DESIGN GUIDELINES

for City of Portsmouth Historic Districts & Listed Properties

OCTOBER, 2008

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OHIO HISTORY

With the support of the
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Chambers, Murphy & Burge
restoration architects
43 East Market Street, Suite 201
Akron, Ohio 44308

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Including excerpts from the
Historic District Design Guidelines prepared in 1999

Prepared By:

Chambers, Murphy & Burge Restoration Architects, Ltd.

"Preserving the past can provide tremendous benefits to the surrounding city: economic benefits from the tourists it attracts, social benefits from a more heterogeneous population seeking a broader range of living environments, and cultural benefits from its enhanced setting for artistic activity."

-Alexander Garvin
The American City
What Works, What Doesn't

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I. INTRODUCTION

Purpose of the Design Guidelines

POINTS OF INTEREST

- *Portsmouth participates in the Certified Local Government (CLG) Program, a partnership between local, state, and federal governments that promotes historic preservation.*

- *The DESIGN GUIDELINES for City of Portsmouth Historic Districts & Listed Properties supplements the Codified Ordinances of the City of Portsmouth Chapter 1317, establishing a Design Review Board and a process for obtaining a Certificate of Appropriateness.*

- *More than 396 properties in the City of Portsmouth have been identified in the Ohio Historic Inventory. Many of these properties have been listed or may be eligible for listing on the National Register of Historic Places*

The City of Portsmouth established a Design Review Board in 1976. The purpose of the board is to safeguard the distinctive character of Portsmouth, and foster civic pride and economic vitality through the city's rich architectural heritage.

Portsmouth has unique characteristics defined by its river location and its early trade and industrial heritage. These defining characteristics of development stem from the social and economic history of the community. The physical attributes of the defined area are collectively referred to as a cultural landscape. Cultural landscapes are built up over time and can be read and studied in the form and type of buildings and landscapes that remain.

Famous for the murals that line the river, Portsmouth has also retained an incredible amount of its historic integrity. Not only is there a great deal of extant historic building stock, the streetscapes and vistas are notably intact. The natural resources of the waterways, along with the methods and types of buildings built, define the cultural landscape of Portsmouth. A compatible plan for both old and new structures in a community with these attributes creates an inviting place for both visitors and residents and an ideal ground with which to foster partnerships with Shawnee State University. This rich blend will be unique to Portsmouth and will help to identify it as a special place.

The community recognizes the importance of the city's architectural history and current aesthetics and are active in promoting this awareness to future generations in order to retain the city's appeal and economic success. These design guidelines supplement the codified Ordinance of the City of Portsmouth Chapter 1317, Historic Preservation Districts.

New construction near historic structures or in a historic district should complement and support the surrounding structures in order to uphold the historic integrity of the City. Design guidelines provide assistance in maintaining or improving the present quality of life through the preservation and rehabilitation of the city's architecture while allowing for new construction and necessary modifications to existing structures, and shall be applied in a reasonable manner, considering economic and technical feasibility. (Refer to Appendix B.)

To supplement the ordinance The Design Review Board has adopted guidelines that parallel the United States Secretary of the Interior's Standards for Rehabilitation. The Standards pertain to the repair or alteration of an historic property. Both the ordinance and the design guidelines are based upon these established historic preservation practices used nationally for more than thirty years.

I. INTRODUCTION

Development of the Design Guidelines

Portsmouth currently has four National Register Historic Districts and has had the privilege of designating local historic districts, and individual historic properties since the ordinance passed more than thirty years ago. This set of guidelines is the third iteration since the ordinance passed and represents the importance that Portsmouth places on their historic properties.

The City of Portsmouth has a rich and diverse collection of architecture that provides a window on Portsmouth's past. That romantic notion, however, also represents decades of investment and development. The historic center of the City is a unique resource with real economic value.

The process of design review is one which has economic benefits to the property owner and to the Portsmouth community. The process helps to protect and enhance the overall value of the historic properties by providing for a building to retain as much of its original material and historic character as possible while accommodating a contemporary use. Investment in the Downtown Improvement District buildings is encouraged and guided by the vigilance of the Design Review Board and the resources provided within this publication. Design review is seen by experienced property owners as assurance that their investment in a property will be protected as other properties in the community are subject to the same minimum level of compliance.

The Portsmouth Design Guidelines are intended to assist the community in preserving and enhancing places of special character. They are written not only for use by the Design Review Board, but also for use by property owners, tenants, building managers, property caretakers, architects, and builders who may be undertaking work affecting historic properties. The guidelines are intended to provide a framework for making sound decisions about rehabilitation and new design. Through recommendations, photographs, and drawings, they offer information and advice on how to achieve appropriate design solutions for all types of properties within the districts.

The guidelines are based generally on the premise that it is better (and less expensive) to repair rather than replace an original feature on a building. However, the guidelines are also written to be flexible enough to provide guidance for creative design solutions. The Design Guidelines begin with a historical overview, followed by a presentation of various architectural styles and a discussion of the design review process. This discussion outlines the steps that are to be taken when exterior changes are proposed for rehabilitation, and new construction. The Guidelines also include a discussion of design principles for a building addition or constructing a new building adjacent to historic properties. Finally, the guidelines address site considerations, accessibility, graphics and signage, color, and demolition considerations. The Appendices provide direction to several helpful sources.

These guidelines are applicable to the Downtown Improvement Project area as well as any City of Portsmouth Historic District and Listed Property.

POINTS OF INTEREST

- *Owners of historic properties may benefit from Historic Rehabilitation Tax Credits or Historic Preservation Easements.*
- *Chapter 34 of the Ohio Building Code allows some alternatives to code regulations when working on an existing structure. It is generally helpful to work closely with the code officials.*
- *Appendix B of the Design Guidelines lists the Secretary of the Interior's Standards for Rehabilitation.*
- *Appendix C of the Design Guidelines provides a list of resources where additional information may be found and summarizes the Historic Rehabilitation Tax Credits and the Historic Preservation Easements.*

I. INTRODUCTION

Benefits to Property Owner and the Community

Goals for Guidelines as Established by Public Input:

- *Curb unnecessary demolition.*
- *Educate public to understand good approach to design with historic structures*
- *Historic guidelines should encourage economic development and provide access to incentive programs (tax credits, grant programs).*
- *Must work with City at all levels to promote, educate, enforce, support, and encourage historic preservation.*
- *Guidelines must embrace commercial, residential, and mixed use functions in historic structures.*
- *Guidelines must support good design efforts to preserve the integrity of the districts and the individual buildings.*
- *Guidelines should be readily usable, easy to interpret and enforceable.*

Good design and well executed design guidelines have proven to be beneficial to both the property owner and the city because they sustain social and economical growth. Individual property values are enhanced through good design, and collectively, these properties can greatly increase the value of an entire district. The area becomes a destination that people want to visit and gives the city an identity. A place is created where the community interacts, thereby strengthening the ties between its members and offering an opportunity to meet people from outside the community. Activity supports local businesses. Professionals are then attracted to Portsmouth because the city's reputation is directly reflected upon them; a desirable city indicates a trustworthy business. The return on the investment in time and expense is to achieve good design in preservation, restoration, renovation, and new construction, a prolonged value that far exceeds the initial outlay.

There are some sound business reasons to invest as well. Additional incentives are offered to owners of historic and existing properties in order to encourage and make it more feasible to obtain good design. Historic properties may qualify for a Historic Rehabilitation Tax Credit or a Historic Preservation Easement which may offer significant tax benefits (Refer to Appendix C). Also, Chapter 34 of the Ohio Building Code (OBC) allows some alternatives to building code requirements for historic structures. This issue can be addressed with the preservation architects and the building code officials.

Examples of well designed historic districts that have benefitted the community.

I. INTRODUCTION

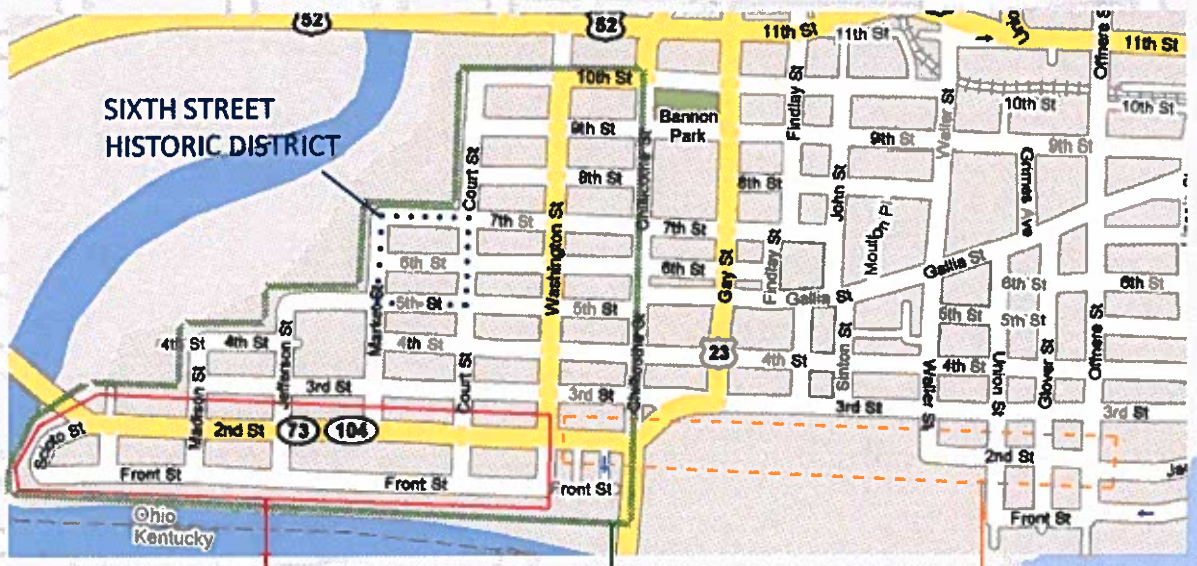
Applicability of the Ordinance and Guidelines

In 1976 Portsmouth City Council recognized that the historic architecture in the city would need to be protected if the buildings were to survive for future generations to enjoy. As a result, the Portsmouth Design Review Board was established by city ordinance to "provide protection and enhancement of the distinctive character of the historic preservation districts of Portsmouth..." The legislation also stated that the preservation of historic properties could "contribute to the economic, recreational, cultural and educational development of the city..." The City's historic procedures can be found in Chapter 1317 of the City of Portsmouth Codified Ordinances.

The ordinance applies to all of the exterior elevations of a structure within the boundaries of the Portsmouth Historic Districts and the Downtown Improvement Area. A list of districts and individually designated structures is kept by the City. The process for designation is found in the ordinance (Historic Preservation Districts, Section 1317.12 and 1317.13).

The Design Guidelines serve as a resource for work on existing historic structures, additions, and new construction in the designated areas. The Design Guidelines also serve as the basis for the Portsmouth Design Review Board decisions. All work on existing historic buildings and new construction must comply with governing regulations including the Portsmouth Design Review Board, Planning and Zoning Code and the Ohio Building Code.

The initial step to a project is to determine if a Certificate of Appropriateness is required. In general, if the work will change the appearance of the existing structure or if the project requires a building permit, a Certificate of Appropriateness is required.



I. Introduction
Design Review Board

When the Ordinance does apply to the project:

- *The application for the Certificate of Appropriateness is filed with the City Engineering Department.*
- *An informal review, with staff, prior to filing an application can save time and expense prior to preparing a full submission.*
- *Appendix D of the Design Guidelines contains samples of the application for a Certificate of Appropriateness and supporting documentation.*

Questions to ask when determining if the Ordinance applies to a project:

- *Is the property within the boundaries of any City of Portsmouth Historic District?*
- *Is the property a designated City of Portsmouth Listed Property?*
- *Does the project involve any changes to the appearance of an existing structure?*
- *Does the project involve new construction within a City of Portsmouth Historic District?*
- *Is a Certificate of Appropriateness required before obtaining a building permit?*

The Design Review Board is composed of five members, appointed by City Council, who serve as volunteers. Each board member is expected to have an expressed interest in architectural preservation, and a special effort is made to appoint people who also have expertise in one of the following areas: history, law, architecture, architectural history, and real estate. A Certificate of Appropriateness is required before commencing exterior work on a building located in any City of Portsmouth Historic District, the Downtown Improvement Project area, or an any other individual Listed Property. The Certificate of Appropriateness is required before a building permit will be issued by the City.

Note that all National Register Listings are included in Portsmouth Historic Districts and Listed Properties. At present, the National Register listings include the Boneyfiddle Commercial Historic District, the Boneyfiddle Multiple Resource Area, the Sixth Avenue Historic District, the Second Street Historic District, and individually listed buildings on Chillicothe Street: Sears Building (301), Custom Carpet Building (307), the National Bank Building (428) and the Diamond Gem Building (720-724).

TO APPLY FOR A CERTIFICATE OF APPROPRIATENESS

The Portsmouth Design Review Board is committed to administering a predictable and timely review process for proposed improvements to a Listed Property or property within the Downtown Improvement Project. A brief description of the application and review process is provided in this section.

A Certificate of Appropriateness must be issued by the Design Review Board to the property owner before work may begin. A Certificate of Appropriateness is required for all historic district properties or listed properties (individual) in Portsmouth where any addition, alteration or demolition of an existing structure or construction of a new structure is contemplated.

The application for the Certificate of Appropriateness, along with supporting documents, is filed by the applicable deadline. Applications are to be submitted to the City of Portsmouth Engineering Department. Once an application is submitted, Engineering Department staff will conduct a review for completeness of the submission. If complete, the application will be placed on the agenda for the next regularly scheduled meeting of the Design Review Board. The Board may approve, approve with conditions, or deny an application. Once the application is approved, a Certificate of Appropriateness will be issued. If denied, the owner may revise and resubmit the project application within sixty (60) days, or wait one year to re-submit without changes. (A sample application form is included in Appendix D.)

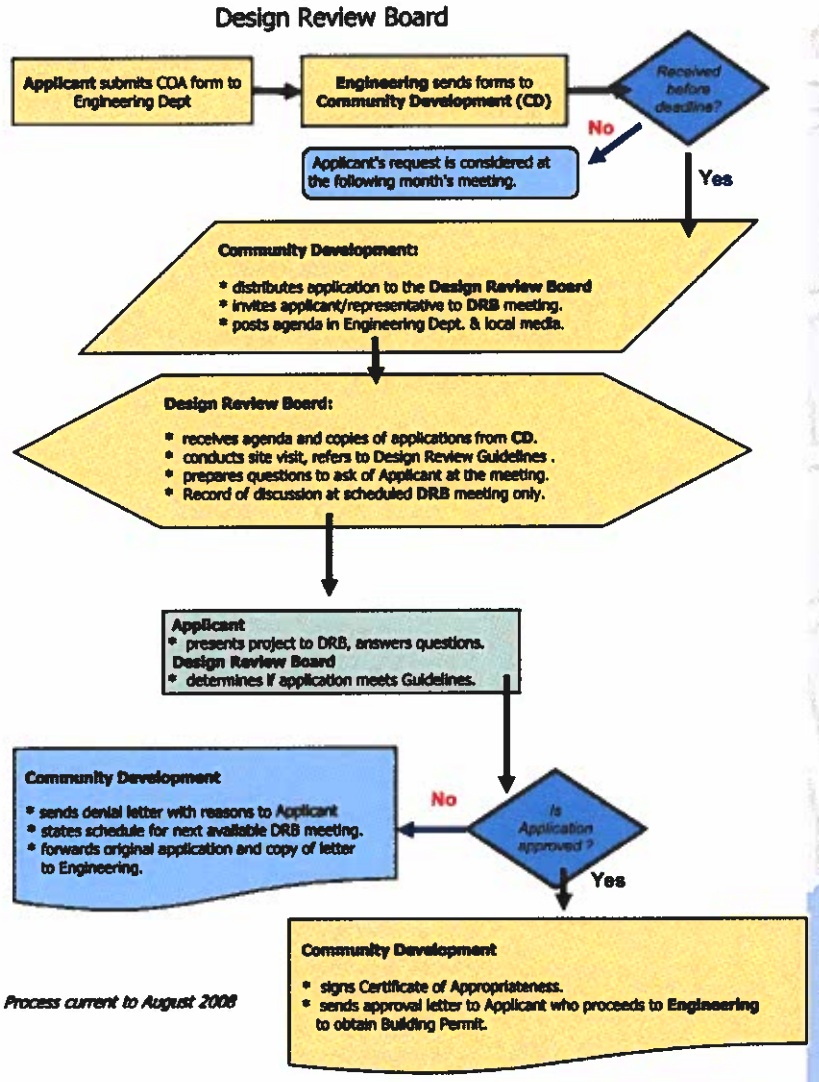
I. INTRODUCTION
Application and Review Procedures

When planning a project, it is important to research the property in order to identify what features are original or significant. Historic photographs typically provide the most comprehensive information on the structure's original appearance and changes to the building over time. Research may also include newspaper clippings, Sanborn fire insurance maps, and tax maps. Refer to Appendix C for a list of resources.

If no historic documentation can be found, refer to comparable building types for guidance. Evaluate the integrity of the original and historic features, and determine how much of the historic fabric remains. This will indicate the level and amount of work required for the project.

Design Review Board meetings are open and observing a meeting may be a good way to understand the process. Refer to the Design Guidelines for recommendations on the methods and techniques that should be used for the specific work (Reference *Preservation Brief* 17 and 35.)

Contact the Community Development Department for information concerning the Application and Review Procedures or visit their website http://www.ci.portsmouth.oh.us/departments/community_dev/index.html.



II. CHARACTER AND CONTEXT

History of Portsmouth

Central House, Post Office Corner

The "Wharton" Library

The City of Portsmouth, strategically located at the confluence of the Ohio and Scioto Rivers, enjoyed great prosperity during the 19th and early 20th centuries. The Ohio River and its bustling commercial traffic contributed greatly to the city's development as a manufacturing and commercial center. In 1832, Portsmouth became the southern terminus of the Ohio and Erie Canal. The period between 1830 through 1860 was marked by increases in population and development of the original plat with commercial buildings, residences, churches, schools, and early industries. A significant iron industry developed in Portsmouth during this period because of the city's close proximity to the Hanging Rock Iron Region of southern Ohio.

Growth continued when railroad lines were introduced to the busy river port in the early 1850s. The role of the railroad was significantly expanded when what became known as the Norfolk and Western Railway located a major freight yard in the city in the 1870's. This move provided further confirmation of Portsmouth as the industrial, commercial, and transportation hub of Southeastern Ohio. Another major factor contributing to Portsmouth's growth and development was the city's role as the seat of government for Scioto County, an honor won by virtue of the good transportation access.

Platted by Henry Massie in 1803, Portsmouth was believed to be out of the flood plains. The Boneyfiddle neighborhood, which is bounded by the Ohio and Scioto Rivers on the south and west, and Ninth and Washington Street on the north and east, is located west of the present downtown area of Portsmouth. As a prominent canal terminus, river port, and industrial center, Boneyfiddle was the hub of the city's commercial and industrial activity, as well as a thriving residential community.

The city began to expand to newly annexed areas in the late 19th century. The central business district shifted to Chillicothe Street to the east and new residential neighborhoods were developed in the east and north ends of town, leaving much of the historic architecture undisturbed.

Boneyfiddle today contains the finest of Portsmouth's rich heritage. It is a reflection of the city's diversity and quality of its architecture collections of 19th century commercial architecture in the entire state of Ohio. The commercial district, which includes Market Square and extends into the Second Street Historic District, contains a cohesive collection of predominantly Italianate commercial buildings dating from the mid-19th century. Here, intact two-to four-story brick buildings remain standing with many original features that include ground level storefronts (many of them cast iron), upper-story window details, and ornamented cornices.

The neighborhood also contains a number of the city's oldest remaining houses and churches. Five churches, dating from 1850 to 1886, remain standing within the Boneyfiddle bound-

aries. Residential development in Portsmouth occurred simultaneously with commercial growth. The homes of early industrialists, merchants or riverboat captains still exist near the riverfront area.

As Portsmouth grew north toward Ninth Street, other large homes were built in the Italianate and Queen Anne styles, along with vernacular homes of working class families. The Sixth Street Historic District represents the only historic area in Portsmouth with residential architecture on both sides of the street that is still extant and recognizable as historic properties.

Other public buildings include two early 20th century schools and the Scioto County Courthouse.

The same wonderful flavor grew with the city. As one walks from Boneyfiddle, through the Second Street or Sixth Street Districts and into the center of today's Portsmouth (Chillicothe Street), the multi-story historic commercial structures stand as a reflection of the exciting growth period in Portsmouth's history.

The city was on higher ground than its smaller predecessor, Alexandria. The floods in 1884, 1913, and 1937 were still devastating. The twenty feet of water, in 1937, was particularly destructive to the residential architecture. In hopes of averting floods in the future, the Army Corps of Engineers built floodwalls between the Second Street district and the river. Floods in 1964 and 1997 were prevented from entering Portsmouth. The walls were successful.

Portsmouth's walls are now a tourist attraction. The original flood gates can be seen on the street. Equally intriguing are the murals depicting the history of Portsmouth, painted by artist Robert Dafford. Over the span of 15 years, Mr. Dafford painted historic scenes from Portsmouth, concluding with baseball heroes from Portsmouth including Branch Rickey.

Portsmouth, like many industrial cities of the midwest, has suffered from loss of industry. In 1950, Portsmouth had a population of about 50,000. The reality of closing the steel plants in the 80's caused a decline, resulting in a current population of approximately 20,000. Residents, business, City government, and Shawnee State University have helped to stop the slide and the population is again on a slow rise. The largest shoe string manufacturer in the world is located in Portsmouth. Businesses ranging from the bait shop to uranium enrichment, and the stone quarry to the bed & breakfast give Portsmouth a healthy basis upon which to grow again.

The Church of the Holy Redeemer

Environmental Features

In addition to architectural style, the setting of the buildings is an important feature of the character of Portsmouth. Each street has a slightly different appearance, and the districts vary depending on their historical development and their relationship to the rivers. In a community such as Portsmouth, that has experienced severe population loss and unplanned suburbanization, new and continued economic development and growth are essential. The setting is as critical as the buildings themselves.

Properties listed on City of Portsmouth Historic Districts and Listed Properties can be found in Ordinance 1317.041.

II. CHARACTER AND CONTEXT

Architectural Styles

Styles refer to trends in design that were influenced by the popular culture of their time period. They reflect both fashion, and political and social influences of the day. Typology refers to building form and traditional methods of building, typically handed down through generations, and vernacular styles of the local craftsmen. Typology can also refer to the original use of the building, such as a church, school, barn, depot, mill, or residence. Residences often exhibit a mixture of styles indicating a transition from one style to the next or due to later additions and renovations made to the structure in the fashion of that time.

The architectural style of a building is expressed through the structure's form, which is defined by the floor plan and three-dimensional shape of the structure, and expressed through its details including windows, doors, chimneys, porches, and ornament. Portsmouth architecture is characterized by the styles listed below. Dates refer to the era of popularity in Portsmouth and in Ohio.

Early 19th Century

(1835-1860) Greek Revival

Mid 19th Century

(1850-1885) Italianate

Late 19th Century

(1870-1890) Eastlake
(1880-1910) Richardsonian Romanesque
(1890-1925) Classical Revivals
(1880-1910) Queen Anne

Early 20th Century

(1905-1930) Craftsman
(1925-1945) Art Deco

Greek Revival style (1835-1860)

The Greek Revival style was the dominant style in the United States from about 1835 to 1860. During this time period American architects were looking for a style that represented the ideals of democracy. They wished to distinguish the relatively new country of the United States from England. Classical architecture from Rome and Greece became popular models. Americans were also very sympathetic to the Greek War of Independence which began in 1830s. The Greek Revival style was proliferated by carpenter's pattern books, such as those by Asher Benjamin, and became so popular that it was known as the National Style. The style is found in many forms, according to its location. Many Greek Revival buildings in Portsmouth, like the example, are a transitional from the Federal style.

IDENTIFYING FEATURES

- Entrances with classical entablature
- Use of transoms and or sidelights
- Double hung windows, originally 6/6 lites
- Classical details such as columns or pilasters
- Greek key, and acanthus leaf ornament
- Full-width or entry porches supported by prominent square or rounded columns

Italianate style (1850-1885)

The Italianate style was introduced in America by English pattern books based on the latest fashion overseas. England was influenced by the informal design of Italian style as part of the Picturesque movement. This movement deviated from the formal classical design in search of a style more free in its expression. In America, the style was adapted and embellished, making it unique to the country. American pattern books by Andrew Jackson Downing defined and promoted the Italianate style in America.

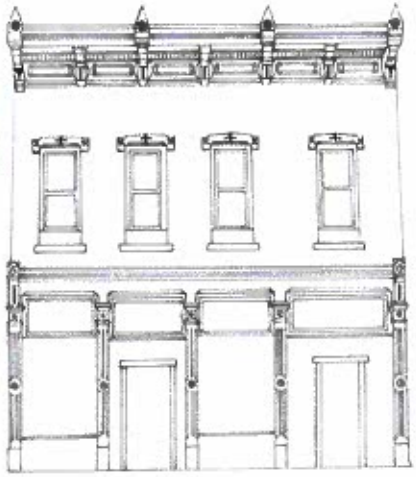
IDENTIFYING FEATURES

- Wide, overhanging eaves
- Two or three stories
- Single or paired brackets at cornice
- Cornice band embellished with moldings
- One or two pane glass window sashes
- Paired doors
- Elaborate ornament
- Tall, narrow windows commonly arched Ornate crowns over windows, often U-shaped and with brackets
- One story porches, commonly with chamfered square posts

Greek Revival style

Italianate style

II. CHARACTER AND CONTEXT
Architectural Styles



Eastlake style

Eastlake style (1870-1890)

The Eastlake style is named after Charles Eastlake, an English architect who influenced building design through the publication of his book Hints on Household Taste (published in 1868). This book deviates from the curvilinear earlier styles in favor of angular, notched, and carved elements influenced by Medieval designs. Incised patterns were commonly found on hood moulds and brackets. Eastlake style ornament was applied to other Victorian buildings, primarily designed in the Queen Anne and Stick styles.

IDENTIFYING FEATURES

- Large, scrolled brackets supporting protruding cornice
- Floral and geometric ornamentation
- Incised decoration on panels and brackets
- Oversized elements such as balusters and pendants
- Angular, notched, and chamfered elements
- Asymmetrical design
- Contrasting material textures and colors

Richardsonian Romanesque style

Richardsonian Romanesque style (1880-1910)

Architect Henry Hobson Richardson designed in the fashionable styles of the second half of the 19th century, including Second Empire, Queen Anne, and Stick. He later adapted these styles creating a new style that became know as Richardsonian Romanesque. This style created the appearance of a massive and solid structure, causing it to become popular for large public buildings of that time. Richardsonian Romanesque was less common in residential design in Ohio because its solid masonry construction was expensive.

IDENTIFYING FEATURES

- Round-topped arches over windows, porch supports, or entrance
- Arches often rest on square columns, massive piers, or are incorporated into the wall
- Deeply recessed windows with single pane sashes
- Groupings of three or more windows
- Rock-faced masonry walls, often of squared (ashlar) stone
- Often a combination of colors or textures of stone or brick

Classical Revivals style (1890-1925)

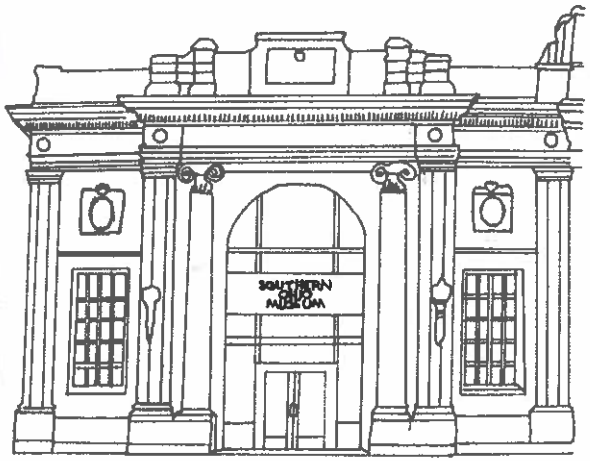
America's interest in classical architecture was reborn in the 1890s, after a mandated classical theme at the World's Columbian Exposition. Civic leaders thought that classical architecture would symbolize authority and culture for growing cities and towns. The Neo-Classical Revival style is similar to the much earlier Greek Revival style. The newer style, however, differs by use of elaborate classical detail, usually more permanent materials (brick, stone), and more massive scale. Architects frequently combined elements from Greek, Roman, and Italian Renaissance architecture into one design or simplified the Greek forms. While entrances and wings may project from the main structure, the plans and exteriors are usually symmetrical.

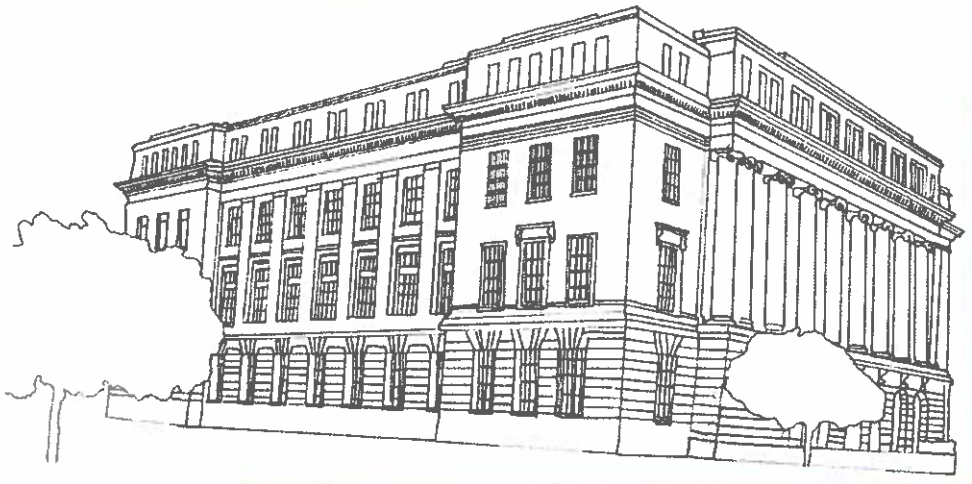
Government, civic institutions, and wealthy homeowners selected the style for public buildings, institutional structures, and larger residences. Though banks were built in the Classical Revival style, businessmen did not often choose this style for their commercial buildings.

The more elaborate style, generally with larger scale details, is often called Beaux Arts Classical (named for the Ecole de Beaux Arts in Paris.)

IDENTIFYING FEATURES

- Symmetrical front facade dominated by a full height porch
- Porch supported by classical columns
- Columns usually have Ionic or Corinthian capitals
- Doors typically have elaborate decoration
- Rectangular windows with double hung sashes
- Roof-line balustrades
- Boxed eave with moderate overhang





Neo-Classical style

II. CHARACTER AND CONTEXT

Architectural Styles

Queen Anne Style Home

Queen Anne style (1880-1910)

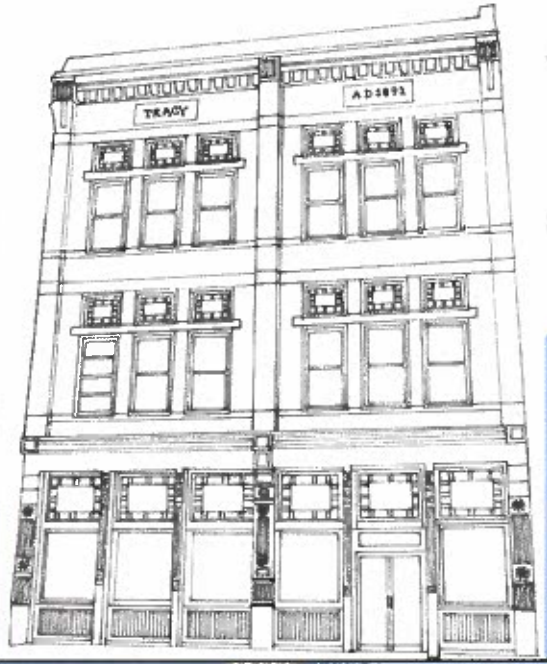
The Queen Anne style originated in England with a group of architects under the leadership of Richard Norman Shaw, who also introduced the style in America during the Philadelphia Centennial Exhibition of 1876. Pattern books detailing the design encouraged the advancement of this style across America. Popularity of the Queen Anne style grew because the defining decorative elements could be pre-cut and transported by the railroad. A boom in the economy during the time this style was popular resulted in many structures built in the Queen Anne style.

IDENTIFYING FEATURES OF RESIDENTIAL BUILDINGS

- Steeply pitched roof of irregular shape
- Dominant front facing gable
- Patterned shingles
- Cutaway bay windows
- Asymmetrical facade
- Partial or full-width porch that is one story high and extends along one or two sides of house

IDENTIFYING FEATURES OF COMMERCIAL BUILDINGS

- Roof cresting
- Rich decoration
- Heavy use of carved and turned ornament, including starburst, sun and flower motifs
- Application of pendants and finials
- Three-dimensional wall surfaces
- Adaptation of Palladian window
- Upper window sash more shallow than lower sash and divided into small panes of glass
- Colorful, patterned textures in a variety of materials



Queen Anne Style Commercial Building

Craftsman style (1905-1930)

As a new century downed, design took a simpler turn. The Craftsman style romanticized the hand-craftsman of earlier 'simpler' times and sought to evoke it by focusing on simple, clean lines and the beauty of natural materials. Influenced by the English Arts and Crafts Movement, and reacting to the mass-produced machine-made goods that had become common as a result of the Industrial Revolution, architects and tastemakers like Gustav Stickly, Frank Lloyd Wright, and Greene and Greene, whose work was published in magazines like Ladies Home Journal, Good Housekeeping and The Craftsman helped popularize the style. The style became so prevalent that a flood of pattern books were produced, and some companies, such as Sears or Aladdin Homes, offered entire packages of pre-cut lumber, doors, windows, plaster, trim, and fixtures

IDENTIFYING FEATURES

- Low-pitched, gabled roof (occasionally hipped) with wide, unenclosed eave overhang
- Roof rafters usually exposed
- Decorative beams or braces commonly added under gables
- Porch supported by tapered square columns
- Columns or pedestals frequently extend to ground level
- Hand crafted stone or woodwork
- 4-over-1 or 6-over-1 sash windows

Art Deco style (1925-1945)

Art Deco style grew during the time period between the two world wars. It's a unique style to America but was part of an International Style movement. It was inspired by Cubism, Futurism and Constructivism; America's obsession with speed and transport such as the car and train was also a driving force to this movement. The style was honest, simple but most of all functional. This glamorous style changed the shape of virtually everything in America, from the American home to decoration and jewelry.

IDENTIFYING FEATURES

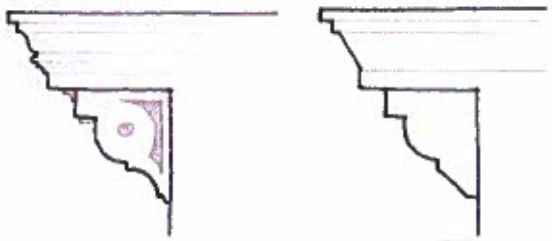
- Smooth and flat wall surface
- Geometric dramatic designs including zigzigs and chevrons
- Vertical emphasis sometimes used with towers
- Materials and decorative features inspired by machines
- Flat roofs
- Horizontal band of windows
- Curved window glass

Craftsman style

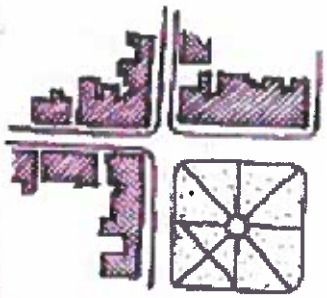
Art Deco style

III. GENERAL DESIGN GUIDELINES

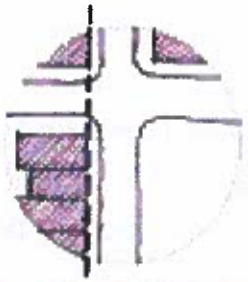
Preservation Philosophy



Historic *Simplified*



Community Streetscape



"built-to" line or building setback

The preservation philosophy that these design guidelines aim to uphold is based on the Secretary of the Interior's Standards for Rehabilitation philosophy to retain original or historic building materials to the greatest extent possible and to avoid creating a false historic appearance when elements must be replaced. Replacement materials should match the originals in size, color, and texture. Substitute materials such as vinyl for wood should be avoided. New additions and new construction shall be distinguishable from the historic while being compatible with the existing structure or surrounding structures. Additions and new construction shall be reversible, so if removed, it will not impair the historic structure's form or integrity.

Refer to the Secretary of the Interior's Standards for Rehabilitation located in Appendix B.

BUILDING TYPOLOGY

In addition to understanding building styles, it is important to understand general building types. Building type or typology is the form a building takes related to its materials, function, and visual organization. It also can describe a regional or vernacular method of building, related to form rather than style and ornament. It is important to be able to describe, critique, and prioritize these components of architecture. Successful design within an existing historic context includes both an understanding of the typology of the existing structures, as well as the meaning of their style in a place in time.

FABRIC BUILDINGS AND OBJECT BUILDINGS

Within the context of the Portsmouth Historic Districts, there are two principal building categories: Fabric Buildings and Object Buildings. Fabric buildings make up the sense of place. They define the general character and set scale. Fabric buildings typically have a commercial or residential use. They are the majority of the buildings and are usually built during the same time period. In the case of Portsmouth, they include all of the commercial buildings built after the fire of 1870. They are principally a commercial-block type with a basic three-part form: a glass storefront base, upper floors with "punched" window openings, and some form of cornice. The majority have a flat roof. Object Buildings are buildings of cultural or civic importance. These buildings have a symbolic presence.

Object Buildings include churches, town halls, courthouses, and other civic or cultural institutions. These buildings have a variety of forms and visual organization. Portsmouth has several different Object Buildings within the historic districts.

ELEMENTS

When considering the application of design principles to new work in an existing context, the priority of the design principles ranges from the general to the specific. A well designed building placed poorly on the site undermines the overall design. A poorly proportioned building with elaborate details will fail to fit within an existing context because the observer sees the form first and the details second. Conversely, a building placed and proportioned appropriately with simplified or contemporary details will work well within an existing context. Therefore, the priority of the design elements should be as follows.

1. Building Placement
2. Form
3. Solid/Void Pattern
4. Facade Organization
5. Material/Color/Texture
6. Details

BUILDING PLACEMENT

Within an existing context of historic buildings, there is a customary or prescribed building placement. It is important to respect the common setback and placement of buildings in order to maintain the continuity of the streetscape. This should be regarded as a "build to" line, as well as a building setback.

Consideration should always be given to the vistas both along the streetscape or roadway for structures set near the road, and from the road for structures set back away from the road. Carefully consider any new construction adjacent to the existing structures. Will the new construction interfere with the views?

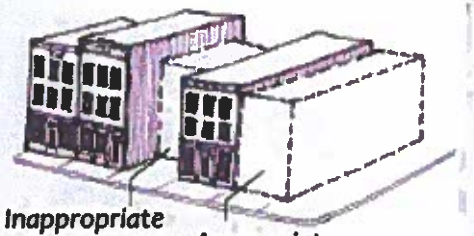
Zoning codes in Portsmouth likely enforce the proper set-backs on a site for each given situation. How a building looks in its neighborhood and how the views of the neighbors are protected are not simply issues with historic structures.

FORM

Whenever possible, the existing building form of the historic context should be respected, including the volume of the form in relation to its site. Building height, proportion, and lot coverage should be compatible with the dominant form on the street. Orientation of the form to the street also should be the same as the context. For example, if all of the buildings on a given street are gable-fronted facing the street, new infill buildings should have a similar form and orientation.

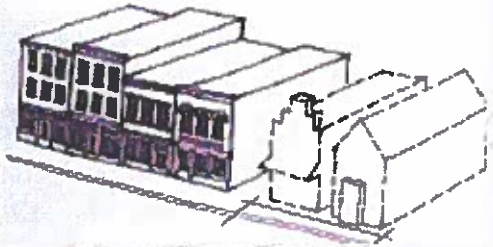
SOLID/VOID PATTERN

The ratio and pattern of wall-to-window openings is common within a given building type and age. Respecting this pattern helps to unify the streetscape.

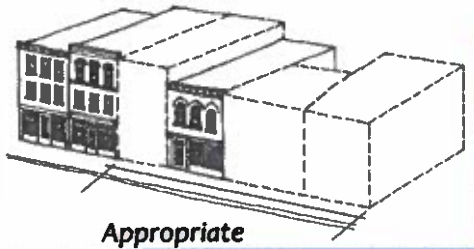


Inappropriate *Appropriate*

Building Placement

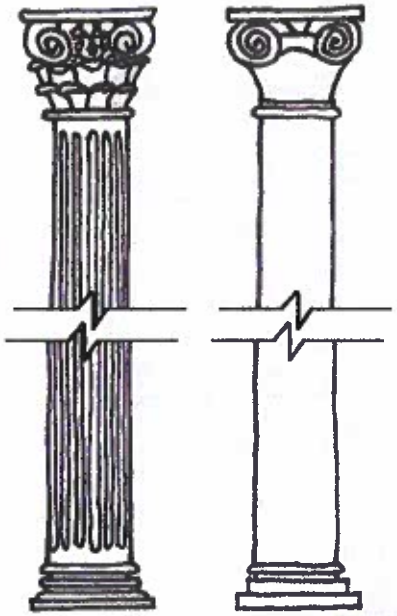


Inappropriate

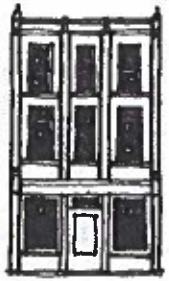


Appropriate

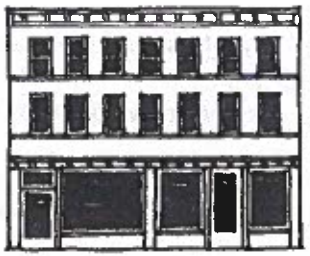
III. GENERAL DESIGN GUIDELINES
Elements



Historic Column *Simplified Column*

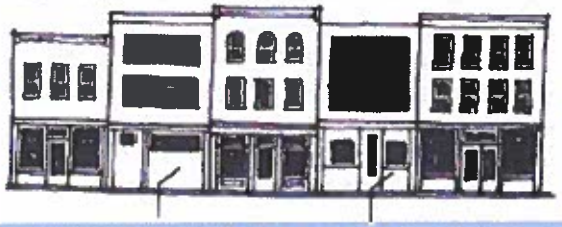


Vertical



Horizontal

Inappropriate



Inappropriate solid/void relationship to existing structures

FACADE ORGANIZATION

Horizontal versus vertical facade organization of architectural elements is usually similar within a given context. Some buildings have prominent horizontal elements such as belt courses, continuous sills or lintels, or projecting cornices or entablatures. Other buildings exhibit an emphasis of vertical elements such as continuous pilasters that separate the facade into spandrel panels. When a dominant pattern of either horizontal or vertical organization exists in the historic context, this pattern should be imitated by any new construction.

MATERIALS/COLOR/TEXTURE

Selecting materials that are compatible in color and texture with adjacent structures helps to create a unified design within the district.

DETAILS

Imitating details of historic structures exactly when creating new structures is generally not necessary or desirable. Respecting the general placement, form, visual organization, colors, and materials within a given context is sufficient to create a new building that is compatible. It is not necessary to create a replica of a historic building by copying exact details. Simplified details of similar proportions to those found within the district are sufficient.

IV. PRESERVATION/REHABILITATION/RENOVATION
General Recommendations

The commercial structures in Portsmouth historic districts grew with the population at the turn of the 20th century. The ground floor retail storefronts were the base for the upper level offices, apartments, or social gathering spaces. The buildings generally have a base, a shaft, and a capital like the elements in a classical column, with the parapets and cornices serving as the capital. These elements feature differing materials and differing ornaments, all adding to the character of Portsmouth.

IN CARING FOR PORTSMOUTH HISTORIC STRUCTURES:

- Inspect and maintain building elements on a regular basis.
- Repair before replacing elements or materials. Replacement is an option only after all other possibilities have been considered.
- Avoid adding elements to a building that were not originally present.

MISSING ELEMENT

- Replace or reconstruct the missing element using materials that match the original as closely as possible.
- If no evidence can be found to document the element's original appearance, replacement should be consistent with the building's size, scale, and materials. The replacement should be simplified to avoid creating a detail that may not have been part of the original design.
- Examining other buildings of the same architectural style can help determine what may be appropriate.

DETERIORATED ELEMENTS

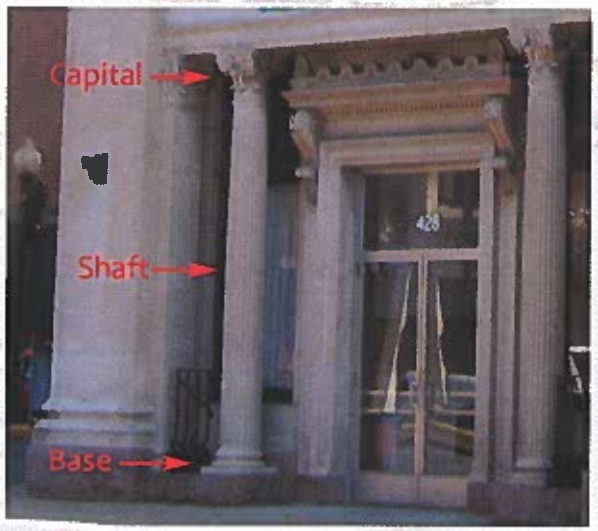
- Avoid giving a false impression of historic integrity by use of ornament not appropriate to the time period and stylistic influences.
- Repair deteriorated elements as soon as possible to prevent further damage or loss of material.
- If a historic element is deteriorated beyond repair and removal has been approved, document with photographs and measurements before removal. Then reproduce the element, matching the original design and materials.

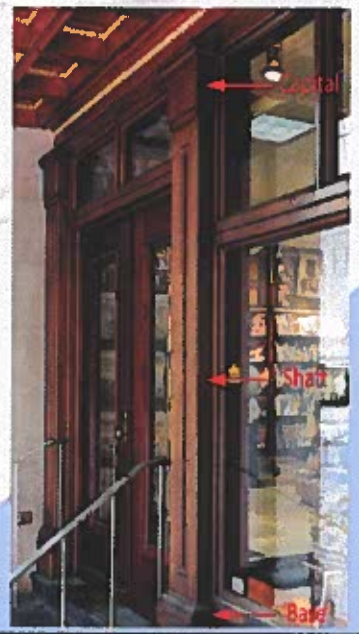
NON-ORIGINAL ELEMENT

- If an element has been previously replaced, consider retaining the existing element if it is unique, aesthetically complements the building, or is a good example of what was in style in its own time (i.e., a well-designed and constructed 1880's porch on an 1840's house).
- If the element is considered inappropriate for the building, replace the element with one that is appropriate.

SALVAGE MATERIAL

- Avoid adding elements to a building from other structures. This generally creates a false history and would be inappropriate. Respect each building for its own design and style. If salvage material is used for repairs, such as old brick that matches the correct size and color, it is appropriate to mark the salvage items on the back so that they can be identified later.





IV. PRESERVATION/REHABILITATION/RENOVATION
Storefront

Display window that shows the merchandise for sale and creates an experience for pedestrians.

Storefront display windows are the "front doors" of the Portsmouth historic districts. The main purpose of storefronts and their windows is, of course, to display items for sale in a store. They are, however, a very important part of the pedestrian experience, influencing the public perspective of the district. In the heart of Portsmouth, the nearly continuous storefront display windows provide a series of views or scenes that connect the street with interior of each commercial establishment. Gaps (blocked windows for example) in the continuous streetscape erode the effect.

Traditional storefronts were regularly designed in a three-part composition: a fairly low bulkhead at the base, large glass display windows, and transom windows at the top providing additional natural light to the interior. Transom windows often had small panes of prism glass that gathered light and projected it toward the rear of the store.

Wood or cast iron was the most commonly used material for Portsmouth storefronts in the 19th century. After the turn of the century, bronze framing and trim was often used in the display window, giving the storefront a light and airy feel. During the 1920s and 30s, new innovations in storefront design included the use of curved glass, deeply recessed entries, and aluminum framing. Overall, storefronts in Portsmouth have generally retained their large display windows and can play the "showcase" role so important to their historic character.

Surviving historic storefront elements – bulkheads, wood or metal trim or window hardware, transom windows – should be retained if at all possible. Such elements are part of the fabric of historic Portsmouth and contribute to its character and high visual quality. Designs for new storefronts or renovations to existing ones should be respectful of the size and proportions of elements typical of the area's older storefronts. They should, for example, have bulkheads, display windows, and transoms. The storefront must fit within the original storefront opening that is defined by end piers or columns and horizontal members. Piers and columns should remain exposed.

Resist any temptation to make the storefront look like a residence or office through the use of small or multi-paned windows. If necessary, screen large display windows with interior blinds if privacy is desired for an office use.

Traditional materials should be used when storefronts are rehabilitated or reconstructed in older buildings. Bulkheads should be paneled wood for 19th and early 20th century buildings, though ceramic tile was sometimes used, especially in the 1920s. Brick and stucco were not typically seen in the bulkhead area. Display windows usually were supported by fairly light wood or metal framing systems, leaving a maximum glass area. Heavy wood framing or masonry materials were not typically used in the display. Transom windows were commonly framed in wood or metal. The glass was usually clear, to transmit maximum natural light into the store.

IV. PRESERVATION/REHABILITATION/RENOVATION
Upper Floors

The upper floors of the 19th and early 20th century commercial buildings in Portsmouth are designed with a rhythmic pattern of windows and may utilize projections such as towers, oriels, or balconies to create a more three-dimensional appearance.

Windows on the façade of the upper floors are often embellished with ornament that is characteristic of the building's architectural style. The size, spacing, and proportions of the windows are determined by the overall composition of the building and its storefront. These windows were typically double-hung and contain clear glass panes. The number of window panes relates to the style of the building. Upper-floor windows usually had one-over-one double-hung sash by the end of the 19th century. A few buildings have windows with metal sash, revealing a narrow profile. Some windows have been altered (in-filled, downsized, or replaced with contemporary windows) but most upper floors in Portsmouth's historic districts remain largely original.

Original window openings should be maintained at their original size. The most economical and historically appropriate method for revitalizing windows is to repair the original ones. New windows are generally heavier, with bulkier sash and muntins, and do not retain the appearance of the original windows. The older glass also has characteristic imperfections that new glass will not have.

Exterior storm windows are recommended to increase energy efficiency and help preserve the historic windows. Storm sash should complement the dimensions of the historic windows. Interior storms may be preferred in limited circumstances involving highly ornate windows. They must be ventilated to avoid condensation build-up on the historic sash. Other window accessories, such as added shutters or added ornament, are inappropriate without evidence that they were originally present.

Occasionally it is necessary to replace severely deteriorated windows. If approved, new windows need to meet the profile, design, material, size, and construction of the original. To discourage vandalism and avoid an abandoned appearance, interior window treatments may be added to unoccupied floors.

Other architectural features that may appear on Portsmouth historic buildings are balconies, oriels, and projections. Often these types of features were used to give dimension to the upper parts of the taller buildings. The first floor is restricted to the lot line in most Portsmouth commercial streetscapes. Adding these elements to the upper levels was an opportunity to break the flat facade.

Intact architectural projections should remain and be maintained. Reproduction of missing features should be considered when historic documentation presents evidence of the elements' prior existence. Consider uncovering these elements if a more modern facade hides them from view.

A good example of upper floor windows that are rhythmic.

Oriel

Balcony

IV. PRESERVATION/REHABILITATION/RENOVATION
Awnings, Canopies, Cornices and Parapets

Awning

Cornices

AWNINGS AND CANOPIES

Used to shade window openings to keep down the interior heat in the summers, awnings typically made of canvas or similar heavy fabric were mounted on solid metal or pipe frames. Awnings provided protection both from the sun and from inclement weather, though they usually could be rolled or retracted to allow the sun into the building during cool weather. Awnings often were removed entirely during cold weather.

With the current interest in "green" practices, awnings are a highly efficient passive device considered to be a worthwhile investment not just for appearances. Fabric awnings are an appropriate treatment for most residences in the historic districts and for many commercial structures. Avoid fixed, permanent canopies unless it can be shown through research that a building had them in the past and that the canopy design was compatible with the original character of the building and the specific district.

Each window or door should have its own awning, rather than a single full-width awning covering multiple openings or an entire façade. Use a traditional flat, sloping awning. Awnings should have a matte rather than a glossy surface. Avoid rounded or "bullnose" awnings, except at round-headed window openings where the rounded awning shape is appropriate.

Awning color is important. Manufacturers can provide durable, long-lasting fabric for awnings in a wide range of colors. Awning colors can be compatible with historically appropriate colors used on the building, avoiding ornate patterns or many colors.

CORNICES AND PARAPETS

The cornice is a projecting horizontal band at the top of the façade. Commercial structures often have an additional cornice located at the top of the storefront.

The parapet is a low wall that extends about the roof. This wall often has decorative detailing and is frequently combined with the cornice to produce a cohesive crown on the building's facade.

The combined elements are typically a more elaborate design of the cornice and frieze located at the top of the storefront. Ornamentation, including the style of trim and use of brackets to support the cornice, is distinct to a specific architectural style.

Address cornice and parapet repair immediately. If repairs must be delayed, take measures to keep the public safe from debris that my fall from above. The cornice and parapet must not be covered with non-original or incompatible materials. Waterproofing treatments can prevent the parapets from properly drying after a rain or snow fall, thereby causing more damage; this type of treatment should be avoided.

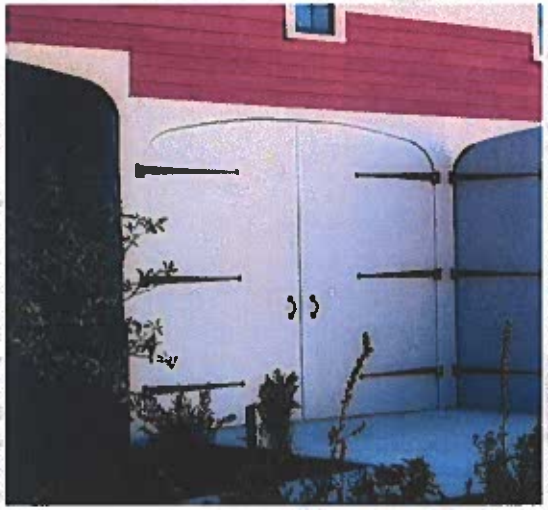
Entrances of historic buildings have always been one of the main elements that help define the overall style and design of a structure. Typically the door is the main focus of the entrance. It is because of this that many historic doors have been decorated and embellished with moldings and other decorative panels and motifs found throughout the structure. In maintaining the general style and importance of a historic structure, it is essential to preserve the value and significance of an historic entrance door.

Historic entrance doors should be preserved and maintained whenever possible. They should be kept in operable condition, allowing for a smooth opening and closing. Doors performing poorly should be re-hung before shaving or undercutting. Their hardware and thresholds should be tightened and maintained. Historic doors that do not match the time period of the structure should still be preserved as existing historic doors are more valuable and accurate than any new door designed to match the building.

Only deteriorated or missing portions of a historic entrance door should be replaced. These replaced elements should be reproduced to match the original material and style. If replacement of the entire door is necessary, the original frame should be preserved, maintaining the dimensions and location of the door.

Historic hardware and glazing should be salvaged and preserved. It is preferred that the replacement door be a replica of the historic door. If this is not possible the new door should match the style of the historic structure.

A new entrance door to a historic building should be contemporary in design but compatible in size, scale, material and color with the style of the building. Restoration of a missing historic door is appropriate only with historical, pictorial or physical documentation. Because doors are such a prominent feature in a building, it is essential that the door, restored or reconstructed, hold the style of the structure without altering its character. For example, a residential type door should not be placed on a commercial building.



A good example of a garage door that compliments the style of the building.

A good example of a well maintained historic door.

A good example of a historic foundation.

A foundation in poor condition.

Foundations

Building foundations in the Portsmouth historic districts range from rubble stone (pieces of stone simply picked up and carried to the building site) to cut stone, which was quarried by hand, to brick or more modern materials such as rock-faced concrete block and poured concrete. The purpose of each foundation is the same. The foundation carries the weight of the building down into the soil, spreading that weight so as not to exceed the bearing capacity of the soil.

On some buildings, the foundations rise only slightly above ground level and often are nearly invisible. On others, higher foundations became part of the building's visual character. Many of the Portsmouth foundations have extra detailing such as hammered margins, stippled surfaces, or markings from the quarrying process.

Improper maintenance or alterations to foundations can adversely affect their capacity to function properly. The building can 'settle' as a result with cracked plaster, damaged masonry, and uneven floors. It should be noted that buildings can settle immediately after their construction, causing the same effects along with windows and doors out of plumb. If the initial settlement has ceased, the problems may be minor; continuing settlement is a problem for which to seek help.

To prolong the life and reduce necessary maintenance on the foundation there are a few things that can be accomplished. Soil, paving materials, and plantings must slope away from the foundation to provide positive drainage. Check the gutters and downspouts or internal drainage systems to be sure that they are operating properly. If gutters are sloped improperly, water will spill down the side of the building. Be sure that downspouts are connected into underground drains or empty onto splash blocks or extensions of pipe that carry the water away from the building. Be sure, also, that the downspouts do not empty onto pedestrian paths.

Foundations like to breathe. The easiest way to do that is to allow 18 to 24 inches clear space from the foundation to any planting. Vines and other plants should not be allowed to grow on the foundation. If vines are a desired feature, they should be cut all the way back to the base periodically. They will grow faster and softer if they are "clear cut." Dirt, mulch, and firewood should be piled away from the foundation as they hold the dampness and often hold termites (yes, termites will go through the masonry foundation!)

Most foundations are ventilated. If there are vents in the walls, it is important to keep the air flowing through them. Consider adding ventilation if there is none. If security is an issue, consider adding a simple iron grate in front of the opening.

Avoid cutting new openings in foundation walls. If you do such alterations, do it with the advice of an architect or structural engineer to avoid the possibility of weakening the foundation.

Facades

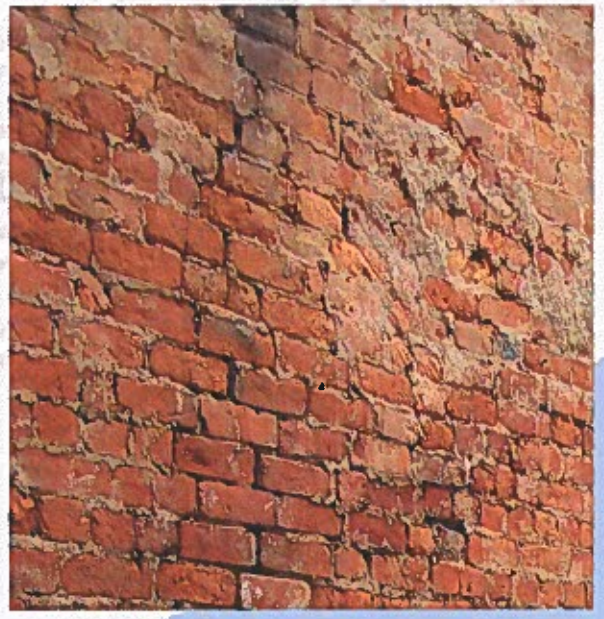
Exterior wall materials vary throughout Portsmouth. Ranging from brick and stone to several types of wood siding, Portsmouth's buildings are a menagerie of architectural interest.

The general approach to the exterior walls of these magnificent historic structures is to maintain the original materials. Their lifespan increases with proper care. Brick walls need to be kept clean of salt from the winter sidewalks and vines from the summer gardens. Occasionally, the owner may find the need to repoint the bricks. It is essential, as well, to clean using the gentlest means possible. Even high pressure water methods can drive water into the walls, into the brick, causing problems on the inside of the building and encouraging biological growth on the outside.

Whether the walls are brick or wood, the original material should not be covered. The act of covering can be detrimental to the original materials. The act of covering also detracts from the original design, altering the original details and the original colors and textures of the building. If the building has already been covered with a subsequent siding, consider removing it. Substitute materials such as vinyl or aluminum are not appropriate for use in the Portsmouth Historic Districts or Portsmouth Downtown Improvement District. Even on new construction within an historic district, vinyl and aluminum siding may not be appropriate. Refer to the National Park Service Preservation Briefs on Substitute Materials for further information.

Repair of the existing siding is the best option. To react to severely deteriorated wood siding in the Portsmouth historic districts, new siding should be designed, purchased or milled to duplicate the appearance of the original siding, matching its width, profile, and material. Siding will remain in good condition if the owner ensures the integrity of the finishes on the siding. If the original material was painted, it is necessary to maintain a good painted finish.

A good example of new siding matching historic siding.



Brick that has not been maintained with poor repairs

IV. PRESERVATION/REHABILITATION/RENOVATION
Roofs, Chimneys, Skylights, and Dormers

Example of a well maintained chimney on a historic building

Good example of the appearance of a pattern on a historic roof.

Together the roof, gutter, and downspouts provide a path for collected water to be removed prior to entering the building. Moisture is a primary cause of damage to building materials and historic elements. Removing water before it infiltrates the building or the finishes can prevent a multitude of problems and is much easier to do than trying to remove water once it is inside.

The roof of a multi-story commercial structure in Portsmouth is typically flat and sloped only slightly towards the back of the building to assist with water drainage. The roofs on residential or adaptively used residential (now commercial) are most likely sloped and in a variety of configurations. The guidelines are the same, however. If the roof is flat, it is certainly appropriate to use modern materials when the roof is reapplied. Some things to watch for would include proper repair of the parapets and proper detailing for the materials that are applied to the flat roof. Maintain proper drainage from any roof.

On any roof where the materials are to be seen from the ground or easily from adjacent buildings, the original material is the ideal roof covering. If the original roof can be repaired, that is what should happen. Slate, wood, or tile shingles add character to the original design. Often the original material has already been replaced. In that case, again, it is ideal to restore with the characteristic historical materials. But using a more economical shingle may be a reasonable approach.

Changing the configuration of the roof, no matter how slightly, can alter the appearance of the building drastically. Historic ridge caps, weather vanes, dormers and chimneys should be repaired and maintained. Chimneys can sometimes be used for mechanical chases, but their appearance on the roof is extremely important to the character of the historic building. Ensure also that gutters and downspouts are operational to increase the longevity of the roof and building system.

New skylights (passive solar energy) and solar panels (active solar energy) should be flat to the roof and may be considered anywhere on the historic building that cannot be seen by the passing visitor.

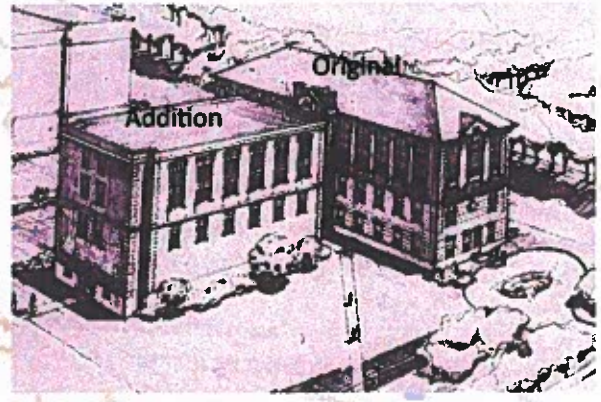
Skylights were used historically as well. Properly restoring an existing skylight is appropriate even if it does not meet the criteria for new skylights. Often historic skylights were covered to prevent leaking. With new technology, there are some appropriate methods to upgrade historic skylights to prevent leaking and energy loss.

The description of "outbuildings" includes the garages, sheds, barns, and carriage houses often associated with older residential buildings. The Portsmouth historic districts have such buildings, most of them located toward the rear of a property and often accessible from a rear alley. Sometimes, these buildings reflect the architectural design of the house with which they are associated. Often these structures are of simple, utilitarian design. Many residential properties do not have outbuildings currently, but those on larger lots may seek to accommodate new structures in the future.

Because outbuildings are part of the physical fabric of Portsmouth and contribute to the area's overall character, property owners should give due consideration to their care and construction. Original outbuildings such as garages, carriage houses, sheds, barns, and other structures should be left in place and repaired as necessary. These structures add variety and character to Portsmouth, and their removal should be avoided. When outbuildings need repair or deteriorated elements must be replaced, use new materials that match the old as closely as possible. Avoid modern materials that are incompatible with the original designs of these structures. Newly-constructed outbuildings should take design cues from the older nearby structures. The design should use forms, massing, roof shape and height, materials, window and door types, and detailing similar to those found on the adjacent structure or other nearby outbuildings. The goal should be to create a new building compatible in appearance with those already in the neighborhood.

Example of appropriate new outbuilding.

Example of outbuilding that has not been properly maintained.



Example of well-designed addition to the rear of existing structure.

Example of an inappropriate addition to the roof of an existing structure.

ADDITIONS

Construction of an addition can often solve the need for more space. Because an addition can have a significant impact upon the character and appearance of an existing building, the design must be developed carefully. Owners should take into consideration issues of form, proportion, materials, placement, and detail. The addition must meet the Portsmouth City Zoning Code, which is generally concerned with lot size, setbacks, placement, and parking.

For additions, materials should be chosen for their compatibility with those in the original building. It's not necessary to use exactly the same materials – a frame addition is appropriate for a brick building, for example – but avoid materials that are not appropriate to the style and time period of the original structure. Scale, form, massing and quality are important even when discussing only materials.

Brick, stucco, or beveled siding all may be appropriate, depending upon the original building material. For example, a masonry building could have either a masonry addition, such as brick or stucco, or a frame addition. For an original wood building, on the other hand, a frame addition would be appropriate, while a brick or stucco addition most likely would not.

NEW CONSTRUCTION

Limited opportunities exist for new construction because development is restricted by the amount of land available. A new structure is classified as either an "infill" building or a "freestanding" building. An infill building is any new building constructed on a site with one or more of its walls adjoining buildings on adjacent sites. The infill site is vacant because it was either never developed or a building was removed from the site. A freestanding building is on an open site some distance away from any neighboring buildings.

Demolition of an existing structure to accommodate new construction should be discouraged and must be approved by the City of Portsmouth Design Review Board before any demolition work begins.

An addition or new structure should fit within the context with the existing building (for an addition) and its surroundings (for both an addition and a new structure). Compatibility can be achieved by relating to scale, form, massing, and the building elements discussed in these Design Guidelines. Quality design, materials, and craftsmanship should be incorporated in additions and new construction. Setbacks from the street should remain consistent with what was established. Commercial as well as residential structures typically maintain a common setback that defines the space created by a streetscape. Existing additions may be retained if they contribute to the character and historic integrity of the structure.

IV. PRESERVATION/REHABILITATION/RENOVATION
Signage

Sometimes overlooked, the sign is a powerful tool for advertising and business purposes; however, equally powerful is the image that the sign conveys about a particular business and the commercial district as a whole. Styles and designs of signage have evolved over time, but its purpose has always been the same – to tell people what a business does and where to find it.

Early 19th century signs were often painted directly on the building or were painted on wooden signboards that could be attached to the building. Signs could be mounted flush on the building wall, but could also be suspended out over the sidewalk perpendicular to the building, supported by a wooden post at the other end. By the late 19th century, there was a greater variety of signage types and designs. Signs were incorporated as part of the storefront design, some used leaded or stained glass, and some were painted on the inside of display windows. Historic commercial buildings often provide clues to the form and location of an appropriate sign.

During the late 19th century and the early 20th century, when many of Portsmouth's buildings were constructed, signs were frequently integrated into the design of the storefronts and buildings. Space above the storefront was often reserved for a sign board or for a projecting sign hanging perpendicular to the storefront. Display windows sometimes held painted window signs. Fabric awnings provided also a location for signage. Signs such as these might contain letters (painted or applied individual letters) or symbols which gave a quick graphic reference to the business inside. These signs reflected appropriate treatments for a commercial district sign by use of quality materials and design, pedestrian scale, proportional size, and appropriate location.

In an effort to attract attention, signage can be inappropriately designed, sized, and placed on buildings, resulting in a negative effect upon both the business and the entire area. Business owners should remember that treating the signs as an integral part of commercial architecture can have a major positive impact on the appearance of the buildings and the historic districts.

New signage should be designed and constructed using materials and methods that are consistent with the building's architectural style. The size should be limited to the smallest size necessary to reach the public and relate to the location to which it will be placed on the building. Color and lettering of the sign should compliment the architectural character of the building. When attaching the signs be conscious not to damage historic materials. Small signs can be placed at secondary entrances that are accessible to the public in order to identify the business and should also comply with the above recommendations.

Appropriate window sign.

Appropriate Projecting sign.

V. ISSUE-SPECIFIC GUIDELINES
Achieving Accessibility

Land was graded and a sloped sidewalk installed to create a gentle ramp that makes the building accessible without destroying the appearance.

Grass pavers create a ramp without concrete and without altering the historic entrance to the building.

When carrying out work on an existing building or constructing a new building, accommodations must be made for people with disabilities in accordance with established regulations. The Americans with Disabilities Act (ADA) is a civil rights act intended to offer people with disabilities the same opportunities and enjoyment as the general public in employment, access to public buildings, and transportation. In turn, these businesses will benefit from the additional patronage. This act applies to existing and new structures, including spaces that are leased for public use. Title V (ADA) specifically addresses building additions, alterations, and historic preservation.
(Reference *Preservation Brief* 32.)

Regulations for Building Accessibility:

1. ADA Accessibility Guidelines (ADAAG)
2. State and local building codes

Note: Code requirements allow for some exceptions for historic properties. (See Chapter 34 of the Ohio Building Code—based upon the International Building Code.)

Additional information and assistance is available from the local ADA & IT Technical Assistance Center, funded by the U.S. Department of Education – NIDRR.

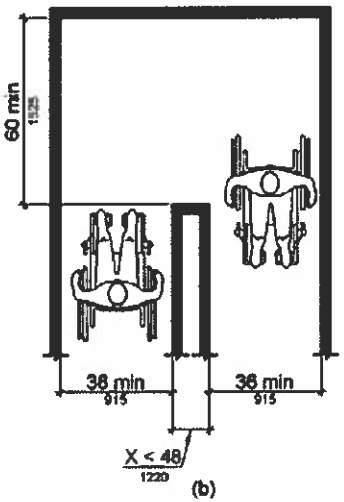
Title V, Section 4.1.7 of the act "Accessible Buildings: Historic Preservation" provides some flexibility in meeting accessibility requirements where such requirements would threaten or destroy the historic significance of the building. Some provisions of ADA apply regardless of whether an existing building is undergoing a complete rehabilitation. The need to comply with ADA already exists; the need to meet the building code is triggered by a decision to rehabilitate. Concerns about the applicability of ADA to your building, or about whether the historic preservation provisions may provide flexibility with compliance, may be addressed with an architect with preservation and compliance experience.

Because the ramps and lifts sometimes needed to provide the disabled with access to buildings can have a significant visual impact, their location, design, and materials are important. These elements should be designed to minimize their impact on the entry façade. The design of ramps and handrails should be simple and contemporary and not necessarily try to mimic any existing handrails. Materials should be the same as or similar to those used in the building itself. Avoid non-traditional materials such as unpainted wood. Also avoid solid masonry walls, which can make a ramp much more visually prominent than it needs to be.

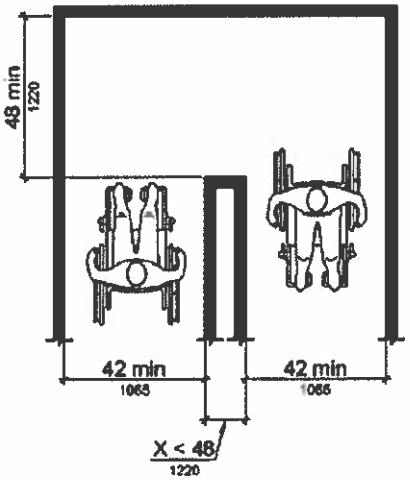
If providing access to a building's front entrance is only a matter of overcoming a few inches difference between sidewalk and entrance, consider re-doing a portion of the sidewalk so that it is sloped upward to overcome

the height difference. In such a case, a hand-rail may not even be necessary. Likewise, if the building is set back from the street, often the grade can actually be sloped to avoid the appearance of a "ramp".

Consider use of a lift rather than a ramp in some cases. Experience has shown that when the height to be overcome exceeds about three feet, ramps and lifts tend to cost about the same. A lift can be especially useful when space for a ramp is limited, or when the visual impact of a ramp would be too great.

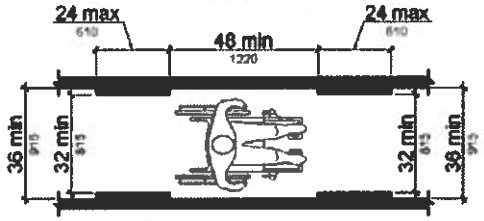


(b)
180 degree turn
(Exception)

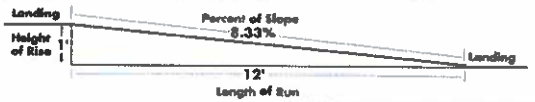


(a)
180 degree turn

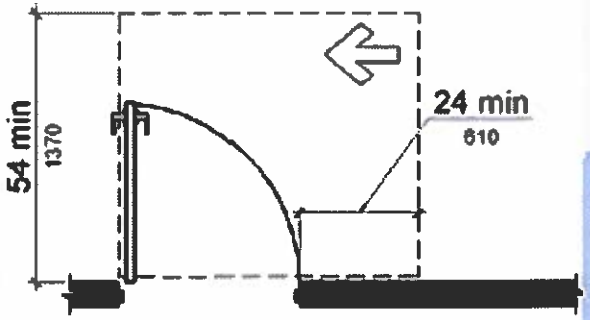
ADA Guidelines for a wheelchair turning radius.



ADA Guidelines for minimum clearance through a passageway.



ADA Guidelines for ramp slope requirements.



(i)

latch approach, pull side, door provided with closer

ADA Guidelines for door swing.

V. ISSUE-SPECIFIC GUIDELINES
Building Color

Illustration from the book Century of Color by Roger Moss

New methods for making paint and pigments expanded the range of colors available during the transitions in styles. Color is directly associated with the historic architectural style and the concurrent advancements in technology. Largely impacting the character of the structure, color is a distinctive element of the building design.

The expression of color in a commercial structure may be slightly different than that of a residential structure as many of the commercial structures in Portsmouth are masonry. The predominant color will be complimented by the paint colors selected for the trim, ornamental details, doors, windows, and storefronts. Considerations for color selections should include the architectural style and how the selected colors work together (including color inherent in the masonry.)

While paint analysis to reveal original colors is available, such analysis is not always necessary. Conducting a bit of research into the historic building and its style will give the owner a basis upon which to select colors. Finding a typical regional example of the style is an excellent guide. Generally, a guideline for color is to consider the building in three parts: the main body, the trim, and the window sash and doors. The architectural style is a basis for which elements are different colors and which elements are the same. Much documentation is available for this type of information. When it is appropriate to use multiple colors for the main body, changes in color generally occur where different materials are used. Some architectural styles are distinct because of the use of accent colors. Consider the building as a whole and be selective when choosing what to accent. The key to the selection and application of colors is consistency across the facade. For example, all window sashes should be the same color.

Painting of brick is not recommended. Be sure, also to follow proper preparation procedures so that the time and effort on color selection is not wasted on rapid failing paint!

When approaching the Design Review Board for a Certificate of Appropriateness for a painting project, there are two appropriate options:

1. Repaint using the same colors that are already on the building and in the same color scheme.
2. Propose a well-researched color palette to the Design Review Board for approval.

Though these guidelines tend to focus on buildings, their sites are also of importance, as the land on which the buildings sit is part of the streetscape. In planning for the building site, whether planning a new building, alterations or additions to an old one, or just site improvements around an existing structure, there are several things to keep in mind. The site is a significant factor in the interpretation of a place because it is experienced at a variety of levels depending on the observer. When walking past a building, the scale of the facade dramatically changes, in comparison with observation made from a vehicle. Conserving the views of and from a site (view sheds) are considered part of the preservation of a property.

LANDSCAPING

Consider landscaping as an important element of the building site. Well-designed or well planned landscaping can have a positive impact. Less, rather than more, landscaping is the better choice. Too much vegetation near the structure may cause moisture problems for the building and can be hard to maintain. Keep vegetation 24 inches from the base of the building.

Avoid obscuring picturesque views with too much landscaping. The ideal approach to landscaping an historic property is to find historic photographs and see the approach originally taken with the property. Often owners are surprised to see the historic approach is within the budget and healthy for the building. Historically, 19th century structures did not have abundant foundation plantings.

FENCES AND WALLS

Fences and walls are traditionally used as boundary markers and security features. While these elements certainly are appropriate for the Portsmouth historical residential areas, and at some commercial buildings, consider using traditional types. Examples may include low masonry walls, picket fences, board fences, wrought iron fences, or fence rows of trees and shrubs on larger properties. Avoid non-traditional materials such as concrete or "cyclone" fencing and avoid non-traditional wood or vinyl fencing designs like basket-weave, shadowbox, or stockade fences. Paint or an opaque stain is appropriate for wood fencing. Fences that are added to the front of the building should be limited in height but still be in scale with the building. Unless a lot is large fences such as picket fence or ornamental iron fences should be no larger than three feet high.

PARKING

Historically, buildings were approached from the front or main entry. It is difficult to provide enough parking to suit everyone's desire to be close to the front door. Common parking areas

The wrought iron fence in the above image is too tall and obstructs the view of the home and is inappropriate scale. The satellite dish detracts the overall appearance of the home and can be seen from the public right of way.

The above wrought iron fence is a good example of appropriate scale and use to divide public and private space.

V. ISSUE-SPECIFIC GUIDELINES
Site Conditions

Appropriate use of sidewalk tables and chairs used outside this historic structure.

like those on Market Street or lots that do not interrupt the streetscape are a good approach to a difficult problem. The Zoning Code will require a certain number of parking spots for most building types.

Work with the Zoning/Engineering Department on the placement of parking. Try to avoid off-the -street parking in the front of buildings. Try creative uses of space. Uses may allow an owner to share parking with others. (For instance: The synagogue needs parking on Saturday and the church needs parking on Sunday—they could use the same lot instead of building two.)

DECKS

Sidewalk tables and patio areas may be more appropriate to historic commercial structures depending upon the actual building site than the contemporary vision of a wood deck. A deck may be considered appropriate if it is shielded from public view by the structure and if it is constructed so that it can be removed in the future without damage to the structure. Decks and patios should be limited to the rear of buildings. Wood decks should be kept low to the ground and finished with either paint or opaque stain to complement the colors of the historic building. Patios may be constructed of concrete, brick, slate, stone, pavers or other material that is compatible with the existing historic building in color and texture.

SATELLITE DISHES

Satellite dishes and other antennae are strongly discouraged in Portsmouth Historic Districts because they are inappropriate to its historic character. A satellite dish may be appropriate if it is not visible from the public right of way and is screened from neighboring properties. Any method proposed to screen such a structure must also be reviewed for compatibility with the district's character. Appropriate screening would not include the construction of a rooftop enclosure or a new building to hold the satellite dish.

V. ISSUE-SPECIFIC GUIDELINES
Demolition

Demolition of individual buildings can have a detrimental effect on the continuous historic and architectural character of Portsmouth Historic Districts and Listed Properties. Demolition is irreversible and should be considered only after every other option has been adequately explored. Consideration should be given to alternatives, or adaptive uses, in keeping with the integrity of the building itself, adjacent historic properties, and the intent and purposes of the ordinance. Financial tools such as federal or state rehabilitation tax credits or conservation easements may provide alternatives to demolition, as well as any locally (city or county) provided incentives.

An extended review period, as defined by the ordinance, is required prior to granting a Certificate of Appropriateness for a demolition. During this period, consideration shall be given to the possible alternative uses for the building, the condition of the building, the potential return on investment (rehabilitation and occupancy), the use of the building on the existing site, and the efforts by current owners to secure profitable new owners or lessees for the building. Also taken into account is the impact that demolition or removal has on adjoining structures and the integrity of the area as a whole.

"Demolition by neglect" is defined as the destruction of a structure through abandonment or lack of maintenance, whether purposeful or incidental. The City's goal is to avoid demolition by neglect under any circumstances. Structures must at least be minimally maintained whether they are occupied or vacant. Minimal maintenance includes the means necessary to keep the structure dry and safe. This includes regular maintenance and any necessary repairs to the roof system, gutters, downspouts, exterior paint, and to provide some ventilation. (Consider *Preservation Brief* 31 – Mothballing Historic Buildings)

MOVING

Although moving a building is preferred over demolition, moving is considered the last resort to save a structure. Because a building's connection with its original site is a primary defining feature of the structure's character, separation from the site creates an interruption in the history and significance of the structure. If the Design Review Board permits the relocation of a structure, the building should be placed on a site that resembles the original and oriented on the new site similarly to that of the original. Most anything can be saved and recycling a building reduces our "carbon footprint."

Pieces of a building that has been demolished.

Lack of minimum maintenance over an extended period may render a building beyond rehabilitation.

VI. GENERAL MAINTENANCE AND REPAIRS

General

Design Guidelines for the City of Portsmouth are based upon national standards:

- *Retain the character of the historic structure*
- *Artificial aging should be avoided*
- *Use least intrusive, least destructive methods.*
- *Damaged elements should be repaired rather than replaced*
- *Meet quality and appearance with repairs or replacement*

See Appendix B for the full text of the Secretary of the Interior's Standards for Rehabilitation.

Guidelines in this section are for reference purposes and are intended to assist owners of historic properties in the maintenance of historic materials. Regular maintenance of a structure often prevents the need for costly repairs in the future. When property owners apply for federal tax credits, proper treatment of historic materials is required for these properties listed on the National Register of Historic Places. Buildings that are located in the Portsmouth Historic Districts or are Listed Properties require appropriate treatment to maintain the integrity of the historic districts.

(Refer to the City of Portsmouth Maintenance Code for specific requirements as applicable to all Portsmouth properties, regardless of listing status.)

Essentially, fully evaluating the situation before rushing to the local store for materials will provide a more long-term remedy, instead of just a quick patch. Proper planning can often save time, effort, and expense. When repairs are necessary, note the following general guidelines from this manual, as based upon the Secretary of the Interior's Standards for Rehabilitation.

The intention of repairs is not to make historic buildings look new but to preserve and protect the original materials. Some signs of aging contribute to the building's character, and retaining the character of the building is the purpose of these design guidelines. Likewise, artificial aging should be avoided. Work performed on a historic structure should be carried out using the least intrusive and least destructive methods that will obtain the desired result. Damaged elements should be repaired rather than replaced. Where elements must be replaced, do so using materials and methods that meet the appearance and quality of the original as closely as possible. (The services of an architect experienced in historic building materials are often beneficial to the property owner.)

Note: Preservation Briefs provided by the U.S. Department of the Interior provide valuable information and guidance on maintenance and repair of historic properties and materials (Refer to Appendix C).

PROCESS FOR REPAIRS

1. IDENTIFY THE PROBLEM -- Identify the location and extent the perceived problem.
2. DETERMINE THE CAUSE OF THE PROBLEM – Carefully consider what may be the underlying cause of the problem.
3. TREATMENT FOR THE PROBLEM -- Select a treatment method to remedy the problem and repair the damage.

IDENTIFY THE PROBLEM

Identification of the problem is primarily done by observation. Problem areas most often appear different in color and/or texture. A visual survey of the entire building will provide a comprehensive list of conditions. It is im-

portant to determine the extent of the problem, including the depth of the deterioration and how large an area it encompasses.

DETERMINE THE CAUSE OF THE PROBLEM

An unsightly or deteriorated area may only be an indicator of a more serious issue occurring in the structure that may not be clearly visible. Therefore, determining the cause is usually more difficult than identifying the problem and requires more active investigation. The cause of the problem must be resolved before the damage can be repaired; otherwise, it will soon reoccur. Remember that problems inside the building are often indicative of a problem with the exterior walls, roof, or foundation.

Frequent Problem Causes

1. An underlying problem (for example, insect infestation in moist wood) may have only a related cause. The roof leaked, allowing the wood framing to become soaked, inviting insects that reside in wet wood.
2. Inappropriate or inferior materials, especially those from prior repairs, are often more susceptible to failure than the building's original fabric. For instance repointing a 19th century building with a high Portland cement content mortar may actually cause the masonry to crack which is an irreversible problem. Another example may be replacing a six inch copper gutter with a four inch aluminum one that has the potential to fail because it is too small to carry the water runoff; it also has the potential to fail because the dissimilar metals can result in galvanic action when they are connected, severely increasing the opportunity for corrosion and leaking.
3. Poor workmanship or installation can also be a source of problems. For instance, if the flashing is not properly installed on a roof valley, water can seep into the building, soaking interior walls or ceilings and not be discovered until the plaster is so wet that it falls off of the lath. If the gutters are installed without a positive slope toward the downspout, the building is at risk for ice dams in the winter and overflowing gutters in the warmer weather.

TREATMENTS FOR THE PROBLEM

Some conditions initially determined to be problems may not require repair. If the condition has stabilized and it is not adversely affecting the structure in any way, it is likely that no further work is necessary (for instance, if there was initial settlement at the time that the building was erected, but no further movement in the last 80 years, there is probably nothing to warrant concern.) If the condition is worsening or the structure has been compromised, repairs must be made to prevent further damage to the building (for instance, if the initial settlement was so drastic that the masonry cracked through three wythes of brick and the plaster, allowing water to enter the building, then perhaps there is reason for concern.)

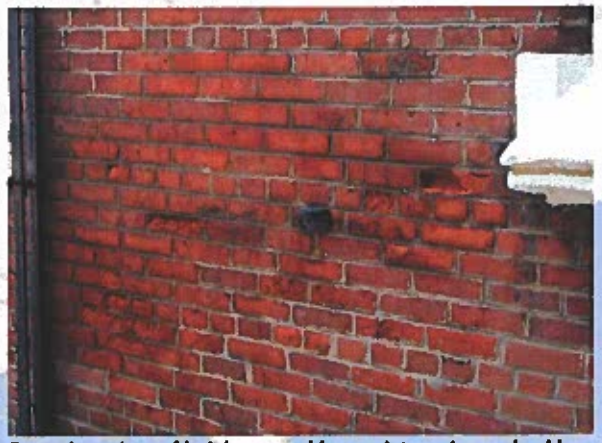
In light of the concept of least intervention possible, the treatments would be considered in the order of least invasive first. Can we repair the crack in situ? Can we repair the crack on the outside and repair the plaster on the inside? Must we replace the outside wythe of brick and repair the rest? Must we replace two wythes of brick and cut out the damaged plaster to replace that portion of the wall? It should be understood that the least invasive methods are generally the best for the historic structure and the best as an economic approach to the work as well.

VI. GENERAL MAINTENANCE AND REPAIRS

Masonry

Conditions

Displacement of brick by movement in the parapet wall



Deterioration of brick caused by moisture is marked by discoloration

Brick and stone are two of the most durable historic building materials, but they are very susceptible to damage caused by inappropriate repairs and cleaning methods. *Reference Preservation Briefs 1, 2, 6, 7, 38, and 42.*

IDENTIFY THE PROBLEM

Indicators of problems in masonry include, but are not limited to:

1. Bulge in the wall
2. Cracks in the masonry
3. Deteriorated or broken masonry
4. Dirt or stains

DETERMINE THE CAUSE OF THE PROBLEM

The majority of problems in masonry are caused by movement or moisture.

Movement may be due to settlement of the building over time, a weak foundation, or compromised structural elements such as window and door headers. Movement can also be caused by the vibration of trucks passing by buildings located close to a road. Movement in a masonry building is most evident by a bulging wall or cracked masonry (for example, a step crack that follows from roof to ground.)

Moisture can travel up walls through capillary action (wicking), run down walls from gravity, or enter walls from the interior through condensation caused by a difference in temperature between the interior and exterior of the building. Excessive moisture is often present where masonry is deteriorated or broken. It is often marked by a darker shade in color caused by dampness or a white haze caused by efflorescence (salts that leach from the masonry.)

Dirt and stains are primarily an aesthetic concern and rarely cause damage to masonry. Exceptions to that statement include years of accumulated carbon deposits from industrial pollution and some forms of biological growth. Stains may include rust and copper from adjacent metals, graffiti, paint, oil, tar, and organic matter such as moss and algae.

TREATMENTS FOR THE PROBLEM

There may be multiple masonry problems that need to be repaired, and it is most often beneficial to do all these repairs in one project for the sake of time and money. Prioritize the order of repairs according to the following list.

ORDER OF REPAIRS:

1. Repair sources of excessive water (i.e. leaking gutters, downspouts, flashing, vapor penetration from the inside).
2. If the building is to be cleaned, do so prior to minor masonry repairs or repointing. Exception: Areas of extensive masonry damage that may allow water into the wall during cleaning should be repaired first.
3. Repair damaged masonry and repoint as necessary.

CLEANING

It is important to determine if cleaning is absolutely necessary as it can be very harmful to masonry, especially when improper methods are used. Still, there are times when cleaning masonry is needed or desired. When cleaning masonry, identify the type of soil to be removed in order to select an appropriate cleaner. Conduct a variety of sample tests to determine the gentlest method possible to obtain an acceptable level of cleanliness. Sandblasting or high-pressure water blasting should never be used on masonry because these abrasive cleaning methods can remove the hard, smooth, or glazed outer surface of the brick, permanently damaging the brick aesthetically and physically, making the brick more susceptible to deterioration.

Conditions

Dirt and stains on brick caused by runoff from the roof and corroded metal coping

Damage to brick caused by sandblasting.

VI. GENERAL MAINTENANCE AND REPAIRS
Mortar

Conditions

Disintegrating mortar and open mortar joints in masonry wall

Loose brick falling out of wall due to poor conditions of mortar joints

Repointing is most often necessary where masonry repairs are required. Mortar joints provide level bedding for masonry units to sit and will absorb stresses occurring in the masonry due to expansion, contraction, moisture migration, and settlement. The appearance of mortar joints also contributes to the aesthetic quality and character of the building. Reference Preservation Brief 2.

IDENTIFY THE PROBLEM

Indicators of problems in mortar joints include, but are not limited to:

1. Disintegrating mortar
2. Cracks in mortar
3. Loose masonry units
4. Damp walls
5. Damaged plasterwork on interior

DETERMINE THE CAUSE OF THE PROBLEM

Similar to masonry, problems in mortar joints are often caused by structural movement, moisture, or vegetation that has taken the building as its source of nourishment. The causes must be addressed prior to repointing.

TREATMENT FOR THE PROBLEM

After addressing the cause of the problems, the first step of beginning a repointing project is to analyze the historic mortar to determine its physical and visual characteristics. A sample of unweathered, original mortar establishes the parameters for the new repointing mortar as defined herein. If the building is an income producing property for which the owner seeks tax credits or grants, the mortar must be analyzed by a qualified lab to determine its composition.

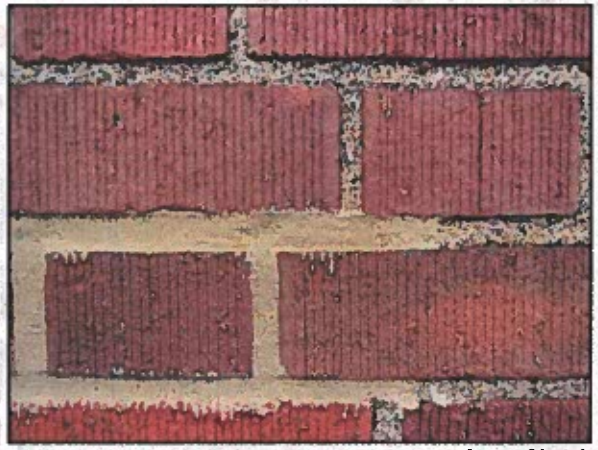
REPOINTING MORTAR

1. Should match original in color, texture, and tooling. (Sand defines the color and texture).
2. Joints should be scraped and cleaned so that the depth of the repointing mortar can be at least 1 ½ times the joint width.
3. Must have greater vapor permeability than the masonry.
4. Must be at least as vapor permeable and soft as the original mortar.
5. Must be softer (in compressive strength) than the masonry.

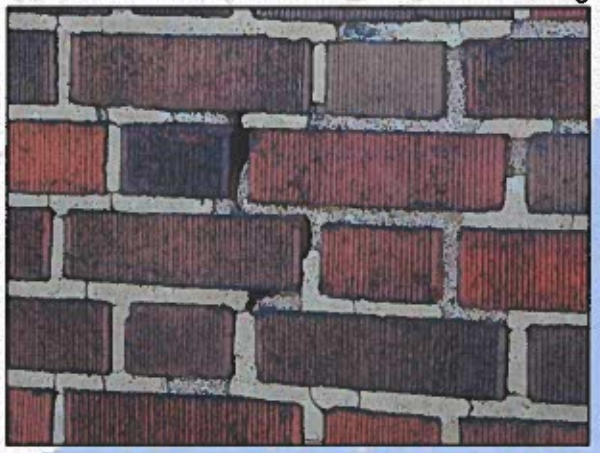
Visual examination along with a mortar analysis by a qualified laboratory will assist with satisfying each of these parameters. Matching the appearance of the original mortar joint is essential to maintaining the aesthetic quality of the structure. A mortar analysis is particularly helpful in identifying the sand by gradation and color. Greater vapor permeability is required to prevent excessive moisture absorption in the brick which can show up as unattractive efflorescence on the surface or subflorescence below the surface which can damage the masonry causing pieces of brick to fall away known as spall or delaminate. A mortar that is softer in compressive strength then the masonry allows for flexibility in the masonry system so that stresses on the building do not crack or break the masonry units. Repointing mortars typically should be custom mixed in order to match the characteristics of the original mortar.

Traditional mortar was composed of water, lime putty, and sand. Portland cement was patented in Great Britain in 1824 and became commonly used in the United States in the early 20th century. Initially, Portland cement was used as an additive to speed the set time of the traditional mortar. By the 1930s, it became a main ingredient, producing a harder mortar. The significance of the difference in compressive strength between traditional and modern mortars is critical when working on a historic structure because of the damage that modern mortar can cause to the historic masonry. The majority of the buildings in the Downtown Improvement District were constructed prior to or in the early part of the 20th century; therefore, modern mortars which are high in Portland cement are inappropriate and should not be used for repointing these historic buildings. In addition, caulking is generally an inappropriate treatment for masonry-to-masonry joints. The integrity of the masonry wall and the historic structure is dependent upon proper successful repointing.

Conditions



Recent poor repointing. New mortar is on face of brick and does not match original mortar in color, texture or tooling



Previous poor repointing. Repointing mortar is falling out of joint due to improper execution.

VI. GENERAL MAINTENANCE AND REPAIRS
Wood

Conditions

Paint failure on the underside of a wood canopy.

Rot caused by fungi feasting on wood window lintel.

Wood was the most common building material in the early development of Portsmouth because it was abundant in the wilderness of the frontier. In response to rising concerns about fire safety by the end of the 19th century, wood was typically limited to window frames and sashes, storefronts, ornament such as cornice details, and framing within "fireproof" masonry and steel structures. Exposed wood was painted for protection. Sometimes, wood supports and cornices were covered with sheet metal for aesthetic reasons. Wood has remained a popular building material because it is flexible, performs well structurally in tension and compression, and is easy to use. Wood, however, is most susceptible to moisture-related deterioration, insect and biological attacks, cracking, weathering, and fire. Reference Preservation Briefs 9 and 10.

IDENTIFY THE PROBLEM

Indicators of problems in wood include, but are not limited to:

1. Paint failure (visually apparent)
2. Decay/Rot (soft, crumbly, or cracked wood)
3. Insects (small holes and/or bore dust)
4. Ultraviolet degradation (dry, gray, split wood)

DETERMINE THE CAUSE OF THE PROBLEM

Excessive moisture is the primary cause of deterioration in wood. Moisture can cause paint failure and facilitate fungi that cause decay and rot. This makes wood susceptible to insects which feed on wet or rotting wood.

Paint failure can occur when water that has infiltrated the wood cannot escape from the wood because the paint coating has created an impenetrable vapor barrier. The water continues to try to escape until the coating fails, allowing the moisture to be released.

Decay, also known as rot, is caused by fungi that feast on wood. Signs of decay include areas of soft, spongy, crumbling, and cracked wood. Fungus often grows through the center of a wood element and is therefore not readily visible. Decay may be identified by poking questionable areas with an ice pick or an awl and lifting up. If the wood is decayed, it will come up in short, irregular pieces. Long, fibrous splinters typically indicate the wood is sound.

CONDITIONS

Fungi require three conditions. If any one of the three is not present, decay can not survive, though it can lay dormant until the three conditions are again present.

Signs of fungi:

1. suitable temperatures (typically between 50 -90 F).
2. a small quantity of air.
3. sufficient moisture.

Signs of insect infestation:

1. subsurface galleries or tunnels.
2. wood boredust, excreta, and other debris found in or around tunnels or galleries.
3. exit holes 1/16 to 1/4 inch in diameter and circular or elliptical in shape fragments of deceased insects.

Insects also are attracted to moist wood because it is softer and easier to ingest or bore through. Wood used in the northeastern United States can be attacked by beetles, termites, carpenter ants, wood-boring bees and insects that attack just one species like the Emerald Ash Borer. Much of the damage is done while the insects remain hidden from view, but they can be identified by the evidence they leave behind.

Ultraviolet Degradation:

1. dry, gray wood
2. deep fissures, split wood
3. lack of integrity, wood will break (with the grain) easily in your hands

TREATMENT FOR THE PROBLEM

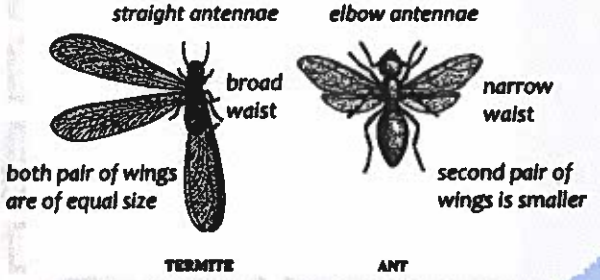
If there is any reason to believe that insects are present, consult a professional entomologist for advice prior to making repairs. Suitable treatments for damaged wood include consolidation and filler, patches, and full replacement. Consolidants and epoxy fillers strengthen and stabilize the damaged areas of wood. This type of repair can be even stronger than wood and can be shaped and painted like the original wood. Damaged areas also may be replaced by patches of wood that match the original material and are installed by traditional methods such as a "dutchman." Full replacement of wood members or elements is the extreme and should be done only when absolutely necessary.

Steps for Wood Repair:

1. allow wood to completely dry.
2. remove only damaged areas back to sound wood. Keep in mind that the extent of the damage may have spread farther than what is visible, especially in cases of rot and termite damage.
3. make appropriate repairs.
4. treat wood with a preservative to prevent future attacks.
5. paint wood when it is required or appropriate.

Conditions

Galleries and debris in a wood floor joist indicate insect infestation.

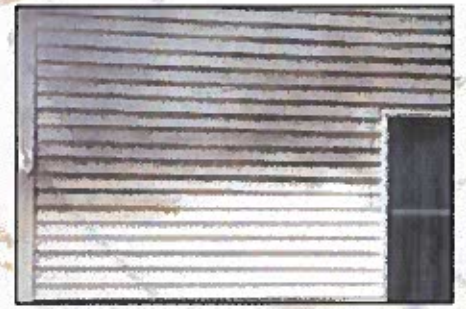


Some species of wood are naturally resistant to decay, to insects, and to ultraviolet degradation. Teak and mahogany are highly resistant to decay. Cypress, redwood, walnut, white oak, and locust are relatively resistant. Spruce, red oak, birch, and poplar are more susceptible to decay and should not remain exposed. When replacing wood in whole or in part, it is essential to consider the original species so that the old and new elements will act in the same manner. It is also essential to contemplate the origin of the wood that you are using. Importing wood from an endangered rain forest is irresponsible.

VI. GENERAL MAINTENANCE AND REPAIRS

Exterior Paint

Conditions



Mildew on painted exterior siding

Peeling paint on interior wall

Alligatoring paint on exterior siding

The exteriors of historic buildings are painted for two primary reasons, to protect and preserve exterior building materials and to create color schemes appropriate for their architectural style and articulation. Paint is a protective coating which aids in deterring the harmful effects of weathering such as moisture, ultraviolet (UV) rays from the sun, and wind. Paint requires maintenance and renewal to ensure a building's long-term preservation, and reapplication is necessary about every 5-8 years. Paint also enables the owner of a historic building to enhance the architectural style with original or appropriate period colors that can be applied for a relatively modest cost. *Reference Preservation Briefs 10 and 37.*

IDENTIFY THE PROBLEM

Indicators of problems and types of paint failure include, but are not limited to:

1. Mildew, soiling, staining, and chalking (powdering of the paint surface)
2. Crazing and blistering
3. Peeling, cracking, and alligatoring (advanced crazing resulting in deep open cracks)

DETERMINE THE CAUSE OF THE PROBLEM

Neglecting to correct the causes of paint failures and problems, or to repair deteriorated exterior materials prior to repainting, will cause new paint work to fail prematurely. Improper application of paint, general weathering (UV rays from the sun, rain, and wind), the presence of excess moisture, and moisture infiltration are the primary causes of paint failure. Leaking roofs, deteriorated flashings, leaking or missing gutters and downspouts, and overgrown vegetation are the most common sources of excess moisture that affect exterior paint.

TREATMENT FOR THE PROBLEM

It is important that a building be repainted before its paint fails and allows moisture to penetrate to the substrate causing paint to deteriorate at an accelerated rate. Good surface preparation is the key to a long-lasting finish; however, it is not always necessary to remove paint to bare substrate before repainting. Removing all of the paint negates the ability to conduct analysis of historic colors as well as other information about the history of the property.

Soiling, staining, mildew, and chalking generally do not require paint removal and can be treated by thorough surface cleaning and preparation prior to repainting. In most cases these conditions can be treated with the application of a mild non-ionic detergent and scrubbing with clean water and natural-bristle brushes. Areas with mildew also should be treated with a bleach and water solution. After cleaning, rinse with low-pressure water

(garden hose pressure – do not use high pressure) and allow the surface to thoroughly dry. If rust stains are present, remove rust from suspect metal surfaces and coat with rust-inhibiting primer. Countersink exposed nail heads and fill with high quality wood filler.

Crazing and blistering, in most cases, can be treated with limited paint removal. Scraping and light sanding (hand or mechanical) to a sound surface and properly repainting is the best method for repairing crazing and blistering. Although some hairline cracks and imperfections may translate through the new paint, feathering down the high points and the application of an additional coat of primer in these areas may lessen the effects.

Peeling, cracking, and alligatoring usually require paint removal down to sound substrate. If these conditions are present only in the top layers they can be treated the same as crazing and blistering. However, if the conditions have progressed to bare wood and the paint has begun to flake, it will need to be removed by scraping, sanding, heat guns, or chemical strippers, depending on the type of substrate and the particular area involved. Bare wood should be primed within 48 hours and then repainted.

Open flame "blow torches," sandblasting, or waterblasting must not be used to prepare a surface for repainting. Chemical methods may be used after testing trials prove to be successful and do not cause damage to substrates or adjacent materials. Care should be taken to rinse chemical residue from the surface prior to repainting or the paint will not properly adhere. It is important to note that the least amount of water should be used for the paint removal process because it will be absorbed by the wood and may raise the wood grain, or leach into the building. Always use the gentlest means possible.

Based on the assumption that the exterior of the building has been painted with oil paint in the past, it is recommended that a high quality oil-based primer be applied first. After the primer has thoroughly dried, apply finish coats of either oil-based or 100% acrylic latex paint. You can read the labels or ask the advice of a paint expert in order to determine the best quality paint with the least environmental impact.

Regardless of the type of paint ultimately used, some basic rules should be followed when repainting:

1. Substrates should be sound and properly prepared.
2. Substrates should be thoroughly dry.
3. Latex finish coats cannot be covered with alkyd resin oil paints; they will not properly adhere.
4. Both primer and finish paints should be from the same manufacturer and meet the manufacturer's compatibility requirements.
5. Follow manufacturer's recommendations.

Improper preparation before applying paint results in a poor finish.

Example of appropriate color scheme for a historic building.

VI. GENERAL MAINTENANCE AND REPAIRS
Architectural Metals

Conditions

Corrosion/rust on a metal window sash resulting from exposure to moisture and air

Galvanic corrosion resulting from a reaction between two dissimilar metals

Metal is found in the decorative columns, cornices, and brackets of late 19th and early 20th century storefronts. Of these metals, iron and steel are by far the most common, followed by copper and copper alloys, zinc, lead, nickel, and aluminum. Metal architectural features, should be identified, retained, and preserved along with their finishes. (Reference *Preservation Briefs* 13 and 27.)

IDENTIFY THE PROBLEM

Prior to starting any work, it is necessary to identify each metal element by its type and its condition so a proper treatment can be prescribed. Determining metallic composition can be a difficult process, especially if components are encrusted with layers of paint.

Indicators of problems and types of metal damage include, but are not limited to:

1. Corrosion/Rust (oxidation or galvanic)
2. Impact damage
3. Failed joints or seams; damage to connections; fatigue and creep
4. Loss of anchorage to backup materials and structural failure
5. Missing elements

DETERMINE THE CAUSE OF THE PROBLEM

After identifying metal types and conditions, the causes of the problems must be determined before repairs are implemented. In general, the primary causes of metal deterioration and failure include high concentrations of moisture and air pollution; wind; general neglect and abuse; poor original design detailing and installation; and failure of protective finish coats.

Corrosion occurs rapidly when metals are exposed to moisture and air and it is exacerbated with the presence of high concentrations of airborne salts, sulfur, and other acid compounds. Galvanic corrosion is an electrochemical action that results when two dissimilar metals react together in the presence of an electrolyte such as water containing salts. Corrosion is accelerated in situations where architectural details provide pockets or crevices to trap and hold liquid corrosive agents and where protective finishes have deteriorated.

Physical deterioration such as failed seams and connections and fatigue are usually caused by a combination of environmental conditions, physical stresses, and insufficient or unsatisfactory design details.

TREATMENT FOR THE PROBLEM.

Protect architectural metals from deterioration by maintaining protective finishes, providing proper drainage, and preventing water from standing on horizontal surfaces or accumulating in curved, decorative features. Suitable treatments for metals include cleaning and maintenance, repair, and replacement.

Repair must always be considered before replacement.

CLEANING AND MAINTENANCE

Clean ferrous metals or aluminum to remove corrosion prior to repainting or applying other appropriate protective coatings. Do not remove historic patinas found on some metals such as copper or bronze as this will diminish the metal's historic character and may accelerate deterioration.

- Test to ensure that the gentlest method possible for cleaning is selected or to determine if the cleaning method is inappropriate for that particular metal.
- Clean soft metals such as tin, lead, copper, terneplate, or zinc with appropriate chemical methods to ensure their longevity and performance.
- Use the gentlest cleaning methods, such as mild chemical treatments for cast iron, wrought iron, and steel (hard metals) in order to remove paint buildup and corrosion. If hand tools are ineffective, low-pressure blasting with dry grit may be used on hard metals (but not soft) by experienced personnel.
- If the corrosion is minor or if its complete removal is not feasible, the application of a rust "convertor" or "inhibitor" may be advantageous.
- Newly cleaned or bare metal should be immediately coated with a corrosion-inhibiting primer before new rust begins to form.
- Apply an appropriate and compatible finish system after applying primer (except on metals meant to be exposed, like stainless steel, copper, or bronze).
- Repaint architectural metals with historically appropriate colors.
- To prevent water penetration at seams, joints, and connections, replace deteriorated or missing caulk with a high-quality architectural-grade sealant.

REPAIR

Repair architectural metal features by patching, splicing, or otherwise reinforcing the metal following recognized conservation methods and techniques.

- Minor damage or losses may be repaired utilizing epoxy resins or polyester-based patching compounds.
- Some damage may require patching or mend-

Conditions

A corroded metal fence has failed at connections between the railings and the post.

A loose stone cornice attached by metal fasteners indicate that its fasteners have failed.

Cast Iron storefront.

Aluminium flag holder.

ing with another piece of metal. To prevent galvanic corrosion, the patch materials should be a very close match to the original material. Fasteners and hardware, including solder and welding material, should also be compatible with the material that they contact.

- Repairs may include limited replacement in kind or with small amounts of approved material. Use surviving prototypes of the original features as guides, for example, cornices, balusters, or column capitals.

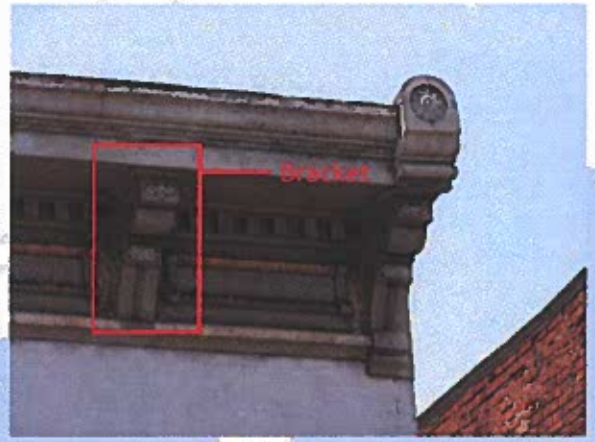
REPLACEMENT

When architectural metal components are beyond repair or when the repairs are only marginally sufficient in extending the functional life of the member, replacement of the deteriorated element is often the only practical solution. If the metal has been deteriorated to a point where it has actually failed, duplication and replacement may be the only course of action.

- All attempts should be made to make replacements with like materials.
- Replacements should duplicate the appearance of the existing original element by matching the original's composition, size, and configuration of details. If replacing a structural element, the structural characteristics of the original also should be matched.
- Reproductions or replacements should be based on historical, pictorial, or physical documentation.

APPENDIX A
GLOSSARY

APPENDIX A
Glossary



Architectural Features: The visual arrangement of the exterior of a structure, including but not limited to type, color, and texture of materials, components, and finishes and including but not limited to windows, doors, lights, and signs.

Architrave: In classical architecture, a horizontal element resting on columns or piers; in current usage, the trim elements around window and door openings.

Baluster: Vertical member, usually of wood, which supports the railing of a porch or the handrail of a stairway.

Balustrade: Railing or parapet consisting of a handrail on balusters; sometimes also includes a bottom rail.

Bay: A spatial structural unit of a building, sometimes marked by fenestration or vertical elements such as columns or piers. A structure protruding out from a wall.

Bay Window: A projecting bay that forms an extension of the interior floor space. If curved, it is also called a bowfront. If the projection extends from an upper story, the proper term is oriel window.

Belt Course: A horizontal band around the exterior of a building, often of a contrasting material or finish.

Beveled Siding: Tapered wood siding that overlaps for weather protection. It is applied horizontally to buildings of frame construction.

Bond: The method of masonry construction which is used to hold multi-wythe brick walls together (Ex: Common bond, Flemish bond, English bond).

Bracket: A projecting member, often decorative, which supports an overhanging element such as a cornice.

Bulkhead: The unit that occupies the lowest level of a storefront and can be described as the base which supports the display window.

Capital: The uppermost part of a column or other support.

Casement Window: A type of window with side hinges and a sash that swings outward.

Column: A supporting post consisting of base, shaft, capital; may be fluted or smooth.

Coping: The capping member of a wall or parapet, often consisting of masonry units.

Corbel: A bracket form produced by courses of wood or masonry that extend in successive stages from the wall surface.

APPENDIX A
Glossary

Cornice: The projecting uppermost portion of a wall; often treated in a decorative manner with brackets.

Detail/Craft: The method of assembly of the building components and the quality of work and material used in the assembly of the building image.

Dormer: A structural extension of a building's roof intended to provide light and headroom in an attic space; usually contains a window or windows on its vertical face.

Double-Hung Window: A window with two balanced sashes, with one sliding over the other vertically.

Efflorescence: An unsightly crystalline deposit caused by evaporation of alkaline salts either in the building materials or transported by capillarity from the ground.

Entablature: The construction above the classical column, consisting of architrave, frieze, and cornice.

Fabric: A connotation relating to the physical aspects of a building, structure, or city, referring to an interweaving of its component parts.

Facade: The architectural "face" of a building; usually refers to the main side of the building, though it can be applied to all sides.

Fascia: A flat horizontal member used as a facing at the ends of roof rafters.

Fenestration: Pattern of window and door openings in a wall.

Finial: The decorative, pointed terminus of a roof or roof form.

Flashing: Flat metal or other material that is used to keep water from penetrating the joint between different surfaces and materials, such as around the chimney on a roof.

Form: The geometric shape of the building components and their interaction to create a whole image.

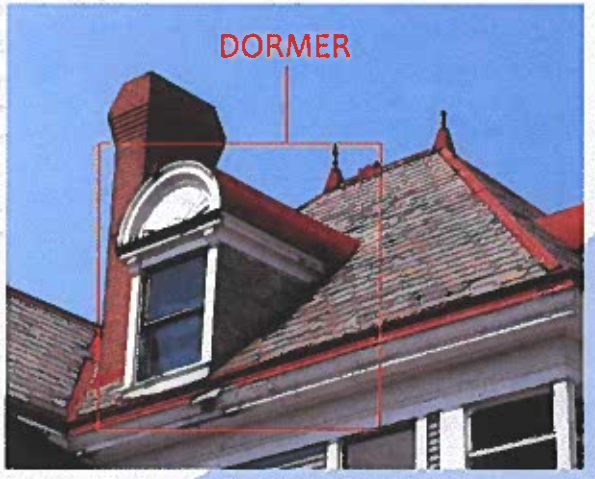
Gable: The triangular section of the end wall of a pitched roof. A gambrel or double-pitch roof forms a non-triangle gable.

Glazing: Glass fitted into windows or doors.

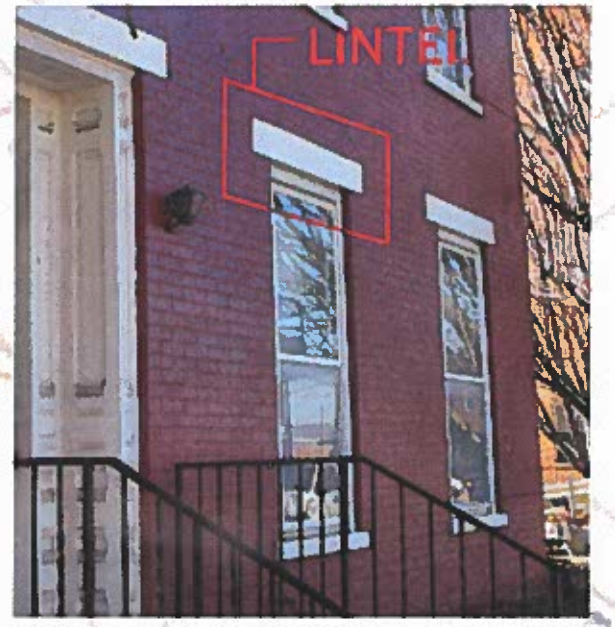
Hoodmold: Decorative, projecting element placed over a window; may extend down the sides of a window as well as surround the top.

Infill Buildings: Any new building to be constructed on a site with one or more of its walls adjoining buildings on adjacent sites.

In-Kind: Replacement of one element of a building with another of the same material, design, size, and appearance.



APPENDIX A
Glossary



Jamb: The side of a doorway or window opening.

Lights: Openings between the mullions of a window, usually glazed; an individual pane of glass.

Lintel: Horizontal structural element at the top of a window or door; it carries the load of the wall above and may be of wood, stone, or metal.

Maintenance: The repair or replacement of an existing product, finish, or material without making any alteration.

Massing: Means the interaction of height, width, depth, and proportion, thus forming a visual image of size.

Meeting Rail: A horizontal member of upper or lower double-hung window sash at their junction.

Mullion: A vertical member that divides window sash, doors, or panels set close together in a series.

Muntin: The pieces that make up the small subdivisions in a multi-pane glass window.

Oriel Window: See Bay Window.

Orientation: The juxtaposition of components and elements to each other as well as the juxtaposition of the image as a whole to its environment.

Ornamentation: An applied and incorporated decoration used to embellish the building. Examples are cornices, window hoods, columns, and quoins.

Pane: A sheet of glass for a comparatively small opening in a window sash or door as opposed to a large sheet of plate glass, as in a display window.

Parapet: The portion of an exterior wall that rises entirely above the roof, usually in the form of a low retaining wall; the parapet may be shaped or stepped.

Pattern Book: An illustrated guide to architecture including measured drawings of a building's elevations, plans, sections, and details. Most popular in the United States during the 18th and 19th centuries, these books were utilized by carpenters, architects, and their clients, primarily in domestic design.

Pediment: The triangular face of a roof gable; or a gable which is used in porches, or as a decoration over windows, doors, and dormers.

APPENDIX A
Glossary

Pier: A vertical structural member, more massive than a column, often square or rectangular in plan, which supports a load.

Pilaster: A member appearing to be an engaged pier with its base, shaft, and capital, but providing no support.

Plate Glass: A high-quality float glass sheet, formed by rolling molten glass into a plate that is subsequently ground and polished on both sides after cooling.

Portico: An entrance porch, usually supported by columns and sheltering only the entry.

Prism Glass: Small panes of prismatic glass, usually set in wood or metal framework in the transom over a storefront or entrance, used to diffuse or direct natural light into a deep, poorly lit space.

Proportion: The relationship in size, dimension, scale, etc. of the various elements of the building to themselves and the image as a whole.

Quoin: In masonry, a hard stone or brick used to reinforce an external corner or edge of a wall; often distinguished by size, formal cutting, more conspicuous jointing, or difference in texture from adjacent masonry.

Repointing: The process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar.

Return: The continuation of a projection or cornice in a different direction, usually around a corner at a right angle.

Sash: The framework of the window that supports the glass. Sash may be fixed, sliding, hinged, or pivoted.

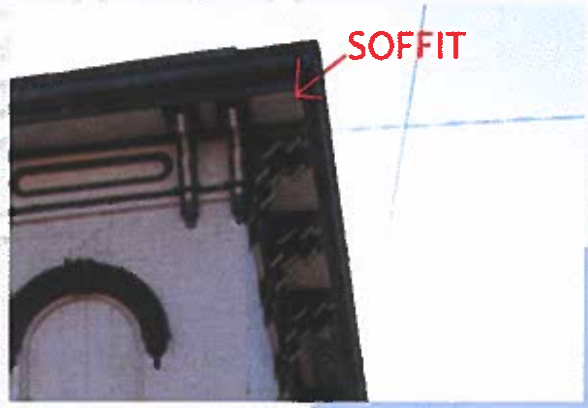
Sill: The framing member that forms the lower part of window or door opening.

Setback: The distance between the front of a land parcel and the facade of a building.

Sheathing: A subsurface material, usually wood, which covers exterior walls or roofs before application of siding or roofing materials.

Sidelight: A glass panel, usually of multiple panes, at either side of a door; often used in conjunction with a transom.

Soffit: A flat wood member used as a finished undersurface for any overhead exposed part of a building, such as a cornice. Commonly found on the underside of eaves.



APPENDIX A
Glossary

Spalling: A condition of brick or stone in which layers break off parallel to the plane of the building and fall away. This is usually caused by internal pressures due to water or salt crystallization.

Spandrel: In frame construction, the spandrel is the blank space between windows in successive stories.

Style: The characteristic form, features, and elements, as of a specific period in history. Examples are Federal, Greek Revival, Italianate, Tudor, International, Modern, etc.

Texture: The feel or shape of a surface visually created by shadows and tangibly created by physical characteristics.

Transom: A glass panel, which is placed over a door or window to provide additional natural light and ventilation to the interior of the building. Used on both residential and commercial buildings.

Turret: A corbelled projection, usually located at a corner.

Vapor Barrier: A waterproof material that is used to prevent moisture from migrating from damp to dry areas, where it may condense and cause problems.

Vernacular: Architecture that draws more on folk traditions and forms, stressing basic functionalism, economy, and utility rather than the rules, principles, and ornamentation of high-style architecture. May contain secondary high-style design elements.

Wythe: A continuous vertical section of masonry one unit in thickness. A wythe may be independent of, or interlocked with, the adjoining wythe(s).

APPENDIX B
Secretary of the Interior's Standards for Rehabilitation

APPENDIX B

Secretary of the Interior's Standards for Rehabilitation

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy, and encompass the exterior and the interior, related landscape features, and the building's site and environment, as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility. Refer to www.cr.nps.gov/hps/TPS/tax/rhb/stand.htm for greater explanation of each standard.

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 archeological 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.

APPENDIX C
Resources

APPENDIX C
Resources

SOURCES OF INFORMATION AND ASSISTANCE:

There are many local sources of support that include:

- *City of Portsmouth Engineering Department, http://www.ci.portsmouth.oh.us/departments/engineering/index.html*
- *Community Development Department*
- *Ohio History Central*
- *Scioto County Historical Society*
- *Scioto County OGS*
- *Ohio Memory Project*
- *Southern Ohio Museum*
- *Portsmouth Public Library*

Books written specifically for Ohio or by Ohioans include:

- *"Old Building Owners Manual"* by Judith Kitchen
- *"Caring for Your Old Home"* by Judith Kitchen

Help with color and exterior decoration might include:

- *"A Century of Color"* by Roger Moss
- *"Exterior Decoration"* by The Philadelphia Atheneum

WEBSITES:

Ohio Historical Society
www.ohiohistory.org

Ohio Historic Preservation Office
567 East Hudson Street
Columbus, Ohio 43211-1030
(614) 298-2000
www.ohiohistory.org/resource/histpres
This website includes information about the Ohio Historic Preservation Office, the National Register program, and a list of National Register properties in Ohio. By clicking on "Preservation Toolbox" and then "Old Building Owner's Links," the user can download copies of the National Park Service's Preservation Briefs. A list of the briefs is included in this appendix.

PreserveNet
www.preservenet.cornell.edu
This website contains information about conferences and educational programs, and has an extensive list of links to other preservation websites.

National Park Service,
U.S. Department of the Interior
www.cr.nps.gov
This site hosts the Heritage Preservation Services offered by the National Park Service including information about programs such as the Investment Tax Credit for the Rehabilitation of Historic Buildings, training and conferences, preservation legislation, and a preservation bookstore. It also has an interactive class on the use of the Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings designed for use by historic building owners, architects, contractors, developers, and members of design review boards.

Free Publications
www.cr.nps.gov/hps/freepubs.htm
This National Park Service site provides a list of free Heritage Preservation Services publications that can be ordered on-line.

Southern Ohio Muesum
www.somacc.com
The museum holds most of the Carl Ackerman Collection, an archive of more than 10,000 historic local photographs. Cataloguing of the collection is ongoing and currently 5,000 digitized images are in a searchable database. For researchers of local history, museum staff may be able to locate additional images from the collection.

Portsmouth Public Library
http://www.yourppl.org/
Portsmouth Public Library holds a wide selection of Historic documents, photos and books about all aspects of local history.

Several other profit and nonprofit resources are available for additional information.

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PRESERVATION BRIEFS

Technical Preservation Services, a division of the National Park Service, has assisted homeowners, preservation professionals, organizations, and government agencies by publishing easy-to-read guidance on preserving, rehabilitating, and restoring historic buildings. Preservation Briefs can be ordered in print and are available on the web at http://www.cr.nps.gov/hps/TPS/briefs/presbhom.htm.

INDEX OF PRESERVATION BRIEFS

1. Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2. Repointing Mortar Joints in Historic Masonry Buildings
3. Conserving Energy in Historic Buildings
4. Roofing for Historic Buildings
5. Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-cotta
8. Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete: Problems and General Approaches
16. The Use of Substitute Materials on Historic Building Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18. Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement & Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Applied Decoration for Historic Interiors: Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The Use of Awnings on Historic Buildings: Repair, Replacement & New Design
45. Preserving Historic Wooden Porches
46. Preservation & Reuse of Historic Gas Stations.
47. Rooftop Additions on Mid-Size Historic Buildings

APPENDIX C
Resources

HISTORIC PRESERVATION TAX CREDIT

The Federal Historic Rehabilitation Tax Credit is available for historic buildings listed on the National Register of Historic Places. To use the credit, a building must be "income-producing" – used for industrial, commercial, office, or residential rental purposes; the rehabilitation must be "substantial" – must cost as much as the adjusted basis in the property or $5,000, whichever is greater. The rehabilitation work must be "certified" as complying with the Secretary of the Interior's Standards for Rehabilitation.

The Historic Rehabilitation Tax Credit is a credit of 20% of the cost of the building's rehabilitation and is taken against federal income taxes owed by the building's owner. Because the tax credit is a dollar-for-dollar reduction of tax liability, the effect of the tax credit is the same as a 20% discount on the cost of rehabilitation. Upon completion, the depreciable basis of the property must be reduced by the amount of the credit. Acquisition costs cannot be counted as part of the certified amount, nor may the cost of additions or enlargements to the building.

Tax credits may be syndicated. Because building owners' tax situations can vary, anyone considering use of this tax credit should consult a tax advisor before proceeding.

Another way to earn tax credits is through conservation easements. An easement may be granted to an agency that will watch the historic structure and protect it from inappropriate treatment by the occupants. This easement will be purchased by someone that will, in turn, donate it to the caretaker agency. The purchase price may then be used for certified rehabilitation expenditures on the historic structure.

Also available is the new program with the State of Ohio. The preservation tax credit that is offered through the State is slightly different. There is a 25% credit available (for 2010 and 2011 release) although there are caps. Also, there must be fee simple ownership on the building. The Ohio Department of Development will be allocating the credits somewhat by geography. If the project is located in an under-funded area, the project stands a better chance of receiving the tax credit allocation under each year's cap. For more information, visit www.odod.state.oh.us/edd/OHPTC.

NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places is the nation's list of properties recognized by the National Park Service (U.S. Department of the Interior) as being worthy of preservation for varying levels of significance. They must be significant in areas of American history, architecture , archeology, or culture. The national program in Ohio is administered by the Ohio Historic Preservation Office of the Ohio Historical Society.

Properties eligible for the National Register, should be at least 50 years old, retain their historic integrity, and meet one of the four National Register criteria. Benefits of listing on the Register include recognition of the building's significance, awareness of appreciation for property and eligibility for the 20% Historic Rehab Tax Credit. Some funding programs use the National Register listing as a prerequisite.

The National Register does not prevent the owner of the listed property from maintaining, repairing, altering, selling, or even demolishing the property with other than federal funds. It does not obligate the owner to make repairs or improvements to the property, nor does it automatically make it subject to local design review.

LOCAL HISTORIC DISTRICTS & LISTED PROPERTIES

The City of Portsmouth, by Ordinance Chapter 1317, has the authority to designate locally significant historic properties in two manners—as groups of buildings (districts), or individually. Roughly, the criteria are the same as the National Register, though the degree to which the significance is scrutinized on the local level is less than that of the national process.

Rehabilitation of Properties that contribute to the City of Portsmouth historic districts or are local Listed Properties are eligible for the Ohio Historic Preservation Tax Credit.

APPENDIX D
Samples

APPENDIX D
Samples

To obtain a Certificate of Appropriateness (COA):

- *Obtain application from Portsmouth Engineering Department, which can be found at http://www.ci.portsmouth.oh.us/departments/engineering/index.html.*
- *Conduct some research on your changes.*
- *Use guidelines or other resources offered.*
- *Carefully prepare the application.*
- *Submit application and supporting materials to Engineering.*
- *Present proposed change at the Design Review Board meeting.*
- *Receive COA, then apply for a building permit.*
- *Be aware that if DRB denies COA, applicant may appeal ruling.*

Ordinance 1317.09 covers Issuance of Certificate of Appropriateness

City of Portsmouth, Ohio

DESIGN REVIEW BOARD
APPLICATION FOR
CERTIFICATE OF APPROPRIATENESS

Date Filed: _____

SECTION 1317.01 OF THE PORTSMOUTH CITY CODE PROVIDES FOR THE ESTABLISHMENT OF THE PORTSMOUTH DESIGN
THE ORDINANCE EMPOWERS THE DESIGN REVIEW BOARD WITH AUTHORITY TO REVIEW PROPOSALS FOR PHYSIC
PROPERTIES IN THE HISTORIC BONEYFIDDLE DISTRICT OF PORTSMOUTH, AS WELL AS FOR CERTAIN OTHI
ARCHITECTURALLY SIGNIFICANT PROPERTIES IN OTHER PARTS OF THE CITY. THE PURPOSE OF THE DESIGN REVIEW BOAI
THE ECONOMIC, CULTURAL, EDUCATIONAL AND RECREATIONAL QUALITIES OF THE COMMUNITY. THE DESIGN REVIEW B
A CERTIFICATE OF APPROPRIATENESS IF THE APPLICATION IS APPROVED. IF THE APPLICATION IS DENIED, THE PROCEDU
SPELLED OUT IN SECTION 1317.09 OF THE CITY CODES.

NAME OF APPLICANT _____

MAILING ADDRESS OF
APPLICANT _____

TELEPHONE _____

PROPERTY ADDRESS
FOR WHICH APPLICATION IS SUBMITTED _____

PLEASE EXPLAIN PROPOSAL BELOW. INDICATE COLORS AND MATERIALS TO BE USED. MATERIAL AND COLOR SAMPL
AND PHOTOGRAPHS MAY BE REQUIRED. APPLICANT MAY BE REQUIRED TO PROVIDE ADDITIONAL INFORMATION BEF
REVIEW BOARD CAN REACH A DECISION ON THE APPLICATION. RETURN YOUR APPLICATION TO CITY ENGINEERI
SECOND STREET- ROOM 25, PORTSMOUTH, OHIO 45662

NATURE OF WORK
( ) EXTERIOR OF BUILDING
( ) DEMOLITION
( ) LANDSCAPING
( ) OTHER

Applicant: Do Not Write Below this Line

CERTIFICATE OF APPROPRIATENESS

Application By: _____
Property Location _____
Approved ( )

APPENDIX E
Bibliography

APPENDIX E
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