350 East Market Street, Smithfield, NC 27577

Historic Preservation Design Guidelines

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Section 1 Introduction

1.1 Smithfield Historic Districts

A Smithfield Historic District or Landmark is a distinctive area, a place of singular historical flavor characterized by its streets and squares, buildings and trees, architectural design and landscape features. It may be monumental or simple, residential or commercial. A historic district is also a legacy, linking present and future generations with their heritage and providing diversity vital to the city's future quality of life.

Development that enhances the character of Smithfield Historic Districts is encouraged. The Code of Ordinances (Chapter 15), under which the districts are legally established as an overlay-zoning district, recognizes that they are valuable assets to the identity of the city. It also recognizes that change is an important element in the city's evolution, indicating a healthy, vital neighborhood and reflecting the pride of residents in their community. Historic district overlay zoning identifies a historic area and provides the mechanism of a design review process for exterior changes; however, it does not affect the *uses* of properties as permitted by the existing zoning.

Smithfield Historic Districts are established by the City Council after action has been proposed by a neighborhood organization, a preservation group, or the city, and after careful research and evaluation. As of 2006, three areas have been designated as Smithfield Historic Districts: North Smithfield Residential, Brooklyn Residential, and the Downtown Smithfield Business. These districts represent residential neighborhoods, downtown commercial and institutional districts, and a primarily institutional district that incorporates many formerly residential buildings now adapted to meet institutional needs. Maps of these districts are available in the Town of Smithfield Planning office.

Historic district designation is designed to protect and enhance the existing character of a community. Through historic district overlay zoning; a neighborhood is protected from unmanaged change by a review process based on established design guidelines. Additionally, rehabilitation of a qualified historic property may be eligible for significant tax benefits. Federal law and state statutes provide for sizable income tax credits on rehabilitation work done to eligible historic properties. There are also federal tax advantages in the form of charitable contribution deductions for owners who donate a historic preservation easement to a charitable organization. To obtain contact information for more specific details on either of these programs, call the Smithfield Historic Preservation Commission at 919-934-2116.

It is anticipated that additional Smithfield neighborhoods will seek designation as local historic districts. Public comment is an important part of the designation process. By law, property owners in a proposed historic district must be notified of the proposal so that they may appear and comment on it during the public hearings before the Planning Commission and the City Council. Neighborhood forums, including both owners and tenants, are usually sponsored by the commission before the public hearings.

1.2 Smithfield Historic Preservation Commission

The Smithfield Historic Preservation Commission (SHPC) serves the public both as a steward for the districts and as a facilitator to people fortunate enough to own properties in these areas. It provides assistance to owners and tenants, helps them plan the alterations that they are considering for their properties, and guides owners through the application process necessary to implement those changes.

The commission consists of seven members appointed by the City Council for overlapping two-year terms. A majority of commission members must have demonstrated special interest, experience, or education in history, architecture, archaeology, or related fields. Also, all members of the commission must reside within the city's corporate limits or within its extraterritorial jurisdiction, and at least one-third of the commission's membership must either reside or own property in a Smithfield Historic District.

The commission has several powers and responsibilities, including recommending to the City Council the designation, or the removal, of historic district overlay zoning; granting requests for proposed changes within the historic district that in its determination are congruous with the special character of the district; conducting educational programs on historic districts; cooperating with state, federal, and local governments in pursuance of its responsibilities; and conducting meetings or hearings necessary to carry out these purposes.

1.3 The Design Review Process

Historic districts are not created to prevent changes. Rather, the SHPC offers assistance to the property owner in shaping changes while meeting the requirements of the Code. The Code provides for a process that ensures that property changes are within the spirit and the character of the historic district. In this special design review process, plans are examined and evaluated before work is begun. The process does not require property owners to make changes to their properties, and it does not apply to interior alterations or routine maintenance that does not affect exterior appearance. However, any exterior alterations, new construction, demolition, significant landscape changes, or moving of buildings must be evaluated. In the case of demolition the Code provides for a delay of up to 365 days during which alternatives to demolition can be explored. One of the purposes of the SHPC is to assist and consult with property owners about proposed changes to properties in the historic districts. In the early planning stages of a project, property owners should call the SHPC staff with any questions or concerns. The staff can assist by interpreting the Code, suggesting solutions to problems, and explaining the review process. They can also make on-site consultations and provide technical assistance in solving problems (such as persistently peeling paint). In addition, the SHPC has a library of preservation resource materials that property owners may consult or borrow. For assistance, call 934-2116.

Certificates of Appropriateness

Design guidelines for reviewing the compatibility of changes in the districts with the existing character of the districts were adopted in 2006. These guidelines are based on a commonsense approach to the enhancement of historic structures and districts.

They stress the importance of protecting and maintaining historic structures and districts, and they advocate repair over replacement. The SHPC will provide a property owner with a copy of the relevant guidelines for a project and a property. Following an application review, a certificate of appropriateness (COA) is issued to show that the proposed project has been reviewed according to the design guidelines and found to be appropriate.

A COA is not necessary for routine maintenance, which includes repair or replacement when there is no change in the design, materials, color, or general appearance of the structure or the grounds; however, a COA must be obtained for all other projects. Any repair or replacement necessitating a change in design, materials, or general appearance is defined as an alteration and requires a COA, as does any proposed new construction or site development.

An application form for a COA can be obtained from the SHPC office or online at www.Smithfield-NC.com. Drawings and/or photographs depicting the proposed changes are generally required for the review. Most applications can be reviewed and approved by the SHPC staff through the Minor Work process. The SHPC's reviews major work projects. Examples of these types of major changes are new construction, additions, demolition, tree removal, tall fences and decks, and parking lots.

Property owners within 100 feet of a major work project are notified by mail of the date, time, and place for the SHPC review of the project. A sign is also posted at the property to alert the general public of the

upcoming hearing. The SHPC meets monthly, and a decision is usually reached during the meeting at which the application is heard.

Appeals and Compliance

n any action granting or denying a certificate of appropriateness, an appeal may be taken to the Board of Adjustment, except for an action involving the State of North Carolina, in which case the North Carolina Historical Commission hears the appeal. Notice of intent to appeal must be given to the SHPC either orally at the meeting or in writing postmarked within twenty days following the decision. An application for appeal to the Board of Adjustment must then be filed within thirty (30) days following the commission's decision. Appeals are in the nature of *certiorari*.

Any person or corporation who violates the provisions of the historic district regulations is subject to the same criminal misdemeanor and/or civil penalties as apply in any other violation of the city zoning code. These include a zoning violation citation issued by the Planning Department, which has a $100 civil penalty that must be paid within forty-eight hours. Following written notice from the Planning Department, continuing violations will result in a civil penalty of $200 for each day of the continuing violation.
For assistance, contact the SHPC Staff, 919-934-2116

1.4 The Secretary of the Interior's Standards for Rehabilitation

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass 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. State enabling legislation requires that the Secretary's Standards shall be the sole principles and guidelines used in the review of COA's for exterior changes to state-owned properties.

.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.

The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places.

The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: rehabilitation. Rehabilitation is defined as the process of restoring a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

1.5 Certificate of Appropriateness Flow Chart

Property owner develops concept of project requiring Certificate of Appropriateness (COA), and consults with staff or the SHPC as appropriate. Property owner obtains application from Planning office or www.Smithfield-NC.com. Proposed project is classified as "minor work" or "major work." Assistance in classifying project can be obtained from staff.

Applicant submits completed application form and required materials. SHPC staff reviews project. Staff approves application and COA is issued. Staff refers application for SHPC review if work is determined to be substantial, does not meet the guidelines, or is precedent setting. After obtaining proper permits, applicant begins approved work. Applicant submits completed application form and required materials by application deadline.

Planning Department mails notice to all property owners adjoining property for which application was filed, and posts "notice of public hearing" sign at property. SHPC holds public hearing to review proposed project. SHPC issues Certificate of Appropriateness based upon ordinance and guidelines.

Approvals may include conditions attached by the SHPC. SHPC denies application based upon ordinance and guidelines. After obtaining proper permits, applicant begins approved work. Applicant may revise request and submit new application. Applicant may appeal to Board of Adjustment based upon the Record established before the SHPC.

Section 2 Setting

2.1 Public Rights-of-Way and Alleys

The overall character of Smithfield historic districts is defined not only by the historic buildings and their sites, but also by the network of streets, sidewalks, planting strips, and alleys that connect and relate those buildings and sites. The surface materials, dimensions, topography, and pattern of streets, sidewalks, and alleys in the historic districts all play a role in establishing the district character. Public right-of-way features such as trees, streetlights, benches, ground cover, sidewalk paving patterns, curbs, and gutters contribute to a district's character, as do necessary transportation and communication features, such as utility lines and poles, transformers, traffic signs, vending machines, transit stops, and parking booths.

Consequently, maintaining the distinctive visual ambiance of a district requires attention to its streets and alleys and their features.

Right-of-way characteristics vary from district to district; some vary within districts. The presence of tree canopies and alleys varies within districts, as do topography and sidewalk placement. Streets in the commercial historic districts incorporate broader sidewalks, a more formal spacing of street trees, and substantially fewer planting strips than those in the residential districts. One unifying characteristic of the districts is their pedestrian-friendly nature. Maintaining this quality requires thoughtful accommodation of current vehicular traffic needs in ways that continue to encourage rather than discourage pedestrian traffic.

Things to Consider As You Plan

Routine maintenance and repair of the public rights-of-way and alleys should be undertaken with an understanding of the importance of preserving a district's distinctive features. For example, care should be taken to prune street trees appropriately, retain curbing, and preserve original concrete sidewalks. Downtown Smithfield and its early neighborhoods were the first in the area to be supplied with utilities, street lamps, and the related wiring. Although these elements are an inherent part of the districts, the proliferation of cables, lines, equipment, and poles, as well as the sometimes uncoordinated efforts of various utility and service companies, can result in visual clutter that bears little resemblance to the original appearance and clearly diminishes the historic character of the districts.

Underground cables may be an option for reducing such visual noise. Certainly, the introduction of large transformers, utility equipment, dumpsters, and other intrusive elements should be kept to a minimum, and if they must be introduced, they should be unobtrusively located and screened by plantings or fencing. In reviewing proposed new or replacement features, such as streetlights, street furniture, street signs, and walkways, compatibility with the character of the historic district should be considered in terms of location, design, materials, color, and scale.

The preservation and replenishment of contributing street trees are critical to the historic character of many districts. Beyond monitoring existing trees for disease or damage and protecting them from nearby construction work, achieving this goal will require long-term planning and thoughtful selection of replacement species in consultation with the Smithfield Appearance Commission.

2.1 Public Rights-of-Way and Alleys: Guidelines

.1 Preserve and maintain the topography, patterns, features, materials, and dimensions of streets, sidewalks, alleys, and street plantings that contribute to the overall historic character of the historic districts.

.2 If repair or construction work in the public-right-of-way is necessary, protect and retain historic features such as curbing, gutters, and street plantings. Replace in kind any damaged or deteriorated historic features. Repair or replace sidewalks, curbs, and paving where needed, to match adjacent historic materials in design, color, module, pattern, texture, and tooling.

.3 Repair and retain historic bridges whenever possible. Design new bridges to be compatible in design, material, color, and scale with the historic character of the district.

.4 Prune and trim trees in the public right-of-way in a manner that preserves the existing tree canopies in the historic districts.

.5 In consultation with the Smithfield Appearance Commission, introduce new and replacement plantings to ensure that existing tree canopies will be preserved.

.6 Limit signage in the public-right-of-way to that necessary for traffic and pedestrian safety. Locate necessary signage so that the historic character of the district is least obscured.

.7 Introduce necessary street furniture, trash receptacles, mailboxes, newspaper racks, and other similar elements in locations that do not compromise the historic character of the district. Keep such elements to a

minimum so that pedestrian traffic is not disrupted. Select street furniture, such as benches, that is compatible in design, material, and scale with the district's historic character.

.8 Maintain existing planting strips between the curb and the sidewalk. It is not appropriate to pave over existing planting areas.

.9 Introduce new plantings in the public right-of-way that are compatible with the historic character of the district and coordinated with any overall landscape plan for the district.

.10 Keep the introduction of additional utility poles, transformers, cables, and wires in the public right-of-way and alleys to a minimum. Seek alternative, less intrusive locations when possible so that the historic character of the district is not compromised by a proliferation of overhead lines, poles, and transformers. Consider introducing new utility lines underground to reduce their impact on the street character.

.11 Select street lighting compatible in design, materials, and scale with the character and the pedestrian scale of the historic district.

.12 It is not appropriate to introduce new paving materials, lighting, and streetscape features and furniture in the historic districts in an attempt to create a false historical appearance.

.13 It is not appropriate to remove, obscure, or conceal granite curbing and granite or brick gutters in the process of repaving streets.

2.2 Archaeology

Archaeological resources include all material evidence of past human activity usually found below the earth's surface but sometimes exposed above the ground as well. In the historic districts a tremendous wealth of archaeological resources exists, documenting the long-time human habitation of these neighborhoods. The location of original foundations, porches, accessory buildings, walkways, and even gardens can be determined through archaeological surveys. Information on the life-styles of previous inhabitants and patterns of site use can also be culled from archaeological investigations. It is important that such sites be documented; if something is found, contact the SHPC. However, the uncovering of archaeological resources endangers them. Protecting them in place is the best way to safeguard them.

Things to Consider As You Plan

The disturbance of the ground, whether due to grading, excavating, or construction on a site, threatens unknown archaeological resources. Consequently, care must be taken to avoid destroying them when planning any type of substantial site work within the historic districts. It is best to investigate in advance, with a professional, the likelihood that proposed site changes would destroy significant archaeological resources. The Office of State Archaeology within the North Carolina State Historic Preservation Office can provide such professional assistance to property owners.

2.2 Archaeology: Guidelines

.1 Protect and preserve known, significant archaeological resources in place.

.2 Minimize disturbance of terrain in the district to reduce the possibility of destroying or damaging significant archaeological resources.

.3 If a site is to be altered, survey and document the terrain in advance to determine the potential impact on significant archaeological resources.

.4 If preservation of significant archaeological resources in place is not feasible, use professional archaeologists and modern archaeological methods in planning and executing any necessary investigations.

.5 It is not appropriate to use heavy machinery or equipment on sites where doing so may disturb significant archaeological resources.

2.3 Site Features and Plantings

Site features and plantings not only provide the context for the buildings of the historic districts; they also contribute significantly to the overall character of the districts. The elements of district setting include features that form spaces, including topography, setback and siting of buildings, vistas and views, and plantings such as hedges, foundation plantings, lawns, gardens, and tree canopies; features that define circulation, such as walkways, streets, alleys, driveways, and parking areas; and features that articulate or develop a site, such as accessory buildings, fences, walls, lighting, terraces, waterways, swales, fountains, patios, sculptures, arbors, pergolas, pools, furniture, and planters.

Landscaping and plantings play a significant role in creating the character of most of the historic districts in Smithfield and also reflect the regional climate. Mature gardens, grassy lawns, shrubs, climbing vines, ornamental trees, and tree canopies are typical of the residential historic districts. Historically, large shade trees, prudently located, were an important means of providing summer cooling. Today they still contribute shade as well as distinctive character to the historic districts. Landscaped public spaces such as Capitol Square and Moore Square continue to serve as points of orientation in the downtown while providing the amenity of open green space within an urban environment.

Things to Consider As You Plan

The character, pattern, and rhythm of plantings and other site features within a historic district should be preserved through proper maintenance and the introduction of compatible new or replacement features. When developing a landscape plan, the property owner should consider the special characteristics of the specific site as well as those of the historic district. Selecting wisely from the existing vocabulary of distinctive site features to define circulation, create site spaces, or otherwise articulate and develop sites within a district is central to preserving the district's character. Most early Smithfield neighborhoods are shaded by a heavy deciduous tree canopy that adds great aesthetic appeal and historically performed a needed cooling function during the hot summer. Removal of mature, healthy trees should be considered only for absolutely compelling reasons. Whenever a tree is removed, whether it is diseased, storm damaged, or healthy, the district setting is diminished. The planting of a similar replacement tree in its place or nearby helps perpetuate the tree canopy that is so important to the landscape as well as the individual building sites. Long-lived hardwoods are excellent replacement choices for street canopies.

Whenever construction or site work is undertaken, large trees and other significant site features should be protected from immediate damage during construction or delayed damage resulting from construction work, including compaction of the soil by equipment or loss of root area. The critical root zone of a threatened tree must be surrounded by temporary fencing to prevent any construction activity or equipment from endangering it.

The introduction of an intrusive contemporary site feature or item of equipment, such as a parking lot, a swimming pool, freestanding mechanical equipment, or a satellite dish, must be carefully reviewed to determine if it will compromise the historic character of the site and the district. Although the impact of intrusive contemporary site features or equipment can often be diminished through careful siting and screening, in some cases it may be so detrimental to the character of the site or the streetscape that the alteration cannot be accommodated. Such might be the case if the bulk of a residential rear yard were paved for parking or if an addition required the removal of several healthy, mature shade trees.

2.3 Site Features and Plantings: Guidelines

.1 Retain and preserve the building and landscape features that contribute to the overall historic character of the district, including trees, gardens, yards, arbors, ground cover, fences, accessory buildings, patios, terraces, fountains, fish ponds, and significant vistas and views.

.2 Retain and preserve the historic relationship between buildings and landscape features of the district setting, including site topography, retaining walls, foundation plantings, hedges, streets, walkways, driveways, and parks.

.3 Protect and maintain historic building materials and plant features through appropriate treatments, including routine maintenance and repair of constructed elements and pruning and vegetation management of plantings.

.4 Replace missing or deteriorated site features with new features that are compatible with the character of the site and the historic district.

.5 Replace a seriously diseased or severely damaged tree or hedge with a new tree or hedge of a similar or identical species. It is not appropriate to remove healthy, mature trees.

.6 Design new construction or additions so that large trees and other significant site features such as vistas and views are preserved.

.7 Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.

.8 In the residential historic districts, it is not appropriate to alter the residential character of the district by significantly reducing the proportion of built area to open space on a given site through new construction, additions, or surface paving.

.9 It is not appropriate to introduce contemporary equipment or incompatible site features, including satellite dishes, solar collectors, playground equipment, mechanical units, storage units, and swimming pools, in locations that compromise the historic character of the building, site, or the district. Locate such features unobtrusively, and screen them from view.

.10 It is not appropriate to introduce features or objects that are similar in appearance, material, and scale to historic elements but are stylistically anachronistic with the character of the building or historic district.

.11 It is not appropriate to alter the topography of a site substantially through grading, filling, or excavating, nor is it appropriate to relocate drainage features, unless there is a specific problem.

.12 It is not appropriate to use heavy machinery or equipment on sites where doing so may disturb significant archaeological resources.

2.4 Fences and Walls

Fences and walls were common site features in Smithfield's early neighborhoods, and like other elements of the nineteenth and early twentieth century built-environment, they were usually products of the technology of the Industrial Revolution. They served both decorative and utilitarian functions. Constructed of lattice, brick, cast iron, wooden pickets, and stone, decorative fences and walls reflected popular architecture styles and were an integral part of the site plan. Decorative cornerposts and gateways embellished some fences and walls. In tandem with constructed elements or standing alone, hedges were cultivated for both decorative and screening purposes. Utilitarian fences and walls served to secure boundaries, to confine animals, to protect planted areas, and to provide visual privacy. They were generally used in rear yard locations and were not usually visible from the street. Traditionally, utilitarian fences were constructed of vertical wooden slats or pickets, woven wire fencing mounted on wooden posts, and in some cases, barbed wire.

Simple wooden picket fences with shaped or squared-off tops usually 3 feet in height were popular amenities in early Smithfield neighborhoods. They generally followed the property line or were inset slightly to provide an outer planting strip. By the turn of the century, Victorian domestic cast-iron fences that followed the same proportions as older, more common picket fences were popular in some neighborhoods as well.

Trimmed hedges of plant varieties typical in the region were common too. Low masonry walls, many times combined with low hedge material, were used to define some front lawns or property lines. Masonry or stone retaining walls were occasionally employed to accommodate a significant shift in grade between the street and the front lawn.

Things to Consider As You Plan

Preservation of existing historic fences and walls requires routine maintenance and repair when necessary. Keeping the bottom edge of wooden fencelines raised slightly above the ground and protected by a sound paint film, opaque stain, or wood preservative will significantly extend their life span. When deteriorated pickets or boards must be replaced, decay-resistant or pressure-treated wood should be selected. Castiron fences require similar separation from ground moisture and protection with a sound paint film to prevent corrosion. Removal of all rust and immediate priming with an appropriate metal primer are critical to the repainting process. If replacement is necessary, a variety of traditional and contemporary cast-iron fencing is manufactured today. Masonry walls, except those that are stucco coated, are usually unpainted.

The structural integrity of a masonry wall can be compromised by deteriorated mortar joints, vegetation, and improper drainage of ground or surface water. Repointing as necessary and maintaining or introducing drainage weep holes near the base of masonry walls is advisable. Coating uncoated masonry walls with paint or sealants instead of properly repairing them may exacerbate any moisture problems and diminish their historic character. The guidelines for wood, architectural metals, and masonry provide additional information on proper maintenance and repair of traditional fence and wall materials.

A need for security or privacy or the desire to enhance a site may lead to a decision to introduce a new fence or wall. Within the historic districts any proposed new fence is reviewed with regard to the compatibility of location, materials, design, pattern, scale, spacing, and color with the character of the principal building on the site and the historic district. Although compatible contemporary fence and wall designs constructed in traditional materials are appropriate in the districts, new fencing or wall systems constructed of incompatible contemporary materials such as vinyl or chain-link fencing and imitation stone or stucco are not considered appropriate.

2.4 Fences and Walls: Guidelines

.1 Retain and preserve fences and walls that contribute to the overall historic character of a building or a site, including such functional and decorative elements as gates, decorative rails and pickets, pillars, posts, and hardware.

.2 Retain and preserve exterior fence and wall materials that contribute to the overall historic character of a building or a site, including brickwork, stucco, stone, concrete, wood, cast iron, and wrought iron.

.3 Protect and maintain the wood, masonry, and metal elements of fences and walls through appropriate surface treatments:

- Inspect regularly for signs of moisture damage, corrosion, structural damage or settlement, vegetation, and fungal or insect infestation.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along wall foundations.
- Clean fences and walls as necessary to remove heavy soiling or corrosion or to prepare them for repainting. Use the gentlest means possible.
- Retain protective surface coatings such as paint to prevent deterioration or corrosion.
- Reapply protective surface coatings such as paint when they are damaged or deteriorated.
- Follow the guidelines for masonry, architectural metals, and wood where applicable.

.4 Repair fences and walls using recognized preservation repair methods for the material or the surface coating.

.5 If replacement of a deteriorated detail or element of a fence or a wall is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, pattern, material, and color. Consider compatible substitute materials only if using the original material is not technically feasible.

.6 If replacement of an entire fence or wall is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, pattern, material, and color. Consider compatible substitute materials only if using the original material is not technically feasible.

.7 If a fence or wall is completely missing, replace it with a new wall or feature based on accurate documentation of the original or a new design compatible with the historic character of the building and the district.

.8 Introduce compatible new fences and walls constructed of traditional materials only in locations and configurations that are characteristic of the historic district. Keep the height of new fences and walls consistent with the height of traditional fences and walls in the district.

.9 It is not appropriate to cover historic fence or wall material, including wood, stone, brick, stucco, concrete, or cement block, with contemporary substitute coatings or materials.

.10 It is not appropriate to introduce vinyl or metal chain-link fencing.

.11 It is not appropriate to introduce walls or fences taller than 42" or that are more than 65% solid into the front yard area (and/or street side yard area of a corner lot).

2.5 Walkways, Driveways, and Offstreet Parking

Walkways, driveways, and offstreet parking areas are all circulation site features that contribute to the character of the individual building site and the historic district. The consistency and the repetition of walkway and driveway spacing, placement, dimensions, materials, and design create a rhythm to the street in historic districts.

In Smithfield's early neighborhoods, front walks usually led directly to the front door from the sidewalk. Depending on the topography, the walkways often incorporated steps and, sometimes if the front yard was fenced, a decorative gateway. Traditional paving materials were concrete and brick or stone pavers.

Plantings often lined the walkways. Not all residential sites included driveways in Smithfield's early neighborhoods, and often single-lane driveways were shared in the more densely built neighborhoods of North Smithfield and Brooklyn. Driveways usually led directly to the back yard, sometimes to a carriage house or a garage. Public alleys sometimes provided automobile access to back yards, as was the case in post-World War II South Smithfield. Occasionally, porte cochères provided a covered parking space attached to the main building. Typically, driveways were made of gravel or compacted soil. Often a grass median separated gravel or aggregate textured concrete runners. Occasionally, more decorative brick or stone pavers were used.

Historically, offstreet parking areas for multiple cars were not common in the residential neighborhoods or commercial areas. Initially, onstreet parking met the demand for parking spaces, even in the commercial districts.

Things to Consider As You Plan

The preservation of existing walkways and driveways through routine maintenance and replacement of deteriorated surfaces in kind is essential to preserving the character of individual building sites and the district. When new walkways or driveways are proposed in a historic district, they should be designed to be compatible in location, patterns, spacing, configurations, dimensions, and materials with existing walkways and driveways.

If a parking lot must be located in a historic district, it should be located as unobtrusively as possible and must be screened from street view by a substantial planting strip or a combination of plantings and fencing. As many existing trees as possible should be saved, and new trees planted, to maintain or enhance the tree canopy.

This not only helps integrate parking lots into the historic district; it also helps reduce the glare and the heat associated with parking lots and keeps the interiors of parked vehicles cooler. Large offstreet parking lots should be subdivided by planting strips to diminish the impact of the surface paving. In the historic districts of primarily commercial or institutional character, increased demand for parking has led to the construction of numerous offstreet-parking areas. Accommodating expanded parking needs within these districts demands thoughtful design solutions based on a thorough understanding of the significant characteristics of the districts.

Parking areas should be gravel, brick, or paved with an aggregate-textured asphalt. In residential districts, new paved areas should never directly abut the principal site structure, significantly alter the site topography, or overwhelm in area the residential, landscaped character of a backyard. Care must be taken that paved areas do not injure nearby trees by intruding onto their root areas.

2.6 Garages and Accessory Structures

A number of original garages, storage buildings, and sheds have survived in Smithfield historic districts. Like other early site features, they contribute to the historic character of individual sites and a district as a whole. In some cases the garage or the accessory building echoes the architectural style, materials, and details of the principal structure on the site. Others are more modest, vernacular structures. Most early garages were sited in the rear yard and accessed either by a linear driveway leading from the street or from the rear property line via an alley. Corner lots sometimes oriented garages toward the side street. Most garages were single bay. Smaller storage buildings and sheds were also typically located unobtrusively in the rear yard.

Things to Consider As You Plan

Routine maintenance and repair of early garages and accessory structures are essential to their preservation. Additional information on the appropriate rehabilitation of roofs, walls, windows, doors, and materials of garages and accessory structures can be found in the pertinent portions of these guidelines included in Section 3, Changes to the Building Exterior. In the historic districts the compatibility of a proposed new garage or accessory building should be reviewed in terms of location, orientation, form, scale, size, materials, finish, and details. It is also important to consider the impact of the proposed construction on the existing site and site features.

2.6 Garages and Accessory Structures: Guidelines

.1 Retain and preserve garages and accessory structures that contribute to the overall historic character of the individual building site or the district.

.2 Retain and preserve the character-defining materials, features, and details of historic garages and accessory buildings, including foundations, roofs, siding, masonry, windows, doors, and architectural trim.

.3 Maintain and when necessary repair the character-defining materials, features, and details of historic garages and accessory buildings according to the pertinent guidelines.

.4 If replacement of a deteriorated element or detail of a historic garage or accessory building is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original element or detail in design, dimension, texture, color, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.5 If a historic garage or accessory building is missing or deteriorated beyond repair, replace it with a design based on accurate documentation or a new design compatible in form, scale, size, materials, and finish with the principal structure and other historic garages and accessory buildings in the district. Maintain the traditional height and proportion of garages and accessory buildings in the district.

.6 Locate and orient new garages and accessory buildings in locations compatible with the traditional relationship of garages and accessory buildings to the main structure and the site in the district.

.7 It is not appropriate to introduce a prefabricated accessory building if it is not compatible in size, scale, form, height, proportion, materials, and details with historic accessory structures in the historic district.

.8 It is not appropriate to introduce an accessory building that is similar in appearance, material, and scale to historic accessory structures but is stylistically anachronistic with the character of the primary structure on the parcel or with historic accessory structures in the historic district.

.9 It is not appropriate to introduce a new garage or accessory building if doing so will detract from the overall historic character of the principal building and the site, or require removal of a significant building element or site feature, such as a mature tree.

.10 It is not appropriate to introduce features or details to a garage or an accessory building in an attempt to create a false historical appearance.

2.7 Lighting

Electric lighting was introduced citywide in Smithfield when an electric plant was opened in 1913, the same year a waterworks plant was opened. Before that time a few wealthier residents probably used Delco systems, while most lighting was by kerosene. The styles of the exterior and interior fixtures reflected the styles of the buildings as well as the economic strata of the occupants. Early twentieth century photographs reveal that porch lighting was minimal or nonexistent.

Depending on their location, streetlights ranged from elaborate designs, such as translucent globes mounted on cast-iron poles capped with decorative finials, to simple, bracketed globes mounted on utility poles. The light cast by these early fixtures was described as a soft yellow-toned glow rather than the harsher bluishtone light cast by contemporary mercury vapor streetlights. Lighting manufacturers today offer high-pressure sodium vapor fixtures that produce a softer glow.

Things to Consider As You Plan

Today, issues of light pollution, safety, and security require careful forethought about the quantity and the location of exterior lighting. Considerations in reviewing any proposed lighting fixture for compatibility should include location, design, material, size, color, scale, and brightness. For major lighting proposals, such as those for large parking areas or streetlights, installing a sample fixture may be warranted.
It is always preferable to retain and maintain original lighting fixtures; however, if fixtures are missing or damaged, alternatives exist. Antique or reproduction lighting fixtures of a similar design and scale may be installed, or reproduction fixtures that reflect the design of the building may be selected. For example, it would be appropriate to select a pendant or a bracketed fixture with stylized scrollwork or a floral motif for an Eastlake cottage. Fixtures for a bungalow from the era of the Craftsman movement or the Art Deco period could also reflect those designs. Selecting a fixture style in contrast to the building style is not recommended. In the 1950s, reproduction fixtures designed in colonial Williamsburg motifs became popular, but such fixtures are anachronistic and not compatible with early Smithfield buildings. Contemporary fixtures that are inconspicuous or that complement the style and the character of the building may be selected for historic buildings. Simple, discreet styles and materials are usually successful. If more illumination is desired than the original fixtures provide, unobtrusively located contemporary recessed lights may be appropriate.

Additional lighting may be desirable on a particular site because of concerns for safety or security. Careful consideration should be given to where supplemental lighting is needed and in what quantity. Adequate lighting can often be introduced through lights on residential-scale posts, recessed lights, footlights, or directional lights mounted in unobtrusive locations. Such solutions are far more in keeping with the historic character of the districts than harsh floodlights and standard security lights mounted on tall utility poles. However, even compatible fixtures may compromise a building or a site if they are improperly spaced or located. For example, lining a front walk with multiple footlights may create a runway effect that detracts from the character of the house and the district.

When selecting specific fixtures and locations, it is also important to consider the impact of site lighting on adjacent properties. The introduction of motion sensors or indiscriminate area lighting on one site may result in the undesired lighting of surrounding sites. To minimize the intrusion of lighting for institutional or commercial buildings and related parking areas in primarily residential neighborhoods, and to save energy, the lighting may be connected to timers that automatically shut it off when it is not needed.

2.7 Lighting: Guidelines

.1 Retain and preserve exterior lighting fixtures that contribute to the overall historic character of a building, site, or streetscape.

.2 Maintain and repair historic exterior lighting fixtures through appropriate methods.

.3 If replacement of a missing or deteriorated historic exterior lighting fixture is necessary, replace it with a fixture that is similar in appearance, material, and scale to the original, or with a fixture that is compatible in scale, design, materials, color, finish, and historic character with the building and the streetscape.

.4 Introduce new site and street lighting that is compatible with the human scale and the historic character of the district. Consider the location, design, material, size, color, finish, scale, and brightness of a proposed fixture in determining its compatibility.

.5 In the residential historic districts, introduce low-level lighting to provide for safety and security where needed. Install recessed lights, footlights, lights on posts of human scale, or directional lights in unobtrusive locations.

.6 Locate low-level or directional site lighting and motion detectors with care to ensure that the light does not invade adjacent properties.

.7 It is not appropriate to introduce indiscriminate area lighting in the historic districts.

.8 It is not appropriate to introduce new security lighting on standard-height power poles in the residential historic districts.

.9 It is not appropriate to illuminate the facades of houses in the residential historic districts with harsh floodlights.

.10 It is not appropriate to introduce or eliminate exterior lighting fixtures if doing so will detract from the overall historic character of the building, site, or streetscape.

.11 It is not appropriate to introduce period lighting fixtures from an era that predates the structure in the historic district in an attempt to create a false historical appearance, or that are stylistically inappropriate or anachronistic.

.12 It is not appropriate to diminish the historic character of a site by introducing incongruous lighting, such as creating a runway effect with multiple footlights along front walks.

2.8 Signage

Turn-of-the-century photographs of Smithfield show that the designs for lettering on signs were straightforward and informative. In the case of commercial signs, many times the lettering was painted directly onto the window glass. Lettering designs were usually in sans serif typefaces or in typefaces with simple serifs, and were styled in all capital letters. Fancy lettering, such as italics or ornate Gothic styles, was used as an accent or an emphasis in combination with plain lettering.

Signboards that hung over the sidewalk or were affixed to buildings were generally rectangular in shape with various corner treatments such as rounded, concave, or simple squared-off corners. As a general rule, signboards were simple shapes that conveyed a message. If a building had a transom over the main entrance, street address numbers were usually painted on the glass in that area.

The Victorian builders' favorite method of announcing the name of a commercial or institutional building was to display it in relief on the pediment of the frieze over the main entrance. The date of the construction was usually included as well.

Things to Consider As You Plan

Significant historic signs and landmark signs within the districts should be preserved and maintained. Original signage incorporated into the architectural detail of commercial buildings should also be preserved.

The compatibility of new signage in the districts should be reviewed in terms of location, size, materials, color, scale, and character. All new signage must comply with current Smithfield sign ordinances as well.

For commercial adaptive uses in a historic district with residential character, small simple signs constructed of traditional sign materials and affixed flush to the body of the building near the front door are considered appropriate. Alternatively, the sign might be applied to the glazing of a storm or front door, as is seen along North Blount Street. For historic institutional uses within predominantly residential districts, simple signs constructed of traditional sign materials should be discreetly located. Small historic plaques and markers are usually mounted near the entrance on the exterior wall in a location where no architectural detail is damaged or concealed.

Signs in commercial districts can reflect the era and the character of the building and the historic district. Early photographs of Smithfield's commercial districts show a great variety of commercial signs, some of which may serve as prototypes for new commercial signage. Occasionally an antique sign may even be restored for contemporary use. Awnings provide an opportunity for commercial signage, as do storefront display windows and transoms. New signage on commercial and institutional buildings should be compatible with and enhance the architectural style and details of the building facade and never obscure or damage significant building features or details.

2.8 Signage: Guidelines

.1 Retain and preserve original signs that contribute to the overall historic character of the building or the district.

.2 Introduce new signage that is compatible in material, size, color, scale, and character with the building or the district. Design signage to enhance the architectural character of a building.

.3 For commercial and institutional buildings, design building signs to be integral to the overall building facade. It is not appropriate to cover a large portion of a facade or any significant architectural features with signage.

.4 Introduce new signs, including graphics for windows or awnings, that are easily read and of simple design. Keep the size of graphics on windows or awnings in scale with the feature. It is not appropriate to obscure the view through a large portion of a window with graphics.

.5 Select colors for new signage in the historic district that are compatible with the related structure or streetscape.

.6 If desired, install small identification signs and bronze historic plaques for residential buildings so that no architectural features or details are obscured or damaged.

.7 Construct new signs of traditional sign materials, such as wood, stone, and metal. It is not appropriate to introduce an incompatible contemporary sign material, such as plastic, in the historic districts.

.8 Mount flush signboards in appropriate locations on facades so that no architectural details or features are obscured or damaged. On masonry buildings, holes for fasteners should be placed in the mortar joints, not the masonry unit.

.9 Install freestanding signs in appropriate locations on low standards or ground bases. Consider screening the base of ground signs with plantings to enhance its appearance.

.10 Light signs in a manner compatible with the historic character and the pedestrian scale of the historic district, following the guidelines for lighting in Section 2.7. Internally illuminated awnings and signs are not appropriate in the historic districts.

.11 It is not appropriate to install a large, out-of-scale, projecting sign on a building facade.

Section 3 Design Standards

3.1 Wood

Wood was the most commonly used building material in early Smithfield neighborhoods. The structural system of most homes is a wood framework referred to as balloon framing, a Victorian-era building

innovation that set up all exterior bearing walls and partitions with single vertical studs and nailed the floor joists to those studs. Clapboard, flush siding, board and batten, or textured siding (consisting of patterned wooden shingles) was then applied to the exterior. Depending on the styles of the era and the taste and the financial resources of the owner, decorative details were added. For example, decorative wooden sawnwork, moldings, brackets, pediments, balustrades, and columns embellished early Smithfield buildings.
Even in commercial or residential buildings constructed or clad in masonry, wooden trim, sashes, and doors were typical. Porches, fences, and storefronts often were constructed of wood as well.

Things to Consider As You Plan

Wooden features and surfaces on a building should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. A regular inspection and maintenance program involving caulking and sealing, carpentry, cleaning, and painting will help to keep problems with wooden features and surfaces manageable. Flexible sealants and caulking protect wooden joinery from moisture penetration as the wood shrinks and swells, and a sound paint film protects wooden surfaces from deterioration due to ultraviolet light and moisture. If a wooden feature or surface remains damp for extended periods of time, the possibility of mildew, fungal rot, or insect infestation increases dramatically.

Repair or replacement of deteriorated wooden elements or surfaces may involve selective replacement of portions in kind through splicing or piecing, or it may involve the application of an epoxy wood consolidant to stabilize the deteriorated portion in place. Specifying decay-resistant wood species for replacement of deteriorated wooden elements and surfaces may prevent future deterioration.

The application of wood preservatives or the use of pressure-treated wood (wood chemically treated with preservatives during manufacture) can also extend the life of wooden elements and surfaces. However, some pressure-treated wood must be allowed to weather for six to twelve months before it is primed and painted.

Resurfacing a wooden building with synthetic siding materials, such as aluminum, vinyl, asbestos, and asphalt, is usually a shortsighted solution to a maintenance problem. In fact, they may hide signs of damage or deterioration, preventing early detection and repair. At their best, synthetic sidings conceal the historic fabric of a building, and at their worst, they remove or destroy with nail holes the materials and the craftsmanship that reflect America’s cultural heritage and allow for new rot to go undetected. Because the application of synthetic sidings does grave damage to the character of most historic buildings, it is not appropriate in the historic districts.

3.1 Wood: Guidelines

.1 Retain and preserve wooden features that contribute to the overall historic character of a building and a site, including such functional and decorative elements as siding, shingles, cornices, architraves, brackets, pediments, columns, balustrades, and architectural trim.
.2 Protect and maintain wooden surfaces and features through appropriate methods:
• Inspect regularly for signs of moisture damage, mildew, and fungal or insect infestation.
• Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
• Keep wooden joints properly sealed or caulked to prevent moisture infiltration.
• Treat traditionally unpainted, exposed wooden features with chemical preservatives to prevent or slow their decay and deterioration.
• Retain protective surface coatings, such as paint, to prevent damage from ultraviolet light and moisture.
• Clean painted surfaces regularly by the gentlest means possible, and repaint them only when the paint film is damaged or deteriorated.

.3 Repair historic wooden features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.

.4 If replacement of a deteriorated detail or element of a wooden feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original detail or element in design, dimension, texture, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.5 If replacement of an entire wooden feature is necessary, replace it in kind, matching the original in design, dimension, detail, material, and texture. Consider a compatible substitute material only if using the original material is not technically feasible.

.6 If a wooden feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, texture, and color with the historic building and district.

.7 Repaint wooden surfaces and features in colors that are appropriate to the historic structure and district. See Section 3.4 for further guidance.

.8 It is not appropriate to clean wooden features and surfaces with destructive methods such as sandblasting, power washing, and using propane or butane torches. Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes. Chemical strippers can be used only if gentler methods are ineffective.

.9 It is not appropriate to strip historically painted surfaces down to bare wood and apply clear stains or finishes to create a natural wood appearance.

.10 It is not appropriate to replace painted wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface.

.11 It is not appropriate to replace or cover wooden siding, trim, or window sashes with contemporary substitute materials such as aluminum, masonite, or vinyl.

.12 It is not appropriate to introduce wooden features or details to a historic building in an attempt to create a false historical appearance.

3.2 Masonry

Site features as well as building elements, surfaces, and details executed in masonry materials contribute to the character of Smithfield Historic Districts. A variety of historic masonry materials, such as brick, terra-cotta, limestone, granite, stucco, slate, concrete, cement block, and clay tile, are employed for a range of district features, including sidewalks, driveways, steps, walls, roofs, foundations, parapets, and cornices.

A few clay tile roofs and a number of slate roofs, occasionally embellished by patterns created through variations in color and shape, distinguish some early Smithfield buildings. Brick foundations are quite common in the districts; stone foundations are far less typical. Brick or stone exterior walls clad most buildings in the commercial and institutional districts. Although clapboard siding is more typical in residential districts, some brick and stone are also found there.

Original granite curbing and patterned brick sidewalks contribute to the character of some district streets as well.

Things to Consider As You Plan

Masonry surfaces require minimal maintenance and are known for their durability.
They develop a patina over time and should be cleaned only when heavy soiling or stains occur. Usually, gentle cleaning using a low-pressure water wash with detergent and the scrubbing action of a natural bristle brush will accomplish the task.

Occasionally, a chemical masonry cleaner may be necessary. In that case it is important to select a chemical cleaner that is appropriate for the specific masonry material, to test the solution on an inconspicuous sample area in advance, to follow recommended application procedures, and to neutralize and rinse the surface

thoroughly to prevent any further chemical reaction. The use of abrasive methods such as sandblasting, water blasting, and power washing is destructive to historic masonry surfaces and not appropriate.

The painting of unpainted masonry surfaces is not considered appropriate because it conceals the inherent color and texture and initiates a continuing cycle of paint maintenance. However, the repainting of previously painted masonry is encouraged over attempts to remove the paint films chemically or abrasively.

Moisture penetration, with subsequent damage to a masonry wall, is often the result of open or deteriorated mortar joints. The wall can be repaired through skillful repointing of the joints with new mortar. Before repointing, any loose or deteriorated mortar must be removed with hand tools, taking care not to chip or damage the surrounding masonry. In a proper repointing, the new mortar will match the visual and physical properties of the original mortar, including its strength. Mortar high in portland cement content exceeds the strength of historic brickwork and will deteriorate it. The new mortar joint should match the original in width and profile. Moisture damage may also cause a stucco coating to separate from its masonry backing. To repair it, any loose or deteriorated stucco should be removed, and the area should then be patched with new stucco to match the original in composition, texture, color, and strength.

If masonry units themselves are damaged or missing, replacement units should match the original as closely as possible in design, material, dimension, color, texture, and detail. Beyond the individual units, any bond pattern or detailing of the original feature should be duplicated. Given the selection of brick and stone units available today, replacement in kind is generally not an issue. Consequently, substitutions of materials or masonry systems, such as concrete units for brick or exterior insulation systems for traditional stucco, are not appropriate.

3.2 Masonry: Guidelines

.1 Retain and preserve masonry features that contribute to the overall historic character of a building and a site, including walls, foundations, roofing materials, chimneys, cornices, quoins, steps, buttresses, piers, columns, lintels, arches, and sills.

.2 Protect and maintain historic masonry materials, such as brick, terra-cotta, limestone, granite, stucco, slate, concrete, cement block, and clay tile, and their distinctive construction features, including bond patterns, corbels, water tables, and unpainted surfaces.

.3 Protect and maintain historic masonry surfaces and features through appropriate methods:

• Inspect surfaces and features regularly for signs of moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.

• Provide adequate drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundations and piers, and rising through capillary action.

• Clean masonry only when necessary to remove heavy soiling or prevent deterioration. Use the gentlest means possible.

• Repaint painted masonry surfaces when needed.

.4 Repair historic masonry surfaces and features using recognized preservation methods for piecing-in, consolidating, or patching damaged or deteriorated masonry. It is not appropriate to apply a waterproof coating to exposed masonry rather than repair it.

.5 Repoint masonry mortar joints if the mortar is cracked, crumbling, or missing or if damp walls or damaged plaster indicate moisture penetration. Before repointing, carefully remove deteriorated mortar using hand tools. Replace the mortar with new mortar that duplicates the original in strength, color, texture, and composition. Match the original mortar joints in width and profile.

.6 If replacement of a deteriorated detail, module, or element of a masonry surface or feature is necessary, replace only the deteriorated portion in kind rather than the entire surface or feature. Consider a compatible substitute material only if using the original material is not technically feasible.

.7 If replacement of a large masonry surface or entire feature is necessary, replace it in kind, matching the original in design, detail, dimension, color, pattern, texture, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.8 If a masonry feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible with the scale, size, material, and color of the historic building and district.

.9 Test any cleaning technique, including chemical solutions, on an inconspicuous sample area well in advance of the proposed cleaning to evaluate its effects. It is not appropriate to clean masonry features and surfaces with destructive methods, including sandblasting, high-pressure water blasting, and power washing.

.10 Repaint previously painted masonry surfaces in colors that are appropriate to the historic material, building, and district. It is not appropriate to paint unpainted masonry surfaces that were not painted historically.

3.3 Architectural Metals

In the historic districts a variety of architectural metals are employed in the detailing and the surfacing of buildings, street elements, and site features. Architectural metals are commonly used for numerous roofing and guttering applications, including standing-seam roofs, flashing, gutters, downspouts, finials, cornices, copings, and crestings. Beyond those building features, other architectural elements often crafted or detailed in metal include storm doors and windows, vents and grates, casement windows and industrial sash, railings, storefronts, hardware, and trim work. Architectural metals also appear throughout the districts in the form of fences, gates, streetlights, signs, signposts, site lighting, statuary, fountains, and tree guards and grates.

Traditional architectural metals, such as copper, tin, terneplate, cast iron, wrought iron, lead, and brass, and more contemporary metals, such as stainless steel and aluminum, are all found within the historic districts. The shapes, textures, and detailing of these metals reflect the nature of their manufacture, whether wrought, cast, pressed, rolled, or extruded.

Things to Consider As You Plan

The preservation of architectural metal surfaces, features, and details requires regular inspection and routine maintenance to prevent their deterioration due to corrosion, structural fatigue, or water damage. Corrosion, or oxidation, of metal surfaces is a chemical reaction usually resulting from exposure to air and the moisture it contains, but corrosion can also result from galvanic action between two dissimilar metals. With all ferrous metal surfaces, maintaining a sound paint film is critical in protecting the surfaces from corrosion. If a paint film fails, leaving a ferrous metal unprotected, corrosion begins. The subsequent removal of all rust and immediate priming with a zinc-based primer or other rust-inhibiting primer is critical to halt the deterioration and prevent future corrosion.

Copper and bronze surfaces develop a distinctive patina and should not be painted. The cleaning of architectural metals varies, depending on how soft, or malleable, the metals are. Soft metals, such as lead, tin, terneplate, and copper, are best cleaned with chemical cleaners that will not abrade their soft surface texture.

However, any chemical cleaner should always be tested on an inconspicuous sample area in advance to determine if it will discolor or alter the metal itself. Abrasive cleaning techniques such as grit blasting are too harsh for soft metals and should never be used on them. Once cleaned, unpainted soft metal elements like brass or bronze hardware may be protected from corrosion with a clear lacquer.

Cleaning hard metals, such as cast or wrought iron and steel, is best accomplished by hand scraping or wire brushing to remove any corrosion before repainting. In extreme cases a low-pressure (80–100 lbs. per square in.) glass bead abrasive cleaning may be necessary if wire brushing has proven ineffective.

Patching or replacing deteriorated metal in kind is always preferable to using substitute materials. Corrosion due to galvanic reaction between dissimilar metals limits the options of patching one metal with another. If a detail of a painted metal feature such as a decorative cornice is missing or deteriorated, replacement in kind may not be feasible, and the replication of the detail in fiberglass, wood, or aluminum may be appropriate. Asphalt products such as roofing tar corrode metals and should never be used to patch flashing or other metal surfaces.

3.3 Architectural Metals: Guidelines

.1 Retain and preserve architectural metal features that contribute to the overall historic character of a building and a site, including such functional and decorative elements as roofing, flashing, storefronts, cornices, railings, hardware, casement windows, and fences.

.2 Retain and preserve architectural metals, such as copper, tin, brass, cast iron, wrought iron, lead, and terneplate, that contribute to the overall historic character of the district.

.3 Protect and maintain architectural metal surfaces and features through appropriate methods:
• Inspect regularly for signs of moisture damage, corrosion, structural failure or fatigue, galvanic action, and paint film failure.
• Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
• Clear metal roofs and gutters of leaves and debris.
• Retain protective surface coatings, such as paint and lacquers, to prevent corrosion.
• Clean when necessary to remove corrosion or to prepare for recoating. Use the gentlest effective method.
• Repaint promptly when paint film deteriorates.

.4 Repair deteriorated architectural metal features and surfaces using recognized preservation methods for splicing, patching, and reinforcing.

.5 If replacement of a deteriorated detail or element of an architectural metal feature is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original detail or element in design, dimension, texture, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.6 If replacement of an entire architectural feature is necessary, replace it in kind, matching the original feature in design, dimension, detail, texture, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.7 If an architectural metal feature is completely missing, replace it with a new feature based on accurate documentation of the original design or a new design compatible in scale, size, material, and color with the historic building and district.

.8 Repaint architectural metal surfaces and features in colors that are appropriate to the historic building and district. See Section 3.4 for guidance.

.9 Clean soft metals, including lead, tin, terneplate, and copper, with chemical solutions after pretesting them to ensure that they do not damage the color and the texture of the metal surface. It is not appropriate to clean soft metal surfaces with destructive methods like grit blasting.

.10 Clean hard metals such as cast iron, wrought iron, and steel using the gentlest means possible. Consider low-pressure glass bead blasting only if hand scraping and wire brushing have been ineffective.

.11 It is not appropriate to introduce architectural metal features or details to a historic building in an attempt to create a false historical appearance.

.12 It is not appropriate to patch metal roofs or flashing with tar or asphalt products.

3.4 Paint and Paint Color

A well-executed exterior color combination can dramatically alter the appearance of a building. Likewise, the application of garish colors on a building can overpower its architectural character and compromise its

integrity. Although an exterior paint job is not an irreversible change to a building, it is a highly visible and relatively expensive one, so a careful study of the style of the building, the surrounding streetscape, and the region's climatic conditions makes sense.

Historically, house colors were affected by technology, cultural attitudes, and social conditions. Individuals interested in reproducing a building's original color scheme can have paint scrapings analyzed to determine its color history.

Architectural conservators and professional preservationists, such as those on the staff of the North Carolina State Historic Preservation Office, can assist in this process. If a building's original color scheme is unknown or not pleasing to its owner, then considering other color combinations is appropriate. Property owners should take advantage of the many excellent resources now available that describe historic color palettes and appropriate combinations. The commission has many of these in its library for reference.

Things to Consider As You Plan

Routine cleaning of painted surfaces is an important maintenance step. Often, washing of a previously painted exterior with a garden hose will reveal that the paint film is intact under the surface dirt or mildew. However, power washing can damage intact paint layers and force water into the wall itself.

The success and longevity of any paint job depend primarily on the quality of the surface preparation and the paint. Proper preparation includes removing all loose or peeling paint down to the first sound paint layer. Stripping intact layers of paint is unnecessary and undesirable from both a historical and a practical standpoint. Often, only hand scraping and hand sanding are necessary for removing loose paint. Destructive paint-removal methods, such as sandblasting, water blasting, or using propane or butane torches, are not appropriate for historic buildings because they irreversibly damage historic woodwork, soft metals, and masonry, and they are potential fire hazards. However, if paint is severely deteriorated and gentler methods are not successful, thermal devices such as electric hot-air guns may be used with care on decorative wooden features, and electric heat plates may be used with care on flat wooden surfaces.

Similarly, chemical paint strippers may be used to augment gentler methods, but the surface must then be neutralized to allow the new paint film to bond. Mildew can ruin a new paint job. Eradicate it before repainting by using either a commercial preparation containing 5 percent calcium hypochlorite or a homemade solution consisting of 3 quarts of warm water, 1 quart of chlorine bleach, 2/3 cup of borax, and 1/2 cup of household detergent. Either solution should be applied with care using a soft scrub brush, and thoroughly rinsed off. Keep the solution off your skin. Once wooden surfaces have been cleaned, scraped, and sanded, any exposed surfaces should be primed with a high-quality exterior primer, and all open joints should be recaulked (but not the horizontal lap seam of clapboard siding) before repainting with a compatible paint. Although the color is more uniform and less translucent than the early, less homogeneous oil paints, today's high-quality latex and acrylic semigloss paints provide a similar appearance. Preparation for painting stucco and previously painted brick or stone is similar to that for painting wooden surfaces. The guidelines for architectural metals address the painting of metals.

3.4 Paint and Paint Color: Guidelines

.1 Preserve and protect original exterior building surfaces and site features that were painted, by maintaining a sound paint film on them.

.2 Protect and maintain previously painted exterior surfaces in appropriate ways:

• Inspect painted surfaces regularly for signs of discoloration, moisture damage, mildew, and dirt buildup.
• Clean painted surfaces regularly to avoid unnecessary repainting. Use the gentlest means possible.
• Remove deteriorated and peeling paint films down to the first sound paint layer before repainting. Use the gentlest means possible, such as hand scraping and hand sanding. Use electric heat guns and plates with caution and only if gentler methods are ineffective.

• Ensure that surfaces to be repainted are clean and dry, and that any exposed wood or metal surface has been primed so that new paint will bond properly.
• Repaint previously painted surfaces with compatible paint.

.3 When repainting, select paint colors appropriate to the historic building and district. Enhance the features of a building through appropriate selection and placement of paint color consistent with its architectural style. In particular, the foundation color is usually darker than the body of the building in order to visually anchor it to the ground.

.4 It is not appropriate to paint brick, stone, copper, bronze, concrete, or cement block surfaces that were historically unpainted.

.5 It is not appropriate to strip wooden surfaces that were historically painted down to bare wood and apply clear stains or sealers to create a natural wood appearance.

.6 It is not appropriate to replace painted wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface.

.7 It is not appropriate to remove paint films before repainting through destructive methods such as sandblasting, water blasting, power washing, or the use of propane or butane torches.

3.5 Roofs

The roof form and pitch are among the major distinguishing characteristics of historic buildings. Roofs can be flat, pitched, hipped, curved, or arranged in various combinations of these forms. Certain architectural styles are clearly distinguished by roof types: Second Empire–style buildings always display some form of a mansard or curved roof; classical buildings usually feature simple hipped or pitched roofs; and many Gothic Revival and picturesque adaptations display steep-pitched, complex arrangements of roofs and gables. Commercial buildings often exhibit decorative copings along the facade parapet. Roofing materials as well contribute to the character of historic buildings. Depending on the age and the style of the building, the original roofing may have been any of a variety of materials, including wood or metal shingles, slates, clay tiles, and standing-seam metal. Asphalt and asbestos shingles became popular roofing materials in the twentieth century both for new construction and for reroofing of earlier buildings. Historic roofing materials were usually dark in color.

Things to Consider As You Plan

It is particularly important to retain and preserve historic roofs that create distinctive effects through shapes or color, because to alter or remove them would result in the loss of a significant architectural feature. If a roofing material must be replaced and is not readily available, a property owner should identify a compatible substitute material that closely resembles the original. When a roofing material is clearly distinctive to a building's architectural style, retaining or replacing it in kind is important.

For example, a Mission-style building that features a clay tile roof should not be reroofed with fiberglass shingles. This principle applies to shingle patterns as well; if a mansard roof is decorated with polychromatic slates, their removal would compromise the building's architectural character. Routine care and maintenance of a roof are critical. A leaky roof allows water damage to the structure and detail elements of a building. It is wise to keep a roof free of leaves and other debris and to inspect it regularly for leaks, checking for loose or damaged shingles, slates, or tiles and repairing them immediately. Slate and clay tiles are extremely durable but brittle. They can last more than a century, but their fasteners, flashing, and sheathing may not. However, if they are carefully reset, they may last another lifetime. Metal roofs, if kept painted, can last more than a century as well. By contrast, a good-quality fiberglass shingle roof will last twenty to thirty years. The metal flashing around chimneys and at the juncture of roof planes must be maintained and replaced as necessary. Using terne-coated metal (which requires paint), copper, or rolled aluminum with a factory-applied finish to construct valleys is far more authentic in appearance and longer lasting than weaving asphalt shingles.

Coating valleys or roofing materials with roofing tar should never be done. Gutters, scuppers, and downspouts must be cleaned out often and kept in good repair if they are successfully to carry water off the

roof. Distinctive built-in gutters that are incorporated into the roof and concealed from view within a boxed cornice are important to retain. However, they must be kept properly functioning to avoid undetected damage to the structure. The distinctive shape of half-round gutters is typical for exposed gutters and preserves cornice crown molding.

Because contemporary roof features such as skylights and solar collectors often compromise the character of a building and damage historic roof features and materials, they are generally discouraged. If they are proposed, it is important to ensure that they will not damage or diminish the historic character of the building or the district.

3.5 Roofs: Guidelines

.1 Retain and preserve roofs and roof forms that contribute to the overall historic character of a building, including their functional and decorative features, such as roofing materials, cresting, dormers, chimneys, cupolas, and cornices.

.2 Protect and maintain the metal, wooden, and masonry elements of historic roofs through appropriate methods:

- Inspect regularly for signs of deterioration and moisture penetration.
- Clean gutters and downspouts to ensure proper drainage.
- Replace deteriorated flashing as necessary.
- Reapply appropriate protective coatings to metal roofs as necessary.
- Maintain adequate ventilation of roof sheathing to prevent moisture damage.
- Ensure that roofing materials are adequately anchored to resist wind and water.
- Re-fasten loose (or replace damaged) shingles, slates, or tiles.

.3 Repair historic roofs and their distinctive features through recognized preservation methods for resetting or reinforcing.

.4 If replacement of a partially deteriorated roof feature is necessary, replace only the deteriorated portion in kind to match the original feature in design, dimension, detail, color, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.5 If full replacement of a deteriorated historic roofing material or feature is necessary, replace it in kind, matching the original in scale, detail, pattern, design, material, and color. Consider a compatible substitute material only if using the original material is not technically feasible.

.6 If a roof feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, and color with the historic building and district.

.7 It is not appropriate to remove a roof feature that is important in defining the overall historic character of a building, rather than repair or replace it.

.8 If new gutters and downspouts are needed, install them so that no architectural features are lost or damaged. Select new gutters and downspouts that match trim color, unless they are copper. Retain the shape of traditional half-round gutters and downspouts if replacing them.

.9 It is not appropriate to replace concealed, built-in gutter systems with exposed gutters.

.10 It is not appropriate to introduce new roof features such as skylights, dormers, or vents if they will compromise the historic roof design, or damage character-defining roof materials or the character of the historic district.

.11 It is not appropriate to install ventilators, solar collectors, antennas, skylights, or mechanical equipment in locations that compromise character defining roofs or on roof slopes prominently visible from the street.

.12 It is not appropriate to install exposed tarpaper rolls as a finished roofing material or roofing tar as a replacement for valley flashing.

.13 It is not appropriate to patch any roofing or flashing with tar or asphalt products.

3.6 Exterior Walls

Through their shape, features, materials, details, and finishes, exterior walls contribute to the form and the character of historic buildings. They also provide opportunities for stylistic detailing and ornamentation. Features such as projecting bays, chimneys, towers, and pediments boldly manipulate the shapes of exterior walls. In addition, quoins, cornerboards, cornices, brackets, entablatures, and skirtboards all embellish the connections between wall planes or from exterior walls to other building elements. Variations in exterior wall materials contribute further to the pattern, texture, scale, color, and finish of the building exterior.

Within Smithfield's residential historic districts, exterior walls clad in horizontal, lapped wooden siding are most typical, although walls surfaced with wooden shingles, brick, stone, or stucco are found as well. Combinations of materials, including brick with stone details or lapped siding with wooden shingles, are also found. Exterior walls of brick or stone are more typical of commercial or public buildings in the districts than they are of residences.

The foundations of early Smithfield buildings are generally differentiated from the rest of the wall by a change in material, plane, and/or color. Brick foundations are the most common for residential structures, but foundations of stone or masonry coated with stucco are not unusual. Some masonry pier foundations with infill panels of recessed brick or lattice remain in the districts as well.

Things to Consider As You Plan

Routine inspection, maintenance, and repair of exterior walls should follow the guidelines for the specific wall materials. The guidelines for paint and paint colors apply to wooden exterior walls and trim and some masonry walls.

Replacement of deteriorated exterior wall materials and details requires careful attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. Generally, replacement or concealment of exterior wall materials with substitute materials is not appropriate. For example, the application of synthetic sidings or contemporary stucco-like coatings in place of the original materials results in a loss of original fabric, texture, and detail. In addition, such surfaces may conceal moisture damage or other causes of structural deterioration from view.

The loss of a distinctive exterior wall feature such as a projecting chimney or window bay would compromise the character of a historic building. Similarly, the introduction of a new feature, such as a window or door opening, can also compromise the integrity of the original wall. Alterations such as these require a clear understanding of the significant characteristics of the original wall and also the wall's role in creating the building's significance. Using that knowledge, a compatible change that will not diminish the building's architectural character may be developed.

3.6 Exterior Walls: Guidelines

.1 Retain and preserve exterior walls that contribute to the overall historic form and character of a building, including their functional and decorative features, such as cornices, foundations, bays, quoins, arches, water tables, brackets, entablatures, and storefronts.

.2 Retain and preserve exterior wall materials that contribute to the overall historic character of a building, including brickwork, stucco, stone, wooden shingles, wooden siding, asbestos siding, and metal, wooden, or masonry trimwork.

.3 Protect and maintain the material surfaces, details, and features of exterior walls through appropriate methods:

• Inspect regularly for signs of moisture damage, vegetation, fungal or insect infestation, corrosion, and structural damage or settlement.
• Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
• Clean exterior walls as necessary to remove heavy soiling or to prepare for repainting. Use the gentlest methods possible.
• Retain protective surface coatings, such as paint or stain, to prevent deterioration.
• Reapply protective surface coatings, such as paint or stain, when they are damaged or deteriorated.

.4 Repair exterior wall surfaces, details, and features using recognized preservation repair methods for the surface material or coating.

.5 If replacement of a deteriorated detail or element of an exterior wall is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, pattern, color, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.6 If replacement of an entire exterior wall or feature is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, color, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.7 If an exterior wall or feature is completely missing, replace it with a new wall or feature based on accurate documentation of the original or a new design compatible with the historic character of the building and the district.

.8 It is not appropriate to introduce new features such as window or door openings, bays, vents, balconies, or chimneys to character-defining exterior walls if they will compromise the architectural integrity of the building.

.9 It is not appropriate to remove or cover any material detail associated with exterior walls, including decorative shingles, panels, brackets, bargeboards, and cornerboards, unless an accurate restoration requires it.

.10 It is not appropriate to cover historic wall material, including wooden siding, wooden shingles, stucco, brick, and stonework, with coatings or contemporary substitute materials.

.11 It is not appropriate to introduce features or details to an exterior wall in an attempt to create a false historical appearance.

3.7 Windows and Doors

The various arrangements of windows and doors, the sizes and the proportion of openings, and the decorative elements associated with them are used to achieve architectural stylistic effects on buildings. Although many types of windows are found in early Smithfield buildings, a majority of those found in early houses are wooden double hung windows. Each sash, depending on the style and the age of the house, may be divided, usually by muntins that hold individual panes in place. Doors with a variety of panel configurations as well as a combination of solid panels and glazing are found throughout the historic districts. Decorative stained, beveled, and etched glass is sometimes found, often in entry sidelights and transoms or individual fixed sash.

More so than houses, commercial and institutional buildings often established a hierarchy through the placement, size, and scale of windows and doors. The front facade, particularly its first floor, was usually distinguished from the less significant facades with larger, more decorative windows and doors.

Things to Consider As You Plan

Improper or insensitive treatment of the windows and the doors of a historic building can seriously detract from its architectural character. Usually, repairing the original windows in an older building is more appropriate (and cost-effective) than replacing them with new ones. Peeling paint, high air infiltration, sticking sash, or broken panes are all repairable conditions and do not necessitate replacement.

Wooden-framed windows are generally easy and inexpensive to repair. For example, changing a sash cord is relatively simple, and lightly coating a window track with paste wax may allow the sash to slide smoothly. The inherent imperfections in historic glass give it a visual quality not replicated by contemporary glass manufacturing.

Consequently, preserving such glazing on an early Smithfield building is always desirable. If the details of a window or a door, such as casing, muntins, or tracery, are deteriorated and must be replaced, the original character of the building and the window or the door should be a guide. Replacement of an entire window or door should be considered only if repair is not feasible. Replacement units should match the original in dimension, material, configuration, and detail. A compatible substitute material should be considered only if replacement in kind is not technically feasible.

Because the replacement unit should fill the original opening, it may have to be custom-made; today's open-stock windows and doors may not match the dimensions of the existing opening. Fortunately, custom-made wooden window sashes to match many original windows can be ordered at most lumberyards.

Wooden framed screen or storm windows and doors painted to match or complement the colors of the existing sash and doors are appropriate choices for most early Smithfield buildings. Information on storm windows and doors is provided in the guidelines on utilities and energy retrofit.

Changing existing window and door openings, closing existing openings, or adding new openings on an early Smithfield building should be very carefully considered and undertaken only for compelling reasons. Changes to original openings in a character-defining facade should never be considered. For less significant facades the pattern of proposed openings should be characteristic of and complementary to the historic building and the historic district context.

Exterior shutters on early Smithfield buildings were functional features sized to fit the openings and hinged to close for security or solar control. Louvered shutters provided for some ventilation and light when closed. Beyond function, they embellished the building exterior and contributed to its architectural character.

Existing shutters on historic buildings should be maintained and repaired or replaced in kind as necessary. It is also appropriate to reintroduce shutters on an early Smithfield building when there is clear evidence of earlier shutters. The new shutters should be operable, as were the earlier shutters. However, introducing shutters on a building that did not have them historically would compromise the building's architectural character and is not appropriate in the historic districts.

Historically, fabric awnings were energy-conservation features that also provided opportunities to introduce color and signage. Although contemporary aluminum awnings are not consistent with the character of Smithfield Historic Districts, fabric awnings that are compatible in scale, form, and color may be appropriate.

3.7 Windows and Doors: Guidelines

.1 Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features, such as frames, sash, muntins, sills, heads, moldings, surrounds, hardware, shutters, and blinds.

.2 Retain and preserve doors that contribute to the overall historic character of a building, including their functional and decorative features, such as frames, glazing, panels, sidelights, fanlights, surrounds, thresholds, and hardware.

.3 Protect and maintain the wood and metal elements of historic windows and doors through appropriate methods:

• Inspect regularly for deterioration, moisture damage, air infiltration, paint failure, and corrosion.

• Clean the surface using the gentlest means possible.
• Limit paint removal and reapply protective coatings as necessary.
• Reglaze sash as necessary to prevent moisture infiltration.
• Weather-strip windows and doors to reduce air infiltration and increase energy efficiency.

.4 Repair historic windows and doors and their distinctive features through recognized preservation methods for patching, consolidating, splicing, and reinforcing.

.5 If replacement of a deteriorated window or door feature or detail is necessary, replace only the deteriorated feature in kind rather than the entire unit. Match the original in design, dimension, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.6 If replacement of a deteriorated window or door unit is necessary, replace the unit in kind, matching the design and the dimension of the original sash or panels, pane configuration, architectural trim, detailing, and materials. Consider a compatible substitute material only if using the original material is not technically feasible.

.7 If a window or a door is completely missing, replace it with a new unit based on accurate documentation of the original or a new design compatible with the original opening and the historic character of the building.

.8 Replace deteriorated or missing wooden shutters with wooden shutters sized to fit the opening and mounted so that they can be operated. It is not appropriate to introduce shutters on a historic building if no evidence of earlier shutters exists.

.9 If additional windows or doors are necessary for a new use, install them on a rear or non-character-defining facade of the building, but only if they do not compromise the architectural integrity of the building. Design such units to be compatible with the overall design of the building, but not to duplicate the original.

.10 If desired, introduce narrow-profile exterior or interior storm windows so that they do not obscure or damage the existing sash and frame. Select exterior storm windows with a painted or baked-enamel finish color that is compatible with the sash color. For double-hung windows, operable storm window dividers should align with the existing meeting rail.

.11 If desired, introduce full-light storm doors constructed of wood or aluminum that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door. Bare aluminum storm doors are not appropriate.

.12 If desired and where historically appropriate, install fabric awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.

.13 It is not appropriate to remove original doors, windows, shutters, blinds, hardware, and trim from a character-defining facade.

.14 It is not appropriate to remove any detail material associated with windows and doors, such as stained glass, beveled glass, textured glass, or tracery, unless an accurate restoration requires it.

.15 It is not appropriate to use snap-in muntins to create a false divided-light appearance.

.16 It is not appropriate to replace clear glazing with tinted or opaque glazing.

3.8 Entrances, Porches, and Balconies

Entrances and front porches often distinguish the street facades of historic buildings and provide highly visible opportunities for stylistic embellishments. Sleeping porches, balconies, side porches, mudrooms, back porches, and rear entries offer additional outdoor access and living space. In Smithfield, most porches are constructed and detailed in wood and include a variety of functional yet decorative features such as columns, pilasters, rails, latticework, balustrades, soffits, steps, brackets, beaded board ceilings, and tongue-and-groove flooring.

Entrances themselves draw attention to a front doorway with such features as sidelights, transoms, pilasters, architraves, and pediments.

One-story front porches that extend across the full facade supported on masonry piers are common on Smithfield's early residences. Some front porches wrap around side facades as well. Recessed entries within a street-level storefront are typical for historic commercial buildings, whereas elaborate porticos or two-story porches often grace historic institutional structures. The prominent, character-defining role of front entrances, porches, and balconies for most historic buildings makes their preservation of primary importance.

Things to Consider As You Plan

Entrances, porches, and balconies often weather rapidly from exposure to the elements and require regular inspection for signs of deterioration due to moisture damage, fungal or insect infestation, or structural settlement. Keeping gutters and downspouts maintained and ensuring that all flooring slopes away from the building for proper drainage will help protect entrances and porches from moisture damage.

Routine maintenance of wooden features includes caulking joints to prevent water or air penetration and repainting as necessary to maintain a sound, protective paint film. The repair of traditional entrance and porch materials, such as wood, masonry, and architectural metals, is addressed in the pertinent guidelines.
The removal or improper replacement of entrance or porch elements can compromise the architectural integrity of a historic building. Introducing architectural trim or stylistic details to an entrance or a porch in an attempt to create a false historical appearance is not considered appropriate. Original features, elements, and details should always be preserved unless they are damaged or deteriorated beyond repair.

When entrance, porch, or balcony features and details are deteriorated and require replacement, it is important to match the original features and details in design, dimension, detail, texture, material, and color. Similarly, should an entire entrance or porch be deteriorated or damaged beyond repair, the property owner should match the original entrance or porch. The design of a new entrance, porch, or balcony for one that is lost should be an accurate reproduction of the original or a design that is compatible with the historic character of the building and its site. Compatibility of a new design should be reviewed in terms of proportion, height, roof shape, material, scale, texture, detail, and color.

The introduction of a new entrance, porch, or balcony on a secondary facade may be appropriate if it does not diminish the building's architectural character and the design is compatible with the building and the site.

Occasionally, the enclosure of a side or rear porch will be considered to accommodate a change in use or a need for space. Although the enclosure of a front entrance, porch, or balcony is not considered appropriate given their prominence, the sensitively designed enclosure of a side or rear porch may be appropriate if the building's architectural integrity is not compromised and the character of the porch is retained.

3.8 Entrances, Porches, and Balconies: Guidelines

.1 Retain and preserve entrances, porches, and balconies that contribute to the overall historic character of a building, including such functional and decorative elements as columns, pilasters, piers, entablatures, balustrades, sidelights, fanlights, transoms, steps, railings, floors, and ceilings.

2. Protect and maintain the wood, masonry, and metal elements of entrances, porches, and balconies through appropriate surface treatments:

• Inspect regularly for signs of moisture damage, rust, structural damage or settlement, and fungal or insect infestation.
• Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
• Clean soiled surfaces using the gentlest means possible.
• Recaulk wooden joints properly to prevent moisture penetration and air infiltration.
• Retain protective surface coatings, such as paint or stain, to prevent damage from ultraviolet light or moisture.

• Reapply protective coatings, such as paint or stain, when they are damaged or deteriorated.

.3 Repair historic entrances, porches, and balconies and their distinctive features and materials using recognized preservation methods for patching, consolidating, splicing, and reinforcing.

.4 If replacement of a deteriorated detail or element of an entrance, porch, or balcony feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original in design, dimension, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.5 If replacement of an entire entrance, porch, or balcony feature is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.6 If a feature or an entire entrance, porch, or balcony is missing, replace it with a new feature based on accurate documentation of the original or a new design compatible with the historic character of the building and the district.

.7 Consider the enclosure of a historic porch to accommodate a new use only if the enclosure can be designed to preserve the historic character of the porch and the building. It is not appropriate to enclose a front porch or a front balcony.

.8 It is not appropriate to remove any detail material associated with entrances and porches, such as graining, spindle work, beveled glass, or beaded board, unless an accurate restoration requires it.

.9 It is not appropriate to remove an original entrance or porch or to add a new entrance or porch on a primary facade.

.10 It is not appropriate to introduce features or details to a historic entrance

3.9 Storefronts

For many historic commercial buildings the storefront is the most prominent architectural feature. Although a storefront is often stylistically and visually tied to the street facade, it is usually differentiated from the upper facade by large display windows flanking the main entry and by a change in materials. Typical functional and decorative features of a storefront include display windows, doors, transoms, signs, awnings, columns, pilasters, entablatures, and bulkhead panels. Storefronts with recessed entrances also incorporate an exterior ceiling area and an extension of the sidewalk often surfaced by decorative floor tiles.

Most historic commercial buildings in downtown Smithfield are two to three stories in height, and their street facades are vertical in proportion. Typically, storefront display windows rest on low wooden recessed panels or on bulkheads constructed of masonry or faced in ceramic tile. Some storefronts use recessed entries to draw the pedestrian into the store and maximize the display window area. In the Downtown district, street-level storefronts punctuate the brick facades and create a streetscape rhythm of inset openings and projecting awnings. Glazed transoms provide opportunities to pull diffused daylight deep into the building.

Things to Consider As You Plan

Storefronts require the same sort of regular inspections and routine maintenance that other window and door components do. Repair or replacement of deteriorated storefront features and materials requires careful attention to retaining or matching the original design in detail, dimension, material, and color. The loss of distinctive storefront features can seriously compromise the architectural integrity of the entire historic building. Similarly, the substitution of inappropriate contemporary materials, such as vinyl or aluminum panels, for traditional storefront materials, such as wood or tile, diminishes the storefront's contribution to the building's architectural character.

Because the storefront is such a prominent feature for most commercial buildings, it was frequently modified or altered by business owners in an effort to make a new or more modern visual statement. When later modifications conceal original storefront features, such as transoms, bulkheads, or display windows,

their removal should be considered. For example, the removal of later signage may reveal the original textured glass transom still intact. Any changes that have reduced the size of an original storefront opening in the building facade or filled in the opening completely are inappropriate, and their removal should also be considered.

If an inappropriate storefront has completely replaced the original storefront, a new storefront based on accurate documentation of the original is preferred. If accurate documentation is not available, then a new design compatible with the building in scale, size, material, and color is appropriate. Compatible, contemporary signage can often be successfully incorporated on a new or existing storefront, in traditional signage locations, including the mid-cornice, the awning, the display windows, or the tiles of the recessed entry.

3.9 Storefronts: Guidelines

.1 Retain and preserve storefronts that contribute to the overall historic character of a building, including such functional and decorative features as transoms, display windows, doors, entablatures, pilasters, recessed entries, and signs.

.2 Protect and maintain historic storefront features and materials through appropriate methods:

• Inspect regularly for signs of moisture damage, rust, fungal or insect infestation, cracked glass, and structural damage or settlement.

• Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.

• Clean painted surfaces regularly using the gentlest means possible, and repaint only when the paint film is damaged or deteriorated.

• Retain protective surface coatings, such as paint or stain, to prevent damage to storefront materials from moisture or ultraviolet light.

.3 Repair historic storefront features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.

.4 If replacement of a deteriorated detail or element of a storefront feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original detail or element in design, dimension, color, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.5 If replacement of an entire storefront feature is necessary, replace it in kind, matching the original feature in design, dimension, detail, texture, color, and material. Consider a compatible substitute material only if using the original material is not technically feasible.

.6 If a storefront feature or an entire storefront is missing, replace it with a new feature or storefront based on accurate documentation. If accurate documentation is not available, then utilize a new design compatible with the building in scale, size, material, and color.

.7 Repaint storefront features in colors that are appropriate to the building and the district.

.8 If desired, introduce new signage that is compatible with the storefront in material, scale, and color. It is not appropriate to install signage that damages, obscures, or diminishes the character-defining features of the storefront. See Section 2.8 for further guidance.

.9 If desired and historically appropriate, introduce fabric awnings that are compatible with the storefront in scale, form, and color. It is not appropriate to install awnings that damage or compromise the storefront's character-defining features.

.10 It is not appropriate to clean storefronts with destructive methods such as sandblasting, power washing, and using propane or butane torches. Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes. Chemical strippers can be used only if gentler methods are ineffective.

.11 It is appropriate to remove objects and later renovations to reveal original storefront openings obscured by the changes.

.12 It is not appropriate to strip wooden storefront surfaces that were historically painted down to bare wood and apply clear stains or sealers to create a natural wood appearance.

.13 It is not appropriate to replace or cover wooden storefront and entry elements with contemporary substitute materials such as aluminum or vinyl.

.14 It is not appropriate to introduce storefront features or details to a historic building in an attempt to create a false historical appearance.

3.10 Utilities and Energy Retrofit

Energy conservation, replacement or upgrading of inadequate utility service, and introduction or upgrading of mechanical systems are typical concerns of property owners today. In the historic districts it is important to ensure that such concerns are addressed in ways that do not damage or diminish the historic character of the building, the site, or the district.

In Smithfield Historic Districts a variety of energy-conserving site and building features illustrate the sensibility of an earlier era to climate and energy efficiency.

Thoughtfully located shade trees buffer residences and sidewalks from the hot summer sun. Projecting porches provide shaded outdoor space and lessen the impact of harsh sunlight on the building's interior. Operable windows, shutters, and awnings allow occupants to control the introduction of sunlight and breezes within the building. Commercial buildings often capture daylight through storefront transoms, lightwells, and skylights. An understanding of how such historic features enhance energy efficiency is critical to maximizing the energy efficiency of historic buildings.

Things to Consider As You Plan

In considering energy retrofit options, the property owner should be sure that the inherent energy-conserving features of the building are being used and maintained.

Consideration should also be given to the replacement of lost shade trees or the introduction of other carefully located new shade trees. Beyond those steps, typical retrofit measures include introduction of storm windows, storm doors, additional weather-stripping, insulation, and more energy-efficient mechanical systems. All retrofit measures must be reviewed with their impact on the historic character of the building and the district in mind.

Following any necessary repair of windows to ensure their weather tightness, additional efficiency may be realized with the introduction of exterior storm windows.

Relatively unobtrusive, narrow-profile exterior storm windows that do not obscure the window itself, that are carefully installed to prevent damage to the sill or the frame, and that are finished in a painted or a baked-enamel color compatible with the sash color are fairly common in the historic districts. To retain the opportunity to open the windows, the property owner should remember to select operable storm units that align with the meeting rails of the window. Before bare aluminum storm sash is painted, it should always be primed with a zinc chromate primer to ensure that the finish paint will bond. If a property owner chooses interior storm windows, they should be tension-mounted with airtight gaskets. On both exterior and interior storm windows, the ventilating holes must be kept open to prevent condensation from damaging the window or the sill. Selection and installation of new screen or storm doors should follow the guidelines for exterior storm windows.

New mechanical or communication systems that include outside units or equipment, such as condensers, ventilators, solar collectors, satellite dishes, and large antennas, should be located and installed so that they do not damage or diminish the historic character of the building, site, or district. An inconspicuously located outdoor unit can often be further screened by plantings or fences.

Although utility lines and poles have long been a part of the districts, attention should also be given to consolidating old and new utility and communication lines where possible to avoid overpowering the landscape with additional overhead wires.

If a new or upgraded power supply will necessitate an additional pole and overhead wires, the use of underground cables may be preferable to prevent visual intrusion.

3.10 Utilities and Energy Retrofit: Guidelines

.1 Retain and preserve the inherent energy-conserving features of historic buildings and their sites, including shade trees, porches, awnings, and operable windows, transoms, shutters, and blinds.

.2 Increase the thermal efficiency of historic buildings by observing appropriate traditional practices, such as weather-stripping and caulking, and by introducing energy-efficient features, such as awnings, operable shutters, and storm windows and doors, where appropriate.

.3 If a new mechanical system is needed, install it so that it causes the least amount of alteration to the building's exterior facades, historic building fabric, and site features.

.4 If desired, introduce narrow-profile exterior or interior storm windows so that they do not obscure or damage the existing sash and frame. Select exterior storm windows with a painted or baked-enamel finish color that is compatible with the sash color. For double-hung windows, operable storm window dividers should align with the existing meeting rails.

.5 If desired, introduce full-light storm doors constructed of wood or aluminum that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door. Bare aluminum storm doors and storm windows are not appropriate.

.6 Replace deteriorated or missing wooden blinds and shutters with matching new units sized to fit the opening and mounted so that they can be operated.

.7 If desired and where historically appropriate, install fabric awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.

.8 Locate new mechanical equipment and utilities, including heating and air-conditioning units, meters, exposed pipes, and fuel tanks, in the most inconspicuous area, usually along a building's rear facade. Screen them from view.

.9 In general, the introduction of underground utility lines to reduce the intrusion of additional overhead lines and poles is encouraged. However, in trenching, take care to avoid archaeological resources and the roots of trees.

.10 Where possible, locate portable window air-conditioning units on rear facades or inconspicuous side facades.

.11 It is not appropriate to install ventilators, solar collectors, antennas, satellite dishes, or mechanical equipment in locations that compromise character defining roofs, or on roof slopes that are prominently visible from the street.

.12 It is not appropriate to introduce contemporary communication equipment that is inconsistent with the historic character of the districts, including large-scale antennas and satellite dishes, in locations visible from the street.

3.11 Accessibility, Health, and Safety Considerations

A need for public access to, a change in use of, or a substantial rehabilitation of a historic building may necessitate compliance with current standards for life safety and accessibility. Both the North Carolina State Building Code and the federal Americans with Disabilities Act of 1990 include some flexibility in compliance when a historic building is involved.

Things to Consider As You Plan

When changes to a building are necessary, the property owner must give careful consideration to how the changes can be incorporated without compromising the integrity of the historic building, its character-defining features, or its site.

The commission staff should be consulted early in the planning stages for assistance on such projects.

Because of the characteristic raised foundation of many early Smithfield buildings, accessibility for persons with disabilities often requires the introduction of a ramp or a lift to the first-floor level. Safety codes may also dictate additional exits and/or a fire stair. The introduction of railings, handrails, or other safety features may be needed as well. Complying with such requirements in ways that are sensitive to the historic character of the building and the site demands creative design solutions developed with input from local code officials, representatives of local disability groups, and historic preservation specialists. Whether the modifications are large or small, however, with respect to the long-term preservation of the historic building, temporary or reversible alternatives are preferable to permanent or irreversible ones.

3.11 Accessibility, Health, and Safety Considerations: Guidelines

.1 In considering changes to a historic building, review accessibility and life safety code implications to determine if the proposed change is compatible with the building's historic character and setting or will compromise them.
.2 Meet accessibility and life-safety building code requirements in such a way that the historic site and its character-defining features are preserved.
.3 Meet accessibility and life-safety building code requirements in such a way that the historic building's character-defining facades, features, and finishes are preserved.
.4 Determine appropriate solutions to accessibility with input from historic preservation specialists and local disability groups.
.5 If needed, introduce new or additional means of access that are reversible and that do not compromise the original design of a historic entrance or porch.
.6 Work with code officials in exploring alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features.
.7 Locate fire doors, exterior fire stairs, or elevator additions on rear or noncharacter-defining facades. Design such elements to be compatible in character, materials, scale, proportion, and finish with the historic building.

Section 4 Decks

4.1 Decks

The outdoor deck is a contemporary exterior feature frequently introduced in the residential historic districts. Essentially an uncovered, private version of a back porch, the deck can be compared functionally with a more traditional patio or terrace. To maintain a building's historic character, deck additions are generally located unobtrusively on the rear elevation. Decks are usually built on posts to align with the first-floor level of a residence and can consequently stand considerably above the ground. Like any addition to a historic building, a deck should be compatible with but differentiated from the building and constructed to be structurally independent so that it could be removed in the future without damage to the building. A deck should never be so large that it overpowers the building or the site. Insetting a deck at least 6 inches from a building corner also helps to diminish its impact and differentiate it from the existing building.

Things to Consider As You Plan

In locating a deck, property owners should always consider the proposed location's impact on the historic structure, the site, and the district. Locations that are visible from the street or that would damage or diminish significant architectural elements or significant site features, such as mature trees, should not be considered.

Because decks are exposed to the elements, decay-resistant woods, such as cypress or redwood, or pressure-treated lumber should be used. Decks may be painted or stained to protect them from water and sunlight and to make them more compatible with the colors of the historic structure. Some pressure-treated wood may require six to twelve months of weathering before primer and paint will bond well to it. Opaque stains are a good option for exposed decks since they do not peel; stains are not an applied film like paint, but rather are a protective treatment that is absorbed into the wood surface. Galvanized nails and fasteners should be used in deck construction to avoid rust stains. If a deck is elevated more than 30 inches above grade, the State Building Code requires a railing or a balustrade for safety.

To relate a deck visually to a historic building, the structural framing should be screened with traditional materials such as skirtboards, lattice, masonry panels, or dense evergreen plantings. Because a deck is a contemporary feature, detailing it to duplicate the architectural detailing of the historic building is usually unwise. Instead, simple balustrades and other elements that reflect the materials and the proportions of the building and the district are appropriate.

4.1 Decks: Guidelines

.1 Locate and construct decks so that the historic fabric of the structure and its character-defining features and details are not damaged or obscured. Install decks so that they are structurally self-supporting and may be removed in the future without damage to the historic structure.

.2 Introduce decks in inconspicuous locations, usually on the building's rear elevation and inset from the rear corners, where they are not visible from the street.

.3 Design and detail decks and associated railings and steps to reflect the materials, scale, and proportions of the building.

.4 In rare occasions where it is appropriate to site a deck in a location visible to the public right-of-way (i.e. the side of a building), it should be treated in a more formally architectural way. Careful attention should be paid to details and finishes, including painting or staining the deck's rails and structural support elements in colors compatible with the colors of the building.

.5 Align decks generally with the height of the building's first-floor level. Visually tie the deck to the building by screening with compatible foundation materials such as skirtboards, lattice, masonry panels, and dense evergreen foundation plantings.

.6 It is not appropriate to introduce a deck if doing so will require removal of a significant building element or site feature such as a porch or a mature tree.

.7 It is not appropriate to introduce a deck if the deck will detract from the overall historic character of the building or the site.

.8 It is not appropriate to construct a deck that significantly changes the proportion of built area to open space for a specific property.

4.2 Additions to Historic Buildings

Over the life of a building, its form may evolve as additional space is needed or new functions are accommodated. Many buildings in Smithfield Historic Districts reflect their history through the series of previous alterations and additions that they exhibit. Consequently, such changes are significant to the history of the building and the district. New additions within the historic districts are appropriate as long as they do not destroy historic features, materials, and spatial relationships that are significant to the original

building and site. Further, new additions should be differentiated from the original building and constructed so that they can be removed in the future without damage to the building.

Things to Consider As You Plan

New additions should never compromise the integrity of the original structure or site either directly through destruction of historic features and materials or indirectly through their location, size, height, or scale. The impact of an addition on the original building can be significantly diminished by locating it on the least character-defining elevation and by keeping it deferential in volume. It should never overpower the original building through height or size. The form, design, relationship of openings, scale, and selection of materials, details, colors, and features of proposed new additions should be reviewed in terms of compatibility with the original building.

Although designed to be compatible with the original building, an addition should be discernible from it. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, materials, siding profile, or window type.

The impact of an addition on the building site must be considered as well. The addition should be designed and located so that significant site features, including mature trees, are not lost. The size of the addition should not overpower the site or dramatically alter its historic character.

4.2 Additions to Historic Buildings: Guidelines

.1 Construct new additions so that there is the least possible loss of historic fabric and so that the character-defining features of the historic building are not destroyed, damaged, or obscured.
.2 Design new additions so that the overall character of the site, site topography, character-defining site features, trees, and significant district vistas and views are retained.
.3 Survey in advance and limit any disturbance to the site's terrain during construction to minimize the possibility of destroying unknown archaeological resources.
.4 Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.
.5 Locate a new addition on an inconspicuous elevation of the historic building, usually the rear one.
.6 Limit the size and the scale of an addition in relationship to the historic building so that it does not diminish or visually overpower the building.
.7 Design an addition to be compatible with the historic building in mass, materials, color, and relationship of solids to voids in the exterior walls, yet make the addition discernible from the original.
.8 It is not appropriate to construct an addition if it will detract from the overall historic character of the principal building and the site, or if it will require the removal of a significant building element or site feature.
.9 It is not appropriate to construct an addition that significantly changes the proportion of built mass to open space on the individual site.

4.3 New Construction

New construction within a historic district can enhance the existing district character if the proposed design and its siting reflect an understanding of and a compatibility with the distinctive character of the district setting and buildings. In fact, the introduction of a compatible but contemporary new construction project can add depth and contribute interest to the district.

Things to Consider As You Plan

The compatibility of new site development with the district setting depends on its compatibility with characteristic district features as well as the retention of the specific site's topography and character-defining site features. The descriptions and guidelines included in Section 2, Site and Setting, should be useful in determining the compatibility of proposed site development within a historic district.

The guidelines for various site features, including driveways, fences, lighting, garages, and plantings, apply to both existing site features and proposed development. Because buildings within the historic districts generally display a clear consistency in setback, orientation, spacing, and distance between adjacent buildings, the compatibility of proposed new construction siting should be reviewed in those terms as well. The success of new construction within a historic district does not depend on direct duplication of existing building forms, features, materials, and details. Rather, it relies on understanding what the distinctive architectural character of the district is. Infill buildings must be compatible with that character.

Contemporary design generated from such understanding can enrich the architectural continuity of a historic district.

In considering the overall compatibility of a proposed structure, its height, form, massing, proportion, size, scale, and roof shape should first be reviewed. A careful analysis of buildings surrounding the site can be valuable in determining how consistent and, consequently, how significant each of these criteria is. The overall proportion of the building's front elevation is especially important to consider because it will have the most impact on the streetscape. For example, if the street facades of most nearby buildings are vertical in proportion, taller than they are wide, then maintaining the vertical orientation of the building façade will result in a more compatible design.

A similar study of materials, building features, and details typical of existing buildings along the streetscape, block, or square will provide a vocabulary to draw on in designing a compatible building. Beyond the obvious study of prominent building elements such as porches and storefronts, particular attention should be given to the spacing, placement, scale, orientation, and size of window and door openings as well as the design of the doors and the windows themselves.

Compatibility at the building skin level is also critical. Certainly the selection of appropriate exterior materials and finishes depends on an understanding of the compatibility of proposed materials and finishes in composition, scale, module, pattern, texture, color, and sheen. Section 3, Changes to the Building

Exterior - also provides pertinent information on traditional materials, features, and details found in the historic districts.

4.3 New Construction: Guidelines

.1 Site new construction to be compatible with surrounding buildings that contribute to the overall character of the historic district in terms of setback, orientation, spacing, and distance from adjacent buildings.

.2 Design new construction so that the overall character of the site, site topography, character-defining site features, trees, and significant district vistas and views are retained.

.3 Evaluate in advance and limit any disturbance to the site's terrain during construction to minimize the possibility of destroying unknown archaeological resources.

.4 Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.

.5 Conform to the design guidelines found in Section 2 regarding site and setting in developing a proposed site plan.

.6 Design new buildings to be compatible with surrounding buildings that contribute to the overall character of the historic district in terms of height, form, size, scale, massing, proportion, and roof shape.

.7 Design the proportion of the proposed new building's front facade to be compatible with the front facade proportion of surrounding historic buildings.

.8 Design the spacing, placement, scale, orientation, proportion, and size of window and door openings in proposed new construction to be compatible with the surrounding buildings that contribute to the special character of the historic district.

.9 Select windows and doors for proposed new buildings that are compatible in material, subdivision, proportion, pattern, and detail with the windows and doors of surrounding buildings that contribute to the special character of the historic district.

.10 Select materials and finishes for proposed new buildings that are compatible with historic materials and finishes found in the surrounding buildings that contribute to the special character of the historic district in terms of composition, scale, module, pattern, detail, texture, finish, color, and sheen.

.11 Design new buildings so that they are compatible with but discernible from historic buildings in the district.

Section 5 Relocation & Demolition

5.1 Relocation

Moving early Smithfield buildings or historic structures is usually undertaken to save them from demolition or to fulfill the objectives of a revitalization plan.

Often these two objectives complement each other; a significant building threatened with demolition or surrounded by an environment not compatible with an adaptive use to which it could be put, can be relocated into a compatible environment.

This activity can result in multiple benefits: saving the building, enhancing the environment, and increasing the real estate value of the building. However, relocation can also result in a loss of integrity of setting and environment, thus compromising the significance of the historic structure itself. Therefore, the decision must be weighed carefully.

Things to Consider As You Plan

Because moving structures is complicated, time-consuming, and expensive, it should not be undertaken until every aspect of the project has been considered and evaluated. The property owner and the commission must give full consideration to the architectural and environmental aspects of the situation before addressing the practical problems of moving a structure. The following questions provide a framework for evaluating the architectural and environmental context for such a decision:

• Is the structure threatened with demolition?
• Is relocation the only alternative to demolition?
• Is the structure significant enough architecturally or historically to warrant moving it?
• Is the property sound enough structurally to survive a move and be adapted to its new site?
• If the structure is currently sited in a historic district, what is proposed for the site once the structure is removed?
• Will the move adversely affect the overall character of the historic district or of remaining historic structures?
• Will the move damage significant district site features, such as a tree canopy, en route or on the site?
• If the proposed site for a relocated structure is in a historic district, does the structure fit into the era of the district; is its style, architectural quality, size, and scale compatible with the district?
• If the proposed site for a relocated structure is not in a historic district, what covenants, if any, will be established to preserve the distinctive character of the relocated structure?
• Is there an appropriate and practical new use for the structure on its new site?

The SHPC must issue a certificate of appropriateness for the move before any other necessary permits can be obtained. The commission will make every effort to help the property owner through the process.

5.1 Relocation: Guidelines

.1 Before moving a historic structure, document its original setting and context. Use photographs, site plans, or other graphic or written statements to record the existing site conditions.

.2 Enlist contractors experienced in moving historic buildings to do the following:

- Determine the structural condition of the property before the move.
- Coordinate the move with the utility companies and appropriate City departments.
- Protect the structure from vandalism or weather damage before, during, and after the move.
- Minimize structural damage during the move.

.3 Relocate a structure within the historic district only if it is determined to be architecturally compatible with the adjacent buildings according to the guidelines for new construction.

.4 Relocate a structure on a site within a historic district according to new construction guidelines for siting, orientation, plantings, and other pertinent aspects of site and setting.

.5 Ensure that the relocation of a structure will not diminish or damage existing historic district buildings or the overall character of the district. Pay particular attention to the tree canopy along the route of the move.

.6 Provide the SHPC with site plan information for proposed site features and plantings of the new setting, including information on accessory buildings, driveways, site lighting, and parking areas.

.7 If the original site of the structure to be relocated is within a historic district, before the move, submit to the commission a site plan for proposed site features and plantings of the original site after the relocation.

.8 Protect significant site features of the original site, the new site, and the route of the move during the relocation.

5.2 Demolition

Demolition of significant buildings, structures, sites, objects, or trees within Smithfield Historic Districts is discouraged. Given the irreversible nature of demolition, full deliberation of all alternatives before action is essential. State enabling legislation and city ordinances provide that an application for a certificate of appropriateness authorizing demolition of a building, structure, or site may not be denied (unless the State Historic Preservation Officer has made a determination that the property has statewide significance). However, the commission for up to 365 days may delay the authorization date of such a certificate from the date of approval. The purpose of this delay period is to give the commission adequate time to explore every alternative to the destruction of the historic resource. Because the commission and the City Council take the loss of resources in the historic districts and proposed historic districts very seriously, use of the delay time is extremely important in reviewing all possibilities for saving a threatened structure.

A property owner's failure to maintain a historic property properly can result in its eventual demolition due to the loss of its structural integrity. Such irresponsible treatment of historic structures conflicts directly with the goals of the City in establishing the historic districts. Consequently, demolition by neglect may result in enforcement action by the Inspections Department. This article specifies standards under which deterioration may be evaluated to determine if a structure is undergoing demolition by neglect. If so, enforcement may be initiated to require the repair of the property.

Things to Consider As You Plan

In considering a request for a certificate of appropriateness to demolish a structure within a historic district, the commission will weigh the impact of the proposed demolition on the overall character of the historic district as well as adjacent historic buildings. In addition, the commission will consider whether any

specific use for the site has been proposed to mediate the loss of the historic structure. A site plan illustrating any proposed development or introduction of plantings following demolition should be developed and submitted to the commission at the time the request for a certificate of appropriateness is made.

Before authorized demolition of a property, the owner is responsible for recording a significant structure through documents such as photographs and measured drawings as specified and approved by the SHPC.

The documents shall be kept in the commission's files.

5.2 Demolition: Guidelines

.1 Before demolition, work with the SHPC to pursue all alternatives to demolition.
.2 Before demolition, record significant structures through photographs and/or measured drawings as specified by the SHPC.
.3 Before demolition, work with the SHPC and other interested parties to salvage usable architectural materials and features.
.4 Before demolition, submit a site plan to the commission illustrating proposed site development or plantings to follow demolition.
.5 During demolition, ensure the safety of any adjacent properties and historic resources. Also, during and after demolition, protect trees on the site from damage due to compaction of the soil by equipment or materials.
.6 After demolition, clear the site promptly and thoroughly.
.7 After demolition plant or develop the site promptly as approved in the proposed site plan.

Section 6 Resources

6.1 Resources for Technical Information

Local Resources

Smithfield Historic Properties Commission
c/o Town of Smithfield
PO Box 761
Smithfield NC 27577
For information on Smithfield Historic Districts, certificates of appropriateness, and technical assistance, contact the SHPC staff, 919/394-2116.
Mark Helmer - Mark.Helmer@ci.smithfield.nc.us

State Resources

State Historic Preservation Office
North Carolina Division of Archives and History
4617 Mail Service Center
Raleigh, NC 27699-4617 http://www.hpo.dcr.state.nc.us
For information on historic structures and the National Register, contact the Survey and Planning Branch, 919/733-6545.
For information on preservation tax credits and technical restoration assistance, contact the Restoration Branch, 919/733-6547.

Office of State Archaeology
North Carolina Division of Archives and History
4619 Mail Service Center
Raleigh, NC 27699-4619 http://www.arch.dcr.state.nc.us/fosa.htm
For information on archaeological sites, resource protection, and volunteer opportunities, contact the Office of State Archaeology, 919/733-7342.

National Resources

U.S. Department of the Interior
National Park Service
1849 C Street, NW
Washington, DC 20240
Office of the Director: 202/208-4621
Office of Communications: 202/208-6843
Cultural Resource Stewardship and Partnerships: 202/208-7625
Heritage Preservation Services: http://www2.cr.nps.gov
Southeast Regional Office of the National Park Service
100 Alabama St., SW
NPS/Atlanta Federal Center
Atlanta, GA 30303
Regional Director's Office: 404/562-3100

6.2 Architectural Terms

ALKYD RESIN PAINT—A common modern paint using alkyd (one group of thermoplastic synthetic resins) as the vehicle for the pigment; often confused with oil paint.
ALUMINUM SIDING—Sheets of exterior architectural covering, usually with a colored finish, fabricated of aluminum to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.
ARCH—A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence whereas a pointed arch denotes Gothic influence.
ARCHITRAVE—The lowest part of a classical entablature, symbolizing a beam laid across capitals of columns, or as more commonly used in connection with houses, the molded trim around a door or window opening.
ASBESTOS SIDING—Dense, rigid board containing a high proportion of asbestos fibers bonded with portland cement; resistant to fire, flame, or weathering and having a low resistance to heat flow. It is usually applied as large overlapping shingles. Asbestos siding was applied to many buildings in the 1950s.
ASHLAR—A squared building stone.
ASPHALT SHINGLE—A shingle manufactured from saturated roofing felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather.
ASPHALT SIDING—Siding manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather. It sometimes displays designs seeking to imitate brick or stone. Asphalt siding was applied to many buildings in the 1950s.
ATTIC VENTILATOR—In houses, a screened or louvered opening, sometimes in decorative shapes, located on gables or soffits. Victorian styles sometimes feature sheet soffits or metal ventilators mounted on the roof ridge above the attic.
AWNING—A rooflike covering of canvas, often adjustable, over a window, a door, etc., to provide protection against sun, rain, and wind. Aluminum awnings were developed in the 1950s.
BALUSTRADE—A low barrier formed of balusters, or uprights, supporting a railing.
BAND, BAND COURSE, BANDMOLD, BELT—Flat trim running horizontally in the wall to denote a division in the wall plane or a change in level.

BARGEBOARD (ALSO VERGEBOARD)—A wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.
BAY—Within a structure a regularly repeated spatial element usually defined in plan by beams and their supports, or in elevation by repetition of windows and doors in the building facade.
BEVELED GLASS—Glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.
BLINDS—External or internal louvered wooden shutters on windows or doors that exclude direct sunlight but admit light when the louvers are raised.
BOARD-AND-BATTEN—Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips; usually found on Gothic Revival–style buildings.
BOND—The laying of bricks or stones regularly in a wall according to a recognized pattern for strength. Masonry bond is essential to brickwork when wire reinforcement is not used.
BRACKET—A symbolic cantilever, usually of a fanciful form, used under the cornice in place of the usual mutile or modillion. Brackets were used extensively in Victorian architecture and gave rise to a style known as Bracketed Victorian.
BULKHEAD—The area below the display windows on the front facade of a commercial storefront.
CAPITAL—The top or head of a column. In classical architecture there exist orders of columns: Doric, Ionic, Corinthian, Tuscan, and Composite.
CASEMENT WINDOW—A window that swings open along its entire length, usually on hinges fixed to the sides of the opening into which it is fitted.
CASING—The exposed trim molding, framing, or lining around a door or a window; may be either flat or molded.
CAST IRON—Iron that has been shaped by being melted and cast in a mold.
CAULKING—A resilient mastic compound, often having a silicone, bituminous, or rubber base; used to seal cracks, fill joints, prevent leakage, and/or provide waterproofing.
CHALKING—The formation of a powder surface condition from the disintegration of a binder or an elastomer in a paint coating; caused by weathering or an otherwise destructive environment.
CHAMFER—A beveled edge or corner.
CHECKING—Small cracks in a film of paint or varnish that do not completely penetrate to the previous coat; the cracks are in a pattern roughly similar to a checkerboard.
CLAPBOARD—Horizontal wooden boards, tapered at the upper end and laid so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than 6 inches wide. This was a common outer face of nineteenth and early twentieth century buildings.
CLASSICAL—A loose term to describe the architecture of ancient Greece and Rome and later European offshoots, the Renaissance, Baroque, and Rococo styles. In the United States, classical embraced Georgian, Federal, Greek Revival, and Renaissance Revival (or Neoclassical).
CLERESTORY—Windows located relatively high up in a wall that often tends to form a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles found here.
COLONIAL ARCHITECTURE—Architecture transplanted from the motherlands to overseas colonies, such as Portuguese Colonial architecture in Brazil, Dutch Colonial architecture in New York, and above all, English Georgian architecture of the eighteenth century in the North American colonies.
COLUMN—A vertical shaft or pillar that supports or appears to support a load.
COMPOSITION BOARD—A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.
COPING—The cap or the top course of a masonry wall.
CORBEL—A projection (or building out) from a masonry wall, sometimes to support a load and sometimes for decorative effect.
CORNER BLOCK—A block placed at a corner of the casing around a wooden door or window frame, usually treated ornamentally.
CORNER BOARD—One of the narrow vertical boards at the corner of a traditional wooden frame building, into which the clapboards butt.
CORNICE—The top part of an entablature, usually molded and projecting; originally intended to carry the eaves of a roof beyond the outer surface.
CRESTING—Decorative iron tracery or jigsaw work placed at the ridge of a roof.

CUPOLA—A small vault on top of a roof; sometimes spherical in shape, sometimes square with a mansard or conical roof.
DECK—An uncovered porch, usually at the rear of a building; popular in modern residential design.
DENTIL—A repetitive cubical element at the base of a classical cornice. Dentils resemble teeth.
DORMER—A structure containing a window (or windows) that projects through a pitched roof.
DOUBLE-HUNG WINDOW—A window with two sashes that open and close by sliding up and down in a cased frame.
DOWNSPOUT—A vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or a cistern.
DRESSED—Descriptive of stone, brick, or lumber that has been prepared, shaped, or finished by cutting, planning, rubbing, or sanding one or more of its faces.
EAVE—The part of a sloping roof that projects beyond a wall.
ELEVATION—A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.
ENTABLATURE—A horizontal member divided into triple sections consisting of, from bottom to top, an architrave (symbolizing a beam), a frieze, usually ornamented, and a cornice.
ESCUTCHEON—A protective plate, sometimes decorated, surrounding the keyhole of a door, a light switch, or a similar device.
ETCHED GLASS—Glass whose surface has been cut away with a strong acid or by abrasive action into a decorative pattern.
FACADE—The exterior face of a building.
FANLIGHT—An arched over door light whose form and tracery suggest an open fan.
FASCIA—A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or eave side of a pitched roof. The rain gutter is often mounted on it.
FENESTRATION—The windows and doors and their openings in a building.
FINIAL—A formal ornament at the top of a canopy, gable, pinnacle, streetlight, etc.
FLASHING—A thin impervious material placed in construction to prevent water penetration, to provide water drainage, or both, especially between a roof and a wall.
FLUSH SIDING—Wooden siding that lies on a single plane; commonly applied horizontally except when applied vertically to accent an architectural feature.
FLUTING—A system of vertical grooves (flutes) in the shaft of an Ionic, Corinthian, or Composite column. Doric columns have portions of the cylindrical surface of the columns separating the flutes.
FOUNDATION—The supporting portion of a structure below the first-floor construction, or below grade, including footings.
FRENCH WINDOW—A long window reaching to floor level and opening in two leaves like a pair of doors.
FRETWORK—A geometrically meandering strap pattern; a type of ornament consisting of a narrow fillet or band that is folded, crossed, and interlaced.
FRIEZE—The intermediate member of a classical entablature, usually ornamented; also a horizontal decorative panel. A frieze is a feature of the Greek Revival style, but may be found in other types of architecture.
GABLE—The vertical triangular piece of a wall at the end of a ridged roof, from the level of the eaves to the summit.
GALVANIZE—To coat steel or iron with zinc, as, for example, by immersing it in a bath of molten zinc.
GAMBREL ROOF—A gable roof more or less symmetrical, having four inclined surfaces, the pair meeting at the ridge having a shallower pitch.
GERMAN SIDING—Wooden siding with a concave upper edge that fits into a corresponding rabbet in the siding above.
GINGERBREAD—Thin, curvilinear ornamentation produced with machine-powered saws.
GLUE-CHIP GLASS—A patterned glass with a surface resembling frost crystals; common in turn-of-the-century houses and bungalows.
GUTTER—A shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.
HEADER—A brick laid across the thickness of a wall to bond together different withes of a wall; the exposed end of a brick.

HIPPED ROOF—A roof without gables, each of whose sides, generally four, lies in a single plane and joins the others at an apex or ridge.
JAMB—The vertical sides of an opening, usually for a door or a window.
JERKIN HEAD ROOF—A roof whose end has been formed into a shape midway between a gable and a hip, resulting in a truncated or "clipped" appearance; sometimes called clipped gable.
LATEX PAINT—A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).
LATTICE—A network, often diagonal, of interlocking lath or other thin strips used as screening, especially in the base of a porch.
LIGHT—A pane of glass.
Lintel—A horizontal member spanning an opening and supporting construction above; a beam.
LUNETTE—A semicircular opening.
MANSARD ROOF—A modification of the hipped roof in which each side has two planes, the upper being shallower. This roof is characteristic of the Second Empire style.
MILDEW—A fungus that grows and feeds on paint, cotton and linen fabrics, etc. that are exposed to moisture; causes discoloration and decomposition of the surface.
MOLDING—A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.
MORTAR—A mixture of portland cement, lime, putty, and sand in various proportions, used for laying bricks or stones. Until the use of hard portland cement became general, the softer lime-clay or lime-sand mortars and masonry cement were common.
MULLION—A vertical member dividing a window area and forming part of the window frame.
MUNTIN—A molding forming part of the frame of a window sash and holding one side of a pane.
NEWEL POST—A vertical member or post, usually at the start of a stair or at any place a stair changes direction. Usually large and ornate, it is the principal support for the handrail.
OGEE—A double curve formed by the combination of a convex and concave line, similar to an s-shape.
OIL PAINT—A paint in which a drying oil, usually linseed oil, is the vehicle for the pigment; rarely used as house paint since the mid-twentieth century when it was commonly replaced by alkyd resin paints.
PANEL—A thin, flat piece of wood framed by stiles and rails as in a door or fitted into grooves of thicker material with molded edges for decorative wall treatment.
PANTILE—A roofing tile that has the shape of an S laid on its side.
PARAPET—A low wall along a roof, directly above an outer wall.
PATIO—An open, outdoor living space adjacent to a building, usually surfaced with stone, tiles, or concrete and at ground level.
PEDIMENT—A triangular gable bounded on all sides by a continuous cornice. This form is characteristic of classical architecture.
PILASTER—A flat or half-round decorative member applied at a wall suggesting a column; sometimes called engaged column.
PORTE COCHERE—A roofed passageway large enough for wheeled vehicles to pass through.
PORTICO—A small entrance porch or covered walk consisting of a roof supported by open columns.
PORTLAND CEMENT—A very hard and strong hydraulic cement (one that hardens under water) made by heating slurry of clay and limestone in a kiln.
PRIMER—A paint applied as a first coat that serves the function of sealing and filling on wood, plaster, and masonry.
QUARTER ROUND—A small molding that has the cross-section of a quarter circle.
QUOIN—In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall or the like; often distinguished decoratively from adjacent masonry.
RAKE—Trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.
RECESSED LIGHT—A light that has been placed into a surface so that its face is flush with the surface of a ceiling or a wall.
REHABILITATION—The act or the process of making possible a compatible use for a property through repair, alterations, and additions while preserving the portions or the features that convey the property's historical, cultural, or architectural values.
REPOINTING—Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.

RESTORATION—The act or the process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period.
RISER—The vertical portion of a stair, connecting two steps.
ROOFING TILE—A tile for roofing, usually of burnt clay; available in many configurations and types, such as plain tiles, single-lap tiles, and interlocking tiles.
RUSTICATED STONE—Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.
SANDBLASTING—An extremely abrasive method of cleaning brick, masonry, or wood that involves directing high-powered jets of sand against a surface. Sanding, flattening down, rubbing—Smoothing a surface with abrasive paper or cloth, either by hand or by machine.
SASH—The moving part of a window.
SAWNWORK—Ornamentation in cutout planking, formed with a bandsaw. Popular in the 1880s and the 1890s, this decorative detailing is flat.
SHEET METAL—A flat, rolled-metal product, rectangular in cross-section and form; when used as roofing material, usually terne- or zinc-plated.
SHINGLE—A roofing unit of wood, asphalt, slate, tile, or other material cut to stock lengths, widths, and thickness; used as an exterior covering on roofs and applied in an overlapping fashion.
SHUTTERS—Small wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors, to be operable.
SIDELIGHT—A narrow window area beside an outside door, generally seen in Greek Revival style.
SILL—The lowest horizontal member in a wall opening.
SOFFIT—The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel, or vault. Stepped gable—A gable concealing the end of a roof with a stepped parapet.
STRETCHER—A brick or a stone laid with its length parallel to the length of the wall.
STUCCO—An exterior finish, usually textured, composed of portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than portland cement.
SURROUND—The molded trim around a door or window opening. Tarpaper—A roofing material manufactured by saturating a dry felt with asphalt and then coating it with a harder asphalt mixed with a fine material.
TERNEPLATE—Sheet metal coated with terne metal, which is an alloy of lead containing up to 20 percent tin.
TERRA-COTTA—Hard unglazed fired clay, used for ornamental work and roof and floor tile; also fabricated with a decorative glaze and used as a surface finish for buildings in the Art Deco style.
TEXTURED SIDING—Wood cut in various flat patterns, such as half-rounds or scallops, and applied to portions of facades to create a picturesque or romantic look. This treatment was generally used in Queen Anne–style buildings. Surface textures are often found in diamond, scallop, staggered butt, or composite patterns.
TONGUE AND GROOVE—A joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be tightly joined with a flush surface alignment.
TRABEATED ENTRANCE—A standard classical entrance featuring an overdoor light and sidelights.
TRACERY—An ornamental division of an opening, especially a large window, usually made with wood. Tracery is found in buildings of Gothic influence.
TRANSOM, OR OVERDOOR LIGHT—A glazed panel above a door or a storefront, sometimes hinged to be opened for ventilation at ceiling level.
TREAD—The horizontal surface of a step.
TRIM—The finish material on a building, such as moldings applied around openings or at the floors and the ceilings of rooms.
TURRET—A small tower, usually corbelled from a corner. Veranda, verandah—A covered porch or balcony extending along the outside of a building, planned for summer leisure.
VINYL SIDING—Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard.
WATERBLASTING—A cleaning method similar to sandblasting except that water is used as the abrasive. As in sandblasting, high-pressure water jets can damage wood and masonry surfaces.
WATER TABLE—A belt course differentiating the foundation of a masonry building from its exterior walls.

WEATHERBOARDING—Wooden clapboard siding.
WROUGHT IRON—Iron that is rolled or hammered into shape, never melted.

6.3 Historic Districts as defined by the NATIONAL REGISTER OF HISTORIC PLACES

Smithfield's Historic Districts South

The following material comes from: NATIONAL REGISTER OF HISTORIC PLACES
Brooklyn Historic District - Johnston County, North Carolina
Description: Brooklyn Historic District
Johnston County, North Carolina

The following description of the district comes from the United States Department of the Interior, National Park Service

The Brooklyn Historic District is located two blocks south of the town center of Smithfield (Smithfield Historic District, NR 1993) in Johnston County. Roughly square in shape, the district spans approximately thirty acres and is composed of all or portions of twenty-three blockfaces. The densely-developed, well preserved residential district contains ninety-two principal buildings built primarily between 1870 and 1950, set in a pleasant grid of streets with a mature shade trees and sidewalks. Earliest houses in the district exhibit some vernacular design, but the majority epitomizes nationally popular architectural styles. One historic school, the Smithfield High School, and one commercial building, the Smithfield Steam Laundry, stand in the district.

The district is bounded by the Spring Branch Creek on the north, the rear property lines along each side of the South Fifth Street on the east, the north side of Lee Street on the south, and rear property lines of houses on the west side of South Third Street on the west. The blockfaces included in the district are the north and south sides of the 300 to 400 blocks of E. Davis Street, the property at 217 E. Davis Street, the east and west sides of the 300 to 500 blocks of S. Fifth Street, the east side of the 300 block of S. Fifth Street, the east and west asides of the 300 to 500 blocks of S. Forth Street, the north side to the 300 to 400 blocks of Lee Street, the east side of the 300 to 500 blocks of S. Third Street, the west side of the 400 to 500 blocks of S. Third Street, and the north and south sides of the 300 to 400 blocks of Woodall Street, and the property at 501 Woodall Street.

Smithfield's Historic Districts North

The following material comes from: NATIONAL REGISTER OF HISTORIC PLACES
North Smithfield Historic District - Johnston County, North Carolina
Description: North Smithfield Historic District
Johnston County, North Carolina

The following description of the district comes from the United States Department of the Interior, National Park Service

The North Smithfield Historic District borders the north side of the Business district of the town of Smith in Johnston County, a portion of which forms the Smithfield District (NE 1993). The irregularly shaped district spans approximately 50 acres and is composed of all or portions of twenty-blockfaces. The intact

residential district contains resources dating from 1850 to l950, including historic single and multi-family dwellings, one industrial build, one church and one cemetery. The district is roughly bounded by North Street on the north, N. Seventh Street on the east, Bridge Street on the south, and west side of the Neuse River on the west. The blockfaces included in the district are the east and west sides of the 200 to 400 blocks of N. Second Street, the east and west sides of the 200 to 300 blocks of N. Third Street, the east side of the 400 block of N. Third Street, the east and west sides of the 400 block of N. Fifth Street, the east and west sides of the 100 to 200 blocks of N. Seventh Street, the north and south sides of the 200 to 600 blocks of Hancock Street, and the north side of the 100 block of Bridge Street.

Smithfield's Historic Districts Central

The following material comes from: NATIONAL REGISTER OF HISTORIC PLACES
Downtown Smithfield Historic District - Johnston County, North Carolina
Description: Downtown Smithfield Historic District
Johnston County, North Carolina

The Downtown Smithfield Historic District is an irregularly shaped two-and-one half block area, the principal focus of which is the intersection of South Third and Market streets in Smithfield, the county seat of Johnston County. The principal, intact of mostly one and two story buildings dating from about the 1890's through the 1930's, lies on the southwest side of the 100 block of South Third Street, southwest of it intersection with Market Street. A small group of buildings on the southwest side of South Third Street, adjacent to it's intersection with Market, is also included. Extending northwest from the intersection, the southwest side of the 200 block of Market Street is a nearly intact block face of brick commercial buildings. Southeast of the intersection lies the 300 block of Market, which terminates at a parking lot at the intersection of Market and Fourth streets. The First Citizens Bank building, at 241 Market Street, anchors the northwest corner of South Fourth and Johnston Streets defines the southeast corner. Commercial areas of primarily non-contributing commercial fabrics are adjacent to the district in roughly all directions. To the southwest lie governmental buildings associated with the Johnston County Courthouse, and a late-nineteenth and early-twentieth century residential area borders the southeast and southwest district boundaries.

Credits

Special thanks to the Raleigh Historic District Commission for permission to use its COA Process document as source material for this document.