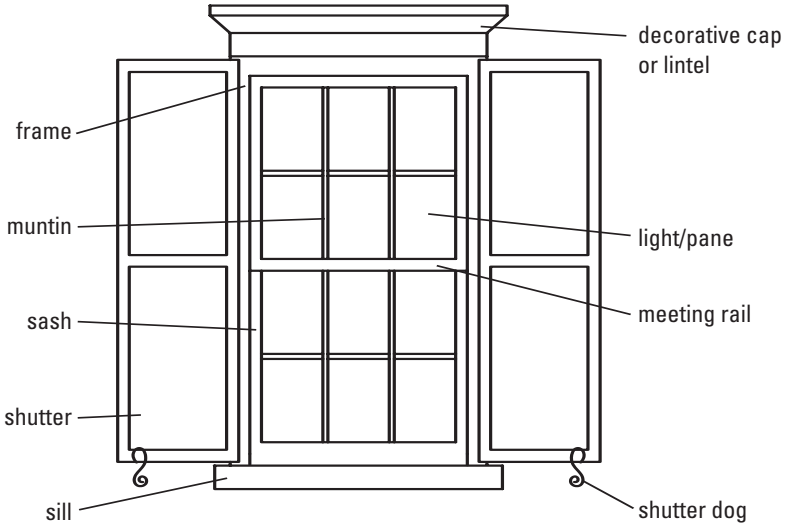
Preservation Brief #09
The Repair of Historic Wooden Windows

Preservation Brief #13
The Repair and Thermal Upgrading of Historic Steel Windows

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

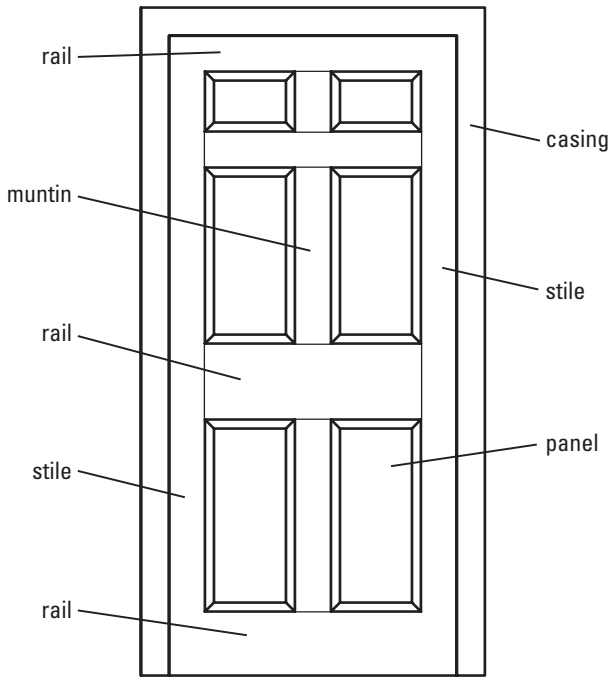
available from:
www2.nps.gov/tps/briefs/presbhom.htm

Elements of a Window



i The various architectural styles and periods of construction within the Smithfield district are represented by a corresponding variety of styles, types, and sizes of windows.

Elements of a Door



i Doors help to define a building's particular style. As part of the porch and entrance, they can be decorated and ceremonial. Doors on secondary facades tend to be simpler and more utilitarian.

VII Building Elements

A. Windows and Doors

Window Types

Double-hung window sash, the most common type of window, vary by the number of panes in each sash. Georgian/Federal windows often are nine-over-nine sash. Two-over-two sash, the most common sash in Smithfield, are found on Victorian-era houses, including the Queen Anne style. Six-over-six, nine-over-six, and six-over-one windows are found on early-twentieth-century Colonial Revival style houses. One-over-one and three-over-one sash are found on early-twentieth-century houses and on many vernacular dwellings. Inappropriate modern replacements for double-hung sash include one-over-one sash or a single pane with snap-in muntins.

Composite windows are groupings of different types of windows. They typically occur on Victorian-era, Colonial Revival, and bungalow houses.

Leaded or art glass windows contain patterned designs or depict scenes. Popular during the Victorian era and the early twentieth century, they appear in churches and on elaborately designed houses, where they often are located in transoms, in large compositions, or in stairwell walls.

Decorative windows in shapes like circles or diamonds often embellish gables or light stairwells. The sash can be fixed or patterned muntin bars. A diamond-shaped window in the stairwell is particularly common in Smithfield.

Bay window.

Dormer window.

Composite window.

Bay windows project from the wall and have multiple sides, each of which has a window. Bay windows can be on the first or the second floor and often are combined with a bay of the building. They are typical with Victorian-era styles.

Dormer windows project from the roof of the house, allowing light to enter and increasing floor and head space. They are not very common in the district, but do occur on the top floor of Georgian/Federal houses and on the few bungalows in the district.

Building Elements VII

A. Windows and Doors

This nine-over-nine double-hung sash is capped by a flat wooden lintel with a carved keystone.

On this example, a nine-over-nine wooden double-hung sash is capped by a brick jack arch.

A third treatment found in Smithfield on nine-over-nine double-hung sash is the use of reeded wood trim with decorative corner blocks.

Here, a six-over six double-hung sash window is capped by a carved wood cornice.

A similar treatment is used on this two-over-two double-hung sash window.

In this Colonial Revival example, a nine-over one double-hung sash window is surrounded by simple architrave molding.

VII Building Elements

A. Windows and Doors

i Door Types

Residential doors typically have wood panels and in some styles also have glass panes. Variations in the number and shape of these panels and panes determine the style of the door.

Commercial doors tend to have more glazing, typically a single glass pane. Decoration can include raised panels, beveled glass, or small panes.

Decorated entrances include features like pilasters, leaded glass, transoms, sidelights, and fanlights. The district contains excellent examples of decorated Georgian/Federal doorways.

Four-paneled doors are common on Italianate and Queen Anne houses. Paneled doors of varying designs occur on nineteenth-century houses. Some later styles combine glass panes with wood panels.

Louvered doors serve as storm doors on a few Georgian/Federal and Colonial Revival homes.

Decorated screen doors on Victorian-style homes sometimes have spindles and woodwork that complement the elaborate house trim of this period.

Georgian-style decorated entrance with pair of paneled doors capped with an arched transom.

Federal-style entry with six-panel door, applied pilasters and fanlight.

Colonial Revival entry with pedimented portico and classical door surround.

Building Elements VII

A. Windows and Doors

Narrow, paired four-panel doors are frequently found on Victorian houses.

This single four-panel door has glass panes in the upper panels.

Commercial doors often have more glazing than their residential counterparts.

Decorated screen door with spindlework trim.

Louvered doors are a traditional option to storm doors.

VII Building Elements

A. Windows and Doors

2. Repair original windows and doors by patching, splicing, consolidating, or otherwise reinforcing the original material.
3. Uncover and repair covered-up windows and doors. Reinstall any windows and doors that have been removed.
4. Replace windows and doors only when they are missing or beyond repair. Reconstruction should be based on physical evidence or old photographs. Do not use replacement windows or doors that substantially change the size, glazing pattern, finish, depth of reveal, appearance of the frame, or muntin configuration. Avoid windows with false muntins, fixed thermal glazing, and tinted glass (on major facades).
5. Do not change the number or location of windows or doors by cutting new openings or blocking in original openings.
6. Construct new windows and doors of wood or metal and match the style of the building. On storefronts, use painted wood or steel doors with large areas of glass. Extruded aluminum frames are not recommended for any windows or doors.
7. If exterior storm windows and doors are used, install them so that they do not damage the frames or obscure the windows or doors. Storm window divisions should match those of the original window.

T Ensure that caulk and glazing putty are intact and that water drains from the windowsills.

T Wood that appears to be in bad condition because of peeling paint or separated joints often can in fact be repaired. Attempt this repair before replacing the element.

T If a window or door opening is no longer needed, the glass should be retained and the back side frosted, screened, or shuttered so that it appears from the outside to be in use. Fix doors in place.

T Use interior storm windows if possible, taking care to install them so that they can be maintained easily and so that they do not cause condensation.

T Improve thermal efficiency with weather stripping, storm windows and doors, caulking, interior shades, and, if appropriate for the building, blinds and awnings.

T If aluminum-frame storm windows and doors must be used, apply a zinc-chromate primer and paint them to match other trim.

Replacement windows do not fit existing opening.

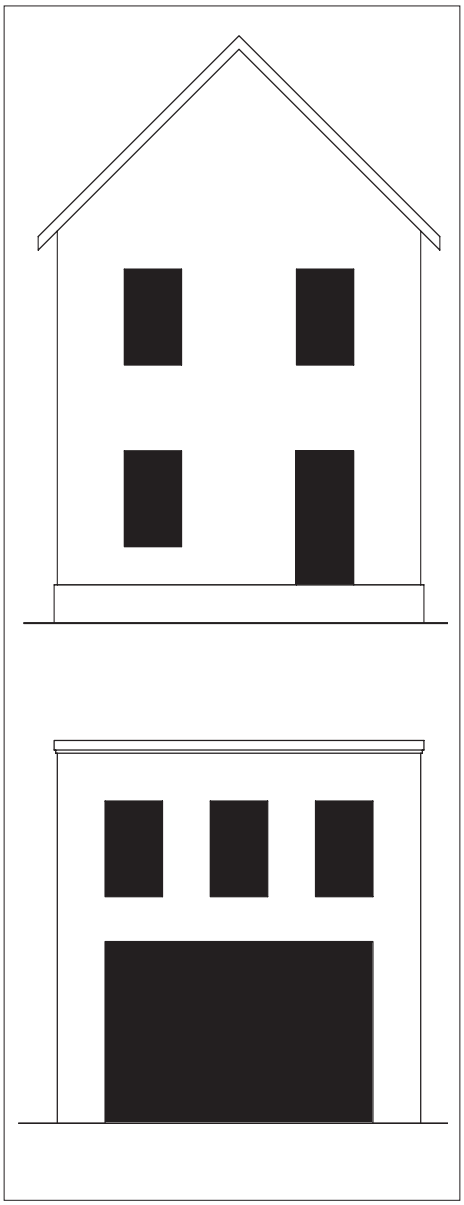
8. Use shutters only on windows that show evidence of their use in the past. Shutters should be wood (rather than metal or vinyl) and should be mounted on hinges. Shutters are generally inappropriate on composite or bay windows.

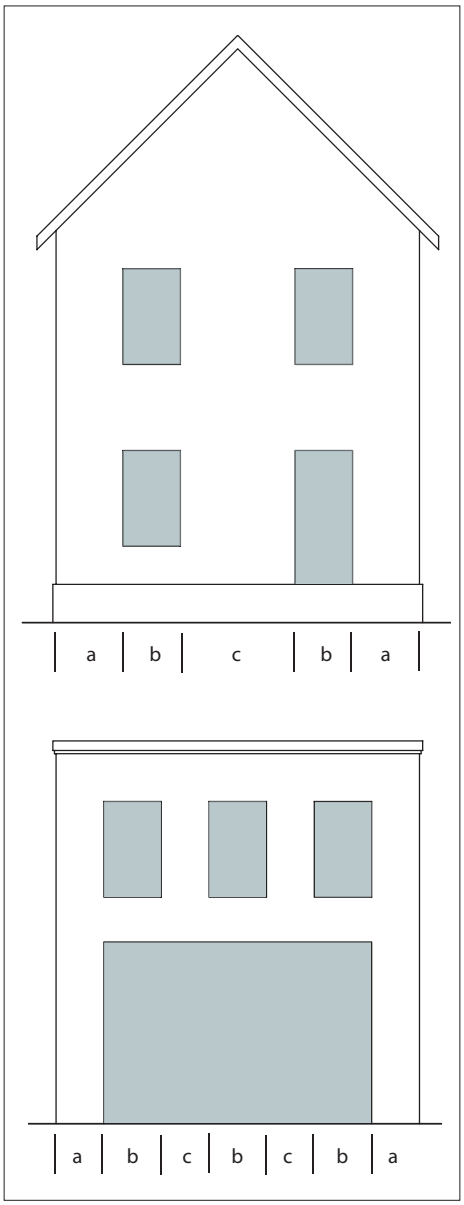
   Note: Update window section with information on replacement windows, true divided light, simulated divided light, etc.?

These historic shutters still retain their hardware and are operable, that is they are able to be opened and closed and are not just decoration.

VII Building Elements

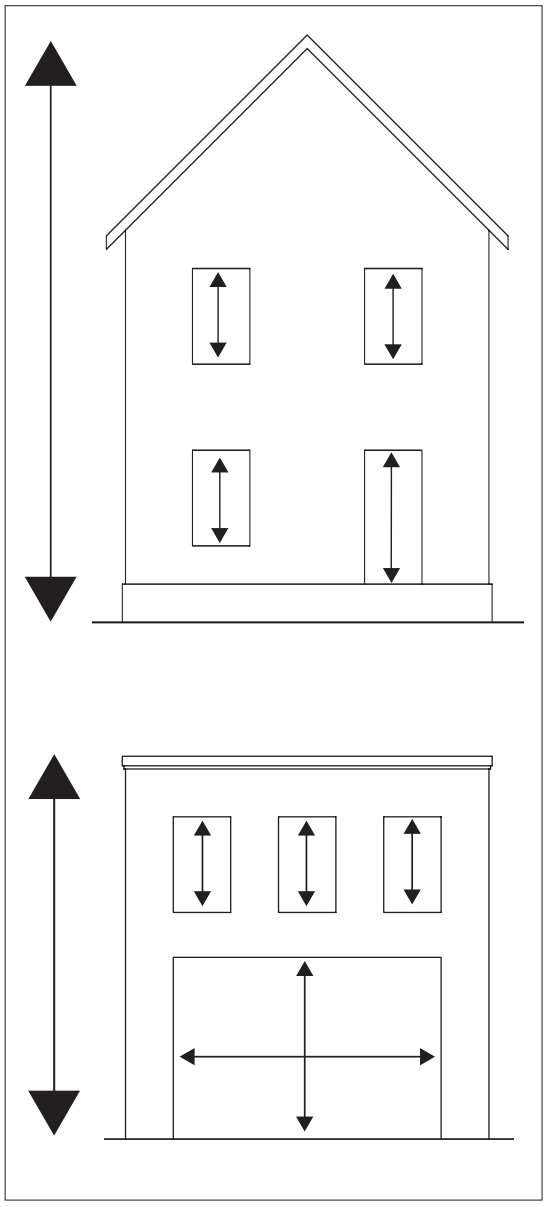
A. Windows and Doors





9. Respect the ratio of walls to openings (windows and doors) evident on adjacent historic facades. Generally, historic buildings have more wall area than window area.

10. Place windows and doors on the facades of new buildings in a rhythm or pattern that relates to the way that openings are placed on historic buildings.



The relationship between the height of an opening and its width creates directional expression or proportion.

Windows can be placed in regular intervals or in asymmetrical patterns and can be used to highlight various bay divisions in the building.

On commercial buildings, the upper facade contains windows that help to define the character of the building and reinforce the pattern of openings in the street wall of the entire block.

11. Use proportions (horizontal or vertical) that are similar to and compatible with the proportions of windows and doors on surrounding historic facades.

VII Building Elements

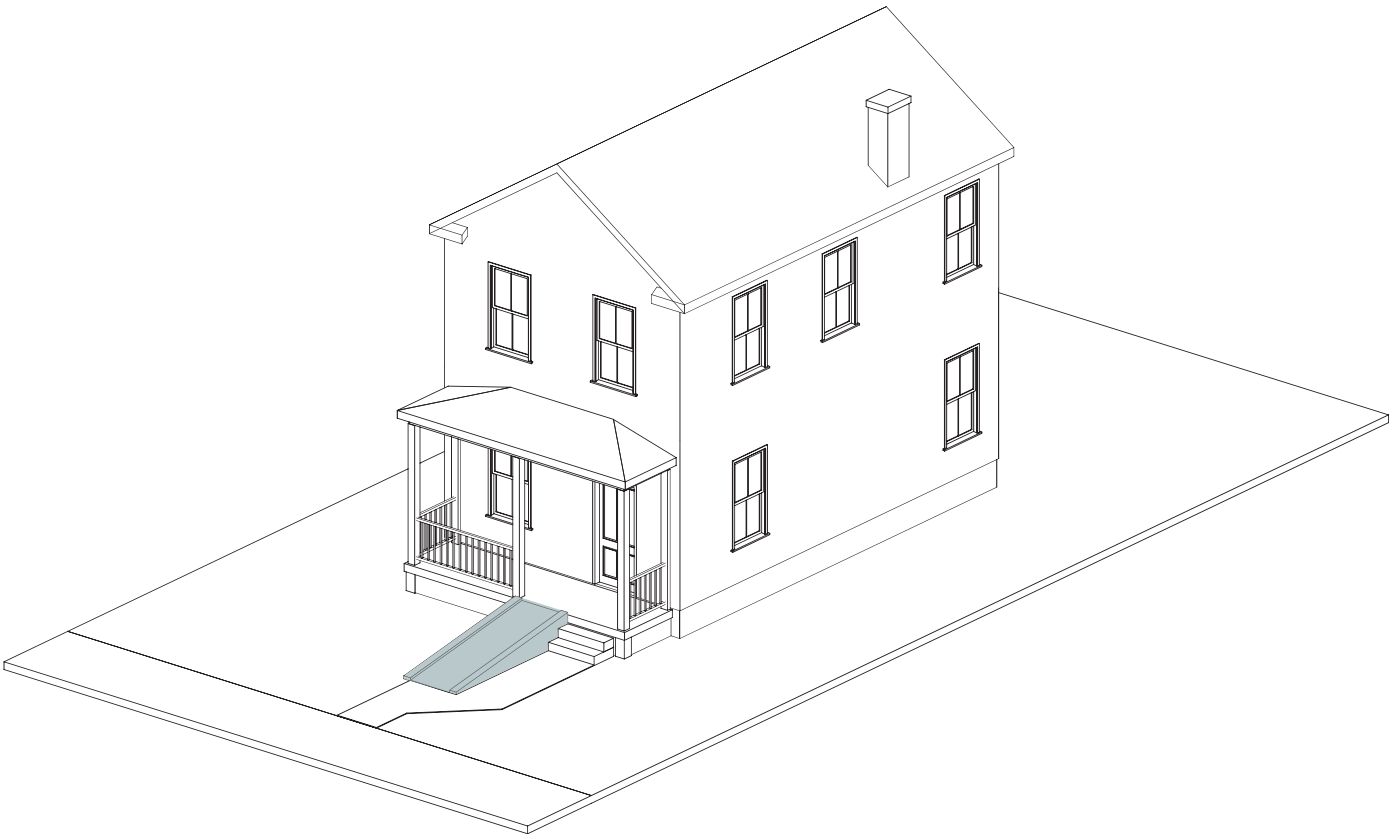
A. Windows and Doors

12. In public buildings, provide barrier-free access through removable or portable ramps that alter the historic building as little as possible.

Preservation Brief #32

Making Historic Properties Accessible

available from:
www2.nps.gov/tps/briefs/presbhom.htm



Portable Barrier-free Access

Building Elements VII

B. Porches

1. Retain porches that are critical to defining a specific building's design and the integrity of the overall Smithfield district. Porch types found in Smithfield are described on the next page.
2. Do not strip entrances and porches of historic materials and details, such as columns, balusters, or trim.
3. Repair damaged elements of porches by matching the materials, methods of construction, and details of the existing original fabric.

Elements of a Victorian Porch

Entrances and porches are often the primary focal points of a historic building. Their decoration and articulation help to define the style of the structure. Entrances are both functional and ceremonial elements. For residential buildings, porches have traditionally been a social gathering place as well as a transitional area between the exterior and interior.

VII Building Elements

B. Porches

i Porch Types

Full-width, one-story porches are the most common type of porch in the Smithfield district and appear on 58 percent of the houses. Columns and decorative details vary according to style.

Some details reflect classical elements. Victorian porches usually display ornate sawn and carved details. In bungalows, the porch is carved out of the volume of the house. Many of the houses that have full-width porches are simple vernacular structures without very much decoration.

Secondary porches on the side or rear of the building can be one or two stories. Sometimes they are closed in to form new spaces like pantries or sun rooms. Some Colonial Revival houses have a side porch but no front porch.

Porticoes are found on Federal and Colonial Revival houses and are identified by their columns and classical details. Eleven percent of the houses in the district have porticoes.

Wraparound porches on Victorian-era houses are extensions of the front porch that wrap around the side of the dwelling. Especially common in the Queen Anne style, they are included on 12 percent of the houses.

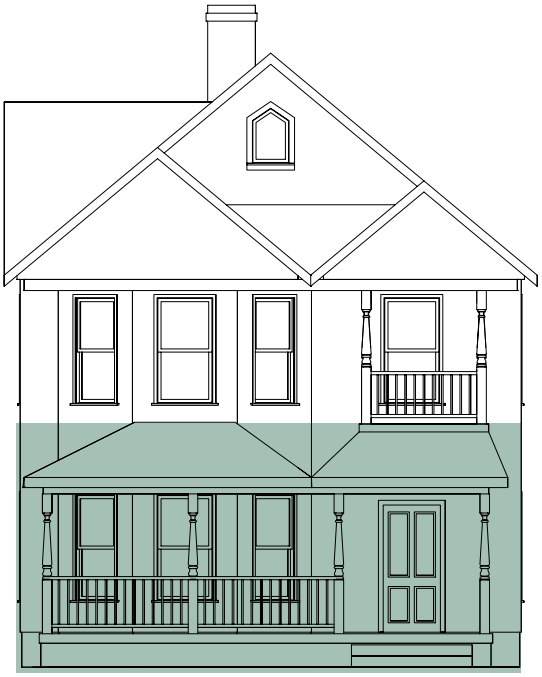
Wrap Around.

Full Width.

Secondary Porch.

Portico.

4. Include porches on new residential construction. Nearly all of the district residences have porches, and new porches should reflect the size, height, and materials of porches on historic buildings on the street.
5. Replace porch elements or the porch itself only if the materials are too deteriorated to repair or are completely missing. New elements should match the original as closely as possible. Avoid replacing wooden steps with concrete or brick steps or wooden posts with decorative iron supports; also avoid adding "Colonial" decorative elements, such as broken pediments, columns, and pilasters, or replacing porch piers with a continuous foundation.
6. Do not remove entrances and porches important in defining the building's overall historic character. Give more importance to visible front and side porches than to rear porches.
7. Do not enclose porches on primary elevations; avoid enclosing porches on secondary elevations in a way that radically changes the historic appearance.
8. Do not add a new entrance or porch to a primary elevation where it never had one before.



New residences in the historic district should have porches based on historical precedent.

Original porch.

Inappropriately remodeled porch.

Inappropriately removed porch.

Inappropriately enclosed porch.

VII Building Elements

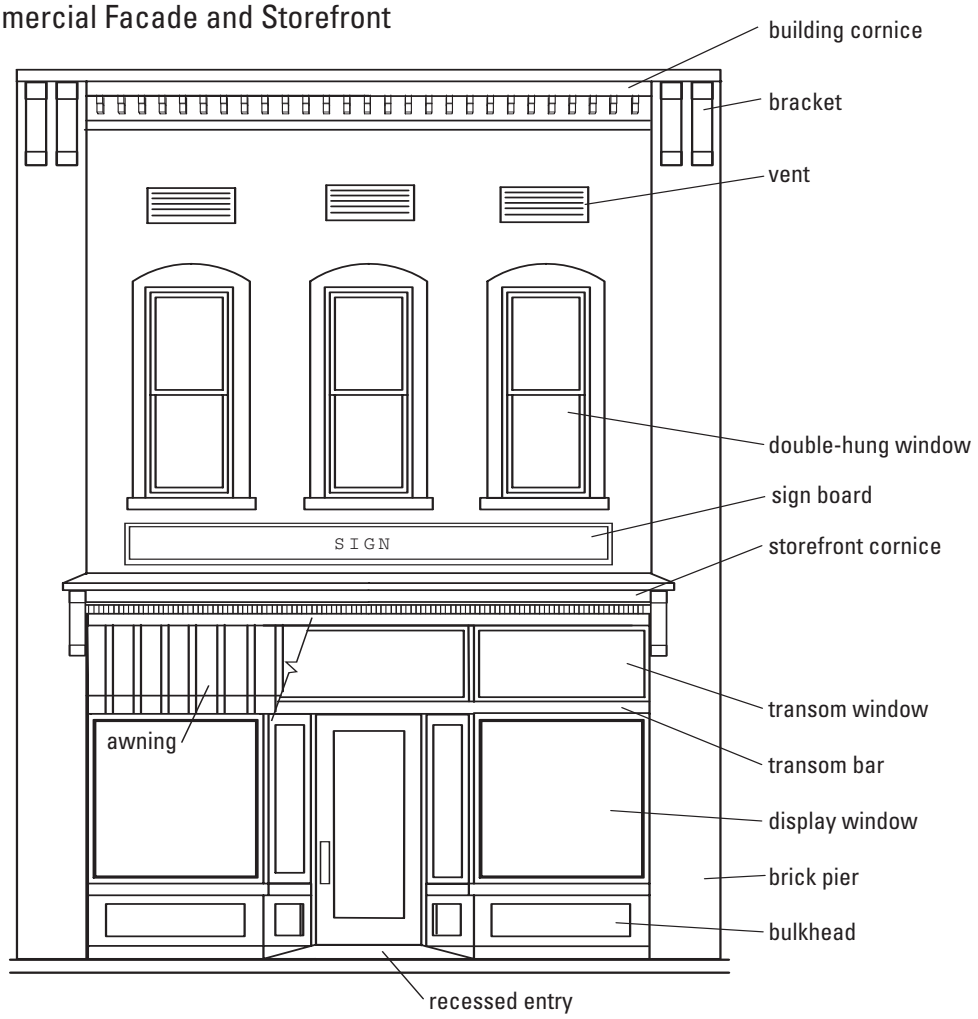
C. Storefronts

Typical Elements of a Commercial Facade and Storefront

Cornice
The cornice decorates the top of the building and may be made of metal, masonry, or wood. Some decorative cornices project from the building while an ornamental band delineates others. The top of the wall may have a patterned brick band or may have a coping of brick, concrete or metal.

Upper Facade
Upper facades are characterized by smaller window openings that repeat on each floor. These windows may vary in size, type, and decoration but usually are the same for each floor. Other facade details may be present on the upper level facades such as brick banding, corbelling, metal grilles or decorative panels.

Storefront
The first-floor storefront is transparent and is framed by vertical structural piers and a horizontal supporting beam, leaving a void where the storefront elements fit. The storefront elements consist of an entrance to the upper floors. Later buildings may lack several elements of traditional storefronts such as transom windows or decorative details.



i Many of the traditional storefronts in the downtown date from the turn of the century. To determine what type of storefront your building has, conduct pictorial research to find the appearance of the original storefront or early changes.

C. Storefronts

1. Retain all elements, materials, and features that are original to the building or are sensitive remodelings and repair them as necessary.
2. Remove any inappropriate elements, materials, signs, or canopies that obscure original architectural elements. Covering up windows, cornices, decorative features, or significant portions of the wall alters the building's proportions and changes its appearance.
3. Conduct exploratory demolition to determine what original elements remain and their condition.
4. Restore as many original elements as possible, particularly the materials, windows, decorative details, and cornice.
5. Reconstruct missing elements (such as cornices, transoms, and bulkheads) if documentation is available. Otherwise, design new elements that respect the character, materials, and design of the building.
6. Avoid using materials and elements that are incompatible with the building or district, including aluminum-frame windows and doors, natural aluminum panels or display framing, enameled panels, textured wood or artificial siding, wood shingles, mansard roofs, metal awnings, coach lanterns, small-paned windows, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed. False historical appearances like "Colonial," "Olde English," or other theme designs, should not be used.
7. When designing new storefronts or elements for storefronts, conform to the configuration and materials of traditional storefronts. Keep the ground levels of new retail commercial buildings at least 80 percent transparent up to a level of 10 feet.

The original character of a historic commercial building is often lost when features and elements are covered up or removed from a facade.

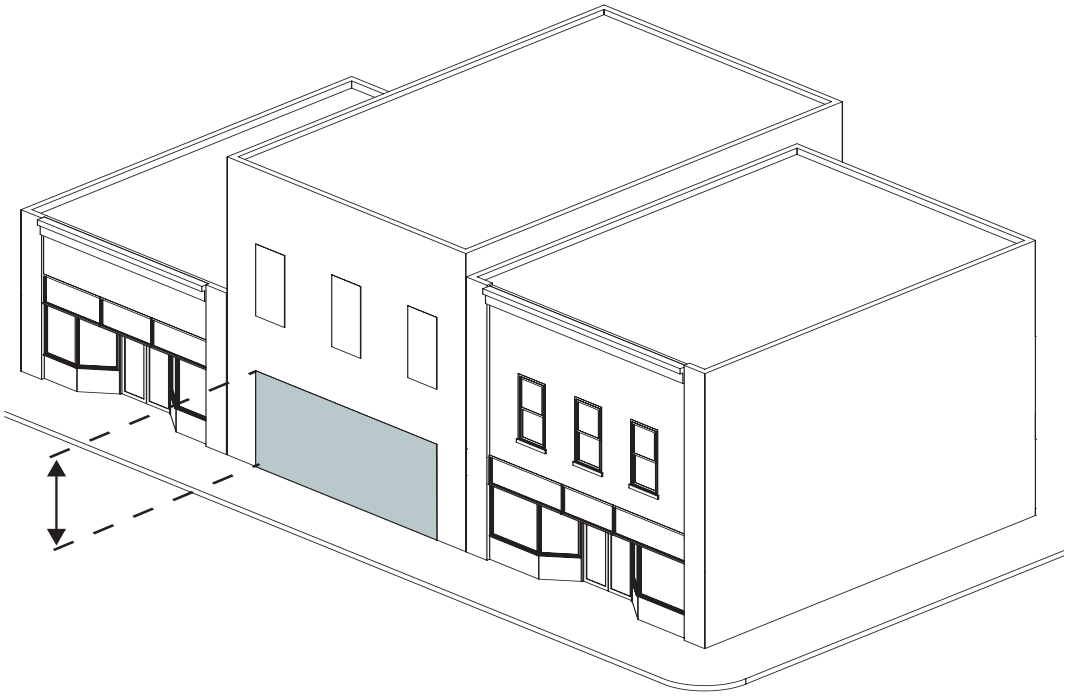
Preservation Brief #11

Rehabilitating Historic Storefronts

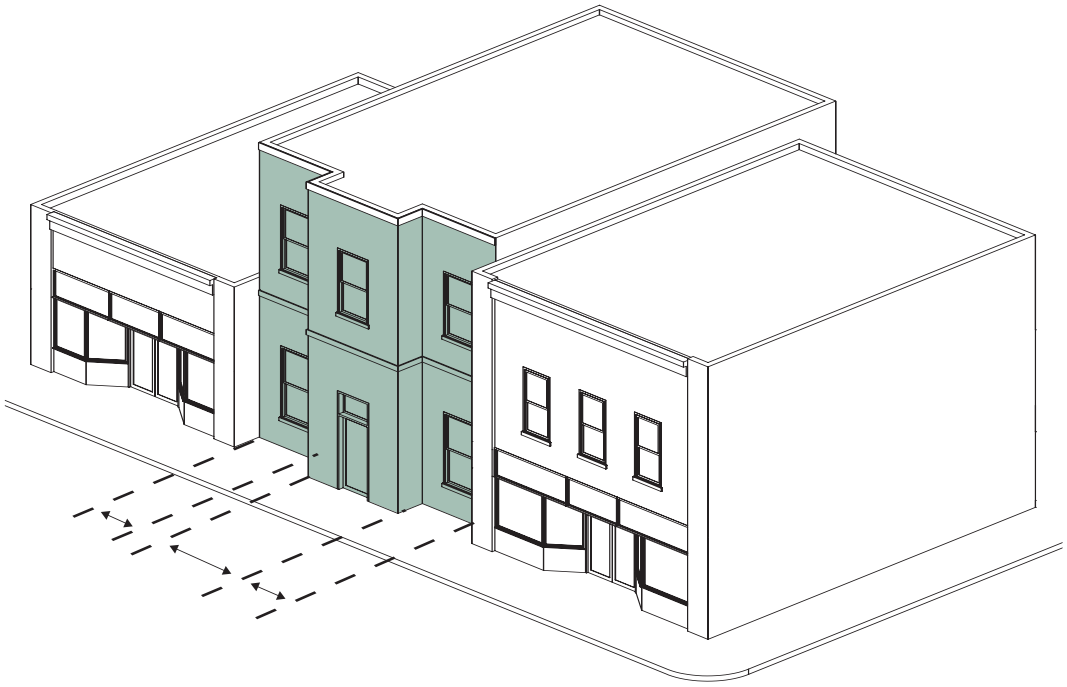
available from:
www2.nps.gov/tps/briefs/presbhom.htm

VII Building Elements

C. Storefronts



The ground level of retail commercial buildings should be 80 percent transparent up to 10 feet in height.

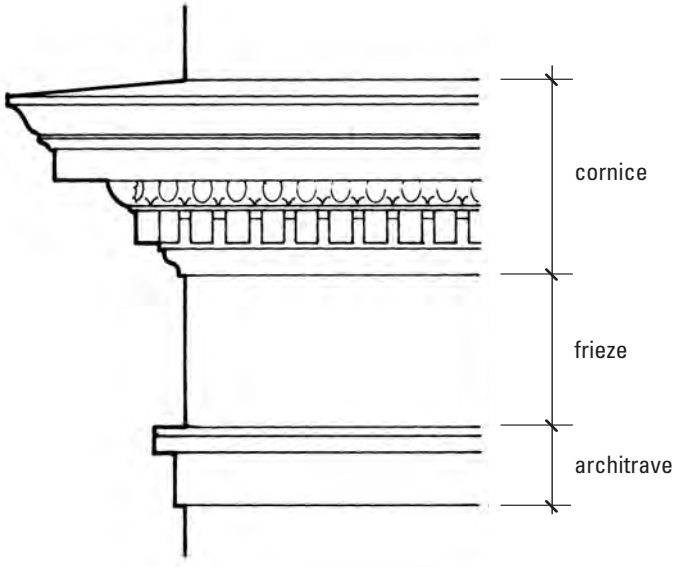


Consider articulating the facade of office/institutional buildings with bays as seen in local examples.

D. Cornices

A residential classically decorated cornice with modillion blocks and intricately carved fretwork.

Elements of a Classical Entablature (Cornice)



1. Retain existing cornices that define the architectural character of historic buildings.
2. Repair rather than replace existing cornices. Do not remove elements that are part of the original composition without replacing them in kind. Match original materials, decorative details, and profiles.
3. Do not replace an original cornice with one that conveys a different period, style, or theme. If the cornice is missing, the replacement should be based on physical evidence or, barring that, be compatible with the original building.
4. Include cornices in the design of new commercial buildings, particularly if they abut historic buildings with cornices. Choose designs and materials that complement cornices in the district.

Cornice Elements: Residential Cornices

Boxed eaves are simple cornices on buildings with pitched roofs. The rafter ends and the eaves are boxed in with wood.

Exposed eaves are often found on bungalows. The structure of the roof is expressed and the rafter ends are decorated and exposed.

Decorated cornices use details such as brackets, modillion blocks, dentils, egg and dart molding, and friezes. On residences, the decorative pieces usually are shaped from wood.

VII Building Elements

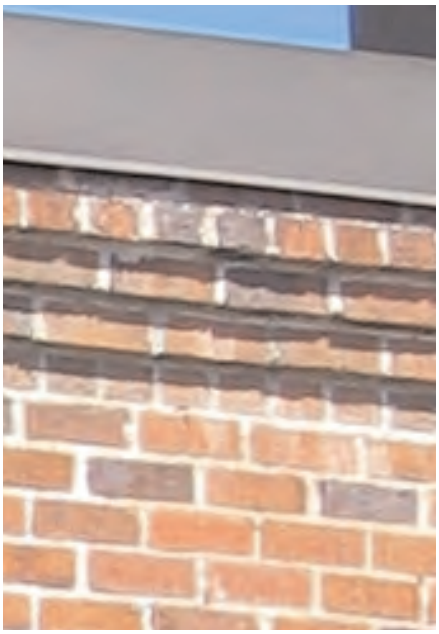
D. Cornices

i Cornice Elements: Commercial Cornices

Decorative brick bands are common in Smithfield's commercial district. The upper part of the facade is decorated with a masonry pattern, either flat or projecting (called corbelled).

A **coping** is a decorative and protective cap at the top of a parapet wall or any wall that does not have a cornice. Materials used for copings in the district include concrete and, metal. Ceramic tile and brick also could be used.

Decorated cornices include features such as brackets, dentils, egg and dart molding, and friezes. Such cornices can be shaped from a variety of materials. Many cornices on commercial buildings are metal.



Decorative brick bands and coping.

Decorative metal cornice.

Cornice placement on new commercial construction should reflect historical precedent.

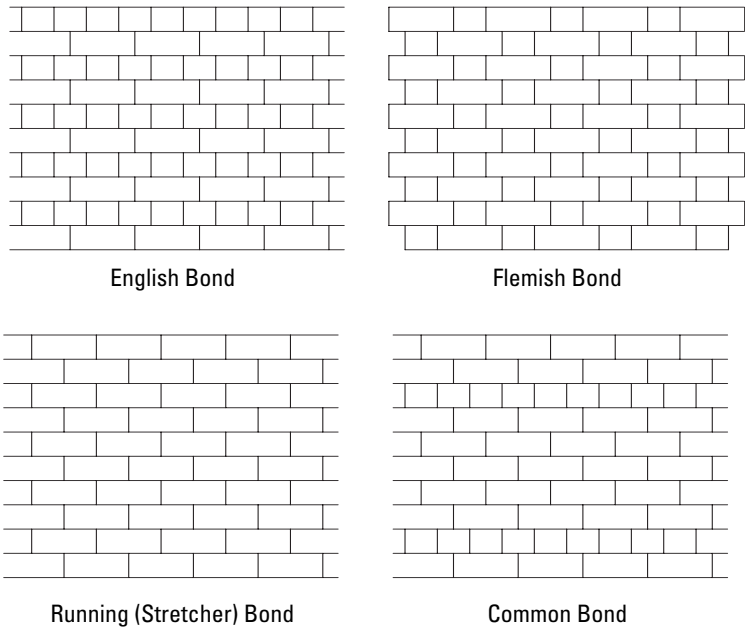
Building Materials VIII

A. Masonry

Brick is the most common type of masonry used in Smithfield. Study the architectural character of the immediate area to determine appropriate use of brick.

- Use brick for the foundations of frame residences.
- Use brick as the dominant material for a residence only if it has a form similar to Georgian/Federal or Colonial Revival style.
- For commercial and institutional buildings, use masonry, preferably brick, as the main construction material.

Types of Brick Bonds



Moisture problems can cause paint failure on masonry (top) and block the adhesion of secondary coatings such as the parging seen here.

Building owners applying for federal rehabilitation tax credits must conduct test patches before cleaning masonry. Sand-blasted masonry buildings cannot receive state or federal tax credits.

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

VIII Building Materials

A. Masonry

Stone and stucco, fairly rare in the district, are used for specific elements. Stone is used for foundations, chimneys, and outdoor walls of a few predominantly late-nineteenth-century structures. Parging, a variation of stucco, has been used as a coating over brick.

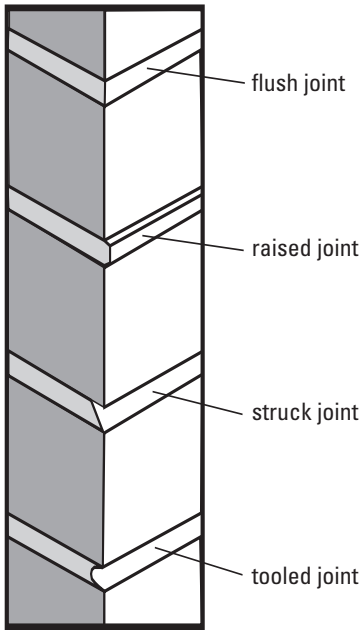
Concrete occurs in the more modern buildings and in alterations of older buildings. It can be appropriate for decorative details like copings, lintels, and sills, but avoid using concrete block for alterations.

1. Use masonry as it traditionally has been used in the historic district:
2. Retain masonry features that define the overall character of the building. Repair rather than replace damaged masonry features by patching, piecing, or consolidating units to match the original. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture. Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry units being repaired.

T Remove deteriorated mortar by carefully hand-raking the joints. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.

3. Discourage the use of waterproof, water-repellent, or non-historic coatings on masonry. They often aggravate rather than solve moisture problems.
4. Avoid painting unpainted masonry surfaces.
5. Clean masonry only when necessary to remove heavy paint build-up, halt deterioration, or remove heavy soiling. Use only the gentlest means possible and never sandblast. Avoid high-pressure water wash. Avoid freezing conditions when using water-based products.
6. Repoint disintegrated masonry joints. Duplicate the original mortar in strength, composition, color, and texture.

Types of Brick Joints



T **Repointing Historic Masonry**

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

Composition: Mortar of older brick buildings has a high lime and sand content. Replacement mortar should be composed primarily of lime (one part) and sand (two parts). Some portland cement (ASTM C-150 Type 1) can be included in the lime portion for workability but should make up no more than 20 percent of the lime and cement combined. For newer buildings, decrease the lime content and increase the portland cement content.

Appearance: Duplicate old mortar joints in width and profile (See the drawing at left). Cut out old mortar to a depth of one inch. Repoint to match original joints and retain the original joint width.

Do not use "scrub" coating, in which a thinned, low-aggregate coat of mortar is brushed over the entire masonry surfaces and then scrubbed off the bricks after drying, as a substitute for traditional repointing. Synthetic caulking compound also should not be used for repointing.

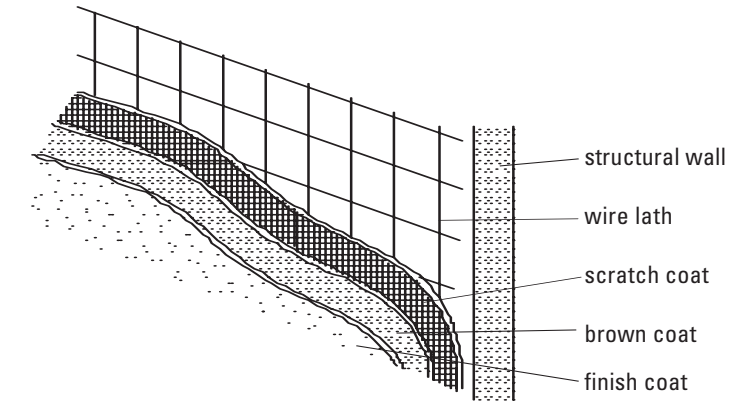
Building Materials VIII

A. Masonry

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 mixture can damage historic brick. Professionals experienced in working with old masonry can guide you in appropriate repointing methods.

The best method for cleaning unpainted brick is low-pressure water wash with detergents. Test the cleaner on a small, inconspicuous part of the building. Older brick may be too soft to clean and can be damaged by detergents and by the pressure of the water.

- Use chemical cleaners cautiously. Do not clean with chemical methods that damage masonry and do not leave chemical cleaners on the masonry longer than recommended.
- Use knowledgeable contractors and check their references and methods. (Look for damage caused by improper cleaning such as chipped or pitted brick, washed-out mortar, rounded edges of brick, or a residue or film.)



Pressure washing may not be appropriate for older brick.

Preservation Brief #01
Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Preservation Brief #02
Repointing Mortar Joints in Historic Masonry Buildings

Preservation Brief #06
Dangers of Abrasive Cleaning to Historic Buildings

Preservation Brief #15
Preservation of Historic Concrete: Problems and General Approaches

Preservation Brief #42
The Maintenance, Repair and Replacement of Cast Stone

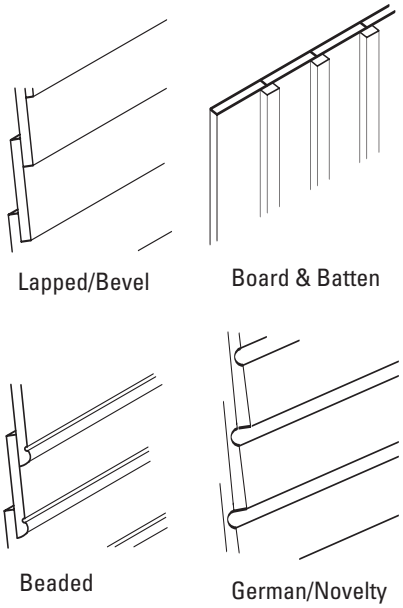
available from:
www2.nps.gov/tps/briefs/presbhom.htm

VIII Building Materials

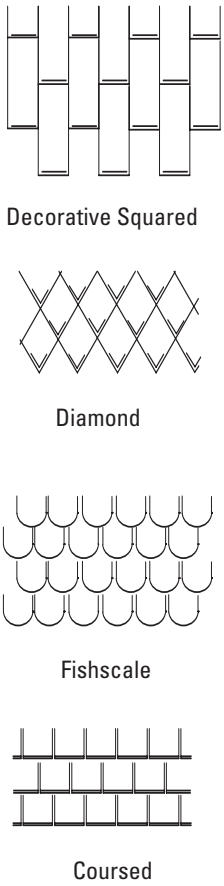
B. Wood

1. Retain wood as the dominant framing, cladding, and decorative material for Smithfield's historic buildings.
2. Retain wood features that define the overall character of the building. Repair rotted sections with new wood, epoxy consolidates, or fillers.
3. Consider using wood as the dominant cladding and decorative material for new construction. New wood surfaces should be painted rather than left with a natural finish.
4. Replace wood elements only when they are rotted beyond repair. Match the original in material and design or use substitute materials that convey the same visual appearance. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area.
5. Avoid using unpainted pressure-treated wood except for structural members that will be near the ground and outdoor floor decking.

Wood Siding



Wood Shingles



Allow pressure-treated wood to season for a year before painting it. Otherwise, the chemicals might interfere with paint adherence.

To test for rotten wood, jab an ice pick into the wetted wood surface at an angle and pry up a small section. Sound wood will separate in long fibrous splinters while decayed wood will separate in short irregular pieces. Alternatively, insert the ice pick perpendicular to the wood. If it penetrates less than 1/8 inch, the wood is solid; if it penetrates more than 1/2 inch, it may have dry rot. Even when wood looks deteriorated, it may be strong enough to repair with epoxy products.

Wood requires constant maintenance. The main objective is to keep it free from water infiltration and wood-boring pests. Keep all surfaces primed and painted. As necessary, use appropriate pest poisons, following product instructions carefully. Recaulk joints where moisture might penetrate a building. Do not caulk under individual siding boards or window sills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint.

Preservation Brief #10

Exterior Paint Problems on Historic Woodwork

available from:
www2.nps.gov/tps/briefs/presbhom.htm

Building Materials VIII

C. Architectural Metals

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.

Clean cast iron and iron alloys (hard metals) with a low-pressure, dry-grit blasting (80 to 100 pounds per square inch) if gentle means do not remove old paint properly. Protect adjacent wood or masonry surfaces from the grit. Copper, lead, and tin can be cleaned with chemicals or heat.

(t) Aluminum, fiberglass, or wood can be considered for reconstructing missing metal elements if it is not technically or financially feasible to replace them with the original material.

Preservation Brief #27

The Maintenance and Repair of Architectural Cast Iron

available from:
www2.nps.gov/tps/briefs/presbhom.htm

1. Retain architectural metals used on historic properties. Cast iron, steel, pressed tin, copper, aluminum, bronze, galvanized sheet metal, and zinc are some of the metals that occur mainly in commercial storefronts, cornices, in decorative elements for elaborate turn-of-the-century residences, and fences.
2. Clean metals using the gentlest means possible. Do not sandblast copper, lead, or tin. Do not remove the patina of a metal when it provides a protective coating and is also a significant finish such as on bronze or copper.
3. Repair or replace metals as necessary, using identical or compatible materials. Some metals are incompatible and should not be placed together without a separation material such as nonporous, neoprene gaskets or butyl rubber caulking.

Decorative metal finial.

VIII Building Materials

D. Synthetic Siding

1. Do not use synthetic materials to replace or cover the original materials, including siding, of buildings that contribute to the historic and architectural character of the district.
2. Remove synthetic siding and restore original building material, if possible.
3. The new use of vinyl siding is prohibited on structures adjacent to landmark structures unless grandfathered or a repair to existing synthetic siding.
4. Cementitous siding such as Hardiplank is the only approved substitute for wood siding on new construction in the historic district.
5. Where its use is permitted, synthetic siding should match the size, type, style, and surface appearance of the original material as closely as possible. Ensure that any moisture, rot, or infestation problems are corrected before covering up these areas with synthetic materials.
6. Decorative elements, trim, features, and special surfaces should be retained when adding synthetic siding.
7. Consideration should be given to retaining the original materials on the primary elevations of the building and using synthetic siding on secondary elevations of the building.
8. Discourage the use of synthetic siding on new buildings within the historic district. Review the historic and architectural significance of surrounding buildings when determining the appropriateness of using synthetic siding on new buildings.
9. Synthetic siding that simulates wood may be used on new construction only if real wood trim is used for windows, doors, cornices, cornerboards, soffits and other decorative features and if the depth of the boards relates to the depth of traditional siding. *Update?*

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

Preservation Brief #08
The Use of Substitute Materials on Historic Building Exteriors

available from:
www2.nps.gov/tps/briefs/presbhom.htm

i Synthetic siding does not have the same patina, texture, or light-reflective qualities of original materials such as wood, brick, shingle, or stone. In addition to changing the appearance of a historic building, synthetic siding can make maintenance more difficult because it covers up potential moisture problems that can become more serious. And siding, once it dents or fades, needs painting just as frequently as wood.

Decorative Features IX

A. Paint

1. Keep existing painted materials well painted. Do not paint masonry that is unpainted. Paint aluminum-frame storm doors or windows to match other trim.
2. Prepare the surface properly before painting. Use the gentlest means possible to remove all dirt and loose paint. Do not use sandblasting or high-pressure water wash to remove paint from masonry, soft metal, or wood. Do not use open-flame torches to remove paint. They are a fire hazard.
3. Use a high-quality paint and follow manufacturer's specifications for preparation and application.
4. Choose colors that fit the style of the building and complement the overall color schemes on the street. Avoid using bright and obtrusive colors, too many colors, or a single color for the entire building.

T Prime surfaces if bare wood or metal is exposed or if you are changing types of paints, such as from oil-based to latex. Be sure to use metal primers when painting metal. 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.

T Remove loose and peeling paint down to the next sound layer, using the gentlest means possible: hand scraping and hand sanding for wood and masonry and wire brushes for harder metals. A heat gun or plate can be used on wood for heavy build up of paint. However, care should be taken when using any heat removal process to not overheat features and cause a fire. Take precautions when removing older paint layers since they may contain lead.

Preservation Brief #10

Exterior Paint Problems on Historic Woodwork

Preservation Brief #37

Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing

available from:
www2.nps.gov/tps/briefs/presbhom.htm

IX Decorative Features

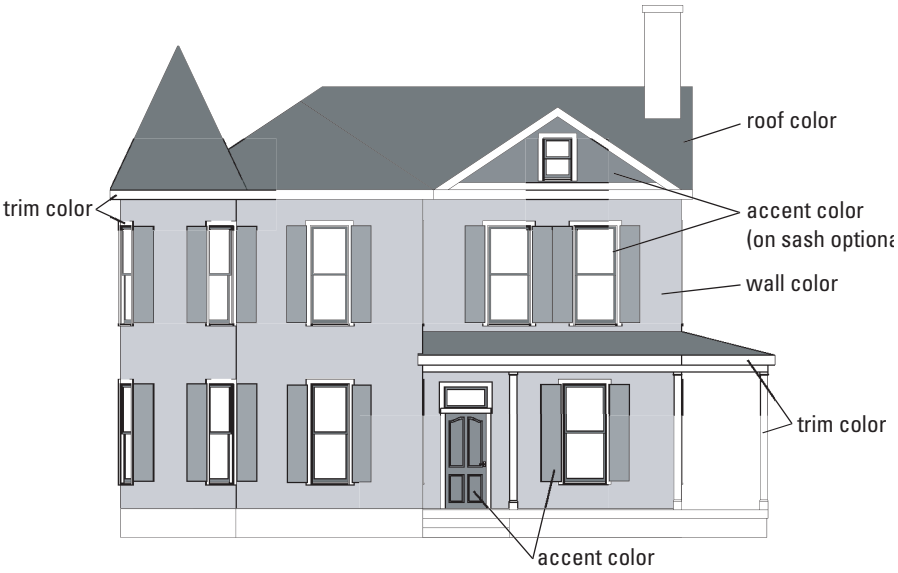
A. Paint

Color Placement

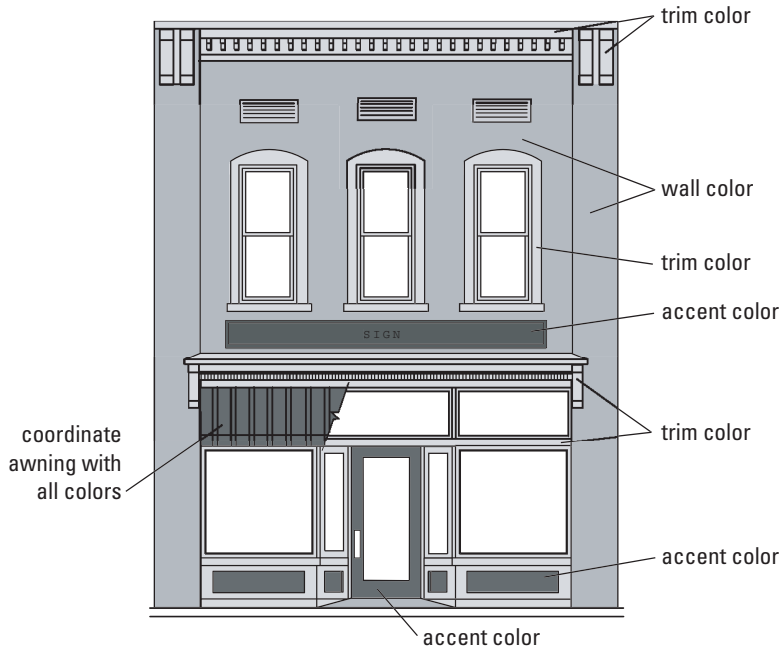
Placed correctly, color accentuates details of the building. Generally for **residential buildings**, walls and trim can be painted contrasting colors, with doors and shutters a third, accent color. Individual small details should not be painted with additional accent colors. A fourth color for individual details or accents is not advised in most cases and may be appropriate in Smithfield only for very elaborate Queen Anne houses.

For **commercial buildings**, trim, including trim boards, cornices, storefront, and window framing should be painted the same color. The wall, if painted, should be a contrasting color. The window sash and doors can be painted a different accent color from the walls and trim.

Paint Color Placement on a Residence



Paint Color Placement on a Commercial Facade



Decorative Features IX

A. Paint

Queen Anne style residences offer the opportunity to use a colorful exterior palette.

Color Selection

For **residential buildings**, the color palette can differ according to architectural style:

Georgian and Federal: Shades of white or ivory are appropriate on the trim and cornice. Wall colors can be white or shades of gray or beige. Doors and shutters should be darker—black, greens, grays, or blues. Hardwood doors may have been varnished or grained instead of painted.

Queen Anne: Deep, rich colors such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late-Victorian-era houses. Keep in mind that some darker colors may chalk and fade more quickly than lighter colors. The important objective is to emphasize the many textures of these highly ornate structures. Shingles can be painted a different color from the siding on the same building. It is best to treat similar elements with the same color to achieve a unified rather than an overly busy and disjointed appearance. On very ornate houses, more colors can be used.

Victorian (vernacular and vernacular cottage): Same as Queen Anne style.

Gothic Cottage: Colors that are based on nature should be used, such as grays, yellows, and tans.

Colonial Revival: Softer colors should be used on these buildings, with the trim painted white or ivory, since this style reflects a return to classical motifs.

Bungalows: Natural earth tones and stains of tans, greens, and grays are most appropriate for this style, using color to emphasize the many textures and surfaces.

IX Decorative Features

B. Signs

In general, use signs in a way that complements the district: follow the guidelines below for size and placement, place them so that they do not obstruct architectural elements and details that define the design of the building, and respect signs of adjacent businesses. The following recommendations are more specific than the existing town regulations and should be followed in the historic district.

Total sign size:

All of the signs on a commercial building should not exceed 50 square feet or 1.5 square feet per 1.0 linear foot of building frontage, whichever is smaller. In addition, each business in a building with rear entrances should be allowed one flat mounted sign not to exceed 6 square feet. For residential buildings that are a commercial use in a neighborhood, no more than one sign should be used, with total sign area limited to 2 square feet and letters no taller than 4 inches.

Size by Sign Type:

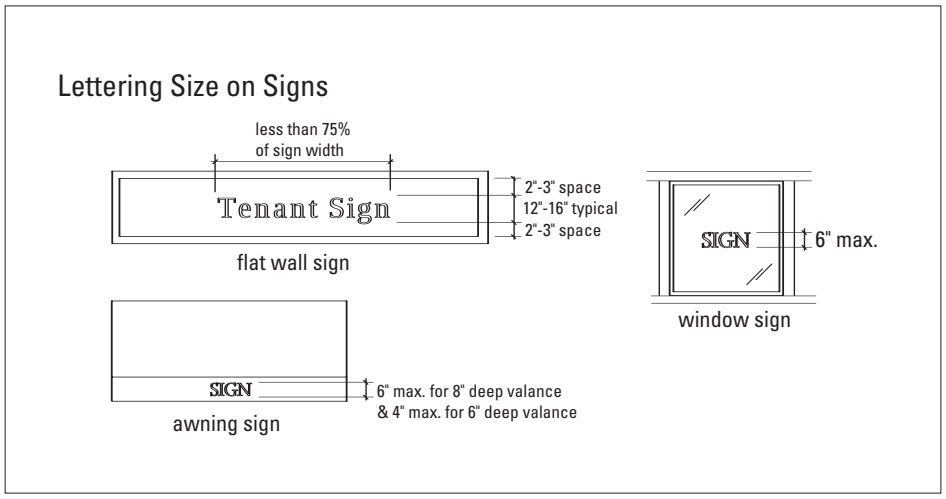
Projecting signs are hung from brackets or otherwise mounted so that they hang perpendicular to the building. They also can be attached to the underside of awnings. They are intended for viewing from a moderate distance by pedestrians. **Projecting signs for commercial buildings** should be at least 9 feet from the sidewalk and no more than 4 feet from the surface of the building. For **residential buildings**, small projecting signs attached to the wall at the first floor or porch column are appropriate and should not be located higher than the top of the porch. Size: a maximum of 9 square feet.

Window signs are painted onto or adhered to display windows and should not be three dimensional.

Types of Signs and Typical Locations

Intended for pedestrians, they should be placed approximately 5.5 feet above the sidewalk at the center point for good visibility. Optional locations include 18 inches from the top or bottom of the display window glass. Window signs are also appropriate on the glazing of doors. Size: the average height of lettering and symbols should be no more than 6 inches and should obscure no more than 10 percent of the window glass. Each upper-floor tenant could also display one small window sign not to exceed 2 square feet.

Flat wall signs are panels or individual letters mounted to the wall or cornice. Wall signs should not be painted directly on the wall surface. The average height of lettering and symbols should be no more than 12 inches. Large wall signs can be read from a distance and from cars. Wall signs can be appropriate for commercial and residential buildings. Upper-floor tenants should be represented at each primary entrance by a flat, wall-mounted directory sign that does not exceed 10 square feet. **Flat wall signs for commercial buildings** can be located above the storefront, within the frieze of the cornice, on covered transoms, on the pier that frames display windows, on unadorned flat surfaces of the facade, or in areas clearly designed as sign locations. **For residential buildings**, flat signs attached to the wall at the first floor or suspended between porch columns are appropriate. Size: no taller than 18 inches and extending no more than 6 inches from the surface of the building.



Awning signs can be painted or sewn onto the valance or body of the awning. Awning and canopy signs should be placed on the valance area only. Size: the average height of lettering and symbols should be no more than 9 inches and the minimum space between the edge of the letter and the top and bottom of the valance should be 1.5 inches.

Freestanding signs are mounted to posts or other supports and placed in front of buildings that are set back from the street. In general, they are not an appropriate sign type in a traditional downtown except for use in the front yard of a residence that has been converted to commercial or office use. Size: no higher than 8 feet or larger than 16 square feet.

Roof signs are not allowed in the historic district.

IX Decorative Features

B. Signs

1. Limit the number of signs to encourage compatibility with the building and discourage visual clutter. In commercial areas, signs should be limited to two total, even if they are different types. Window signs and directory signs are not included in this total.
2. Use the services of sign professionals who are skilled at lettering and surface preparation.
3. Ensure that signs are readable and convey an image appropriate for the business. Sign painters or graphic designers can assist with sign design.
4. As appropriate, make the shape of the sign conform to the area where the sign is to be located. It also can take on the shape of the product or service provided, such as a shoe for a shoe store.
5. Use traditional sign materials such as wood, glass, gold leaf, raised individual metal or painted wood letters, and painted letters on wood, metal, or glass. Use neon only as appropriate and only in commercial areas.
6. Use colors that complement the materials and color scheme of the building, including accent and trim colors. Three colors are recommended, although more colors can be appropriate in exceptional and tastefully executed designs.
7. Avoid self-illuminated signs. In general, signs should be indirectly lit with a shielded incandescent light source.
8. Submit a master sign plan for the building. Each business on the main level should have the same limits for total area and total number as an individual building. These directory signs are allowed in addition to the building total.
9. Use banners only as temporary signs and ensure that any wall murals are compatible with the district character.

Preservation Brief #25

The Preservation of Historic Signs

available from:
www2.nps.gov/tps/briefs/presbhom.htm

Decorative Features IX

B. Signs

Smithfield's historic district has a wide variety of appropriate sign types.

IX Decorative Features

C. Awnings

Types of Awnings and Typical Locations

Curved Awning | Curved Awning | Sloped Awning

1. Choose awning types that are appropriate for the Smithfield historic district.

   Sloped fabric awnings, whether fixed or retractable, are the traditional awning type and are appropriate for most historic buildings, both residential and commercial.

   Boxed or curved fabric awnings, a more current design, can be used on nonhistoric or new commercial buildings.

   Aluminum or plastic awnings are generally inappropriate for any historic district buildings.
2. Place the awning within the storefront, porch, door, or window opening so that it fits the opening and does not obscure distinctive architectural elements or damage materials. Choose a design that does not interfere with existing signs, street trees, or other elements along the street.
3. Keep the bottom of the awning at least 7 feet above grade.
4. Coordinate colors with the overall building color scheme. Solid colors, wide stripes, and narrow stripes may be appropriate, but not overly bright or complex patterns. Avoid using shiny, plastic-like fabrics.
5. Avoid backlit awnings.

Awnings are a practical and visual enhancement to many storefronts in the downtown commercial district.

i Awnings can protect pedestrians from the weather, shield window displays from the sun, conserve energy, highlight specific buildings or businesses, and cover unattractively remodeled transom areas above storefronts.

Additions X

A. Function and Design

The addition to this church uses massing, scale, materials and architectural features that relate to the original structure but do not replicate it.

An exterior addition to a historic building may radically alter its appearance. Before an addition is planned, every effort should be made to accommodate the new use within the interior of the existing building. When an addition is necessary, it should be designed and constructed in a manner that will complement and not detract from the character defining features of the historic building.

The design of new additions should follow the guidelines for new construction on all elevations that are prominently visible (as described elsewhere in this section.) There are several other considerations that are specific to new additions in the historic district and are listed below.

1. Attempt to accommodate needed functions within the existing structure without building an addition.
2. New additions should not destroy historic materials that characterize the property.
3. The new work should be differentiated from the old and should be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

X Additions

B. Replication of Style, Materials and Features

The addition to this residence on South Church Street uses similar materials with simplified details to differentiate it from the original house.

1. A new addition should not be an exact copy of the design of the existing historic building.
2. If the new addition appears to be a part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new.
3. The design of new additions can be compatible with and respectful of existing buildings without being a mimicry of their original design.
4. Use materials, windows, doors, architectural detailing, roofs, and colors which are compatible with the existing historic building.

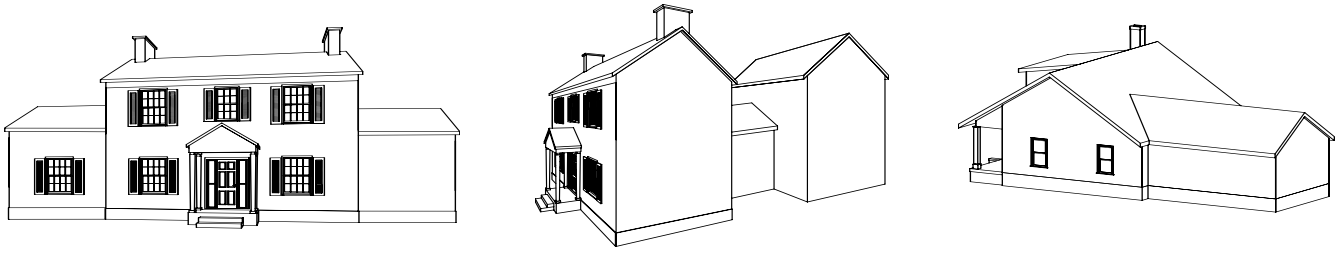
Preservation Brief #14

New Exterior Additions to Historic Buildings: Preservation Concerns

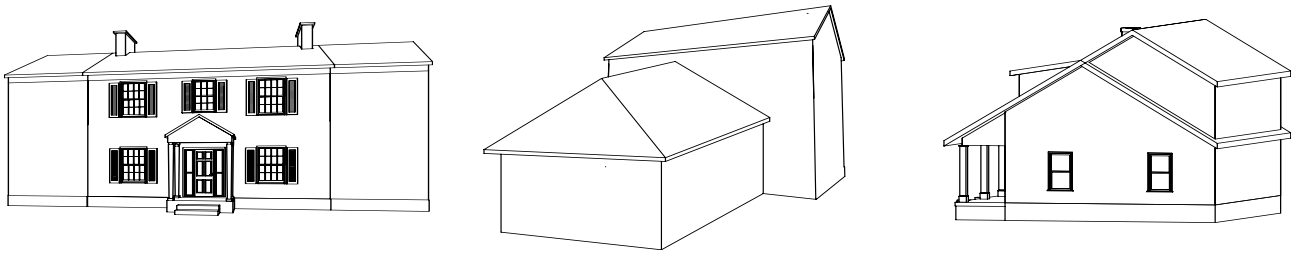
available from:
www2.nps.gov/tps/briefs/presbhom.htm

C. Attachments to Existing Buildings, Size and Roofline and Roofline & Roof Pitch

Recommended



Not Recommended

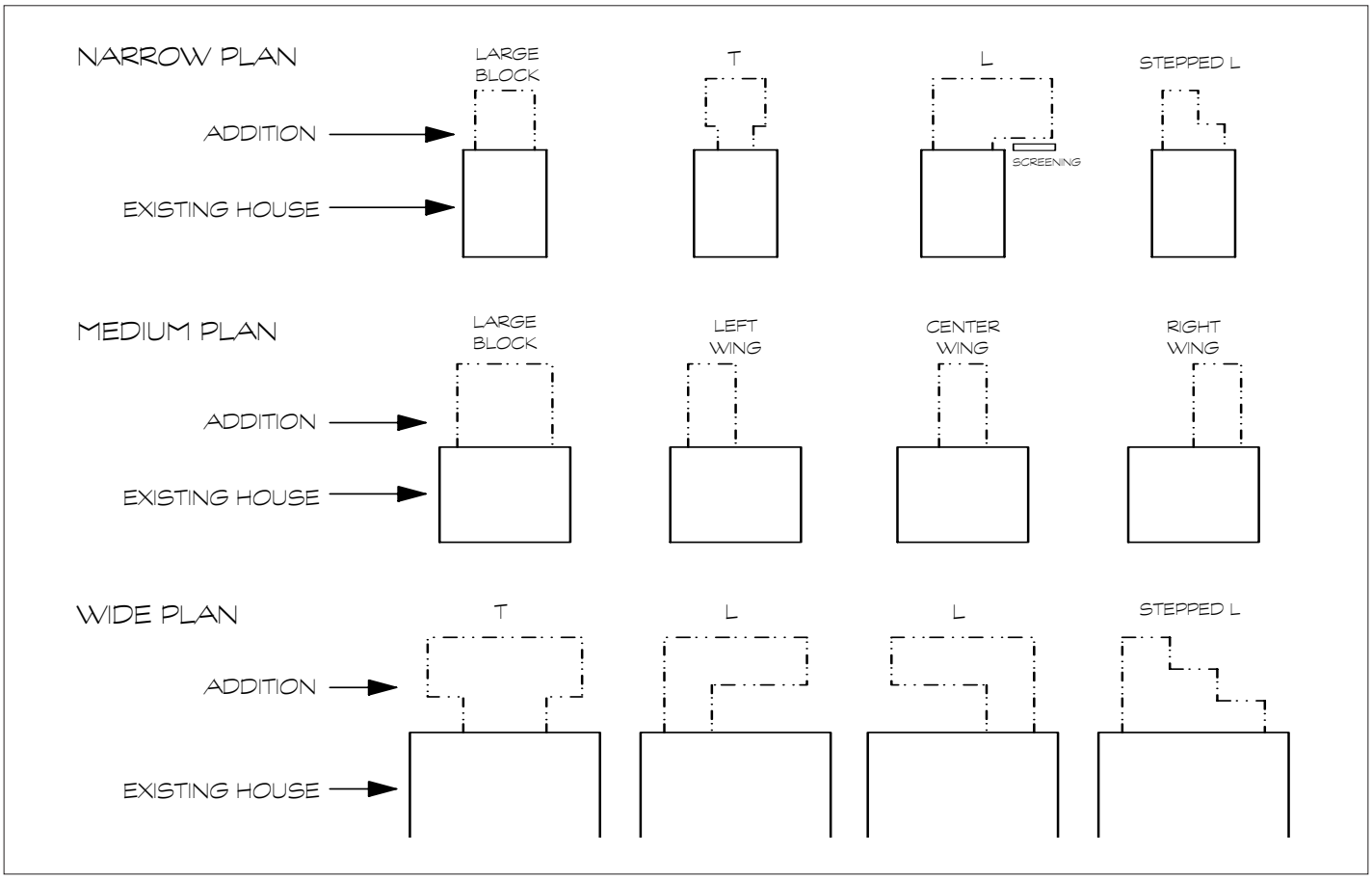


1. Wherever possible, new additions or alterations to existing buildings and structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired.
2. The new design should not use the same wall plane, roof line or cornice line of the existing structure.
3. Limit the size of the addition so that it does not visually overpower the existing building.
4. Existing roof pitch should be maintained and rooflines for new additions should be secondary to those of the existing structure.

X Additions

D. Location

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



Streetscape XI

A. Street Paving

1. Retain the historic brick paving on Jericho Road.
2. Make street paving consistent throughout the district. Avoid the cosmetic patching of surfaces when more substantial repair is needed.
3. Avoid widening existing streets without providing sidewalks, street trees, and other elements that maintain the street wall and emphasize the human scale.
4. Avoid paving over areas that could be used for landscaping.
5. Continue using brick-lined crosswalks at key intersections or crossings.

Retain and repair historic street paving such as found on Jericho Road.

Brick crosswalks highlight pedestrian street crossings and continue the vocabulary of the sidewalks on Main Street.

XI Streetscape

B. Pedestrian Walks and Curbs

1. Retain historic paving, such as the stretch of brick sidewalk on East Main Street.
2. When sidewalks must be repaired, match adjacent materials (except for modern concrete) in design, color, texture, and tooling. Avoid extensive variation in sidewalk and curb materials.
3. When sidewalks need replacement, use a paving unit such as brick or exposed concrete aggregate that relates to the scale of the district. Curbs likewise should be a material such as stone or exposed concrete aggregate. Avoid pouring concrete in continuous strips.
4. Maintain a distinction between sidewalks and streets. Avoid paving sidewalks with asphalt and try to retain the curb strip.
5. Avoid excessive curb cuts for vehicular access across pedestrian ways; where curb cuts are necessary, mark them with a change in materials, color, texture, or grade.
6. Avoid blocking the sidewalk with too many street furniture elements and remove obsolete signs and poles.

The brick-paved Hayden's Lane connects the downtown commercial district to a residential subarea.

The patterned brick sidewalk is separated from the busy street by a curb planting strip.

Streetscape XI

C. Street Trees and Plantings

1. Maintain existing landscaping, especially indigenous species like crape myrtle. Plantings are especially appropriate in medians and curb strips.
2. Replace damaged or missing street trees with appropriate species. Use indigenous and hardy species that require minimal maintenance. For example, to retain the tree-shaded atmosphere of South Church Street, replacement trees should be of like species that will mature to a comparable size.
3. Continue the installation of landscaping, including trees, in areas like medians, divider strips, and traffic islands. Site plantings so that they are protected from pedestrian and vehicular traffic, do not block views of storefronts, and meet traffic-safety standards of the Virginia Department of Transportation.
4. Use planters appropriately. Site them so that they do not block narrow sidewalks and remove them in the winter months when they are empty.
5. Do not demolish buildings to provide open-space areas for plantings.

Street trees and planters provide shade and seasonal color along Main Street.

Some residential areas also have curb strips with street trees such as these indigenous crape myrtles.

A bench at the corner of South Church and Cedar streets provides an opportunity for colorful plantings.

XI Streetscape

D. Lighting

1. Expand the use of pedestrian-scaled, historically styled light fixtures replacing the current wooden poles and cobra-head light fixtures.
2. Provide adequate lighting at critical areas of pedestrian/vehicular conflict such as parking lots, alleys, and crosswalks.
3. Encourage selective evening lighting in the downtown.

- Consider special lighting of key landmarks and facades, such as the courthouse.
- Encourage merchants to leave their display window lights on in the evening to provide extra illumination and visual interest at the sidewalk level.

4. Keep to a minimum the number of styles of light fixtures and light sources used in the district.
5. Provide outlets on light standards for seasonal lighting and brackets for hanging banners and decorations for special events.

Consistent use of historically styles light fixtures ties the streetscape together and provides a natural location for street signs.

The same fixtures also provide a location for seasonal banners.

E. Traffic and Pedestrian Signals

1. Continue the installation of traffic signals on poles that are placed beside the street and are compatible with the pedestrian-scaled light fixtures.


Traffic signals echo the historically styled light fixtures.

F. Street Furniture

1. Place benches at key locations in the district. Use traditional designs constructed of wood and/or cast iron.
2. Attempt to make street furniture such as newspaper boxes, telephone booths, bicycle racks, drinking fountains, planters, and bollards compatible in design, color, and materials with existing elements.
3. Avoid placing too many elements on narrow sidewalks.

Traditionally styled metal trash containers are placed in appropriate locations in Smithfield's historic business district.

This historically styled bench is located near a public gathering space.

XI Streetscape

G. Utilities

1. Place utilities underground or locate behind buildings. Screen surface equipment.
2. Place necessary utilities such as transformers and overhead wires so that they are as visually unobtrusive as possible.

The placement of utilities underground on Main Street highlights the architecture and results in an uncluttered view of the district.

Streetscape XI

H. Public Signs

1. Consider using the town logo when developing new public signage in the district. Use appropriate standards of design, color, and lettering styles.
2. Place entry signs directing visitors to the historic commercial district on major highways and streets leading to the downtown.
3. Continue installing plaques or signs commemorating significant events, buildings, and individuals in the district.
4. Avoid placing sign posts in locations where they can interfere with the opening of vehicle doors.
5. Continue the use of oval street signs throughout the district and in any future district expansion.

Street signs mounted on traditionally styled poles define streets in the historic district.

This mounted sign provides an audio-visual account of a portion of Smithfield's history.

XI Streetscape

I. Parking Facilities

1. Avoid demolishing buildings for parking lots or garages.
2. Avoid constructing parking lots that do not reinforce the existing street wall of buildings and the grid system of rectangular blocks.
3. Screen parking lots from streets and sidewalks with trees and landscaping and include interior planting islands to provide shade and visual relief from large expanses of asphalt.
4. Provide water in parking lots for planting maintenance.
5. Provide adequate lighting to provide security in evening hours.
6. Designate special parking areas within the lots for motorcycles and bicycles.

Parking areas in the historic district should be screened from the right-of-way and identified with a cohesive signage system.

Moving and Demolition of Historic Buildings XII

A. General Review Criteria

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

Smithfield's Historic Preservation Areas Overlay District (HP-O) ordinance contains provisions that restrict the property owner's right to raze, demolish, or move buildings in the local historic district. For contributing buildings in the district, the Board of Historic and Architectural Review (BHAR) must review any plans to remove buildings. For noncontributing buildings, the Planning and Zoning Administrator can approve such actions.

The owner has an automatic right of appeal to the Town Council and then to the Circuit Court. In addition, the 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.

Smithfield's ordinance provides general standards for all decisions made by the BHAR, and some of these apply to moving and demolishing buildings.

1. The public necessity of the proposed construction, demolition, or use.
2. The public purpose or interest in land or buildings to be protected.
3. The historic or architectural value and significance of a particular structure and its relationship to the historic value of the surrounding area.
4. The age and character of a historic structure, its condition, and its probable life expectancy.
5. The view of the structure or area from a public street or road, present and future.
6. The present character of the setting of the structure or area and its surroundings.

In addition to these general standards, the town should consider adopting more specific standards, as suggested below. As extensions of the general guidelines, they focus more clearly on the issues surrounding building removal.

XII Moving and Demolition of Historic Buildings

B. Additional Criteria for Moving Historic Buildings

1. Whether or not the proposed relocation may have a detrimental effect on the structural soundness of the building or structure.
2. Whether or not the proposed relocation would have a negative or positive effect on other historic landmarks or on other sites, buildings, or structures within the historic district.
3. Whether or not the proposed relocation would provide new surroundings that would be compatible with the architectural aspects of the building or structure.
4. Whether or not the proposed relocation is the only practicable means of saving the structure from demolition.
5 Whether or not the building or structure will be relocated to another site within the historic district.

C. Guidelines for Moving Historic Buildings

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

D. Additional Criteria for Demolishing Historic Buildings

1. Whether or not the building or structure is either a historic landmark or is a building within a historic district that contributes to the district character.
2. Whether or not the building or structure is of such old or uncommon design, texture, or scarce material that it could not be reproduced or could be reproduced only with great difficulty and expense.
3. Whether or not historic events occurred in the building or structures.
4. Whether or not a relocation of the building or structure or a portion thereof, would be to any extent practicable as a preferable alternative to demolition.
5. Whether or not the proposed demolition could potentially adversely affect other historic landmark(s) located within the historic district or adversely affect the character of the historic district.
6. The reason for demolishing the building or structure and whether or not any alternatives to demolition exist.
7. Whether or not there has been a professional economic and structural feasibility study for rehabilitating or reusing the structure and whether or not its findings support the proposed demolition.

E. Guidelines for Demolishing Historic Buildings

1. Demolish a historic building only after all preferable alternatives have been exhausted.
2. Document the building thoroughly through photographs and measured drawings according to Historic American Building Survey Standards. This information should be retained in the town office and with the Virginia Department of Historic Resources.
3. If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the historic district.

Appendices

Glossary A

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

ADMINISTRATOR. The town employee who serves as staff to the Board of Historic and Architectural Review and administers town regulations, such as zoning.

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

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

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

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

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

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

BOLLARD. A freestanding post to obstruct or direct traffic.

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

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

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

CAPITAL. The upper portion of a column or pilaster.

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 the peaks and a small roof section is added to create an abbreviated hipped form.

COBRA-HEAD LIGHT FIXTURE. A commonly used street light fixture in which the luminaire is suspended from a simple, curved metal arm.

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

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.

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

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

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

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

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

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

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

DOUBLE-HUNG SASH. A type of window with lights (or 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.

FACADE. The front face or elevation of a building.

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

FENESTRATION. The arrangement of the openings of a building.

FINIAL. An ornament at the top of a gable or spire.

FLASHING. Pieces of metal used for waterproofing roof joints.

A Glossary

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.

HALF-TIMBERING. A framework of heavy timbers in which the interstices are filled in with plaster or brick.

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

HOOD MOLD. Drip or label molding over a door or window.

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

LATH. Narrowly spaced strips of wood upon which plaster is spread. Lath in modern construction is metal mesh.

LEADED GLASS. Glass set in pieces of lead.

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 the classical entablature.

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.

OVERLAY ZONING DISTRICT. A set of legal regulations that are imposed on properties in a particular area or district that are additional requirements to the existing zoning regulations in effect for those properties.

PARAPET. A low wall that rises above a roof line, terrace, or porch and may be decorated.

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

PARGING (or PARGET). Plaster or a similar mixture used to coat walls or chimneys.

PATINA. The appearance of a material's surface that has aged and weathered. It often refers to the green film that forms on copper and bronze.

PEDIMENT. The triangular gable end of a roof, especially as seen in classical architecture such as Greek temples.

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

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

PITCH. The degree of slope of a roof.

PORTICO. An entrance porch often supported by columns and sometimes topped by a pedimented roof; 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.

QUOINS. The corner stones of a building that are either a different size, texture, or conspicuously jointed for emphasis.

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.

Glossary A

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.

SIDELIGHTS. Narrow windows flanking a door.

SIGN BAND. The area that is incorporated within or directly under the cornice of a storefront and that contains the sign of the business in the building.

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

SOFFIT. The finished underside of an overhead spanning member.

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

SPIRE. A tall tower that tapers to a point and is found frequently on churches.

STABILIZATION. The reestablishment 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 ROOF. 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 projecting horizontal band of masonry set in the exterior wall of a building.

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

TRANSOM. In commercial buildings, the area of windows in the storefront above the display windows and above the door.

TURRET. A small tower, usually corbeled, at the corner of a building and extending above it.

VERGEBOARD. See BARGEBOARD.

VERNACULAR. Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Many of Smithfield's 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.

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National Organizations

The National Alliance of Preservation Commissions
Hall of the States, Suite 332
444 North Capitol Street
Washington, D.C. 20001
(301) 663-6149

The National Main Street Center
The National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
(202) 673-4219

The National Park Service
Preservation Assistance Division
Technical Preservation Services
P.O. Box 37127
Washington, D.C. 20013-7127
(202) 343-9573

The National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
(202) 673-4000

The National Trust Mid-Atlantic Regional Office
6401 Germantown Avenue
Philadelphia, Pennsylvania 19144
(215) 438-2886

State Organizations

The Preservation Alliance of Virginia
P.O. Box 295
Charlottesville, Virgina 24401
(804) 979-3899

The Virginia Department of Historic Resources
221 Governor Street
Richmond, Virginia 23219
(804) 786-3143

The Virginia Main Street Program
Virginia Department of Housing and Community Development
205 North Fourth Street
Richmond, Virginia 23219
(804) 786-4966

Local Organizations

Town of Smithfield Board of Historical and Architectural Review
c/o Town Hall, P. O. Box 246
Smithfield, Virginia 23430
(804) 357-3247

Isle of Wight Museum
103 Main Street
Smithfield, Virginia 23430
(804) 357-7459

County Building Official
County of Isle of Wight
P.O. Box 80
Isle of Wight, Virginia 23397
(804) 357-3191, ext. 215