



PM-068

Truxtun Historic District DESIGN GUIDELINES



820-M9



Truxtun Historic District

DESIGN GUIDELINES

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ACKNOWLEDGEMENTS

City Council

Dr. James W. Holley III, Mayor
Marlene W. Randall, Vice Mayor
Stephen E. Heretick, Councilman
William E. "Bill" Moody, Jr., Councilman
Elizabeth M. Psimas, Councilwoman
Douglas L. Smith, Councilman
Ray A. Smith, Sr., Councilman

City Staff

Kenneth L. Chandler, City Manager
James B. Oliver, Former City Manager

Other Departments

Cliff S. Sayles, GIS Technician
George M. Willson, Esquire, Senior Deputy City Attorney

Planning Department

Paul D. Holt III, AICP, Director
Landon C. Wellford, AICP, Assistant Director
Robert A. Baldwin, AICP, Former Director
Jocelyn T. Adumuah, Manager of Current Planning
Fred R. Brusso, CBO, Special Projects Administrator
Samson E. Okafor, Principal Planner, Secretary to
the Historic Preservation Commission
Adrienne E. Helms, Planner I

Historic Preservation Commission

Joel Andre
Christine O. McLellan Babcock
Joanna Hall
Clayton T. Hough
Richard J. Ivy
Dr. Mel L. Milton, Ph. D.
Laura A. O'Reilly, Esquire
Patrice Ward
Peter A. Youngblood

Project Team

Ray A. Smith, Sr., City Council Liaison
George M. Willson, Esquire, Senior Deputy City Attorney
Landon C. Wellford, AICP, Project Director
Fred R. Brusso, CBO, Project Administrator
Jocelyn T. Adumuah, Manager of Current Planning
Samson E. Okafor, Principal Planner, Secretary to
the Historic Preservation Commission
Adrienne E. Helms, Planner I



FRAZIER ASSOCIATES
ARCHITECTURE & PLANNING
213 NORTH AUGUSTA STREET, STAUNTON, VA 24401
PHONE 540.886.6230 FAX 540.886.8629
www.frazierassociates.com

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I. TRUXTUN: HISTORY AND ARCHITECTURE





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

A. Brief Overview of the City and the Historic Districts

1. General Portsmouth History

The City of Portsmouth is a deepwater port located on the Elizabeth River in the Tidewater region of Virginia. It is considered a part of the harbor and population center known as Hampton Roads, the nation's 33rd largest metropolitan statistical area.

Its roots as a transportation center, a constant throughout the city's history, began when Adam Thoroughgood established a ferry connection between Portsmouth and Norfolk in 1636.

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

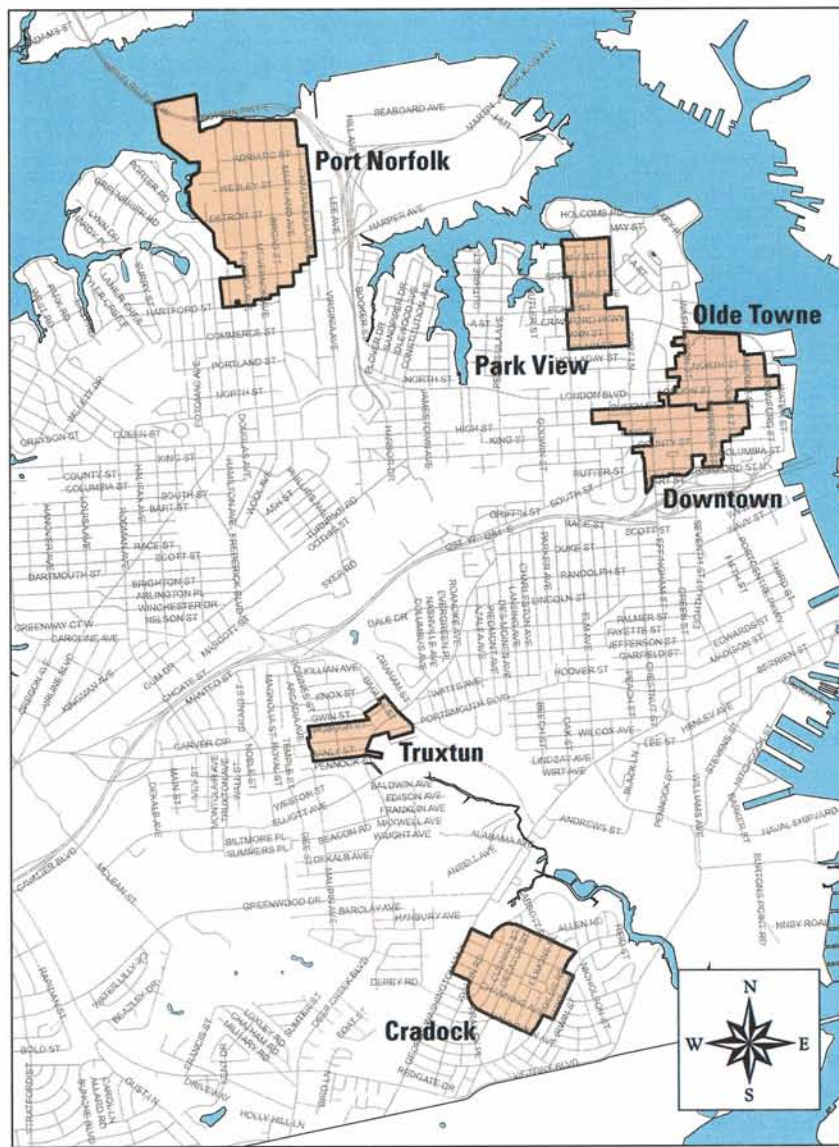
Named for the famed English port, Virginia's Portsmouth is home to many of the United States' maritime firsts. These include the first federal shipyard and drydock in the nation and construction of the first ironclad ship,

first battleship, and first aircraft carrier. At least one source cites Portsmouth as having one of the greatest concentrations of architecturally significant buildings between Alexandria and Charleston. Portsmouth's current historic districts are representative of its long association with transportation and shipbuilding. Each represents an era in the development of this old and important Virginia city.



I. TRUXTUN: HISTORY AND ARCHITECTURE

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



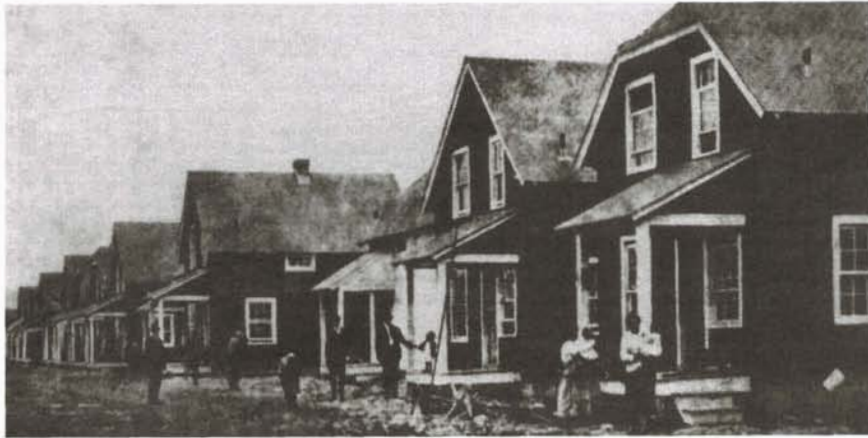
A. Brief Overview of the City and the Historic Districts *continued*

2. Portsmouth's Historic Districts

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

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

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



This street view shows the staggered setback of the houses and some of the first residents in Truxtun.



Truxtun today retains much of its original character and architecture.

a wholly contained community where residents could live, play, and shop within an easy commute of the workplace provided by public transportation.

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

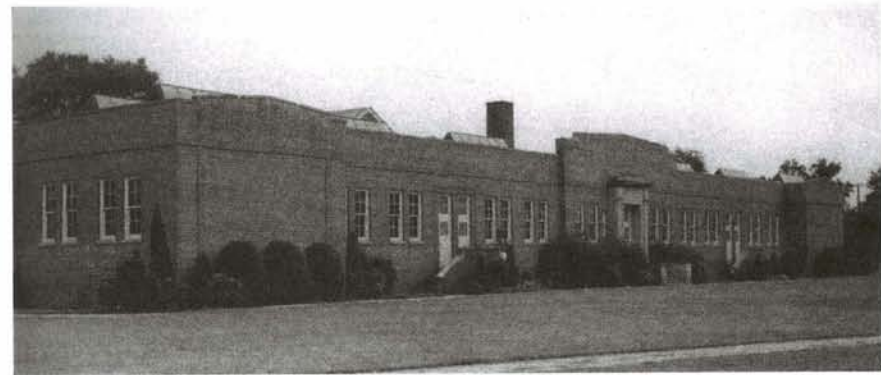
Individually listed properties also contribute to the overall understanding of the development and history of the city. Landmark religious and municipal institutions include Trinity Episcopal Church and the Old Portsmouth Courthouse. Those that represent Portsmouth's long marine and transportation history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



I. TRUXTUN: HISTORY AND ARCHITECTURE



This early-twentieth-century photo shows a row of Truxtun houses near construction completion.



Built in 1920, the Truxtun School served the neighborhood until the 1990s when it was demolished.

B. Truxtun Historic District Character

1. General Truxtun History

The forty-three acre Truxtun neighborhood was built between 1918 and 1920 and named for Thomas Truxtun, an early naval hero. Its location was found suitable as it was bisected by Deep Creek Boulevard, which connected to downtown Portsmouth, and by Portsmouth Boulevard which gave direct access east to the naval shipyard. Truxtun was originally conceived as a self-contained pedestrian community, a predecessor of the current trend towards “new urbanism.” Worker access to the shipyards was to be provided by street car and plans also called for a future rail station.

Truxtun was the first wartime government housing in the United States constructed exclusively for African Americans. Its design concept demonstrates the planning standards of the United States Housing Corporation, the federal agency that financed and built the project. Like Cradock, a similar housing project for white shipyard workers located to the south of the shipyards, Truxtun was built to accommodate the expanding workforce resulting from the outbreak of World War I. At the end of the war, the residences were sold to two African American businessmen who then resold them to primarily their original tenants.

All of the houses, single-family or duplex, originally rented for \$17.50 a month payable to the federal government. In

addition to the residences, the original plan called for a church, community house, school, garage and thirty-five stores, of which only the school was built.

The Truxtun National Register Historic District was established in 1982 and local review, according to the criteria established by the historic districts Zoning Ordinance, began in 1983.



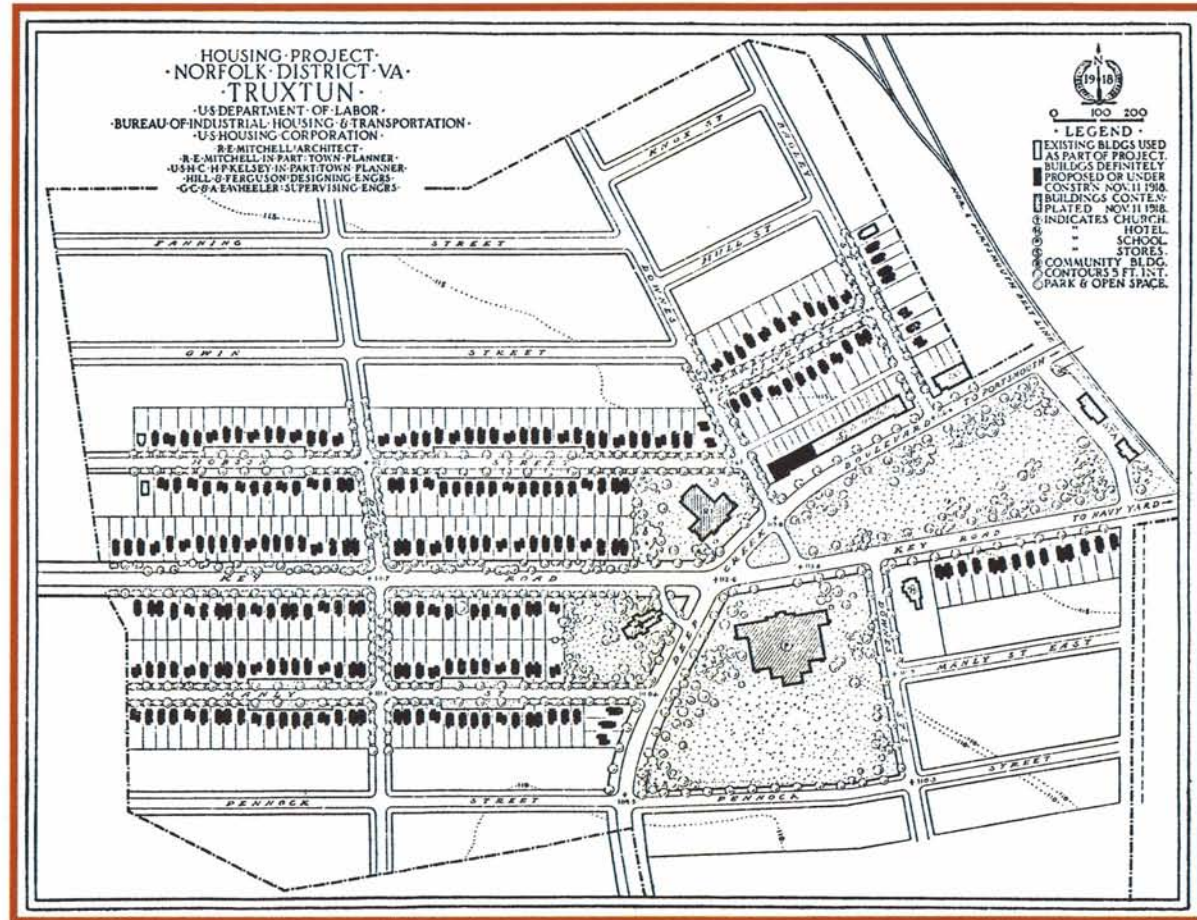
2. Streetscape Character

Truxtun is a well-defined planned neighborhood. Its flat topography lends itself well to a conventional street grid pattern, with streets grouped around two existing major roads, Deep Creek and Portsmouth boulevards.

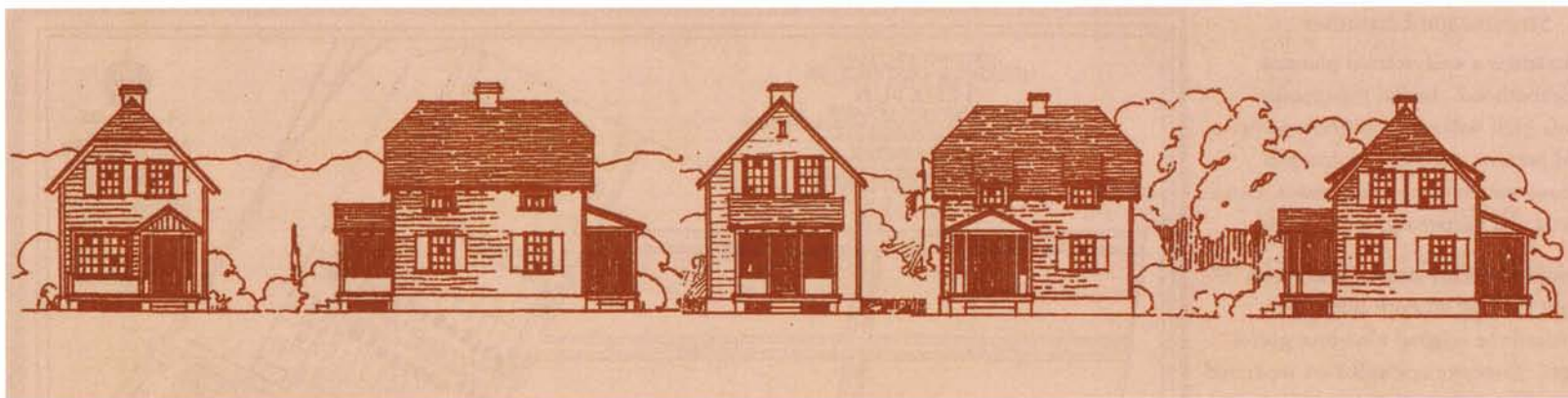
Thirty-foot wide streets, many with street parking on both sides, have replaced the original nine-foot gravel roads. Concrete sidewalks are separated from the street by planting strips, portions of which contain crepe myrtle.

3. Site Character

Relatively uniform site conditions are created by shallow setbacks that are minimally staggered for better porch views. Most sites feature concrete walkways that connect the porch to the sidewalk and concrete ribbon driveways placed in narrow side yards. Contributing to the pleasing appearance of the neighborhood are a variety of foundation plantings. Utilities are placed to the rear of the houses out of view.



The site plan for Truxtun as it appeared in a U.S. Department of Labor publication on the development of Truxtun.



B. Truxtun Historic District Character *continued*

4. Architectural Character

There are 250 houses in Truxtun. The 224 single lots measure 28 by 100 feet and 26 double lots are of equal depth but 40 feet wide.

Truxtun houses are five rooms each and are based upon a single plan that was rotated and modified to achieve four different exterior designs. Most houses are of wood frame construction with brick foundations.

Truxtun's charm comes from the simple variations in architectural design and, in particular, the Jerkinhead roof form. Also known as a clipped gable, the Jerkinhead roof is synonymous with Truxtun and is found on both end and side-gabled single-family structures in the historic district. More traditional gable roofs are found on the two remaining styles, the end-gable single-family and the side-gable duplex.

To extend the limited living space outdoors, many houses in Truxtun have full-width front porches. While few houses in the district retain their

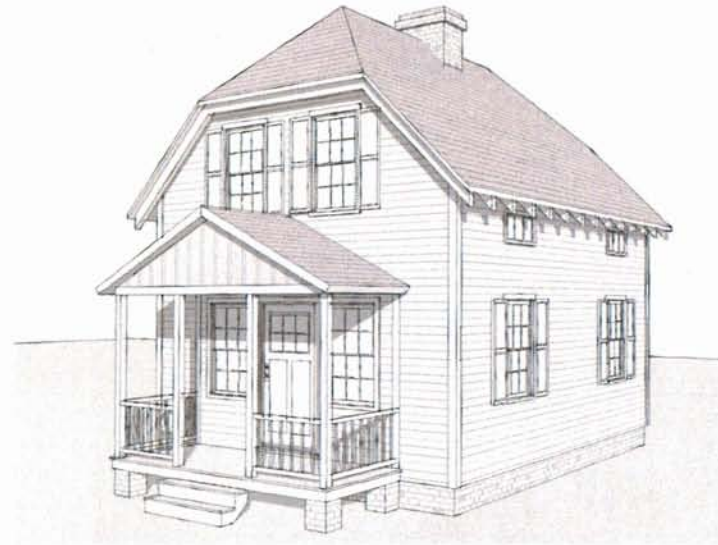
original siding and roof materials, there are still a number of details that convey the neighborhood's original appearance. These features include exposed rafter ends, dormer windows, and the overall massing of the structures. While many windows and doors may have been replaced over time, the openings retain their original configurations and ratio of wall-to-window and wall-to-door area. And while there are few instances of original seamed metal or asbestos shingle roofs, the new coverings have been applied to retain the original roof forms.



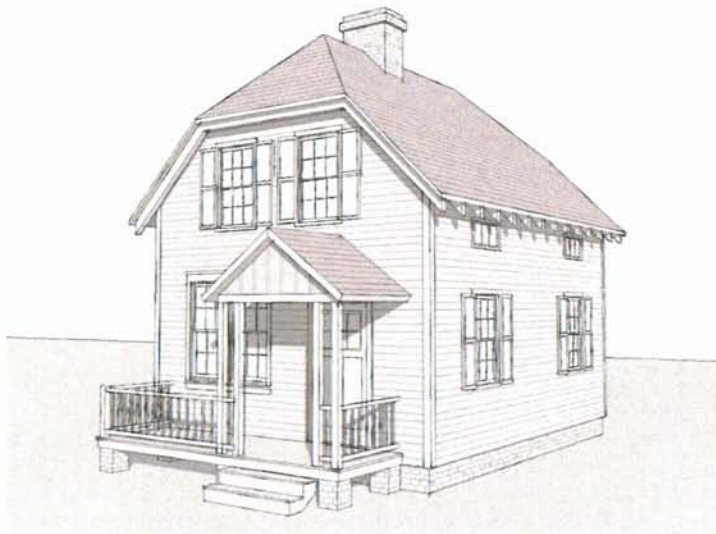
C. Truxtun House Types

The appearance of the Truxtun Historic District is defined by the repetition of a small number of house forms, sited closely together to create a village feel. The simple architecture of the Truxtun house types relies heavily on the popular styles of the early twentieth century. Exposed rafter ends, a common Bungalow style feature, add character to the Truxtun house types while the small-paned windows relate to the Colonial Revival style.

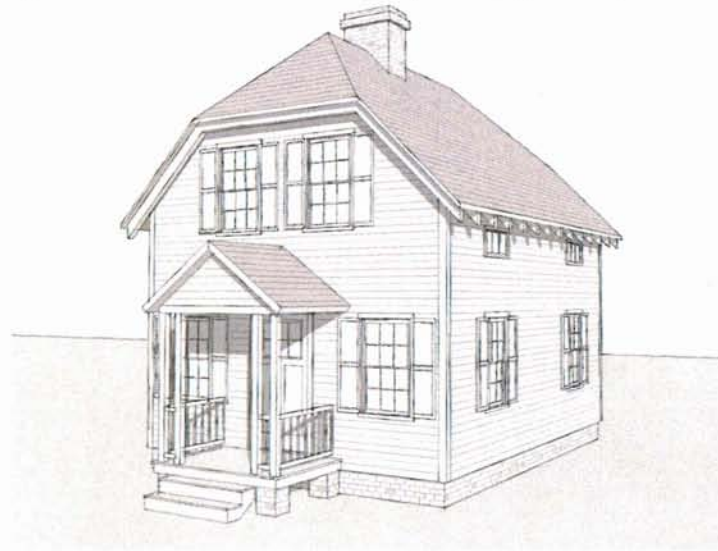
Most synonymous with Truxtun, however, is the Jerkinhead roof form. Also known as a clipped gable, dating to early eighteenth-century England, it is the Jerkinhead roof that alerts you to your arrival in Truxtun. While not all houses in the district share this roof form, they originally shared many other traits including central chimneys, narrow novelty or German siding (the upper part of each clapboard has a concave upper groove), asbestos shingle roofs, and shuttered windows.



Type 1: Front Jerkinhead roof with center entry and large gable-roof porch.



Type 2: Front Jerkinhead roof with side entry and small gable-roof porch with extension.



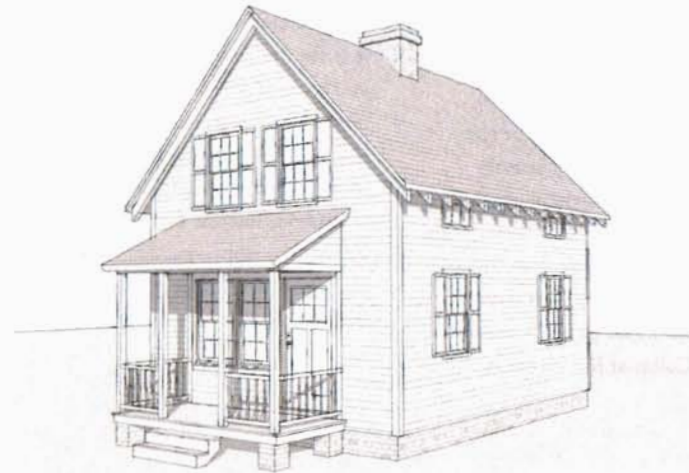
Type 3: Front Jerkinhead roof with center entry and small gable roof.



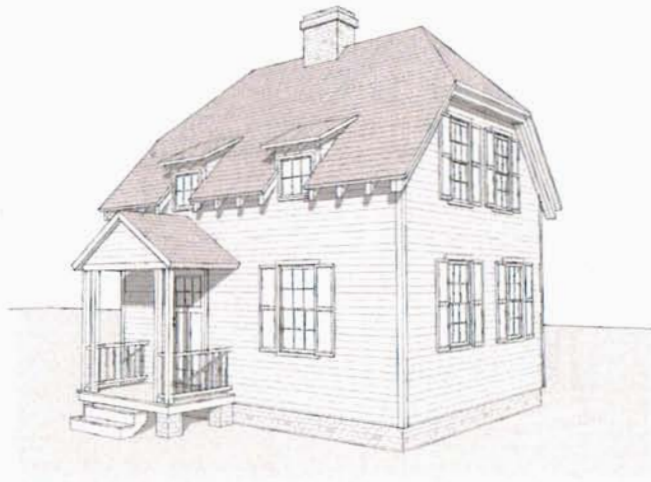
C. Truxtun House Types
continued



Type 4: Front gable roof with center entry and shed-roofed porch.



Type 5: Front gable roof with side entry and shed-roofed porch.



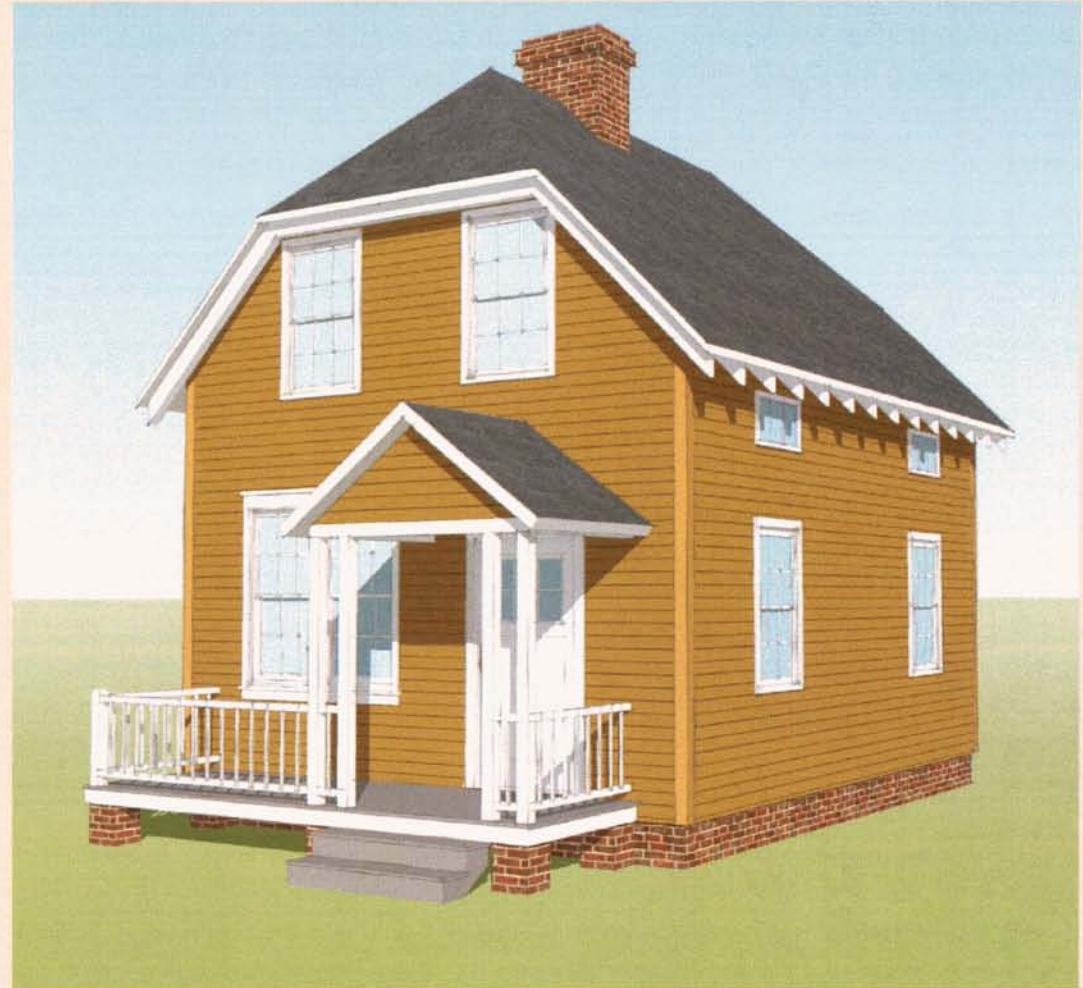
Type 6: Side Jerkinhead roof with side entry and small gable-roofed porch.



Type 7: Side-gabled roof duplex with center entries and shed-roofed porches.



II. PLANNING YOUR PRESERVATION PROJECT





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

A. Preservation in Portsmouth

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

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

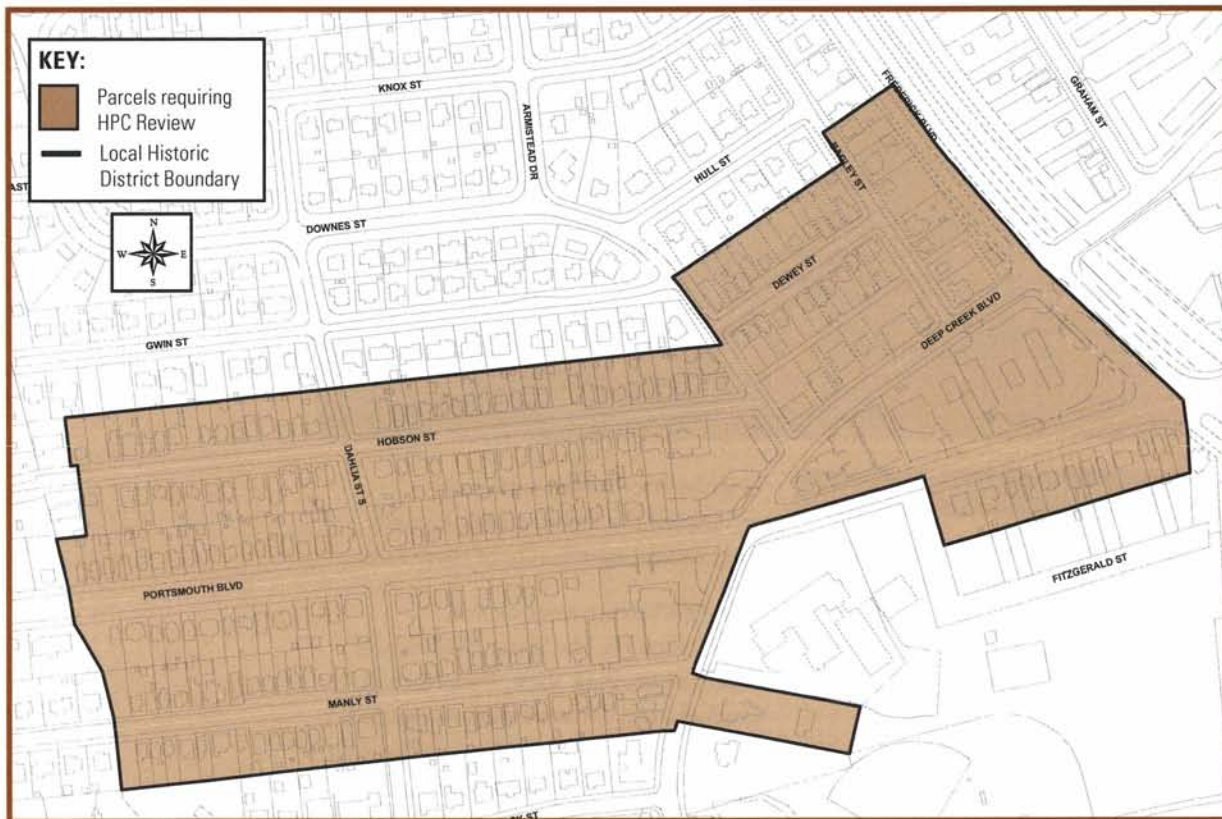
neighborhoods, the community recognized the architectural, historic, and cultural significance of these areas.

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

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



II. PLANNING YOUR PRESERVATION PROJECT



The shaded area comprises the Truxtun Historic District covered by the historic district zoning. Approximate footprints of the structures on each parcel of land show a neighborhood remarkably unchanged in overall character when compared to the original plan.

Dates of Local Historic Districts and National Register Designations

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

B. Historic Districts Ordinance

1. Historic Districts Zoning

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

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

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

II. PLANNING YOUR PRESERVATION PROJECT



HISTORIC DISTRICT USE	MINIMUM LOT SIZE IN SQUARE FEET	MAXIMUM BUILDING COVERAGE OF LOT	MINIMUM LANDSCAPED AREA OF LOT	MINIMUM SIDE YARD	MINIMUM FRONT YARD	MINIMUM REAR YARD	MAXIMUM HEIGHT
Single- or two-family	2,000	70%	20%	Lots <30 feet Three (3) feet Lots > 30 feet Five (5) feet	align with existing abutting residences	20 feet	Two (2) stories
Three dwellings in structure	2,500	70%	20%	Lots <30 feet Three (3) feet Lots > 30 feet Five (5) feet	align with existing abutting residences	20 feet	Two (2) stories
Four dwellings in structure	4,500	70%	20%	Lots <30 feet Three (3) feet Lots > 30 feet Five (5) feet	align with existing abutting residences	20 feet	Two (2) stories
Nonresidential use	2,500	70%	20%	Lots <30 feet Three (3) feet Lots > 30 feet Five (5) feet	align with existing abutting residences	20 feet	Two (2) stories
Office and more than one (1) residential unit	4,500	70%	20%	Lots <30 feet Three (3) feet Lots > 30 feet Five (5) feet	align with existing abutting residences	20 feet	Two (2) stories
All new construction and additions	May not encroach into any required side or front yard or within three (3) feet of any lot line. May not exceed two (2) square feet of floor area per zoned lot area for total structure.			Lots <30 feet Three (3) feet Lots > 30 feet Five (5) feet	align with existing abutting residences	20 feet	Two (2) stories

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



II. PLANNING YOUR PRESERVATION PROJECT

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

B. Historic Districts Ordinance *continued*

2. Historic Preservation Commission

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

3. Levels of Review

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

Projects that require a COA include:

- exterior alterations/rehabilitations that require a change in design, color or material *such as replacement windows, paint, and substitute siding;*
- additions and new construction;

- major site changes *such as fencing and paving;*
- moving any building; and
- demolition, full or partial.

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

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

4. Appeal of the Decision of the HPC

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

Application Process

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

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



C. The Historic District Design Guidelines

These guidelines help property owners and the Historic Preservation Commission (HPC) decide what are appropriate changes for structures in the historic districts as well as appropriate new construction. As a property owner, you are a partner in preservation and should refer to these guidelines whenever you plan changes to your property.

These guidelines help to clarify what is valuable and worth preserving in the Truxtun Historic District. They explain how you can respect these features as you make changes or repairs to your historic building or design a new building within the district.

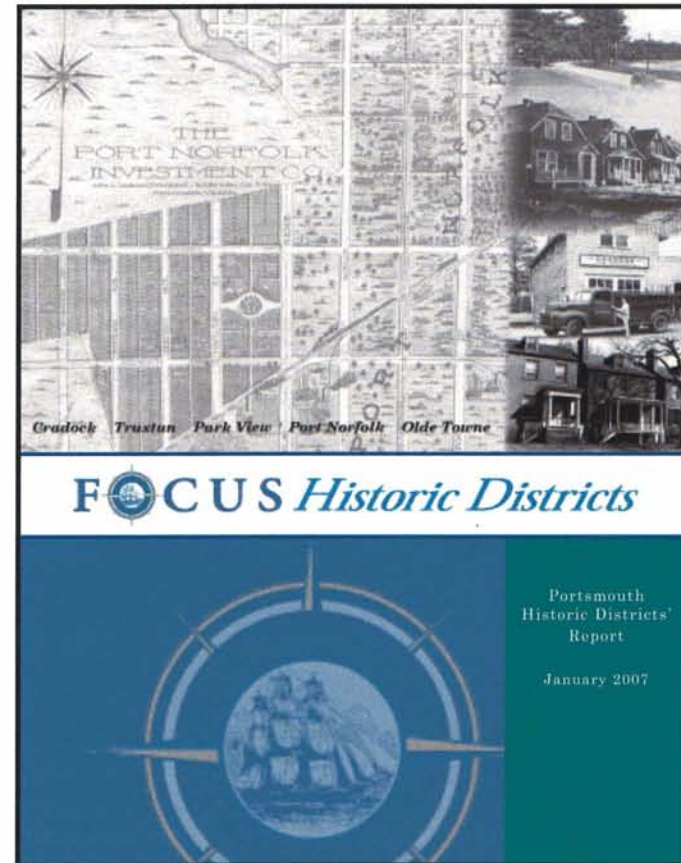
These guidelines are the result of a process begun in 2005 called FOCUS Historic Districts. As a part of this process, Truxtun property owners were sent questionnaires and invited to attend a public meeting to provide their input on the then-current historic district regulations, procedures and guidelines.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

Each of the historic districts has its own set of guidelines tailored to that neighborhood and illustrated with photographs and drawings of the typical

house types, elements and materials found in that district. These five sets of guidelines are coordinated to provide uniform organization and appearance and allow for easy navigation either within one set or between two or more sets.

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

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



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



II. PLANNING YOUR PRESERVATION PROJECT

Preservation Briefs:

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

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

D. Defining Your Preservation Project

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

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





Maintenance Checklist

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

E. Maintenance and Rehabilitation

1. Required Maintenance

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



Even vacant structures need to be maintained to prevent deterioration of the structure until a rehabilitation can be undertaken.



II. PLANNING YOUR PRESERVATION PROJECT

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

E. Maintenance and Rehabilitation *continued*

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

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

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

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



F. Health and Safety Considerations

1. Planning Steps

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

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

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

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



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

this page will help you to either hire the appropriate workers or safely complete the required steps on your own.

2. Lead Paint

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

3. Asbestos

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



Asbestos siding often is characterized by a wavy or scalloped edge detail.



Asbestos roof material as used in Truxtun is characterized by a diamond-patterned appearance.

Preservation Brief #37:

Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing

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

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



II. PLANNING YOUR PRESERVATION PROJECT

G. Green Design and Sustainable Development

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

In addition, historic buildings often boast more energy-efficient designs than many modern-day buildings. By rehabilitating an existing building you are recycling the equivalent of over one million aluminum cans! Rehabilitation costs are often higher in labor costs and lower in material costs than new construction.



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

This means that more of the money you spend on your project stays in your city rather than wherever the new siding or windows are manufactured.

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

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

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

Credit: National Trust for Historic Preservation

Suggested Guidelines for Green Projects

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



H. Federal, State and Local Incentives

1. Rehabilitation Tax Credits

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

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

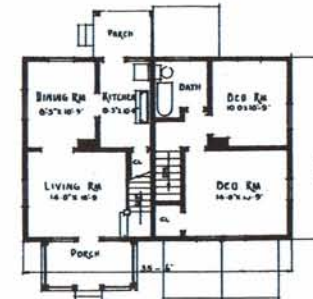
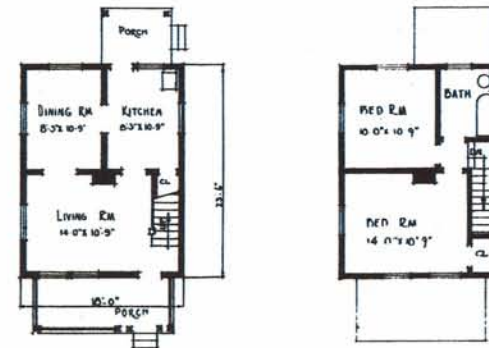
VDHR reviews your entire project including proposed changes to the exterior and interior as well as the design of any additions.

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

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

In addition to receiving approval from the state and/or federal programs, it is still necessary to follow the process for local review as covered in *Section B* of this chapter.

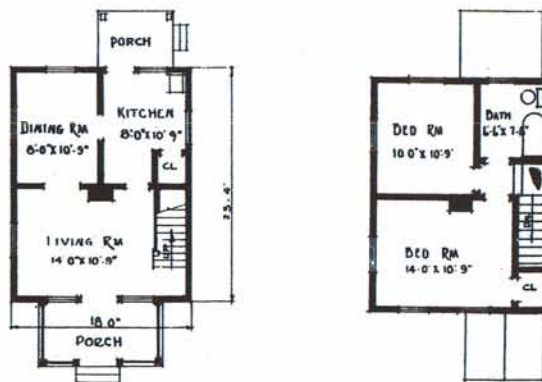
If you are interested in either or both of these programs, consult your accountant and/or attorney before you begin your project to determine if the credits may be beneficial to you.



The split floor plan shown above shows the downstairs of the left side of the duplex and the upstairs of the right side. These drawings are from a 1918 report on Truxtun by the U.S. Housing Corporation, the neighborhood's developer.



II. PLANNING YOUR PRESERVATION PROJECT



This drawings shows the original front and side elevations for one of the Truxtun house types featuring a front-facing Jerkinhead roof. The corresponding floor plan accompanies these drawings.

H. Federal, State and Local Incentives *continued*

a. Virginia Program

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

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

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

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

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

http://www.dhr.virginia.gov/tax_credits/_tax_credit.htm.



b. Federal Program

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

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

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



Plate 69.

Rossel Edward Mitchell, Architect.

A side-facing Jerkinhead roof house type is illustrated here. The accompanying floor plan is reversed and rotated here as it was in the original publication.

For more information on the Federal program, visit the National Park Service's Tax Incentives website at www.cr.nps.gov/hps/tps/tax/incentives/index.htm



II. PLANNING YOUR PRESERVATION PROJECT

H. Federal, State and Local Incentives *continued*

2. Local Incentives

a. Real Estate Tax Exemption

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

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

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



If the owner qualifies, PRHA funds may be available for the repair of this roof.

b. Portsmouth Redevelopment and Housing Authority (PRHA) Programs

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

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

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

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

A.

More information on this program is available through the Real Estate Assessor's office at (757) 393-8631 or online at www.portsmouthva.gov/assessor/

B.

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



III. GUIDELINES FOR SITE DESIGN





A. Introduction

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

Truxtun's historic site character is defined by the uniformity of the district's small front yards and close spacing of houses next door to one another. As can be seen from historic images of the district, there was little original landscaping due to the small lot sizes. Over time, modifications have been made to many of the lots including fenced backyards, concrete driveways and plantings.



This block view shows many elements typical of the site character in the Truxtun Historic District including small front yards with mature plantings.



III. GUIDELINES FOR SITE DESIGN



Typically, the walkways and concrete "ribbon" strips of the drive are parallel to one another in the Truxtun Historic District.



A resurfaced or repaired walkway shown here illustrates the contrast between the warm tones and rough texture of the old concrete and the new gray smooth concrete lacking aggregate.



Due to the narrow spacing between houses, many neighboring houses share driveways.

B. Walkways and Driveways

A walkway usually connects the sidewalk to the front porch of a Truxtun house. A driveway often leads to the rear of a lot where it may terminate at a garage or shed.

⊘ Inappropriate Treatments

- 1 Do not place paved areas for parking in the front yard.
- 2 Avoid using large expanses of bright white or gray concrete surfaces or asphalt in visible areas. Historic concrete has a warmer, brownish appearance with some exposed aggregate. New surfaces should be formulated to match.
- 3 Do not demolish contributing historic buildings for parking.

✓ Guidelines

- 1 Retain existing historic ribbon concrete driveways.
- 2 Retain existing historic concrete walkways.
- 3 Replace damaged areas with materials that match the original paving in color, size, texture, and finish.
- 4 Locate shared driveways between houses according to historic examples.
- 5 Ensure that new paving material is compatible with the character of the district. The most historically appropriate material for walkways and driveways in Truxtun is concrete.
- 6 Use the same materials in both walkways and driveways to provide a uniform appearance and continuity of design.



A shed repeats the colors and materials of the main structure and even the exposed rafter detail.



The outbuildings on this corner lot have been placed near the rear lot line and are painted to coordinate with the main house.



This shared driveway leads to a garage at the rear of the lot.

C. Sheds and Garages

Due to the time period in which Truxtun was developed, outbuildings were not part of the original plan. It was envisioned that a streetcar line would provide service to the naval yard and that individual transportation would not be necessary.

Through time small garages and sheds have been added near the rear lot lines, connected to the street most often by shared ribbon concrete driveways that occupy the entire side yard of the lot.

⊘ Inappropriate Treatments

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

✓ Guidelines

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



III. GUIDELINES FOR SITE DESIGN

Most of the houses in Truxtun now have a variety of foundation plantings surrounding their front porches.



Mature street and site trees are accentuated by consistent foundation plantings in this illustration of a Truxtun street view.

D. Plantings and Trees

Like the placement of a structure on its site, the character of the landscape and accompanying plantings contribute to the identity of the historic district. By virtue of its original compact design, Truxtun lots allow very little room for ornamental plantings in either the front or side yards. However, over the years, a number of houses in the district have added a variety of foundation plantings.

Street trees in planting strips, between the front of the house lots and the street, originally provided a unified planting scheme for the Truxtun neighborhood. Over time, due to factors such as the realignment of sidewalks, many of those trees have been lost. A number of crepe myrtles have been planted to serve a similar purpose.

Inappropriate Treatments

- 1 Avoid planting large trees or large planting areas in the small front yard section of the lot.
- 2 Do not allow foundation plantings to grow out of scale with existing front porches.
- 3 Do not park vehicles in the front yard area.
- 4 Do not replace grass in front yards with paving or gravel.

Guidelines

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



E. Fences

Historically, Truxtun house lots did not have fencing. This is still the predominant condition and, in particular, fenced front yards are not appropriate in the district. Many rear yards have been fenced with either chain link or wooden fencing. In general, fence materials should relate to the original materials used on the structures and those styles available at the time the houses in the district were constructed.

Inappropriate Treatments

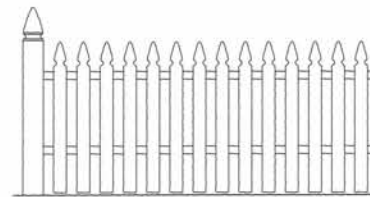
- 1 Do not exceed the average height of other fences and walls of surrounding properties with the height of the new fence or wall. Fences should also conform to zoning regulations.
- 2 Do not use chain link, vinyl, split rail fences or concrete block walls where visible from public rights-of-way.
- 3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

Guidelines

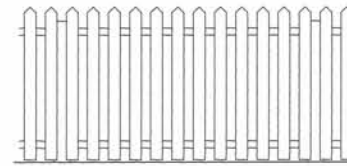
- 1 Retain any existing historic fences. Wood fences, especially picket fences, are the most appropriate fences for the historic district.
- 2 Repair existing historic fences and walls by salvaging original parts or materials for a prominent location from a less prominent location, when possible.
- 3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



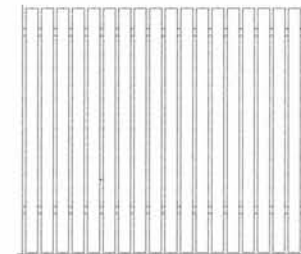
The open appearance of connecting grass front lawns should be maintained by not fencing front yards.



Picket - Decorative



Picket - Plain

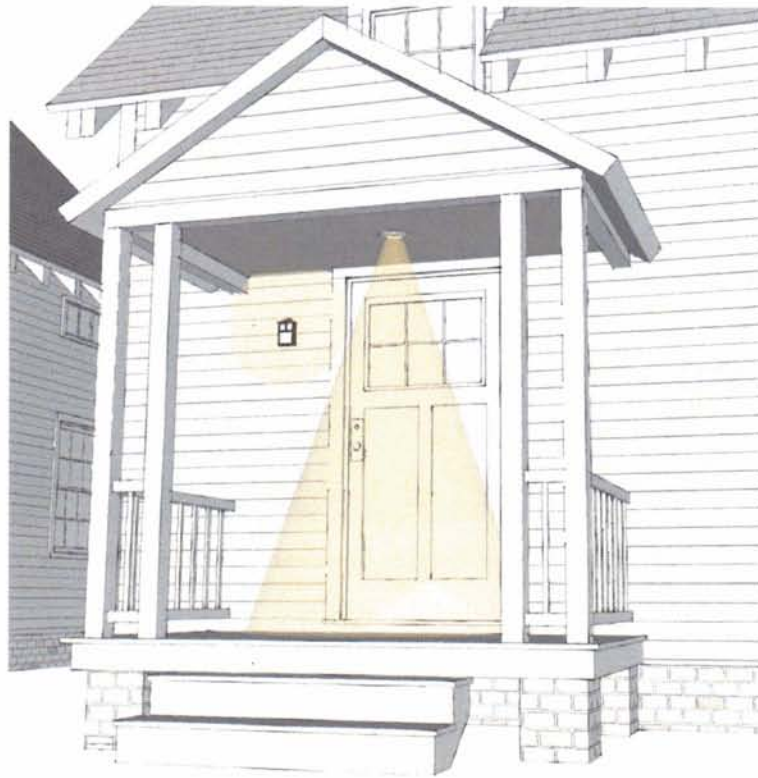


Privacy Fence

These fence types are appropriate as rear yard enclosures for Truxtun.



III. GUIDELINES FOR SITE DESIGN



Small surface mounted or ceiling mounted exterior lights located within the porch area are the most appropriate fixtures for Truxtun.

F. Lighting

While Truxtun houses were advertised as electrified, exterior lighting appears to be minimal. Currently small fixtures are attached to either the wall adjacent to the front door or on the porch ceiling to provide illumination for the entry.

Inappropriate Treatment

Pole-mounted light fixtures and series of small fixtures lining the walkway or driveway are not appropriate.

Guidelines

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



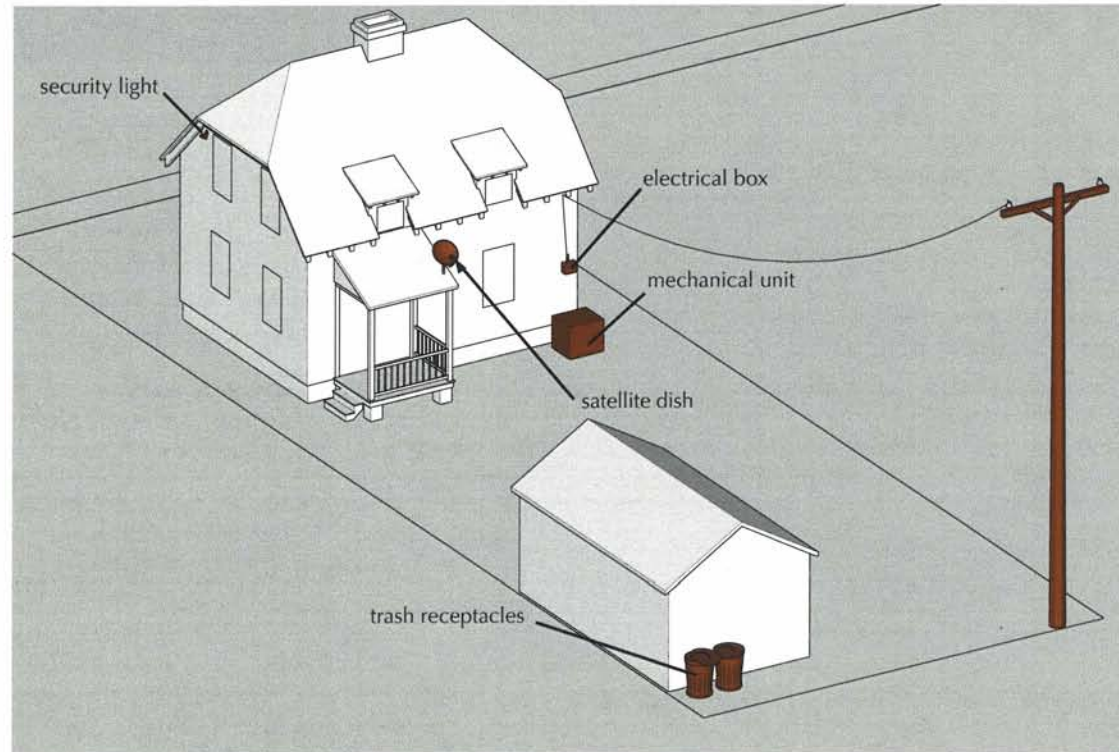
G. Mechanical and Utilities Screening

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

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

Inappropriate Treatments

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



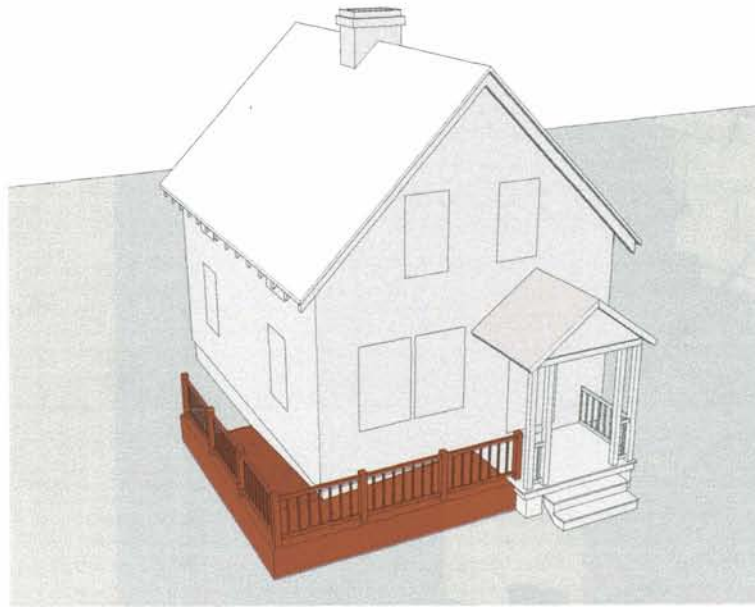
By placing as many appurtenances as possible out of sight, the historic appearance of the site and the district is maintained.

Guidelines

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



III. GUIDELINES FOR SITE DESIGN



Historic porch designs of Truxtun can be altered to accommodate accessible ramps.

H. Accessibility

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

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

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

✓ Guidelines

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



IV. GUIDELINES FOR EXISTING STRUCTURES: ELEMENTS





A. Introduction

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

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

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

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

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



This Truxtun house retains its original wood siding, porch materials and configuration and six-over-six wooden windows. The roof materials and fixed shutters are not original.





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

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

B. Foundations

A foundation forms the base of a building. Houses in Truxtun are built on a brick foundation. Brick piers support the front porches. For more information on maintenance, repair, and proper cleaning of brick and mortar please refer to *Chapter V: Guidelines for Existing Structures: Materials: Masonry*.

Maintenance

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

Inappropriate Treatments

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

Guidelines

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



These foundation vents are free from vegetation that could block the circulation of air under the house.



A low, unpainted brick foundation is an original characteristic of Truxtun houses.



C. Roofs

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



Roof shapes in Truxtun are either Jerkinhead (left) or gable (right).

The Jerkinhead, or clipped gable roof shape is synonymous with Truxtun. A majority of roofs in the historic district are covered in asphalt shingles while others are covered in 5V crimp or standing-seam metal or in rare cases the original diamond-patterned asbestos-cement shingles.

Maintenance

1 Asbestos-Cement Shingles
 Invented in Europe in 1900, a U.S. patent for asbestos-cement shingles was issued in 1907. This material quickly became a popular and affordable substitute for slate, wood and clay tiles, and was used for new and existing construction projects. Often identified by their hexagonal, honeycomb or diamond pattern, these shingles were manufactured until the 1980s.

As they age, these shingles can become very brittle. A professional roofer who works with slate should be called for minor repairs. Replacement shingles suppliers may be found on the internet. Before beginning any project involving this material please refer to *Chapter II: Section F: Health and Safety Considerations* for more information. Longevity: 50-85 years.

2 Asphalt Shingles
 First produced in 1903 as individual shingles cut from asphalt roll roofing, these shingles were given a stone surface. By 1906, the multi-tab strip shingle was being marketed. By World War I, a number of factors, including its use of non-strategic materials, ease



Diamond-shaped asbestos-cement shingles were the original roof material in Truxtun.



Low-contrast, darkly colored asphalt shingles provide an appearance similar to the original asbestos roofs found in Truxtun.

of transportation, fire retardant properties and lower costs, combined to increase its market share.

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

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



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

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



5V crimp, originally available in either galvanized or terne metal, was an early replacement material for Truxtun roofs. It is available today and can be purchased pre-painted.

C. Roofs *continued*

3 Galvanized Metal

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

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

4 Terne

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

5 Prepainted Terne

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

6 Terne-Coated Stainless

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



7 Elastomeric Roof Coatings

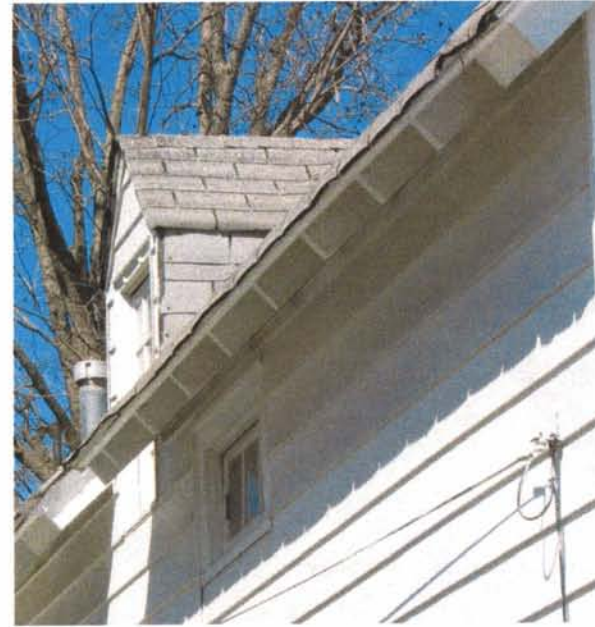
These products can extend the life expectancy of a metal or built-up roof by reducing the roof's surface temperature and the harmful effects of solar radiation. These products should not be used to repair leaks. Leaks should be repaired using the original roofing material, roofing cement and reinforcing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

⊘ Inappropriate Treatments

- 1 Do not add dormers if not a part of the original design.
- 2 Slate and copper are not appropriate roof materials in Truxtun.

✓ Guidelines

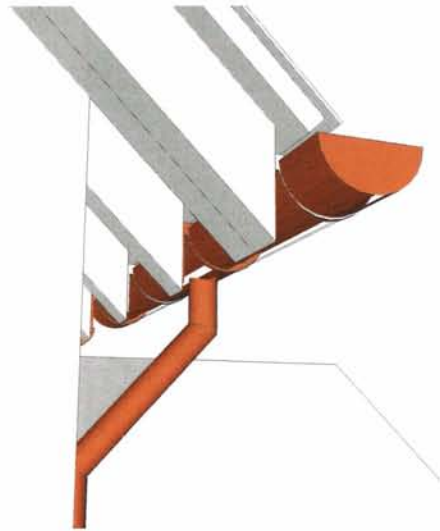
- 1 Retain original or early roof materials, such as asbestos shingles, 5V crimp, or standing-seam metal, whenever possible.
- 2 Preserve the original roof shape.
- 3 Retain architectural features including through-the-wall dormers, cornices, exposed rafter tails, and chimneys.
- 4 Repair of roof materials and elements should be made in-kind with materials that duplicate the original materials.
- 5 Replace when necessary using new material that matches the original roof covering in composition, size, shape, color, and texture.
- 6 Use asphalt, metal shingles, 5V crimp, or standing-seam metal as a replacement for original asbestos shingles. These are all materials that were available at the time Truxtun houses were constructed. See the *Maintenance* section on the preceding pages for background on these materials.



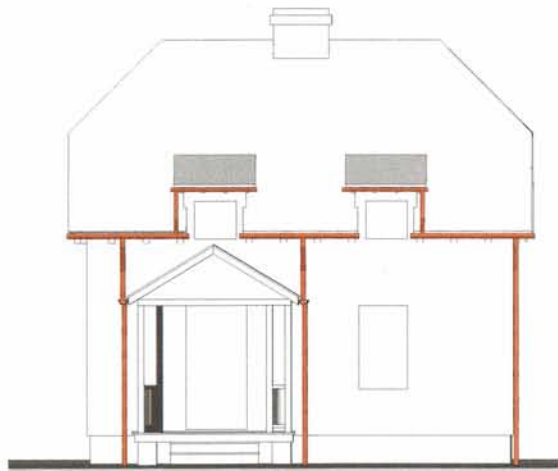
Exposed roof rafter ends are an integral part of the roof design for Truxtun houses. Rehabilitation projects should take special care to retain these character-defining elements.



IV. GUIDELINES FOR EXISTING STRUCTURES: ELEMENTS



Exposed rafters should still be visible after a proper gutter installation.



Installing gutters on houses with wall dormers takes prior planning. This illustration depicts one possible technique.

D. Gutters

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

Many Truxtun houses do not currently have gutters and downspouts installed and these items were not part of the original design of these houses. The illustrations in this section show the proper placement of gutters and downspouts on a typical Truxtun house style.

Maintenance

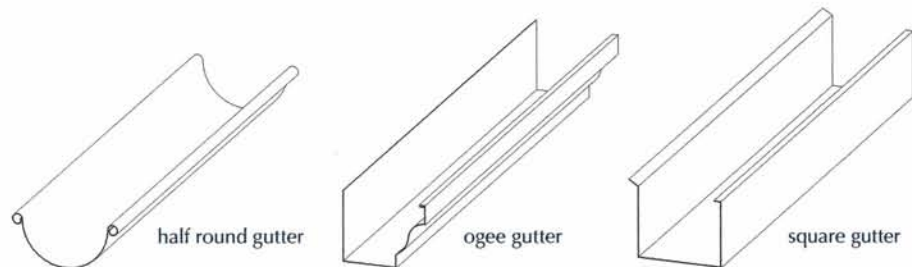
Check and clean gutters on a regular schedule to avoid clogging which can lead to moisture damage.

Inappropriate Treatment

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

Guidelines

- 1 Retain existing metal gutters and downspouts. They should not be removed from the structure.
- 2 Repair existing gutters and downspouts, and provide ongoing maintenance to prevent their deterioration.
- 3 Replace gutters and downspouts according to the illustrations provided. In most instances, the historic profile of the gutter is a half-round rather than an ogee, "k," square, or rectangular shape.
- 4 Make certain new metal gutters and downspouts are of the appropriate size and scale. Some types are finished with an enamel or baked-on coating.
- 5 Ensure that the finish color is compatible with the overall color scheme for the building.





E. Windows

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside.

The window sash, framing, and architectural detail surrounding the window play a major part in defining the style, scale and character of a building. Original windows in Truxtun houses are illustrated in *Chapter I: History and Architecture*.

Since all Truxtun houses were constructed according to similar plans and within a defined time period, there is less variation in style than may be found in most neighborhoods. Windows on the first and second levels of Truxtun houses were originally six-over-six double-hung wooden sash. This means that there were six window panes in the upper frame and six in the lower and that each frame could be raised or lowered independently.

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

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

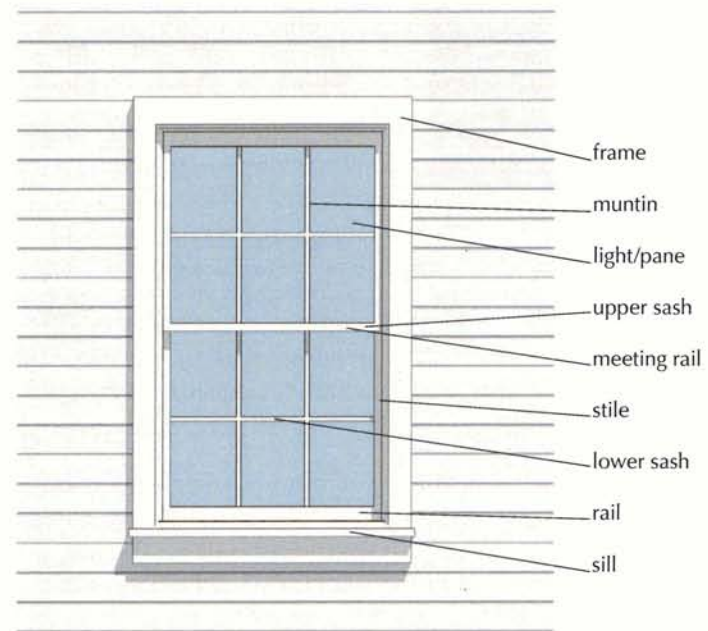
1. History and Benefits of Historic Wooden Windows

- a. Double-hung windows, the first form of air-conditioning, date back to the 1400s.
- b. The first growth wood, from which many original windows are fabricated, has dense growth rings that may provide for better resistance to water and insect damage.
- c. Properly restored and cared-for wooden windows should last another 100 years before full restoration is needed again.



By lowering the upper sash, a homeowner can allow warm air to exit. Raising the lower sash allows cooler air to enter the house.

ELEMENTS OF A DOUBLE-HUNG WINDOW





Preservation Brief #03: Conserving Energy in Historic Buildings

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

E. Windows *continued*

2. Energy Conservation and Heat Loss

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

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

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

a. Insulation

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

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

b. Weatherstripping

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

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

c. Sash Locks

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

d. Caulking, Putty

- i. Caulk joints/seams around the edges of window frames to avoid moisture penetration.
- ii. Replace deteriorated glazing putty and repaint to create a weathertight seal.



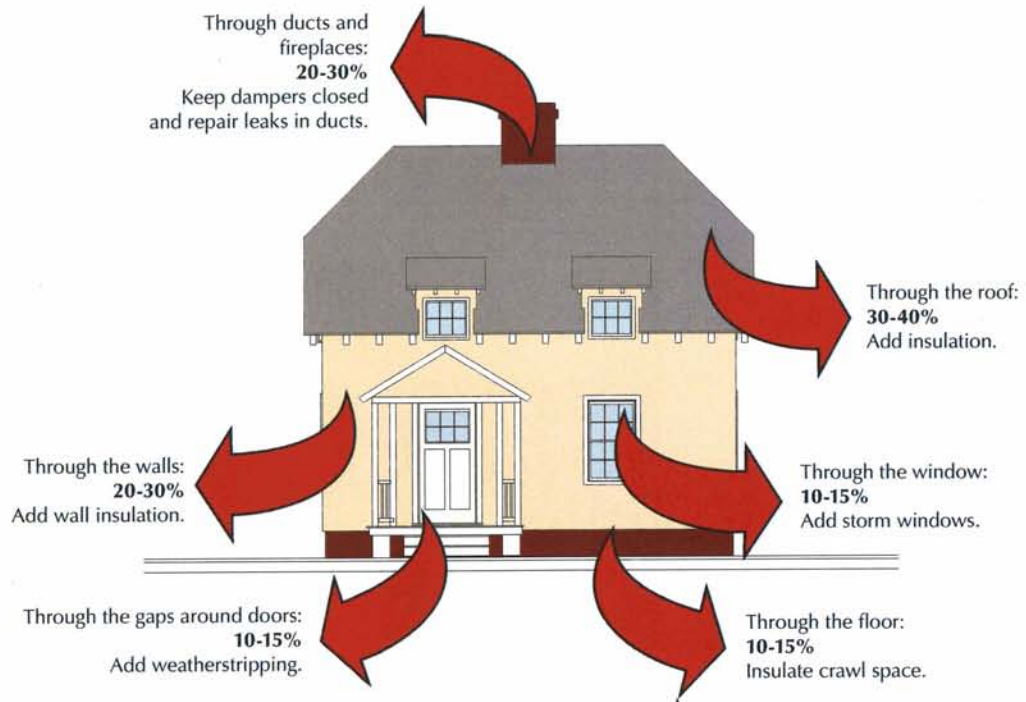
e. Storm Windows

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

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

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

- i. no mullions, muntins or wide frames visible from the exterior of the building,
- ii. clear glass or other transparent material,
- iii. airtight gaskets, and
- iv. ventilation holes and/or removable clips to ensure proper maintenance and avoid condensation damage.



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



IV. GUIDELINES FOR EXISTING STRUCTURES: ELEMENTS

E. Windows *continued*

3. Replacement Window Fact Sheet

a. Background Information

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

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

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

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

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

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

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

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

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

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



b. Common Terms

i. U-Value:

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

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

ii. Double-Pane Thermal Window:

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

iii. Low-E Glass:

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

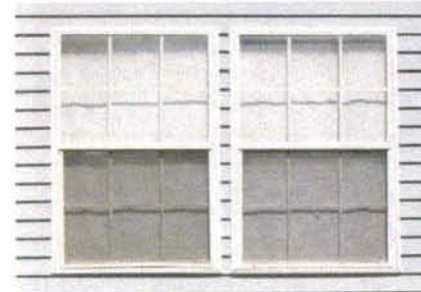
c. What Does All This Mean?

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

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



This replacement window does not fit the historic window opening nor does it convey the historic number of window panes. The original wooden window trim appears to have been covered in vinyl which may trap moisture and lead to future maintenance issues.



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



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



Preservation Brief #09:
The Repair of Historic
Wooden Windows

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



This house shows well-maintained original windows and wooden window trim.



Original dormer windows in Truxtun were six-light casement windows.

E. Windows *continued*

🏠 Maintenance

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

🚫 Inappropriate Treatments

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

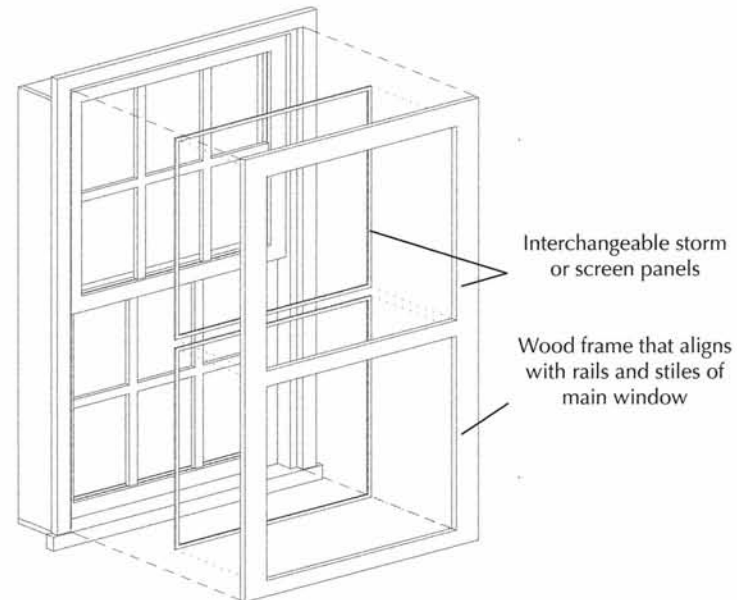


✓ Guidelines

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

STORM WINDOW MATERIALS	
Wood	Aluminum
a. Insulates better than metal	a. Lighter weight than wood
b. Can be painted to match trim	b. Integrated glass and screen panels
c. Easily repaired	c. Should be prepainted to match the color of the window frame
d. Available with glass and screen inserts	

ELEMENTS OF A STORM WINDOW





IV. GUIDELINES FOR EXISTING STRUCTURES: ELEMENTS

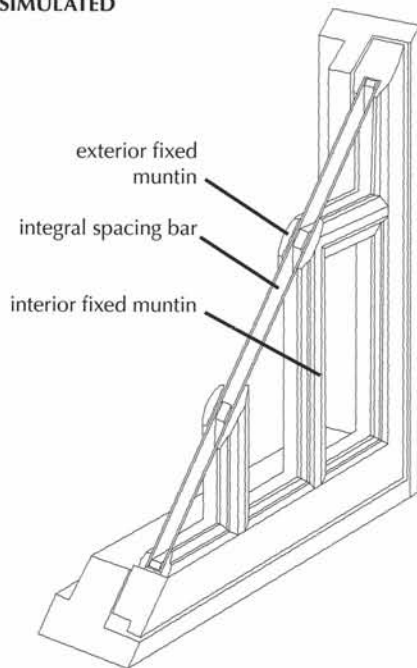
E. Windows *continued*

✓ Guidelines *continued*

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

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

ELEMENTS OF A THREE-PART SIMULATED DIVIDED LIGHT WINDOW



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

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

a. Design and Dimension of the Original Sash

- i. Maintain the original size and shape of windows. Thin sash frames rarely maintain the overall appearance of historic sash.
- ii. Fit full window replacements to the height and width of the original openings.
- iii. Retain the appearance of a double-hung window whether one or both sashes are operable.
- iv. Do not reduce the glass surface area.

b. Pane Configuration

- i. Maintain original number and arrangement of panes.
- ii. Give depth and profile to windows by using true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins.

c. Detailing

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

Finish windows in a historically appropriate paint color.

d. Materials

- i. Replace a wood window with a wood window when possible.
- ii. In Truxtun, you may consider using wood-resin composite, aluminium- or vinyl-clad wood, fiberglass or vinyl windows that meet these guidelines. However, make sure you understand the limitations of some of these newer products as discussed earlier in this section.
- iii. Use translucent or low-e glass.

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



An original Truxtun house drawing shows the appropriate location of shutters.



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



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

F. Shutters

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

Shutters in the Truxtun Historic District were originally paneled and hinged to the window frames. Most homes no longer have their original shutters, and replacement shutters are rarely operational.

⊘ Inappropriate Treatments

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

✓ Guidelines

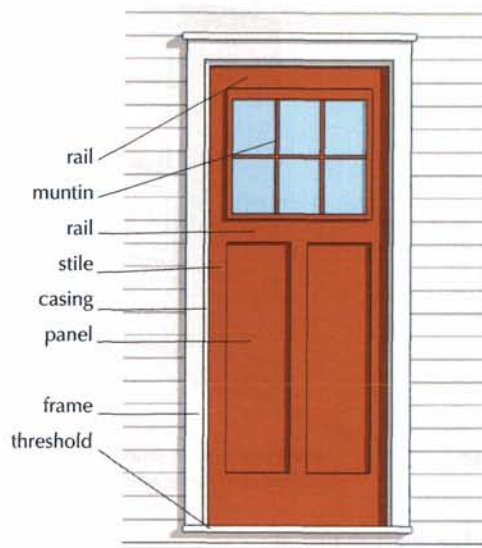
- 1 Retain original shutters and hardware.
- 2 Repair existing historic shutters following the guidelines for wood found in *Chapter V: Guidelines for Existing Structures: Materials*.

- 3 Replace shutters that are beyond repair in-kind according to the following criteria:
 - a. Shutters should be constructed of wood or a composite material that retains the characteristics of wood and is able to be sawn and painted.
 - b. Shutters should be sized to fit the window opening and result in the covering of the window opening when closed.
 - c. Mount shutters on hinges to give them the appearance of being operable.
 - d. Replace original hardware with non-rusting metal in the same design.

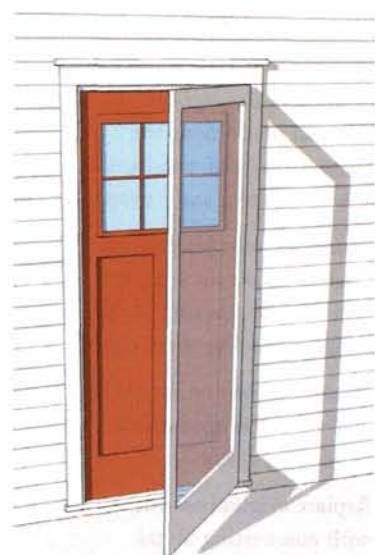


IV. GUIDELINES FOR EXISTING STRUCTURES: ELEMENTS

ELEMENTS OF A DOOR



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



G. Doors

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

A standard door style was chosen for Truxtun houses to complement and complete the overall character of these historic facades as shown in the accompanying photo. Over time, many of these original doors have been replaced, detracting from the character that defines the historic district.



Wooden doors with six glass panes over two vertical wooden recessed panels were the standard original front and back doors in Truxtun.

Inappropriate Treatments

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

Guidelines

- 1 Retain and repair existing historic or original wooden door(s) and surrounding wood trim.
- 2 Replace historic doors that are beyond repair with a new or salvaged door(s) of the same size, design, material and type as used originally, or sympathetic to the building style, including number and orientation of panels and location and size of any glass.
- 3 A storm door, if used, should meet the following guidelines:
 - a. Construct storm doors of wood or a composite material that can be sawn and painted.
 - b. Relate openings for screen or glass panels to the proportions of the door.
 - c. Use the same overall dimensions for the storm door as the existing door.
 - d. Paint the storm door the same color as the main door.



H. Porches

Entrances and porches are quite often the focus of historic buildings, particularly when they occur on primary elevations. Together with their functional and decorative features such as doors, steps, and railings, they can be extremely important in defining the overall historic character style of a building. Porches have traditionally been a social gathering place as well as a transitional area between the interior and exterior.

Most Truxtun houses originally had both a front and back porch. Not only did these porches increase the available square footage for the residence, but they also provided shelter from the weather and its effects on the comfort of the inhabitants. Although there are a limited

number of house designs in Truxtun, the variety in streetfront appearance is increased by the choice of porch on each structure. The illustration below shows the two original porch designs and variants for shed and gable roofs on each.

⊘ Inappropriate Treatments

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

✓ Guidelines

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



Truxtun's distinctive porch types are a prominent architectural feature of the houses and should be retained.



IV. GUIDELINES FOR EXISTING STRUCTURES: ELEMENTS



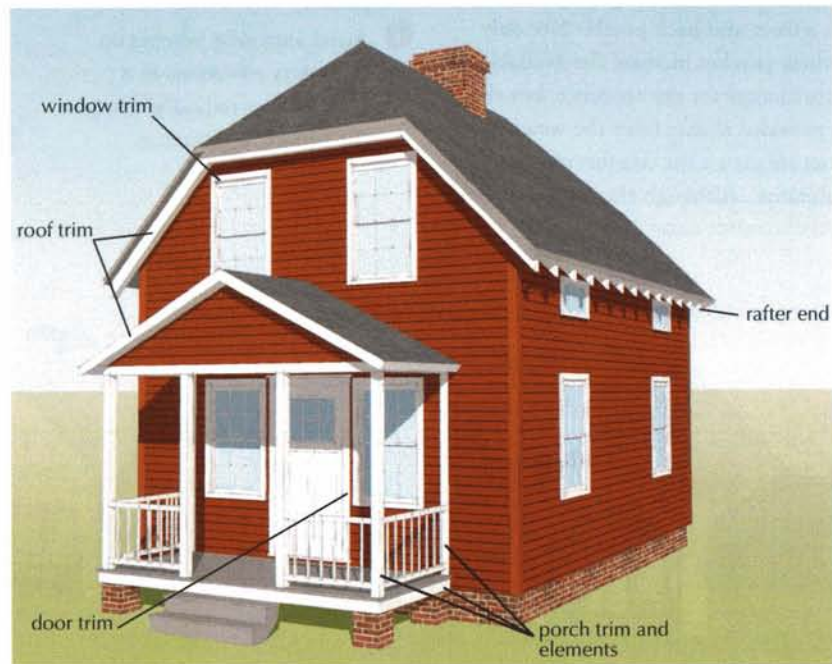
This historic photo shows the contrast of the simple white trim against the dark mass of siding and roof.

I. Trim

Simple, wide wooden boards provided the original trim for the roof, windows and doors of Truxtun houses. Square columns and balusters formed the porches. By painting the trim a color that contrasted with the siding, the trim became a character-defining feature of these houses. Over time, the siding on many houses has been painted or replaced with softer colors, lessening the impact of the trim as a defining feature.

✓ Guidelines

- 1 Retain original porch, window, door, and roof trim that defines the architectural character of the historic building.
- 2 Repair rather than replace existing historic trim. Match original materials, details, and profiles.
- 3 Match deteriorated trim with new as closely as possible in material, details and profiles.
- 4 Replace missing trim based on physical evidence.



This graphic shows locations of various house trim elements that help define Truxtun's unique architecture.



V. GUIDELINES FOR EXISTING STRUCTURES: MATERIALS





A. Introduction

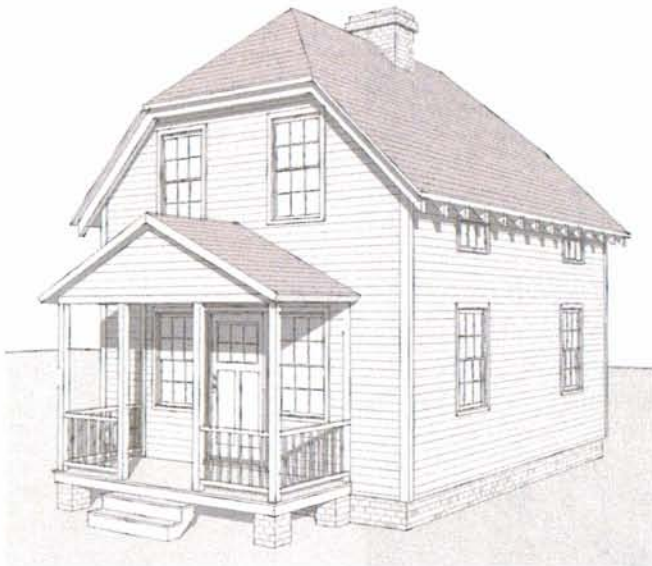
As a homeowner, the choices you make regarding materials to use on the exterior of your house directly affect the appearance of the Truxtun Historic District.

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

B. Wood

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

Wood is the primary building material in Truxtun. The wood frames of the houses in the district were originally clad in wood siding, which in many cases still exists beneath replacement siding, such as asbestos, vinyl or aluminium. Original windows and doors are also constructed of wood as is the trim that surrounds those elements. The porches and roof trim are also original wood elements.



The dominant material in Truxtun is wood (siding and trim) with brick used for foundations and chimneys. Roof materials vary.



This house retains many original wood elements including windows, window and porch trim, siding and exposed rafter ends.



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

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

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

B. Wood *continued*

Maintenance

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

- 1 Keep all surfaces primed and painted.
- 2 Use appropriate pest poisons, as necessary, following product instructions carefully.
- 3 Recaulk joints where moisture might penetrate a building.
- 4 Allow pressure-treated wood to season for a year before painting it. Otherwise, the wood-preserving chemicals might interfere with paint adherence.
- 5 Identify sources of moisture problems, and take appropriate measures to fix them.
 - a. Remove vegetation that grows too closely to wood, and take any other steps necessary to ensure the free circulation of air near wood building elements.
 - b. Repair leaking roofs, gutters, downspouts, and flashing.
 - c. Maintain proper drainage around the foundation to prevent standing water.

Inappropriate Treatments

- 1 Do not use liquid siding. See *Section F: Paint* for more information on this treatment.
- 2 Do not use high-pressure power washing to clean wood siding as the pressure may force moisture behind the siding where it can lead to paint failure and rot.
- 3 Do not caulk under individual siding boards or window sills as this action seals the building too tightly and can lead to moisture problems within the frame walls and paint failure.



Wood needs constant maintenance. By keeping siding and trim repaired and painted, you can protect these features from moisture penetration.

Guidelines

- 1 Retain wood features that define the overall character of the building.
- 2 Repair rotted or missing sections rather than replacing the entire element.
 - a. Use new or salvaged wood, epoxy consolidates or fillers to patch, piece or consolidate parts.
 - b. Match existing historic materials and details.
- 3 Replace wood elements only when they are rotted beyond repair.
- 4 Match the original in material and design or by the use of substitute materials that convey the same visual appearance or by using surviving material.
- 5 Base the design of reconstructed elements on pictorial or physical evidence from historic sources.



C. Masonry

Historic masonry materials include brick, stone, terra cotta, concrete, stucco, tile, and mortar. Brick foundations and chimneys are character-defining elements in Truxtun. Concrete is also found in the district, but its use is confined to site elements, such as walkways and driveways.

Maintenance

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

- 1 Prevent water from gathering at the base of a wall by ensuring that the ground slopes away from the wall.
- 2 Repair leaking roofs, gutters, and downspouts and secure loose flashing.
- 3 Ensure that cracks do not indicate structural settling or deterioration. Repair cracks and unsound mortar according to the guidelines later in this section.
- 4 Masonry should only be cleaned when necessary to remove heavy paint buildup, halt deterioration or to remove heavy soiling.

- 5 The best method for cleaning unpainted brick is to use a low-pressure wash of no more than 200 psi, equivalent to the pressure in a garden hose. A mild detergent may be added when necessary.
- 6 Test any detergent or chemical cleaner on a small, inconspicuous part of the building first. Older brick may be too soft to clean and can be damaged by detergents and by the pressure of the water. This is a mandatory step if you are applying for federal or state rehabilitation tax credits.
- 7 Use chemical paint and dirt removers formulated for masonry cautiously. Do not clean with chemical methods that damage masonry, and do not leave chemical cleaners on the masonry longer than recommended.
- 8 Follow any local environmental regulations in regard to chemical cleaning and disposal.



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



C. Masonry *continued*

🏠 Maintenance Repointing

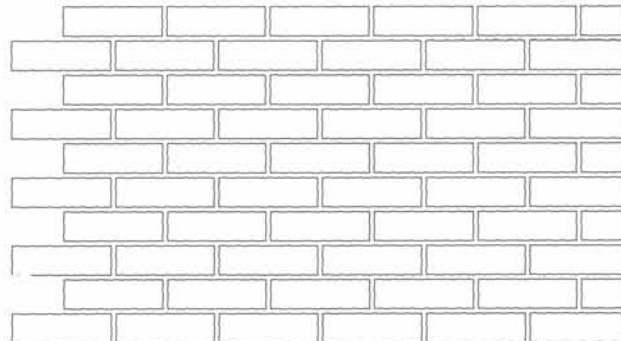
Old bricks are different from new bricks and the mortar, the material that makes the joints, has to be different as well. Appearance is not the only issue. An improper mortar mix can damage historic brick. Professionals experienced in working with old masonry can guide you in appropriate repointing methods.

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

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

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

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



The running bond pattern shown here is used for both foundations and chimneys in Truxtun.



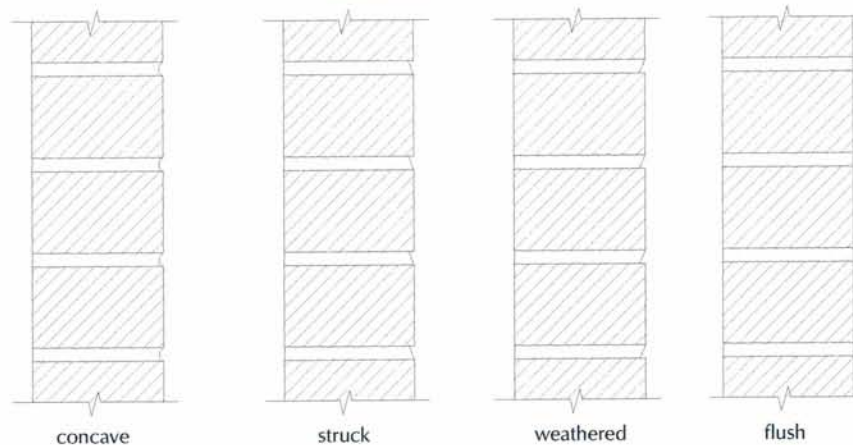
⊘ Inappropriate Treatments

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

✓ Guidelines

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

MORTAR JOINT PROFILES



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

Preservation Brief #01:

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

www.nps.gov/history/hps/tps/briefs/brief01.htm

Preservation Brief #02:

Repointing Mortar Joints in Historic Masonry Buildings

www.nps.gov/history/hps/tps/briefs/brief02.htm

Preservation Brief #06:

Dangers of Abrasive Cleaning to Historic Buildings

www.nps.gov/history/hps/tps/briefs/brief06.htm

Preservation Brief #38:

Removing Graffiti from Historic Masonry

www.nps.gov/history/hps/tps/briefs/brief38.htm

Preservation Brief #39:

Holding the Line: Controlling Unwanted Moisture in Historic Buildings

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



D. Metal

Although not original to the district, a number of porches in Truxtun feature wrought iron elements.

Maintenance

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



Many of the Truxtun house porch posts and railings have been replaced with decorative metal work that detracts from the historic character of the district.



E. Substitute Materials

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Wood clapboards, the original siding material for Truxtun houses, have a distinctive character.

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

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

Substitute materials, either as replacement materials or for use over existing wood siding, may only be approved by the HPC if the original wood siding is beyond repair.

1. Vinyl and Aluminum Siding

When vinyl and aluminum siding are approved for use over existing wood siding in Truxtun, the HPC may suggest that the wood siding be replaced in-kind on prominent elevations. This decision will be made on a case-by-case basis depending on the condition of the original material.

Maintenance

- 1** Often property owners wish to install artificial siding because of the desire to avoid maintenance issues associated with repainting. The vinyl siding industry offers artificial siding as a maintenance-free solution that will solve your exterior building problems for a lifetime.
- 2** Vinyl siding is usually guaranteed for 20 years. (Guarantees over 20 years are usually prorated.) Two or three quality paint jobs may cost approximately the same as replacement siding. Good quality latex exterior paint applied according to the manufacturer's instructions may have a warranty of 15 years or more. Properly maintained wood siding has been found to last hundreds of years.
- 3** Painting of vinyl or aluminum siding can be a challenge as paint may not adhere well to these materials. Painting may also void your warranty.
- 4** Vinyl and aluminium siding are not weatherproof. Time and extreme temperatures can take an immense toll on artificial siding. Over time, some artificial siding may dent, warp, cup, become brittle, buckle, break, fade and become dirty due to numerous environmental factors.
- 5** Unlike wood, substitute siding materials are difficult to repair to match the existing. Factory colors, styles, and finishes change over time.



The original wood siding on this vacant house was covered with asbestos shingles which appear to be in good condition.

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

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



E. Substitute Materials *continued*

Inappropriate Treatments

- 1 Do not use synthetic siding for structures with existing reparable original siding in Truxtun.
- 2 Do not resurface historic buildings with new material that does not duplicate the original historic fabric in appearance.
- 3 Do not use furring strips when installing vinyl siding. The additional depth added to the new siding diminishes the projection of details such as trim and changes the historic appearance of the building.
- 4 Do not use asphalt siding.
- 5 Do not apply substitute siding over historic wood window and door trim.
- 6 Do not replace original wooden window and door trim with stock vinyl trim.

Guidelines

- 1 Remove synthetic siding and restore original wood siding, when possible.
- 2 Correct any problems that have led to the deterioration of the wood siding before installing replacement siding. Leaks from the roof, gutters or downspouts need to be repaired before new siding is installed. If this is not done, it may exaggerate existing moisture problems. It also may create new moisture problems inside and reduce the insulating properties of the new siding. Ensure that any moisture, rot, or infestation problems are corrected before covering these areas with synthetic materials.
- 3 Look for siding that will last at least 20 years before needing additional maintenance. Once you paint siding, it will need the same maintenance as the wood.
- 4 Match new siding material to the location, dimension, scale and overall appearance of the original wood siding.
- 5 Install new siding so that it does not obscure or require removal of details such as historic window and door trim.
- 6 Specify the installation of continuous wall vents under the building eaves and weep holes in the siding to prevent trapped moisture.

- 7 Retain and protect historic trim by the use of “accessories,” such as channels, inserts and drip caps, to fit the siding around these details.
- 8 Pick colors that are historically appropriate according to *Section F: Paint*, the next topic in this chapter.



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



2. Cementitious Siding

Cementitious siding may be approved as a replacement material for severely deteriorated original wood siding under the circumstances listed in these guidelines.

Maintenance

Keep cementitious siding painted. Some brands are offered pre-painted with a finish warranty of up to 15 years.

Inappropriate Treatments

- 1 Do not use cementitious siding for structures with existing reparable original siding in Truxtun.
- 2 Cementitious siding is not appropriate to use as a repair material on a wall that retains its original wood siding. Repairs to original wood siding should be made by patching with wood that matches the characteristics of the original siding.
- 3 Do not apply cementitious siding over existing wood siding.
- 4 Do not resurface historic buildings with new material that does not duplicate the original historic fabric in appearance.

- 5 Do not apply substitute siding over historic wood window and door trim.
- 6 Do not replace original wooden window and door trim with manufactured trim.

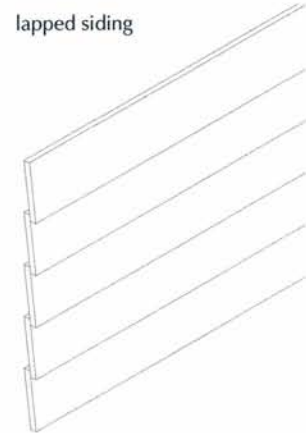
Guidelines

- 1 Remove synthetic siding and restore original wood siding, when possible.
- 2 Conduct exploratory demolition of existing siding to reveal any underlying structural problems (such as rot) necessitating the removal of existing siding to address.
- 3 Use care when removing original siding to minimize damage to the old wood which may be dry and may split easily.
- 4 Ensure that any moisture, rot, or infestation problems are corrected before covering these areas with new materials.
- 5 Install salvageable original siding on the primary (front) elevation, and use substitute materials in less visible locations.
- 6 Match new siding material to the location, dimension, scale and overall appearance of the original wood siding.
- 7 Install new siding so that it does not obscure or require removal of details, such as historic window and door trim.
- 8 Use a finish color historically appropriate to the district. See *Section F: Paint* for appropriate colors.

German siding



lapped siding



These siding profiles may be appropriate for replacement of original wood siding in Truxtun.



V. GUIDELINES FOR EXISTING STRUCTURES: MATERIALS



New construction outside of the historic district has successfully used substitute materials, such as cementitious siding and trim details, to achieve a traditional appearance.

E. Substitute Materials *continued*

3. Composite Trim Materials

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

Maintenance

Keep trim painted.

Inappropriate Treatments

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

Guidelines

- 1 Use composite trim only if it replicates the dimension, scale, and overall appearance of the original wood trim.
- 2 Pick colors that are historically appropriate according to *Section F: Paint*.



F. Paint

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

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

Appropriate Colors

Historic photographs show that many of the houses in Truxtun were painted dark colors with white or light colored trim. Today most of the houses are painted white or a lighter shade, often due to the application of a substitute siding material.

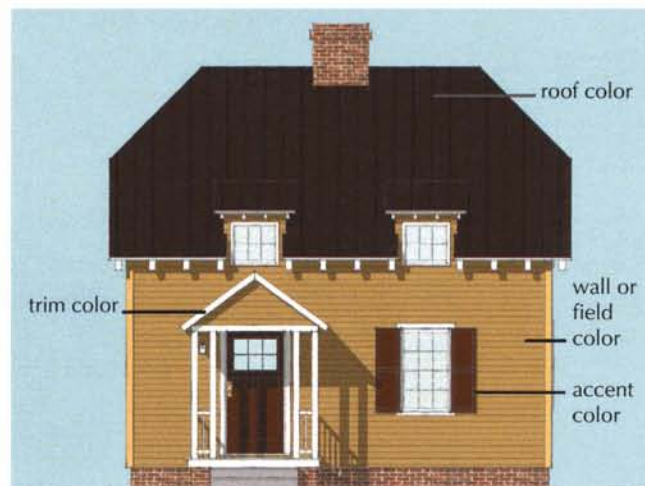
Dark grey is the most historically appropriate color for roofs as it was the color of original asbestos roofs in Truxtun.

Maintenance

- 1** Keep existing painted materials well painted.
- 2** Clean painted surfaces of accumulated dirt on an annual basis in order to prolong the life of your paint job.
- 3** Follow all local environmental regulations. Refer to *Chapter II: Section F* for information on lead paint hazards.
- 4** Prep, prime, and paint one side of the house before moving on to the next. Otherwise the surface gets dirty between coats, causing possible paint failure.
- 5** Remove loose and peeling paint down to the next sound layer using the gentlest means possible: hand-scraping and hand-sanding are best for wood and masonry. Oil and lead-based paints cure slowly while latex cures quickly. By removing paint to bare wood, you will have a paint job that will be less apt to fail due to these different rates.
- 6** Performed by a contractor experienced in working on historic buildings, professional chemical removal of paint may be acceptable in certain situations.

- 7** Ensure that all surfaces are free of dirt, grease, and grime before painting. Wash bare wood with tri-sodium phosphate (TSP), then rinse with a hose with no nozzle.
- 8** Repair rot and cracks with wood or epoxy.
- 9** Prime surfaces if bare wood is exposed or if you are changing types of paint. This will allow new paint to adhere properly.
- 10** Use an oil-based alkyd primer applied by brush, not sprayed on.
- 11** Use a high-quality paint and follow the manufacturer's specifications for application.
- 12** Caulk after priming using acrylic/latex caulk with silicone.
- 13** Apply two coats of a high-quality latex paint.

Preservation Brief #9:
Exterior Paint Problems on
Historic Woodwork
www.nps.gov/history/hps/tps/briefs/brief09.htm



**F. Paint** *continued***⊘ Inappropriate Treatments**

- 1 Do not paint masonry that is unpainted.
 - 2 Do not completely remove paint to achieve a natural finish.
 - 3 Do not use sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal or wood.
 - 4 Burning old paint off is discouraged as it is a fire hazard and can permanently damage the surface of the wood.
 - 5 Do not apply latex paint directly over oil-based paint as it might not bond properly and can pull off the old oil-based paint. Ensure good adhesion by using an alkyd primer as noted in Maintenance #10.
- 6 Do not use overly bright and obtrusive colors.
 - 7 Do not use liquid vinyl coatings because:
 - a. **Permeability:** These coatings may not allow historic structures to properly disperse moisture causing an accelerated rate of structural decay hidden by the coating.
 - b. **Diminishment of Details:** The thickness of these coatings may obscure character-defining details of historic woodwork and masonry.
 - c. **Reversibility:** This product has not been shown to be easily removable, therefore, it may cause a potential negative impact on the historic fabric of the structure and the district.

✓ Guidelines

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



Originally, Truxtun houses were painted in darker shades of color with white trim.



VI. GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS





A. Introduction

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

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

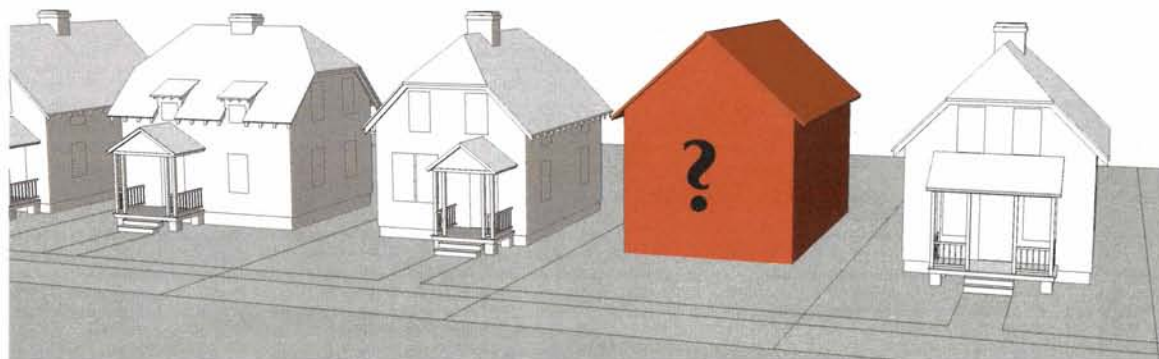
By their design, Truxtun houses were utilitarian – quickly and simply constructed – the work of a single architect with a limited budget that precluded costly specialized building features.

It may be a challenge to create new designs that use this limited vocabulary of historic details successfully. More successful new buildings take their clues from historic images and reintroduce and reinterpret designs of traditional decorative elements.

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



New infill construction is underway in Truxtun. This example respects the scale, form, and roof type of the historic dwellings. The front porch, with its brick piers and short columns, refers to the bungalow style, an early porch alteration to many Truxtun houses. The wood shingles under the gable roof add visual interest and provide another subtle change from the original designs.



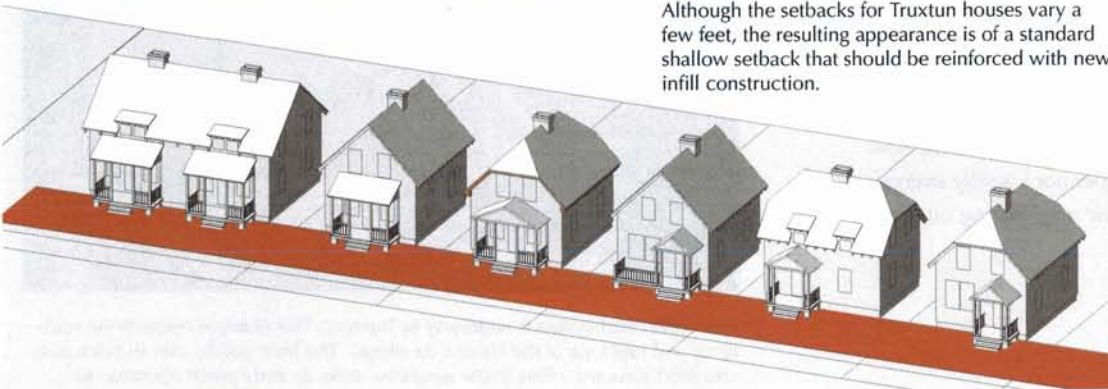
This chapter provides guidance to ensure that the design of any new dwelling in Truxtun respects the historic architectural character of the district.



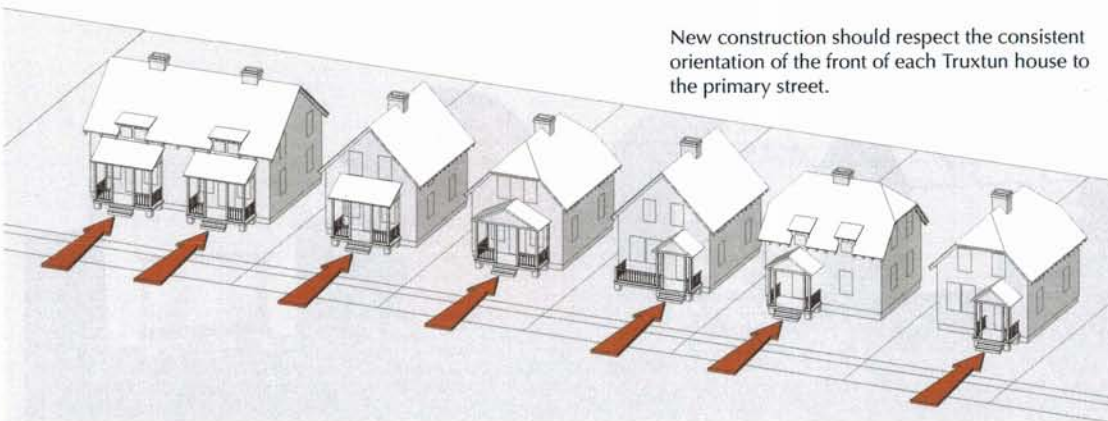
VI. GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS



This new infill house shares a common setback with the older adjacent houses as well as an orientation to the street.



Although the setbacks for Truxtun houses vary a few feet, the resulting appearance is of a standard shallow setback that should be reinforced with new infill construction.



New construction should respect the consistent orientation of the front of each Truxtun house to the primary street.

B. Setback

Setback is the distance between the building wall and the property line or right-of-way boundary at the front of the lot. Truxtun houses have slightly varied setbacks to allow a better view from the porches.

✓ Guidelines

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

C. Orientation

Orientation refers to the direction in which the front (facade) of the building faces. Truxtun houses are oriented to the street that they face.

✓ Guidelines

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



D. Spacing

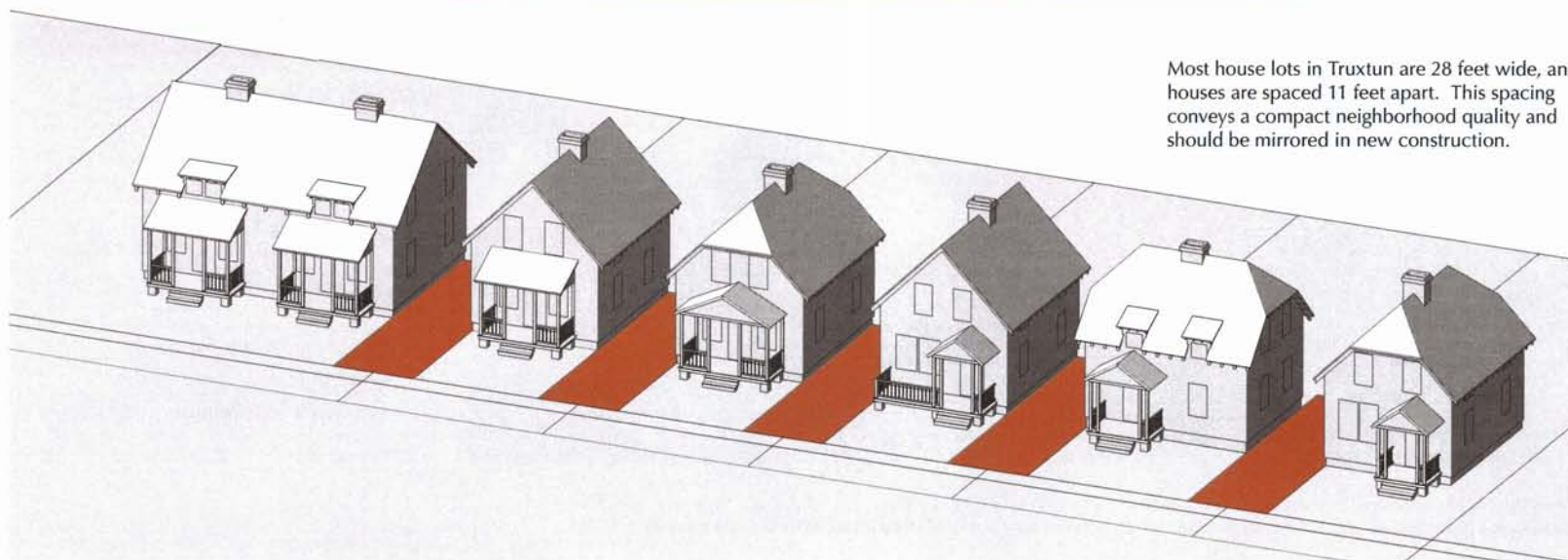
Spacing refers to the side yard distances between buildings. Truxtun was designed with 11 feet between houses.

✓ Guideline

Space new construction according to the historic precedent allowing eleven 11 feet between houses and adhering to applicable zoning regulations.



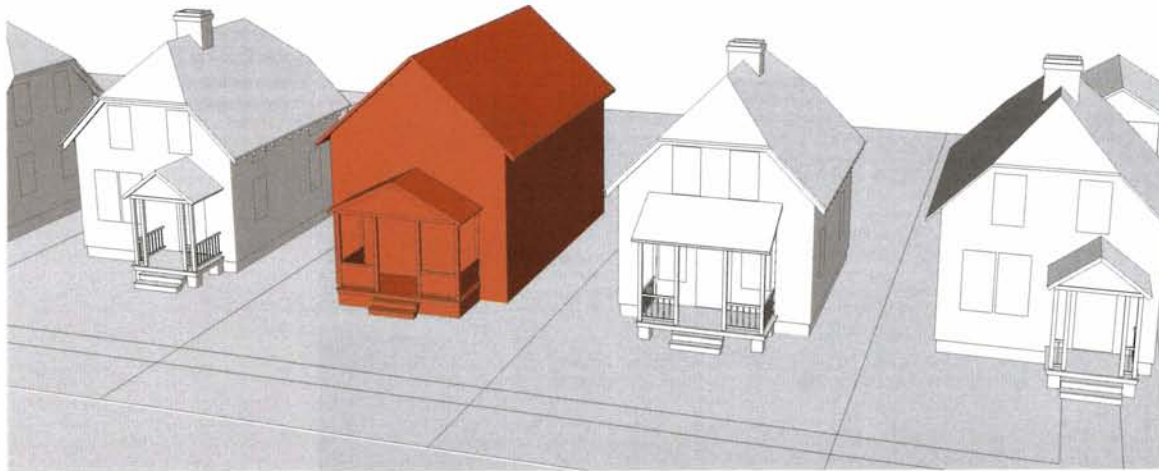
Minimal side yards are a character-defining feature of the Truxtun Historic District due to the close spacing of the houses.



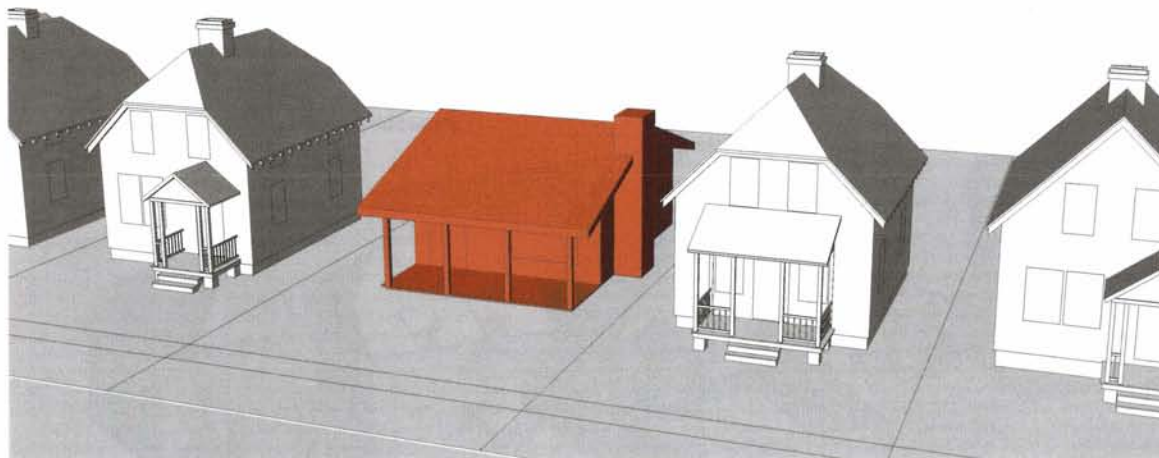
Most house lots in Truxtun are 28 feet wide, and houses are spaced 11 feet apart. This spacing conveys a compact neighborhood quality and should be mirrored in new construction.



VI. GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS



An APPROPRIATE EXAMPLE of mass for new construction relates to the existing adjacent house forms.



An INAPPROPRIATE EXAMPLE of mass for new construction is shown in this example. The one-story mass with a shallow roof containing the porch breaks the historic rhythm of the street and looks out of place with its historic counterparts.

E. Massing

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

✓ Guideline

Use massing that relates to those of existing historic house types in the district. The most appropriate massing is that of a one-and-one-half-story house with a steeply pitched roof and a one-story front porch.

F. Complexity of Form

A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations). Truxtun houses are simple rectangles in form.

✓ Guideline

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



G. Height, Width and Scale

The actual size of a new building can either contribute to, or be in conflict with, the existing structures in a historic district. Height and width create scale. Scale in architecture is the relationship of the human form to the building. It is also the relationship of the height and width of one building to another. Truxtun houses are one-and-one-half stories tall and between 18 and 23 feet wide. Duplexes are 35 feet wide.

✓ Guidelines

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

H. Directional Expression

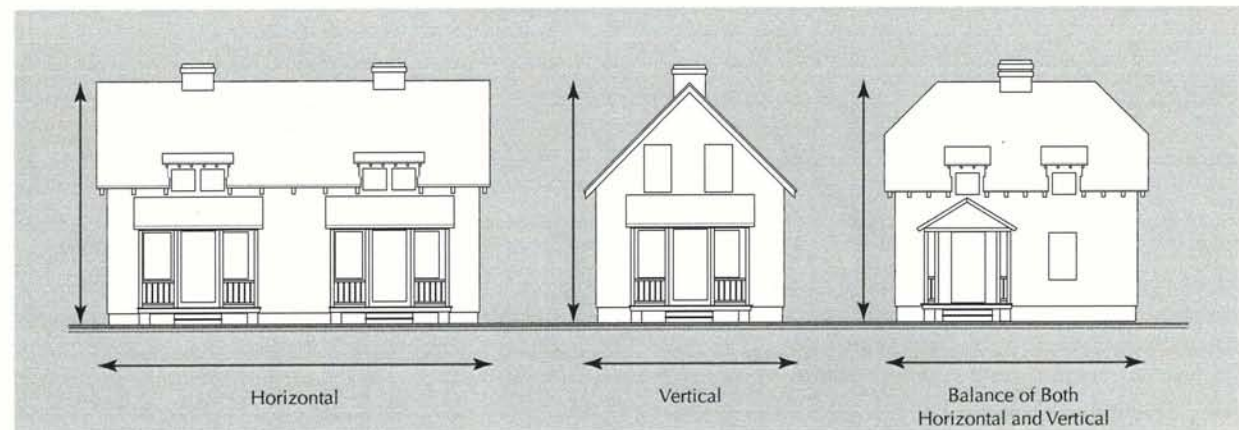
The relationship of the height and width of the front elevation of a building mass provides its directional expression. A building may be horizontal, vertical or square in its proportions.

✓ Guideline

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



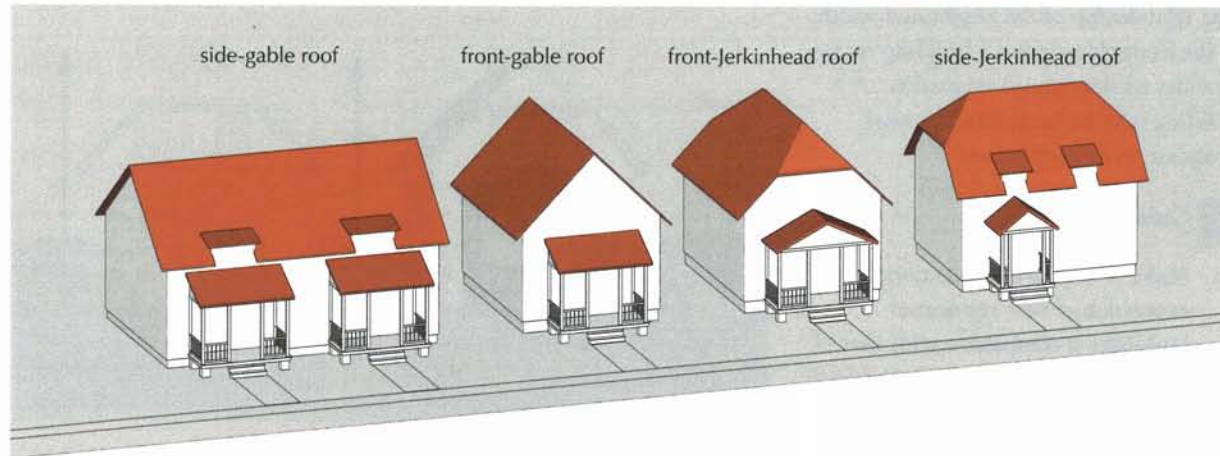
A Truxtun house with a porch and one without shows how a porch can be used to reduce the perceived size of the house and relate it to a human scale.



This sketch illustrates the three types of directional expression for a dwelling.



VI. GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS



Respect the roof pitches and types historically found on Truxtun houses and porches.



Boxed-in rafter ends



Exposed rafter ends

1. Roof Form and Materials

Roof form plays an important role in defining the form of a building, while the materials of the roof help to define its character and create continuity and rhythm in the district. The Jerkinhead roof form is a major character-defining element in Truxtun. Exposed rafter ends also help to define the style of the building.

✓ Guidelines

- 1 Use gable and Jerkinhead roof forms for new residential buildings to relate to adjacent historic examples.
- 2 Reflect the historic roof pitch of existing Truxtun houses in the roof pitch for new houses.
- 3 Use asphalt shingles in dark grey tones to create a visual pattern similar to the original roof material. Shingles should not vary widely in color range. Traditional roof materials, such as standing-seam metal, metal shingles, or 5V crimp, may also be used. These metal products are available pre-painted to reduce maintenance.
- 4 Consider the use of exposed rafters for new house construction.



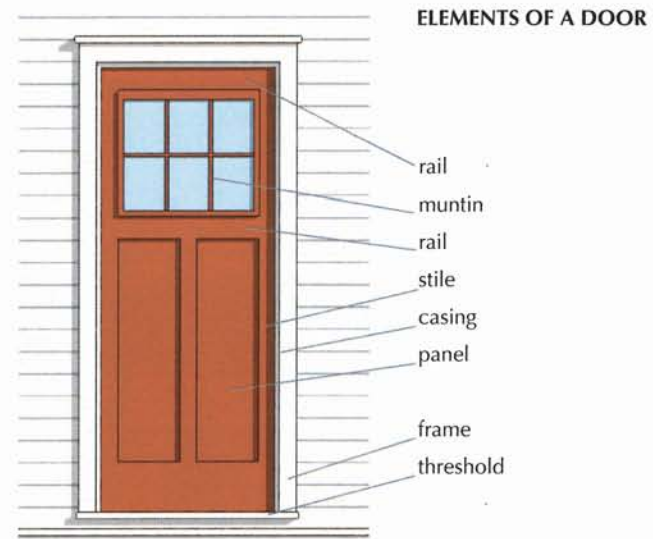
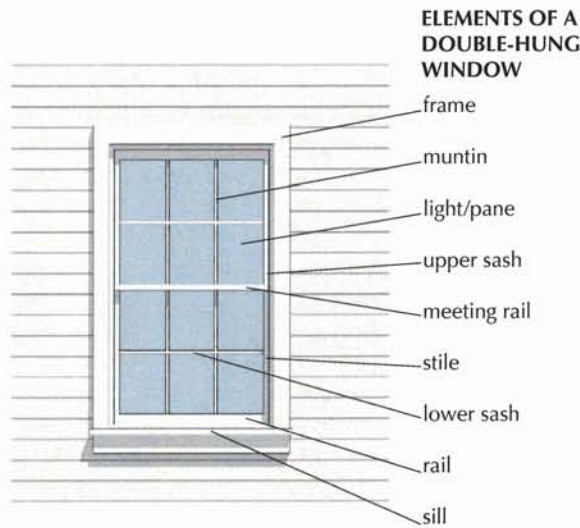
J. Doors and Windows

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

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

access to the interior of a building and combine a functional purpose with a decorative one. Secondary entrances are often more utilitarian. Original doors can be found on some houses in Truxtun and may provide a guide for new door choices. A high ratio of solid to glass provides security and privacy for the occupants.

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. Truxtun windows were originally six-over-six double-hung wooden sashes on the first and second levels. Wall dormer windows are smaller with three or six glass panes per window.



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



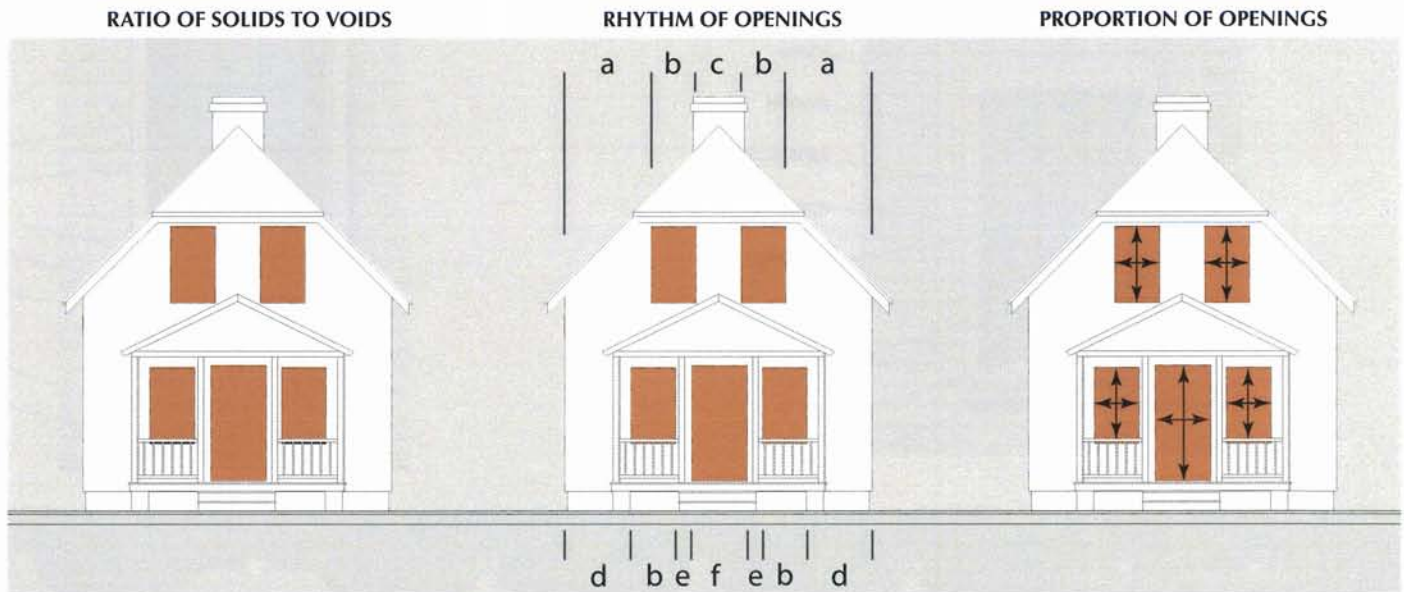
VI. GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS

J. Doors and Windows *continued*

Inappropriate Treatments

- 1 Do not use unfinished aluminum as a finish for doors.
- 2 Do not use false muntins and internal removable grilles because they do not present a historic appearance.

- 3 Avoid designing false windows in new construction.
- 4 Do not use tinted or mirrored glass on major facades of the building. Translucent or low-e glass may be strategies to keep heat gain down.
- 5 Avoid aluminum-colored storm sash. It can be painted an appropriate color if it is first primed.
- 6 Do not use shutters on composite or bay windows.



Guidelines

- 1 Relate and make compatible the ratio of solids (walls) and voids (windows and doors) of new buildings to that of adjacent historic houses.

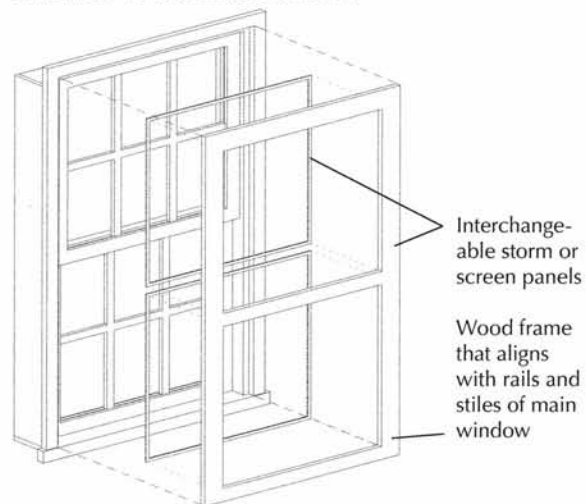
- 2 Make sure the rhythm and placement of window openings are compatible with those of adjacent historic structures.

- 3 Make the size and proportion of window and door openings, or the ratio of width to height, compatible with those on nearby historic houses.



- 4** Respect the traditional design of openings that are generally recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods as opposed to designing openings that are flush with the rest of the wall.
- 5** Relate new doors to the door styles found historically in the district.
- 6** Construct doors of wood (preferred material). Vinyl- or metal-clad, fiberglass or metal doors may also be considered for new construction depending on design.
- 7** Use windows with true divided lights or interior and exterior fixed muntins with internal spacers to reference traditional designs and match the style of the building.

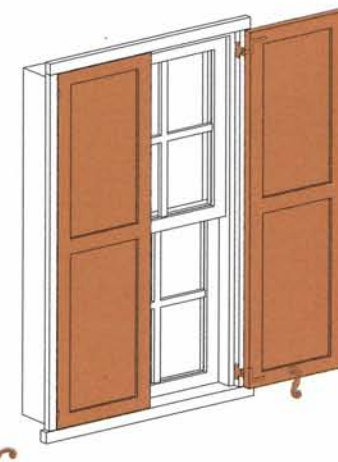
ELEMENTS OF A STORM WINDOW



- 8** Construct windows of wood (which may be vinyl- or metal-clad), a wood composite, vinyl or fiberglass.
- 9** Install exterior storm windows and doors so that they do not obscure the windows or doors. Storm window divisions should match those of the window.
- 10** Use shutters of wood or a wood composite (rather than metal or vinyl) scaled to fit the window opening. Shutters should be mounted on hinges.

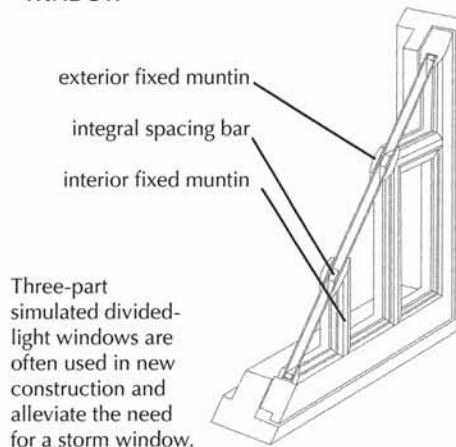


Properly mounted shutters have upper and lower hinges and are kept open with shutter dogs.



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

ELEMENTS OF A THREE-PART SIMULATED DIVIDED LIGHT WINDOW



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



VI. GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS



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



Although setbacks vary slightly, the rhythm of the street is reinforced by the repetition of porches on each structure.

K. Porches

A porch is the focal point of the front of each Truxtun house. Because of its decoration and articulation, these features help to add variety to a limited number of house forms.

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

✓ Guidelines

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

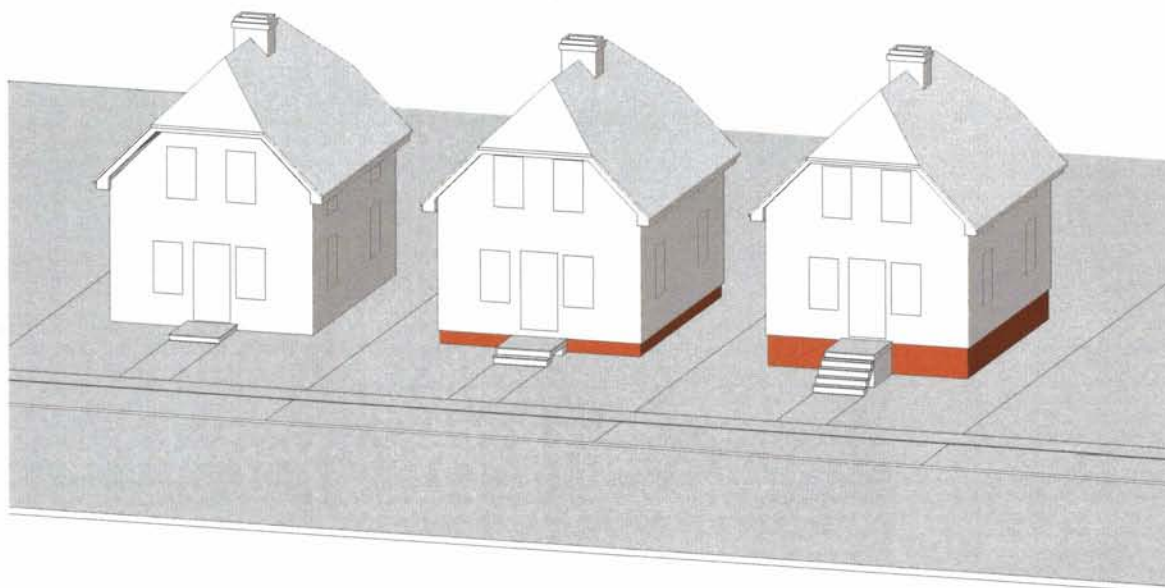


L. Foundation

The foundation forms the base of the building. Most Truxtun houses have brick foundations. The design of new houses should incorporate foundations for aesthetic as well as functional reasons. When built on a concrete slab, new buildings appear shorter and out-of-scale with surrounding historic buildings.

✓ Guidelines

- 1 Distinguish the foundation from the rest of the building through the use of a brick foundation.
- 2 Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.



New construction should respect the traditional height of foundations found on original Truxtun houses (center). A house that is built on a slab (left) or has a high foundation (right) will break the established rhythm on the block.



VI. GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS



M. Materials

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

Inappropriate Treatments

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

Guidelines

- 1 Use brick as the foundation material in Truxtun since many Truxtun houses were built on brick foundations.

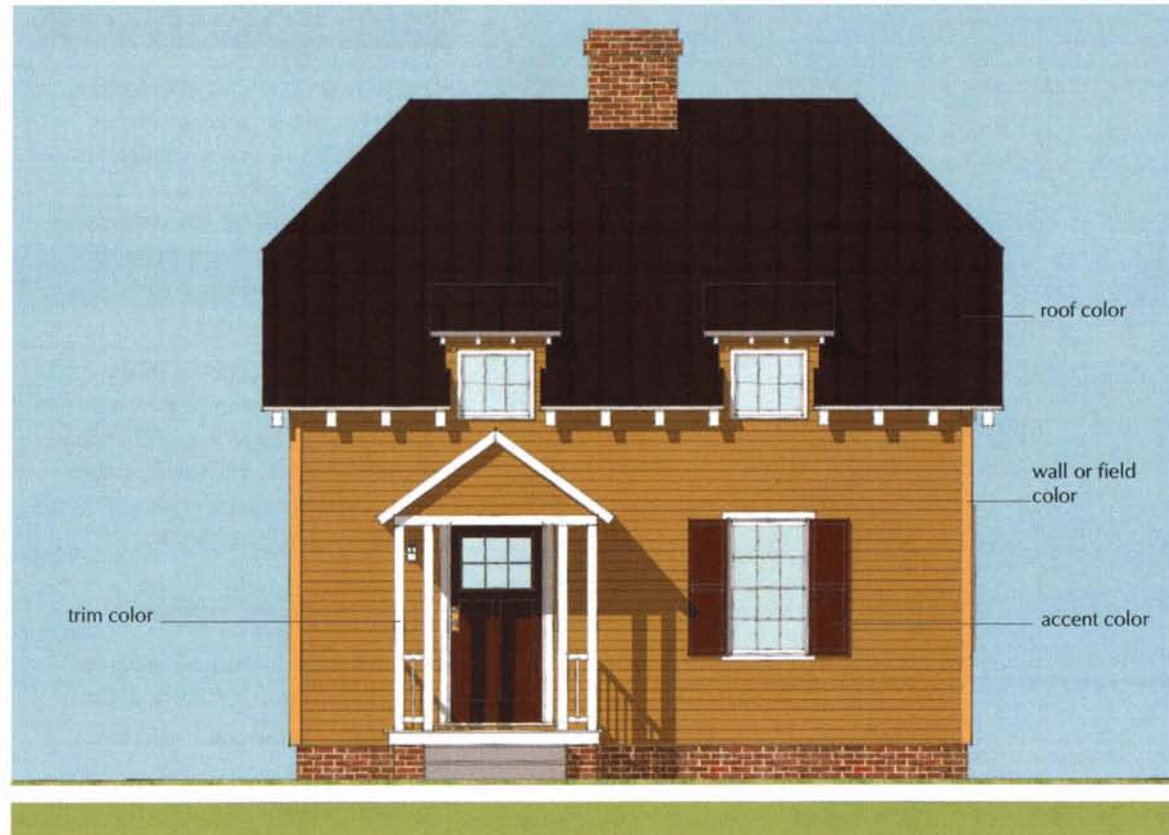
- 2 Use wood or non-grained cementitious siding for new construction and additions to enhance the traditional image of the district. Wood is the most appropriate material for new houses.
- 3 Use wood as a first choice for elements such as trim, porches elements, and other decorative features.
- 4 Consider the use of substitute materials for trim details. Some currently available composites are available in custom-formed lengths, such as urethane, while others, including cellular PVC, are dimensional mill-ready blanks. Flat board dimensional materials are available in wood-resin composites and cement board but are not able to be worked in the traditional manner of wood.
- 5 Consider traditional 5V crimp, standing-seam metal, or metal shingle roofs, such as galvanized steel and terne (a zinc and tin alloy), in areas where metal roofs are prevalent.
- 6 Use new stainless steel and pre-coated terne products as substitute roof materials, if manufactured in the traditional widths and if installed with standing seams.



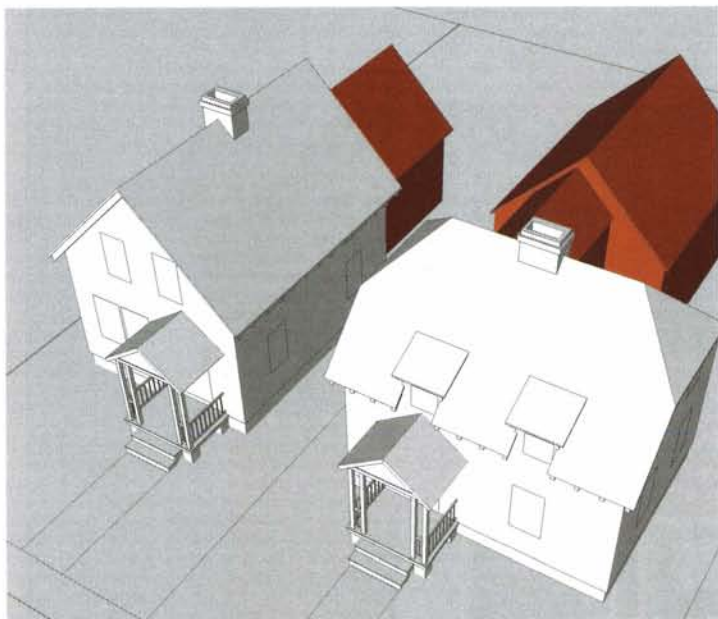
N. Color

Historic photographs show that many of the houses in Truxtun were painted dark colors with white or light colored trim. Today most of the houses are painted white or a lighter shade, often due to the application of a substitute siding material.

The Historic Preservation Commission would prefer to see a return to the historically appropriate darker shades. Deep, rich tones such as greens, rusts, reds, grays and browns should be used for wall surfaces, and a darker complementary accent color for the roof. Trim should be light or white.



Placed correctly, color accentuates the details of a building. Generally, for residential buildings, walls and trim can be painted contrasting colors, with doors and shutters a third, accent color. It is best to treat similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance.



Additions to Truxtun houses should be placed to the rear of the main structures and should not be taller than the original house.

O. Additions

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

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

Inappropriate Treatments

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

Guidelines

- 1 **Function:** Attempt to accommodate the needed functions within the existing building without building an addition.
- 2 **Location:** Attempt to locate the addition on the rear elevation so that it is not visible from the street.

3 **Attachment to Existing Building:**

Attach new additions or alterations to existing buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building would be unimpaired.

4 **Size:** Limit the size of the addition so that it does not visually overpower the existing building.

5 **Orientation:** Maintain the original orientation of the structure. If the primary entrance is located on the street facade, it should remain in that location.

6 **Roof Line and Roof Pitch:** Maintain the existing roof pitch. Roof lines for new additions should be secondary to those of the existing structure.

7 **Design:** Make sure that the design of a new addition is compatible with the existing building. The new work should be differentiated from the old and should be compatible with its massing, size, scale, materials, color, ratio of solids to voids, and architectural features.



VII. GUIDELINES FOR DEMOLITION AND MOVING





A. Introduction

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

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



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



B. Demolition

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

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

1. Zoning Ordinance Criteria

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

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

site, or object to the ambiance of a district.

- iii. The difficulty or the impossibility of reproducing such a building, structure, site, or object because of its design, texture, material, detail, or unique location.
- iv. Whether the historic structure, site, or object is one of the last remaining examples of its kind in the neighborhood or the city.
- v. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what the effect of those plans on the character of the surrounding area would be.
- vi. Whether reasonable measures can be taken to save the historic structure, site, or object from collapse.
- vii. Whether the historic structure, site, or object is capable of earning reasonable economic return on its value.

2. Other Criteria

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

- a. The condition of the structure and its probable life expectancy.
- b. Whether or not the proposed demolition could potentially adversely affect other historic buildings or the character of the historic district.
- c. The reason for demolishing the structure and whether or not alternatives exist.
- d. Whether or not relocation of the structure would be a practical and preferable alternative to demolition.
- e. The public necessity of the proposed demolition.
- f. The public purpose or interest in the land or building(s) to be protected.



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

✓ Guidelines

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

C. Moving

The moving of any building from its original site should be avoided if at all possible. Once a building has been moved from its original site, it loses its association with the site, and thus loses its place in time. Truxtun is a unique neighborhood, with a unique style of architecture that developed very quickly and represents a particular period of growth in the city.

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

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

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

1. Zoning Ordinance Criteria

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

- i. The historic, scenic, cultural, aesthetic or architectural significance of the building, structure, site, or object.
- ii. The importance of the historic structure, site, or object to the ambiance of a district.
- iii. Whether there are definite plans for the property to be vacated and what the effect of those plans on the character of the surrounding area will be.



C. Moving *continued*

- iv. Whether the historic structure or object can be moved without significant damage to its physical integrity.
- v. Whether the proposed relocation area is compatible with the scenic, cultural, aesthetic, historical, and architectural character of the building, structure, site, or object.

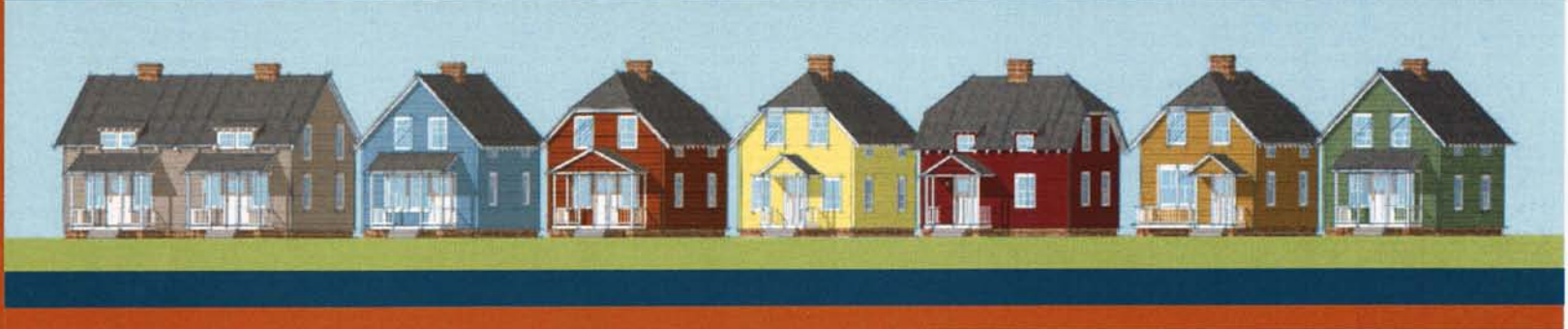
2. Other Criteria

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

- a. The public necessity of the proposed move.
- b. The public purpose or interest in the land or building(s) to be protected.
- c. The effect of the vacant lot on the continuity of the district and its character.
- d. The condition of the structure and its probable life expectancy.
- e. The view of the structure from a public street.
- f. Whether relocation is the only practical means of saving the structure from demolition.

✓ Guidelines

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



APPENDICES

- A. Approval Matrix
- B. Certificate of Approval Process Flow Chart
- C. Maintenance Checklist
- D. Historic Preservation Commission
New Construction Checklist
- E. Glossary
- F. References and Resources



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

* **Exact design** is defined as a replication of design that includes but is not limited to the following qualities: massing, spacing, depth, dimension, scale, size, proportion, and all character-defining details.

A change in any one of these qualities makes the project subject to design review before work begins. If work is completed and does not replicate the exact design, you may be subject to penalties for not obtaining a Certificate of Appropriateness.

If you are in any doubt, and in order avoid penalties, please consult the Planning Department.



APPENDIX A – APPROVAL MATRIX

REVIEW	LEGEND				
	Olde Towne	Port Norfolk	Park View	Cradock	Truxtun
	NR = No Review				
	A = Administrative Review				
	H = Historic Preservation Commission Review				
	✓ = Yes ✖ = No				
Siding					
Maintain	NR	NR	NR	NR	NR
Remove Non-Historic	A	A	A	A	A
Clad Over Existing	✖	✖	✖	A	A
Consolidation required	✖	✖	✖	✓	✓
Substitute Materials					
Cementitious	H	H	H	A	A
Vinyl	✖	✖	✖	A	A
Aluminium	✖	✖	✖	A	A
Replace Original w/matching original material and exact design*	NR	NR	NR	NR	NR
Roof					
Maintain	NR	NR	NR	NR	NR
Change Design	H	H	H	H	H
New Openings	H	H	H	H	H
Appurtenances	H	A	A	A	A
Replace Original w/matching original material and exact design*	NR	NR	NR	NR	NR
Wood	NR	NR	NR	NR	NR
Slate	NR	NR	NR	NR	NR
Metal	NR	NR	NR	NR	NR
Asbestos Shingle	NR	NR	NR	NR	NR
Replace w/substitute					
Metal	H	H	H	A	A
Artificial Slate	H	H	H	A	A
Architectural Shingle	H	H	H	A	A
Asphalt	H	H	H	A	A
Porch					
Maintain	NR	NR	NR	NR	NR
Enclose	H	H	H	H	H
Remove Porch	H	H	H	H	H
Change Design	H	H	H	H	H
Add or Change Steps	H	H	H	A	A
Replace w/Substitute Materials (partial & full)	H	H	H	A	A
Composite (railings and columns)					
Vinyl	H	H	H	H	H
Fiberglass	H	H	H	H	H
Wood Resin	H	H	H	A	A
Metal	✖	✖	✖	✖	✖
Replace Original w/matching original material and exact design*	NR	NR	NR	NR	NR

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REVIEW	LEGEND		Olde Towne	Port Norfolk	Park View	Cradock	Truxtun
	NR = No Review	A = Administrative Review					
	H = Historic Preservation Commission Review						
	✓ = Yes	✗ = No					
Doors							
Maintain	NR	NR	NR	NR	NR	NR	NR
Change Configuration	H	H	H	H	H	H	H
Change Design	H	H	H	H	A	A	A
Add Storm/Screen	H	A	A	A	A	A	A
Add New Opening	H	H	H	H	H	H	H
Fill-in Existing Opening	H	H	H	H	H	H	H
Replace with Substitute Materials							
Wood	H	A	A	A	A	A	A
Metal	H	H	H	H	A	A	A
Fiberglass	H	H	H	H	A	A	A
Vinyl	H	H	H	H	A	A	A
Replace Original w/matching original material and exact design*	NR	NR	NR	NR	NR	NR	NR
Chimney							
Removal	H	H	H	H	H	H	H
Covering/parging	H	H	H	H	A	A	A
Change in Height	H	H	H	H	H	H	H
Chimney Caps/Vents	A	A	A	A	A	A	A
Change in Details/Design	H	H	H	H	H	H	H
Cornice							
Maintain	NR	NR	NR	NR	NR	NR	NR
Change in Design	H	H	H	H	H	H	H
Change in Material	H	A	A	A	A	A	A
Foundation							
Filling-in Piers	H	A	A	A	A	A	A
New Openings	H	H	H	H	A	A	A
Fill-in Existing Openings	H	A	A	A	A	A	A
Parging/Cladding	H	H	H	H	A	A	A
Gutters							
Maintain	NR	NR	NR	NR	NR	NR	NR
Replace Original w/matching original material and exact design*	NR	NR	NR	NR	NR	NR	NR
Change in Materials	H	A	A	A	A	A	A
Change in Design	H	A	A	A	A	A	A
Lighting							
	H	H	H	H	A	A	A
Paint							
Change in Color	H	A	A	A	A	A	A
Repainting Same Color	NR	NR	NR	NR	NR	NR	NR

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APPENDIX A – APPROVAL MATRIX

LEGEND	NR = No Review				
	A = Administrative Review				
	H = Historic Preservation Commission Review				
	✓ = Yes		* = No		
REVIEW	Olde Towne	Port Norfolk	Park View	Cradock	Truxtun
SITE					
Walkways					
Maintain	NR	NR	NR	NR	NR
Replace Original w/matching original material and exact design*	NR	NR	NR	NR	NR
Replace with Non-original Historic Materials	H	A	A	A	A
Replace with Substitute Materials	H	H	H	A	A
New Walkway	H	H	H	A	A
Driveways/Parking Areas					
Maintain	NR	NR	NR	NR	NR
Replace Original w/matching original material and exact design*	NR	NR	NR	NR	NR
Replace with Non-original Historic Materials	H	A	A	A	A
Replace with Substitute Materials	H	H	H	A	A
Covering of Historic Materials	H	H	H	H	H
New Driveway	H	H	H	H	H
Lighting					
Major Scheme	H	H	H	H	H
Landscape/Plantings					
Maintain	NR	NR	NR	NR	NR
Seasonal Plantings	NR	NR	NR	NR	NR
Major Alterations	H	H	H	H	H
Berming/Earthworks	H	H	H	H	H
Historic Plantings (removal)	H	A	A	A	A
Outbuildings					
Maintain	NR	NR	NR	NR	NR
Removing Historic	H	H	H	H	H
Alterations to Existing	H	A	A	A	A
New Construction	H	H	H	A	A
Appurtenances					
New	H	A	A	A	A

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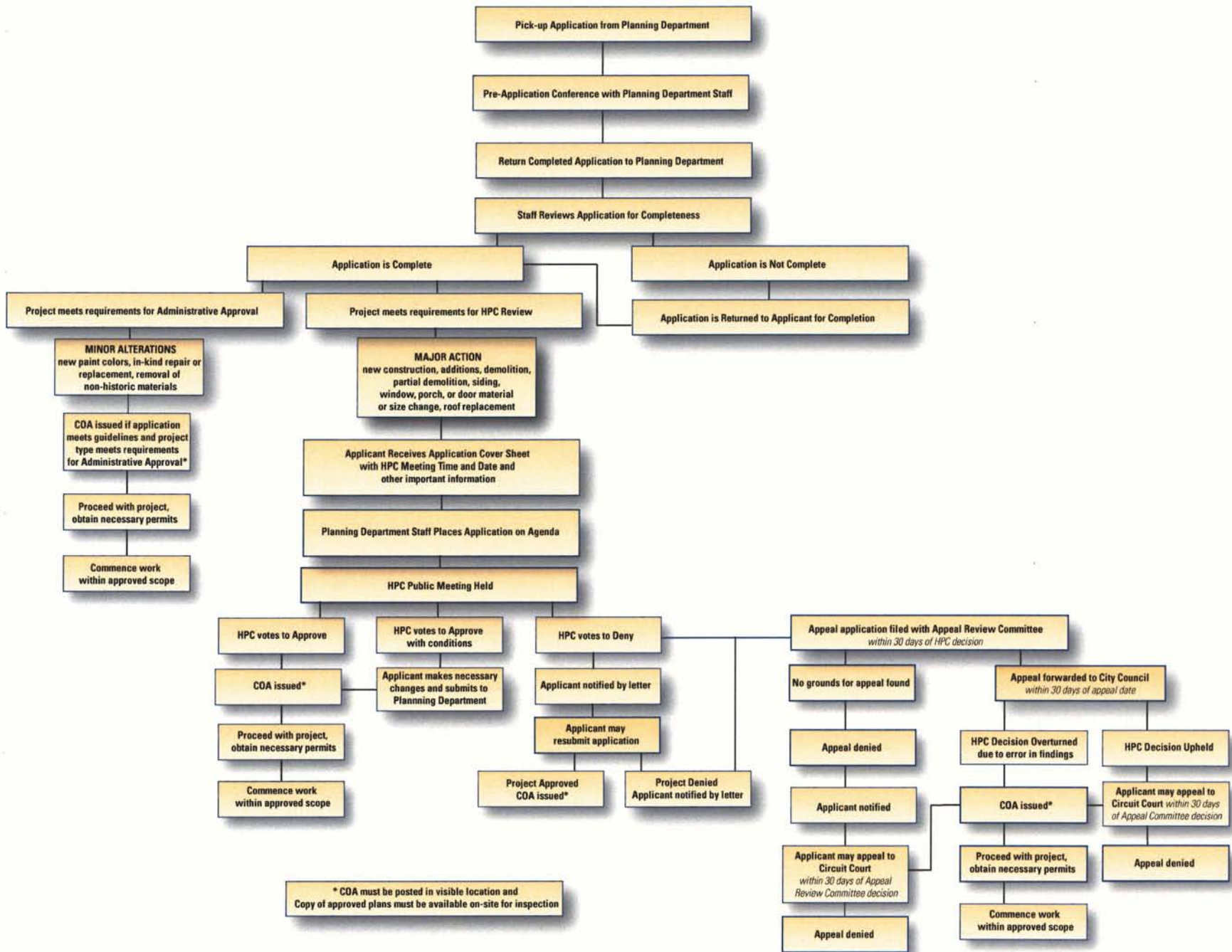
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REVIEW	LEGEND		Park View	Cradock	Truxtun
	Olde Towne	Port Norfolk			
	NR = No Review				
	A = Administrative Review				
	H = Historic Preservation Commission Review				
	✓ = Yes				
	✘ = No				
Fences and Walls					
Maintain	NR	NR	NR	NR	NR
Removing Historic	H	H	H	H	H
New Construction	H	A	A	A	A
Materials					
Chain Link	✘	✘	✘	✘	✘
Split Rail	✘	✘	✘	✘	✘
Concrete Block	✘	✘	✘	✘	✘
Vinyl	✘	✘	✘	✓	✓
Brick	✓	✓	✓	✓	✓
Wood Picket	✓	✓	✓	✓	✓
Stone	✓	✓	✓	✓	✓
Metal	✓	✓	✓	✓	✓
Replace Original w/matching original material and exact design*	NR	NR	NR	NR	NR
Pools	H	A	A	A	A

APPENDIX B – CERTIFICATE OF APPROVAL PROCESS FLOW CHART





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

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

A. Roof

What to look for...

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

Estimated Life Span and Repairs Required

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

B. Exterior Walls

What to look for...

- Structure: Are the walls leaning, bowing, bulging? Are cracks evident? Are the door and window openings square?

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

Estimated Life Span and Repairs Required

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



C. Windows and Doors

What to look for...

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

Estimated Life Span and Repairs Required

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

D. Exterior Features

What to look for...

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

Estimated Life Span and Repairs Required

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

E. Foundation

What to look for...

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

Estimated Life Span and Repairs Required

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



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

1. Site Design

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

B. Walkways and Driveways

- Location
- Size
- Materials
- Textures/Finish

C. Sheds and Garages

- Location
- Style
- Scale
- Materials
- Roof Slope

D. Plantings and Trees

- Protect existing
- Character
- Scale

E. Fences

- Location
- Size
- Materials
- Detail
- Zoning Requirements

F. Lighting

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

G. Mechanical and Utilities Screening

- Location
- Visibility

2. New Construction

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

B. Setback

- Distance to street

C. Orientation

- Faces primary street

D. Spacing

- Respect historic precedent

E. Massing

- Relates to existing structures

F. Complexity of Form

- Form relates to existing structures

G. Height, Width, and Scale

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

H. Directional Expression

- Compatible with surrounding

**New Construction** *continued***I. Roof Form and Materials**

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

J. Doors and Windows

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

K. Porches

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

L. Foundation

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

M. Materials

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

N. Color

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

O. Additions

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



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

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

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

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

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

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

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

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

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

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

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

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

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

CAPITAL. The upper portion of a column or pilaster.

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

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

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

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

CLADDING. Any exterior wall covering, including masonry.

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

FACADE. The front face or elevation of a building.

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

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

FENESTRATION. The arrangement of the openings of a building.

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

FLASHING. Pieces of metal used for waterproofing roof joints.

FLUTE. A recessed groove found on a column or pilaster.

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

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

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

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

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

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

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

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

LEADED GLASS. Glass set in pieces of lead.

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



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

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

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

MUNTIN. A glazing bar that separates panes of glass.

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

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

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

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

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

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

PITCH. The degree of slope of a roof.

POINTING. Filling the mortar joint between two bricks.

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

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

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

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

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

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

REHABILITATION. Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features that are significant to its historical, architectural, and cultural values.

REMODEL. To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

RENOVATION. See REHABILITATION

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

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

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

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

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

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



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

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

SIDELIGHTS. Narrow windows flanking a door.

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

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

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

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

STILE. A vertical framing member of a paneled door.

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

STUCCO. Exterior wall plaster.

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

TRANSOM. The window area above the front door.

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

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

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



A. GENERAL REFERENCES

Preservation Books

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

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

Website: www.preservationbooks.org

National Register Bulletins

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

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

Technical Preservation Services Online Education

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

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

B. RESOURCE ORGANIZATIONS AND WEB SITES

1. Local

City of Portsmouth, Virginia

Planning Department

City Hall

801 Crawford Street, 4th Floor

Portsmouth, Virginia 23704

Phone: (757) 393-8836

Fax: (757) 393-5223

Website: www.portsmouthva.gov/planning/

Department of Permits and Inspections

Phone: (757) 393-8531

Website: www.portsmouthva.gov/buildingofficial/index.htm

Historical Truxtun Civic League

Ronald Lucas, President

Home: (757) 393-1116

Old Truxtun Community League

Vanessa Claytor, President

Home: (757) 399-6023

**B. RESOURCE ORGANIZATIONS
AND WEB SITES *continued*****2. State****Virginia Department of
Historic Resources**

The Virginia Department of Historic Resources maintains information on the Commonwealth's historic architecture and archaeological sites. It is the mission of the Department to foster, encourage, and support the stewardship of Virginia's significant historic, architectural, archaeological, and cultural resources.

Website: www.dhr.virginia.gov

Tidewater Regional Preservation Office

Randolph Turner, Director

14415 Old Courthouse Way, 2nd Floor

Newport News, VA 23608

Phone: (757) 886-2807

Email: randolph.turner@dhr.virginia.gov

APVA/Preservation Virginia

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

204 West Franklin Street

Richmond, VA 23220

Phone: (804) 648-1889

Fax: (804) 775-0802

Website: www.apva.org

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

428 North Boulevard

Richmond, VA 23220

Phone: (804) 358-4901

Fax: (804) 355-2399

Website: www.vahistorical.org

Library of Virginia

Serving the archival and research needs of Virginians since 1823.

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

**University of Mary Washington
Center for Historic Preservation**

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

Website: www.umw.edu/cas/chp

Virginia Chapter -**American Planning Association**

Founded in 1970 this organization promotes the use of planning to address physical, economic and social change.

Website: www.vaplanning.org

**Virginia Department of Housing and
Community Development**

The Department of Housing and Community Development (DHCD) is dedicated to improving the quality of communities in Virginia.

Website: www.dhcd.virginia.gov/

Virginia General Assembly

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

Website: legis.state.va.us/

Virginia Society AIA

The VSAIA is the state component of the American Institute of Architects. Since 1914, VSAIA has represented the professional interests of architects in the Commonwealth of Virginia.

Website: www.aiava.org

Virginia's Main Street Program

Since 1985, Virginia Main Street has been helping localities revitalize the economic vitality of downtown commercial districts using the National Main Street Center's successful Main Street Approach.

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



3. Federal/National

Advisory Council on Historic Preservation

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

Website: www.achp.gov

Association for the Preservation of Civil War Sites

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

Website: www.civilwar.org

Cyberbia

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

Website: www.cyberbia.org

National Alliance of Preservation Commissions

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

Website: www.uga.edu/sed/psoprograms/napc/napc.htm

National Conference of State Historic Preservation Officers

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

Website: www.ncshpo.org

National Archive and Records

Administration

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

Website: www.archives.gov

National Center for Preservation Tech- nology and Training

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

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

National Park Service:

Heritage Preservation Services

A web site offering information on preservation planning, grants, tax credits, training, news, mapping and legislation.

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

National Park Service:

Links to the Past

A comprehensive listing of links relating to history and culture. Subjects include grants, how-to, tax incentives, standards and guidelines, and regulations.

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

National Trust for Historic Preservation

The National Trust for Historic Preservation, chartered by Congress in 1949, is a private, nonprofit organization dedicated to protecting historic resources. It fights to save historic buildings, and the neighborhoods and landscapes they anchor through education and advocacy.

Website: www.nationaltrust.org/

National Trust Main Street Center

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

Website: www.mainstreet.org/

Partners for Sacred Places

This organization promotes the stewardship and active community use of America's older and historic religious properties.

Website: www.sacredplaces.org



B. RESOURCE ORGANIZATIONS AND WEB SITES *continued*

Preservation Action

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

Website: www.preservationaction.org

Preserve Net

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

Website: www.preservenet.cornell.edu/

Scenic America

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

Website: www.scenic.org

Society for American Archaeology

The SAA is an international organization dedicated to the research, interpretation, and protection of the archaeological heritage of the Americas.

Website: www.saa.org

Society for Commercial Archeology

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

Website: www.sca-roadside.org

Sprawl Watch Clearinghouse

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

Website: www.sprawlwatch.org

Surface Transportation Policy Project

A nationwide coalition working to ensure safer communities and smarter transportation choices.

Website: www.transact.org

4. Technical and Professional Links

American Cultural Resource Association

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

Website: www.acra-crm.org/

American Institute of Architects

Provides information on both consumer and professional issues related to architecture.

Website: www.aia.org

American Planning Association

The APA and its professional institute, the American Institute of Certified Planners, are organized to advance the art and science of planning and to foster the activity of planning — physical, economic, and social — at the local, regional, state, and national levels.

Website: www.planning.org/

Conservation Online

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

Website: palimpsest.stanford.edu/

Journal of Architectural Conservation

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

Website: www.donhead.com/Journal_of_Architectural_Conservation.htm

Old House Journal Online

The OHJ online offers practical advice publications, forums, historic house plans and a restoration directory.

Website: www.oldhousejournal.com

Preservation Trades Network

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

Website: iptw.org/home.htm



Preservation Web

Preservation Web is an online guide to thousands of specialized services and products you need to successfully restore, rehabilitate and preserve America's historic buildings. It is hosted through Restore Media, publisher of Traditional Building, Period Homes, and Old House Journal.

Website: www.preservationweb.com/

Traditional Building Magazine Online

This website is a gateway to leading suppliers of traditionally styled products and related services. These products are appropriate for restoration and renovation of older structures — as well as traditionally styled new buildings.

Website: www.traditional-building.com/

