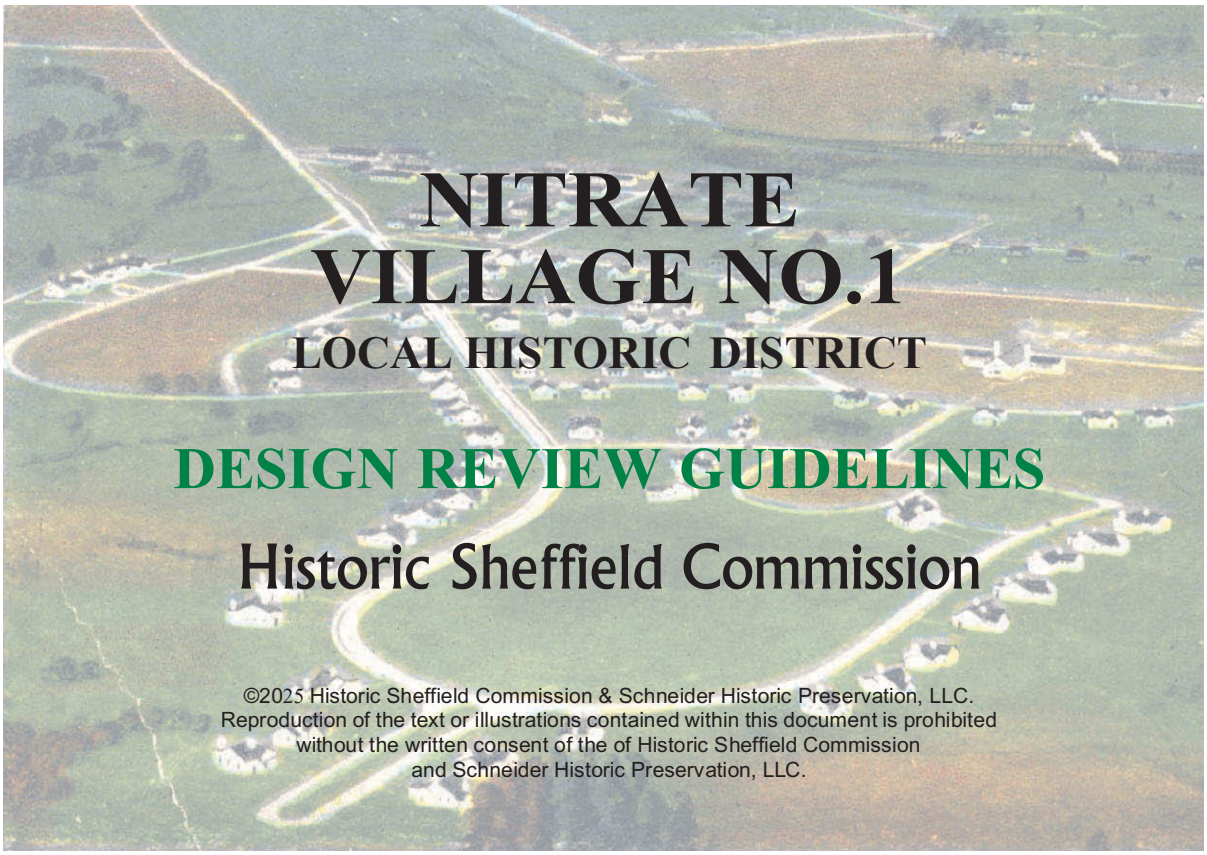
NITRATE VILLAGE NO. 1
LOCAL HISTORIC DISTRICT

DESIGN REVIEW GUIDELINES

Historic Sheffield Commission

2025

Prepared in consultation with SCHNEIDER Historic Preservation, LLC



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Historic Sheffield Commission

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Acknowledgements

The Historic Sheffield Commission extends its thanks to the Mayor and City Council for all of their support and assistance with this project. Thanks are also extended to the staff of the Alabama Historical Commission. We also express our gratitude to the residents of The Village Historic District who assisted with the development of these guidelines through their participation in public meetings, by expressing their comments to us, and by taking the time to review drafts of this document. This participation was invaluable in helping us to develop appropriate guidelines for the district and its residents.

Historic Sheffield Commission
David B. Schneider

This project was funded in part with a grant from the Alabama Historical Commission.
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Historic Sheffield Commission

CONTENTS

Nitrate Village No. 1 Local Historic District
Design Review Guidelines

Historic Sheffield Commission, Sheffield, Alabama

History of The Nitrate Village No. 1 Historic District

Adapted from the National Register Nomination for the District

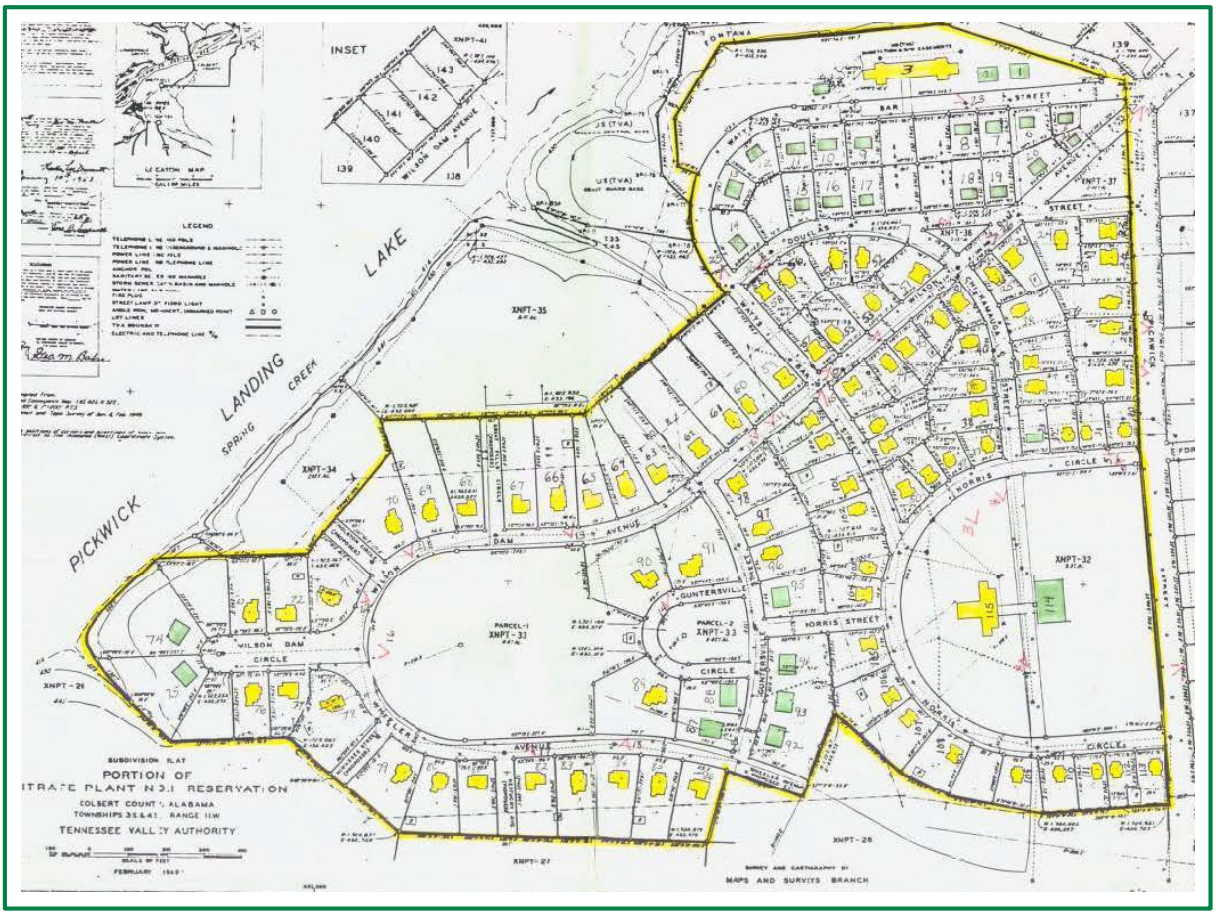
A patriotic gesture embodying the utopian ideals of the era, Nitrate Village No. 1 (Village One) was designed by Mann & MacNeille Architects, New York, and constructed by JG White Engineering Corporation, New York between 1917-1918 as the United States was entering World War I. Similar in architecture to Ft. McClellan, it was a base to house U.S. Army Ordnance Department officers and men working on the experimental U.S. Nitrate Plant Number One. In 1917, President Woodrow Wilson selected Sheffield as the site for Nitrate One, provided for in the National Defense Act, as well as Nitrate Two and the Wilson Dam. All three facilities had their own housing villages, with Village Three corresponding to the Wilson Dam. All was constructed along the Tennessee River from Sheffield, through Muscle Shoals, across the river to Florence, encompassing an area referred to as “The Muscle Shoals” in a massive government effort to create a modern wartime production infrastructure pastureland in less than one year. This was considered at the time the largest construction project known to man.

When construction of Village One began, preparations were made to house the large number of civilian and military personnel who would be brought in to oversee and guard the construction and operation of the plant. Twenty-six bunk houses accommodating 768 men, a large mess hall, and 110 cottages were built, all of temporary type construction. A village of 85 permanent homes, a school/community building, and the Bachelors Officers’ Quarters, all of stucco construction with clay tile roofs, were built to accommodate military officers and their families. These permanent structures, along with the surrounding remainder of the original reservation, including the octagonal nitrate plant water pumping station, comprise the Village One historic district.

With the majority of the temporary structures on the reservation in place, construction of Nitrate Plant No. 1 began on October 4, 1917. This project was of equal importance to the

efforts of the following generation on the Manhattan Project of the 1940s. Before the construction of the Nitrate One plant, the United States was incapable of producing ammonium nitrate, a key ingredient of artillery shells, and therefore lacked the capacity to build a modern army. In 1917, this military capability was the equivalent of being a nuclear-armed nation of current times. In this same year, the largest manmade explosion in human history was detonated by the British Army at Messines Ridge in the opening days of the Battle of the Somme using 454 tons of the ammonium nitrate-based explosive, ammonal.

The U.S. Army's top scientists and engineers housed in Village One, supervised construction of the plant while experimenting with captured plans of the German Haber process for producing industrial quantities of the high explosive. It was considered a national emergency to bring the United States' meager wartime defense apparatus up to technological parity with the armies of Europe. Our European allies had been bogged down in industrial-scale trench warfare since 1914, with no visible path to ending the brutal hostilities in sight without U.S. involvement. The U.S. Army didn't plan to be fully engaged in the war until 1922. Still, with 2 million U.S troops now in France and the home front capability of industrial-scale production of ammonium nitrate in Sheffield and Muscle Shoals, the Germans capitulated, and the war abruptly ended in 1919, saving an untold number of lives.



After the war ended, the newly constructed plant was shuttered. The number of army personnel living in the village was drastically reduced. Commanding Officer of Nitrate One, Colonel Hardee Chambliss moved out of the Village One Commanding Officers' Quarters in 1920. He was replaced by Major Anthony Poyet, who was assigned to command both nitrate plants simultaneously. In 1930, Poyet testified to Congress that U.S. Nitrate Plant One should the need arise, was oiled and stood war-ready.

With the Great War ending, there began a great national debate over what to do with the inactive nitrate facilities. Several offers from private individuals to purchase them were made, including one from industrialist Henry Ford, who in July 1921 offered the government $5,000,000 for the entire facility. He planned to develop the area into a huge industrial complex. The bitter debate raged in Congress for over ten years, and one political party included a supportive plank in its presidential platform during the elections of 1924, 1928, and 1932. Senator George Norris of Nebraska championed the cause for public use of the facility from 1919 to 1932. In May 1933, Norris was victorious in his efforts when President Franklin Roosevelt signed into law an act creating the Tennessee Valley Authority and authorizing the redevelopment of the facilities at Muscle Shoals as a hydroelectric power provider and fertilizer production and development. Ammonium nitrate, while an incredibly destructive weapon of war, is also a critical component of fertilizers during peacetime.

Village One came under TVA control in 1933 and provided housing for TVA personnel, including chemical engineers, lawyers, doctors, executives, skilled laborers and their families. By the fall of 1933, TVA opened a school for the children of its employees in both the former Bachelor Officers' Quarters and the School Building. The Bachelor Officers' Quarters were easily adapted for school use and housed one of the first schools of its kind, known as a progressive school. Before the progressive school movement, much of what we think of as everyday schooling did not exist. The progressive school movement was child-centered, focused on the child as an individual in determining how best that child can learn, and by considering where that child's strengths lay. The movement embraced experiential learning. Today's field trips and hands-on science experiments were unheard of before the progressive school movement. There was also an emphasis on curriculum revision. For example, the new social studies, which contained the old history and civics, added economics, sociology and anthropology. Progressives favored teaching a traditional subject in a completely different way, such as emphasizing creative writing, drama, and journalism in English courses.

These types of activities were innovative at the time and often met with controversy. The TVA or Wilson Dam School was one of the first progressive schools in the world, and people came from all over to learn from its example. The school was open from 1933 to 1949.

In 1941, the United States found itself embroiled in World War II. Peacetime fertilizer production facilities at the Muscle Shoals reservation were once again converted back to wartime production. Much like the First World War, residents of Village One in the 1940s contributed significantly to the United States military. The TVA engineers, chemists, and electricians housed in the village developed weapons critical to Allied victory. With the Nitrate One plant and laboratory in Sheffield closed shortly after the end of World War I, phosphorus incendiaries, nerve gas, and high explosives were developed and produced at the Nitrate Two facilities at the TVA reservation in Muscle Shoals. TVA home front production led by the residents of Village One has been hailed as the United States' greatest secret weapon of World War II.

At war's end, TVA downsized. Village One and its reservation acreage, as well as the shuttered Nitrate One facilities, were sold off and incorporated into the City of Sheffield. In October 1949, the homes in The Village were auctioned, with the right of first refusal going to the families currently living in them. Many of the residents, who continued to work for TVA, purchased those homes.

At the time of construction, everything about Village One and the surrounding Nitrate Plant No. 1 Reservation was revolutionary. It is of significant historical importance that the processes and events that have occurred in The Village have become commonplace today. Everything from the layout of the neighborhood, the mode of construction, the design of the homes, the inclusion of outdoor facilities in the form of the children's playground and tennis court, the treatment of utilities, the incorporation of common park areas, the use of landscape architecture, and later the installation of the Progressive School were new.
The landscape design of Village One is of the Garden City design movement. This was an effort of community planners at the turn of the century to break away from the cramped, uninspiring street grids of urban neighborhoods by incorporating landscape architecture. Garden City developments were filled with green spaces surrounded by sweeping, artfully designed roadways, creating scenic views at every turn. Homogeneous building architecture was a common element throughout. This led to the eventual creation of our modern-day suburbs.

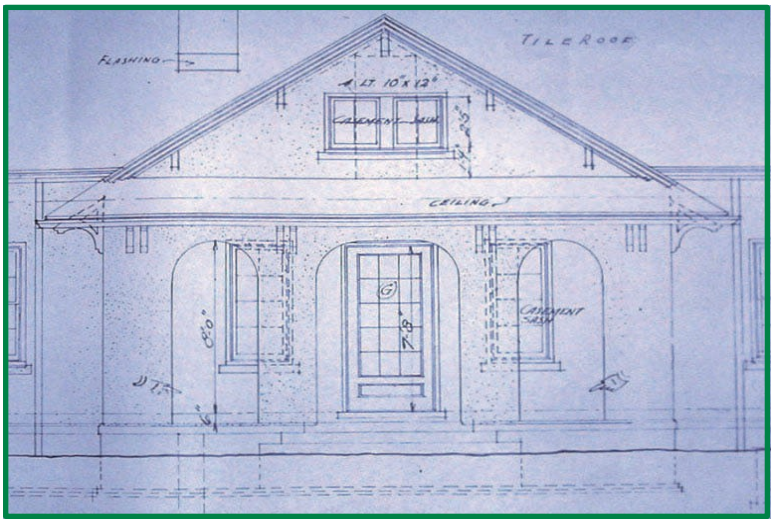
In following the Garden City movement, Village One is designed around a "Liberty Bell" shaped central commons. The eyes and ears of the bell hanger represented by the three roads on top of the bell (now Hiawassee, Wilson Dam Circle, and Holston Drive) the clapper represented by the half circle drive at the bottom, (Guntersville Circle) and the crack of the

bell is represented by the driveway running beside the Lt. Colonel's Residence. Half of the crack was unfortunately lost when the lot was subdivided and developed in the 1950s.

The Liberty Bell was a very prominent patriotic symbol of the World War 1 era. In 1915, the Liberty Bell was loaded on a wagon and taken on a world tour with great fanfare. In 1917, while Village One was under construction, John Phillip Sousa wrote his march, "The Liberty Bell". The ring of the bell was recorded on a Victor Talking Machine and could be heard by the masses for the first time. In 1918, a real photo was taken of "The Human Liberty Bell" by Mole & Thomas Photographers. It was comprised of 25,000 soldiers at Camp Dix, New Jersey. Also, a frequent feature on war drive bond and recruitment posters. A prototype helmet for the new U.S. Army uniform even featured a Liberty Bell design on the crown. However, British helmets were being used at the time. No doubt the Liberty Bell was a highly regarded patriotic symbol during the design and construction of Village One. The Nitrate Village No. One "Liberty Bell" was constructed as a display of patriotism by our military during the most destructive war mankind had ever seen.

Electricity was provided via underground cables from a nearby steam plant. This is one of the first recorded uses of neighborhood buried utilities, a common practice today. Approximately 150 fluted, cast-iron streetlights illuminated the streets on both sides, accentuating the Liberty Bell design from the sky. The layout includes an example of one of the earliest uses of the cul-de-sac, an element which has been predominant in the development of new home neighborhoods in the 20th century.

The overall community plan includes a street grid with streets ranging from forty to seventy feet in width and two large and several smaller public greens: one in the upper portion of the bell between Wilson Dam Avenue and Wheeler Avenue, and the other at the base, bordered by Pickwick Street and Norris Circle and divided by Chickamauga Street. Houses are typically set back from the streets approximately twenty to thirty feet. Three-dimensional studies completed by the architects using 1/16-inch scale plaster models resulted in an overall design of a harmonious visual character that achieves variety despite the standardization of the house plans.



All contributing houses and buildings within the district share several common elements. The houses are of the Bungalow type, rooted in the Craftsman tradition, popular in the United States in the early 20th century. The stucco exterior facade, red clay tile roofs, and arched entries suggest a consistent stylistic theme borrowed from the Mission style, and reflecting a Spanish/Mediterranean influence. The wood used throughout the buildings, including finishes, support beams and window structure, is of the highest-quality heart-pine. The architects achieved cosmetic variety, or an illusion of diversity, by using slight variations in the treatment of facades and with slight shifts of roof planes and types. At the same time, the central interiors remained more constant. All contributing buildings within the district have brick foundations and stucco exterior, with the stucco applied to either metal lath mounted on wooden frames or structural clay tile blocks. The use of red clay tile roofs was a significant design element that was intended to tie the community together visually. Fortunately, with few exceptions, these roofs remain substantially intact.

The Village stands as one of the first large-scale implementations of a new idea about the building process – it utilized a system of standardization of building materials. The process was embraced and later popularized by Frank Lloyd Wright. The system that involved cutting the lumber and other materials in a mill or factory, then bringing them to the site for assembly, saved material and time. The roof tiles were cut to fit from a blueprint while the clay was still wet at the Ludowici factory in Chicago. Some tiles are custom-made. These were all hand-inscribed in the wet clay to mark the location for the installer. The system, although commonplace today, was revolutionary at the time of The Village's construction. It is one of the first and earliest examples of its utilization.

Great savings in the cost of millwork were achieved by the use of standardized sizes and the ordering of material in large quantities. At least 10 standard sizes for window sashes were used throughout the entire Village. All front doors used in the buildings were the same size. Hardware for the entire community, including public buildings, was uniform throughout. Light fixtures, ranges, plumbing and other materials were also uniform, though in some instances by no means basic. For example, the plumbing fixtures in the school/community building were so ahead of their time that they are still considered state-of-the-art almost a century later. All of the bathrooms were outfitted with automatic-flushing Crane commodes, 3 of which remain and are in working order. Many of the construction materials were fabricated elsewhere in the country and transported by train. The pieces were labeled and numbered, indicating to which structure they belonged.

The construction of the buildings was carried out in the same order that wartime merchant ships were fabricated. The architects prepared sets of nine by twelve-inch sheets showing every detail needed in the construction of the houses. The drawings included standards for millwork, hardware, plumbing fixtures, heating, and the installation of fixtures and were supplied to contractors, subcontractors, millworkers, and other workers on the project. The Bureau of Housing and Transportation adopted this same plan for detailing materials for the Department of Labor and by the Housing Bureau of the Emergency Fleet Corporation.

Many long decades have past and some of the revolutionary elements of Village One have been lost, but most remain as a testament to the quality of the materials and design and the insightfulness of its planners. The things that have been lost can thankfully be restored one day, including the underground utilities. Like the replicated streetlamps that were reinstalled where they once were along the bell. As today's neighborhood designers are "discovering" the use and benefits of common green spaces, park areas, and landscape architecture, The Village's acres of dedicated green space endure as a reminder of the brilliance of the original design.

The exceptional quality of the architecture and design of Village One is still breathtaking and awe-inspiring. Its contribution and role in the history of our country, state and area looms large. It stands to teach many lessons. One of no minor significance is that beauty and aesthetics are worth the investment – they teach, they move, they are art, they are adaptable, they are appreciated and they last.

II Design Review Overview

Sheffield's historic resources make an important contribution to the city's character, economy, and quality of life. In recognition of this, the City of Sheffield officially designates local historic districts. It has established a design review process to help ensure the preservation of the character of these districts. The Nitrate Village No. 1 Local Historic District (hereinafter referred to as The Village Historic District) is among the districts the city has recognized for its unique and significant heritage.

These guidelines describe the Historic Sheffield Commission's design review process and guidelines relating to Nitrate Village No. 1. The guidelines are based upon the Secretary of the Interior's Standards for Historic Rehabilitation, widely accepted standards developed by the United States National Park Service, as well as preservation principles and practices

developed over more than eighty years of historic district designation in the United States. These guidelines are intended to help property owners in The Village Historic District applies

the guidelines in a manner that provides flexibility to accommodate the circumstances and personal preferences while ensuring the preservation of the historic character and cohesiveness of the District. The intent is to preserve and rehabilitate historic structures, not create museum houses.

Design Review does not apply to the interior of structures.

Non-contributing structiures only require a Certificate of Appropriateness (COA) for additions and new construction.

III The Importance of Design Review

Real estate is often the most important investment people make. In addition to economic value, the properties that we choose for our residences and neighborhoods have value as expressions of our individuality. Additional layers of intrinsic value are added to historic properties, such as their ability to tell something about the history of the community and its people, their patriotic value, the value of their design and materials, and their relative rarity. The protection afforded by local historic designation maintains the essential historic character of our neighborhoods. By establishing a reasonable set of design guidelines based upon national historic preservation standards, historic district designation protects the character of historic neighborhoods by helping to ensure that work is completed on the exteriors of individual buildings is consistent with the historic character of the building and its surrounding neighborhood.

Property values in local historic districts with design review commissions tend to rise significantly faster than their surrounding general real estate markets. A study that compared properties in Montgomery, Decatur, Birmingham, Huntsville, Mobile, Talladega, and Selma found that “historic designation has a positive and substantial impact on the value of properties located in a historic neighborhood.”

While the maintenance of any piece of real estate carries with it a financial obligation for its owner, historic properties have their own characteristics that require a specialized understanding of the technology and materials utilized in their construction. With this understanding, the cost of maintaining a historic building is comparable to that of a non-historic building. Historic buildings were typically well-built by skilled craftsmen using excellent and durable materials. For this reason, the cost of maintaining historic buildings is consistent with that of a newer home when care is taken to retain existing materials and features. The Village Historic District’s character, identity and sense of place are largely defined by its rich historic architectural legacy. Preservation of the neighborhood’s architecture and layout will ensure that this legacy is passed on to future generations.

IV Design Review Process

The Historic Sheffield Commission is a city board consisting of appointed volunteer members who are residents of the city of Sheffield. As property owners and members of the community themselves, commission members recognize their responsibility to promote the commission’s purposes through a cooperative and reasonable approach to working with applicants and the

owners of the city's historic resources. The commission has established a process to ensure that property owners can readily maintain their properties, while also ensuring the character and cohesiveness of the historic district. Design Review is conducted by a Review Board established by the commission for this purpose.

V Elements Used During Design Review

Since the overall intent of design review using district-specific guidelines is to maintain the character and cohesiveness of the historic district, it is essential that planning for all rehabilitation and maintenance work consider the impact of the work on the character of the building and its surrounding neighborhood.

Architectural Character

Every historic district, as well as the properties and structures within, has its own individual character. Understanding what defines a particular district's or building's character is, therefore, a critical step in the design review process. A mix of factors defines historic character.Typically, this includes architectural period and style, architectural integrity, use of materials, how a building is sited, layout, and overall setting.

The Village Historic District has a unique architectural identity that is largely defined by the similar architectural style and details common to its buildings. In addition, the layout of the neighborhood, with the inclusion of dedicated architectural green spaces, creates a unique setting for the included structures and streets that add to the unique distinction of the setting.

Architectural Period and Style

The buildings in the Village Historic District are of the Bungalow type, rooted in the Craftsman tradition, popular in the U.S. in the early 20th century. The materials used, including stucco exterior walls and red clay tile roofs, provide a consistent stylistic theme borrowed from the Mission style.

Architectural Integrity

Architectural integrity refers to the degree to which a particular building reflects its historic character and retains its materials. Integrity is lost through alterations and the replacement of materials.

Materials

Materials help to define the visual character of a building through the types of materials used, their placement on the building, and the craftsmanship that went into the construction. Materials provide the fabric and texture of a building and often help to relate the building to surrounding buildings. Much like an antique piece of furniture, historic buildings gain value through the retention of their authentic historic materials and architectural details.

Site and Setting

The relationship of a building to its site and surrounding neighborhood is a significant dimension of its character. The setback of the building from its front and side property lines, the topography of the property and how the placement of the building responds to that topography, the surrounding landscaping, and how these features are similar or different from neighboring properties play a substantial role in defining the character of the property and the district.

Character

Understanding the character of a particular building, what defines that character, and how the character relates to the surrounding district is critical not only to the preservation of the individual historic resource, but also the preservation of the overall historic district. Alterations that destroy or alter the character of the building or its relationship to the district often have a serious impact on the overall integrity of the district, and hence its overall intrinsic value.

Contributing And Noncontributing.

Within the district, properties are classified as follows:

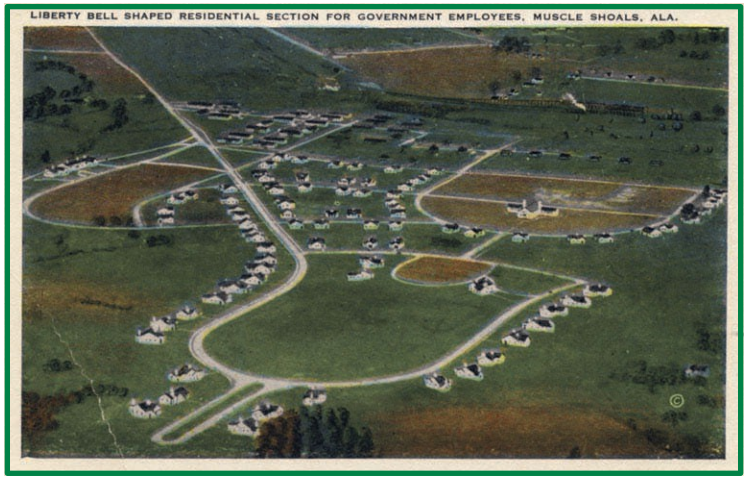
Contributing - Contributing properties are structures and green spaces that contribute to the district's overall historic character and were constructed during the district's period of significance.

A structure or property that has been altered, but retains its historic integrity, is a Contributing property. A property has integrity if its fabric and features continue to reflect the overall character of its period of significance.

The goal of projects involving contributing buildings would be to maintain the primary character-defining elements of the building by retaining and repairing distinctive features. New construction on a Contributing property would complement the structure, and respect size, scale, setbacks, and siting. *(See "New Construction" for more information.)*

Noncontributing - Noncontributing properties are buildings that do not contribute to the district's overall historic character. These buildings were constructed after the district's period of significance.

The goal for a project involving non-contributing properties would be for any new construction to complement the historic character of the neighborhood, but not replicate it. Complementary size, scale, setbacks, and siting would be important for new construction on a non-contributing property. *(See "New Construction" for more information.)*



The Village's overall Liberty Bell plan including the layout of itsstreets and the siting of its buildings and open spaces is one of its major character-defining elements.

SECRETARY OF THE INTERIOR'S STANDARDS

Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings

The Secretary of the Interior's Standards form the basis for the Village's Design Guidelines. The National Park Service developed the Standards, which are generally accepted nationwide as standards for the preservation and rehabilitation of historic buildings. The purpose of the Standards is to maintain the primary character-defining elements of a building by recommending that distinctive features be retained and repaired rather than replaced, historic alterations be respected, and, where new additions or other alterations are required, they be made in such a way as to be reversible in the future. The Standards generally do not require the restoration of missing elements; rather, they are designed to allow for changes that are needed to adapt a building to a new function.

Standard #1 A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

Standard #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.

Standard #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.

Standard #4 Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

Standard #5: Distinctive features, finishes, and construction techniques or examples of Craftsmanship that characterize a historic property shall be preserved.

Standard #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.

Standard #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.

Standard #8 Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

Standard #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. It shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

Standard #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.

For a more detailed description of the Standards and how to apply them, please see The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for

Rehabilitating Historic Buildings page 76 (Washington, D.C.: U.S. Department of the Interior, 1992).
Additional information can be found on the National Park Service website.

https://www.nps.gov/orgs/1739/upload/treatment-guidelines-2017-part1-preservation-rehabilitation.pdf See also ***National Park Service Preservation Briefs*** *at https://www.nps.gov/orgs/1739/preservation-briefs.htm*

VI Applying the Design Review Process

For Contributing Properties:

Minor and Routine Maintenance

Minor and routine maintenance that does not require a City of Sheffield building permit is excluded from the Review Process. Some maintenance does require a City building permit, and follow the Process as follows:

A Certificate of Appropriateness (COA) form will be available at the Building Department and will be filled out at the time of the Permit application. If the maintenance activity is deemed minor and includes no change in existing materials or color, the form is signed by the applicant and attested to by a Building Department Official. The form becomes part of the building permit and is issued by the Building Department.

Suppose a project includes a change in materials (ex., windows, doors or driveways). In that case, the Design Review Process is applicable and a COA is needed before beginning the project.

New Construction and Larger Restoration Projects

If the project is considered larger-scale and would involve extensive restoration or replacement of materials, a COA via design review is required before beginning the project.

All new construction would follow the design review process and need a COA before beginning construction.

No construction or permanent installations are appropriate on architecturally dedicated green spaces and will not be granted a COA.

Note that if the City building permit thresholds change or other modifications are made to that process, an addendum will be added to these Guidelines accordingly.

Contributing properties that are City-owned, and/or not subject to the building permit process/requirements, a COA should be obtained before any exterior material change in appearance and/or new construction.

For Non-Contributing Properties:

All new construction would follow the design review process and need a COA before beginning construction.

VII Some Historic Elements Intrinsic to The Village Historic District

Roofing

All contributing structures within The Village Historic District retain their original historic clay tile roofs with only three exceptions: two homes, and what was originally the Single Officer's Quarters (now apartments). These roofs are an essential character-defining element of the district and its individual buildings. Retention and repair of historic roofing is appropriate. Where historic roofing has been replaced over time with alternate materials, the restoration of the clay tile finish is recommended if repairs and restoration are ongoing. Likewise, the use of similar clay tile is recommended for all new construction and additions.

a. *Form*. Historic roof forms should be retained at principal elevations. Where additions are considered at secondary elevations, the roof form should be similar to those of the building and should be constructed in such a manner as not to obscure the overall formof the historic roof.

b. *Historic Materials*. Historic roof materials, including roofing and exposed flashing and valleys should be retained and repaired as needed.

c. *Repair of Clay Tile Roofing*. Clay tile roofing is an exceptionally durable material that will outlast alternate materials if properly maintained. Individual tiles can become broken and these should be replaced in kind to match existing adjacent conditions in design, materials, color, and workmanship. Sometimes, roofs leak not because of a failure of the tiles themselves but because the underlayment, sheathing, fastening systems, or flashing around chimneys or at roof valleys have deteriorated. In such cases, it may be necessary to carefully remove the tiles from a portion (or all) of the roof so that repairs can be made to the underlying decking and flashing. The original tiles can then be reattached.

Please refer to documents found in the Appendix - the Ludowici Tile Instructions manual, and and NPS Preservation Brief #30.

d. *Replacement Roofing*. In the rare instance that the historic clay tile roof cannot reasonably be repaired or where alternate materials have previously been installed, appropriate new roofing will: a) approximate the historic roofing in size, profile, color and texture; b) be installed

Note how the material and form of this historic clay tile roof is an integral element of the design, character of the house. Both the roof's form and its

Note how the ridge caps, valley design and materials, and the chimney design contribute to the historic character of this roof.

material are significant features.

Note the contributing gable dormer with its round arched louvered vent and the thin and simple cornice.

Trees should be pruned to prevent damage to historic roof tiles.
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without removing, damaging, or obscuring character-defining architectural features or trim; c) retain the original pitch, form, shape, profile and dimension of the roof; and d) retain other character-defining features of the roof (cornices, brackets, chimneys, etc.). Changes to the roof pitch or slope are not appropriate on roof faces that are visible from primary vantages. Flat roofs that are not visible from the street may be replaced with any new material.

e. *Gutters*. Only a few contributing structures had gutters, leader heads, and downspouts. Where they are present, they should be retained and restored. New gutters should be consistent with the architectural character and design of the building. Due to the canted fascia design, the use of half-round gutters with round downspouts is recommended.

f. *Chimneys*. Historic chimneys should be retained. Repairs should be accomplished to match adjacent historic conditions in design, materials and workmanship. All masonry repairs should match the historic color, texture and composition of the historic masonry and its pointing materials. The use of metal chimneys or chimneys clad with wood or materials of similar appearance is not appropriate. The addition of new chimneys to historic buildings is appropriate only at secondary elevations. Such chimneys should be constructed or faced with appropriate materials that are compatible with the historic character of the building. Decorative chimney caps are appropriate if they are compatible with the overall historic character of the house. Simple flat or nearly flat caps or top sealing dampers are appropriate if they are minimally visible and if any visible portions are finished to approximate the color of the adjacent chimney. The use of flat stone caps that do not project beyond the chimney faces is also appropriate.

Exterior Materials

Exterior materials, stucco, wood, and brick, in the historic buildings of The Village Historic District, are significant character-defining elements of the historic character of a building. modeExisting historic exterior materials should be repaired rather than replaced.

Masonry

Retain and Repair. Historic masonry should be retained and repaired as needed. Masonry repair should match the historic work in material, color, texture, workmanship and character.

Please refer to Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings before undertaking any repairs to historic masonry or stonework.

Non-Masonry Exterior Building Materials

Wood was used for soffits and trim, windows, and doors on buildings throughout The Village Historic District.

Retain and Repair Original Materials. It is appropriate and recommended that historic exterior non-masonry materials be retained and repaired as needed. All repairs should match the original work in design, material, texture and workmanship. Therefore, the application of synthetic siding to historic buildings within the district is not appropriate. Likewise, the replacement of traditional materials with composition board (wood fiber, cement-like material, etc.) or plywood-type materials can change the visual character of a building. The use of non-traditional materials would be subject to COA / design review.

Windows

Windows are significant character-defining elements of historic buildings. The type, size and dividing lights of windows and their location and configuration (rhythm) on the building help establish the historic character of a building.

Note the variety of windows on this house: double 4/4-light at left, triple 4/4-light at center, and single 6/6 at right. The size, pane configuration, and details of windows are a major character-defining feature of historic buildings.

Note specialty Palladian window arrangement with arched center 1/1 light sash flanked by louvers.

a. *Retain Existing*. Existing historic windows should be maintained and repaired with matching materials when needed. It is often more economical to restore deteriorated windows than to replace them, especially since new technologies, such as the use of epoxy consolidants, aid in repair. Original window opening sizes should be retained, as well as original window sashes.

b. *Replacement Windows*. The condition of existing windows should be evaluated on a window-by-window basis and replacement is only appropriate when the deterioration of historic window elements can be demonstrated to have exceeded the point of reasonable repair. New windows or window elements should match the historic windows in design and materials.

When using such windows it is recommended that they match the visual character of historic windows in terms of their glazing pattern, height, width, profile, and finish. The addition of picture windows or other openings not in scale with the building should not be installed on principal elevations.

c. *Palladian Windows*. Historic Palladian windows should be retained and repaired as needed to match documented historic conditions. Where such features do not presently exist, their installation at principal elevations is not appropriate unless they are being installed to match documented historic conditions.

d. *Glass*. Where replacement windowpanes are required, the reuse of historic rolled ("wavy") glass from historic windows or an appropriate reproduction antique glass is recommended. Insulating replacement glass shall match the color and/or transparency of the historic glass. Glass block, stained glass, leaded glass, colored glass, and other types of decorative glass or synthetic replacement are typically not appropriate on principal elevations but may be appropriate at secondary elevations.

Note how the dividing rails of these storm windows meet the dividing rails of the historic window. The minimal framing is finished to match the adjacent window trim. The result is a storm window that has minimal visual impact on the historic window.

e. *Screen/Storm Windows*. Historic screen windows should be retained and repaired as needed. The use of interior storm windows is recommended, especially at principal elevations. Exterior storm windows are appropriate as long as they meet the following characteristics: 1) framing members are minimal in width and profile; 2) any horizontal bracing or other divisions line up visually with the meeting rails of the underlying window sash; and 3) the framing is finished to blend in or match the surrounding trim color. Storm windows should also allow for ventilation along their bottom edge to allow condensation to evaporate. Exterior screens should follow the same general guidelines for storm windows. Screen/storm windows should be installed without removing, damaging, or obscuring character-defining architectural features or trim and installed in such a manner as to be removable in the future without destroying architectural features.

See NPS Preservation Brief #3, which discusses energy conservation in historic windows.

Exterior Doors

Often one of the most important decorative features of a structure, doorways reflect the age and style of a building. Original doors and openings should be retained along with and moldings or transoms. Replacements should respect the age and style of the building.

a. *Openings*. Historic openings should be retained. It is inappropriate to add, reduce, enlarge or infill openings on principal elevations. Whenever possible, repair rather than replace door casings, moldings, and other trim or, if the original is missing, replicate their original configuration. Alterations at secondary elevations are not recommended but appropriate if not readily visible from principal street vantages.

b. *Doors*. Historic doors should be retained and repaired as needed. If replacement of an historic door on a primary elevation is necessary, it is recommended that a new door be installed to match the design of the historic door. Recommended replacement doors will have the same muntin configuration as the historic doors.

Porches

Porches are major character-defining elements of the Village's 1918 bungalow-style houses. Especially when they are on the front elevation or prominent side elevations, porches are Often, prominent decorative and functional features are therefore crucial to understanding the architectural development of the building and the district.

a. *General.* Historic porches should be retained and repaired as needed. The removal of historic porches and their architectural elements that are visible from principal vantages is not appropriate. If original porches have deteriorated or become badly damaged, they may be repaired in the same configuration using appropriate new materials, retaining as much of the existing porch materials as possible. Porch floors shall be maintained using concrete of the same color, texture, and scored design as the original.

b. *New Porch Enclosures/Screening*. The enclosure of porches is not recommended because such enclosures typically alter the historic character of the house. Porch enclosures are appropriate if they are generally transparent in nature and installed to have minimal visual impact. Historic architecture should be preserved and the enclosure recessed behind it. Opaque enclosures of (brick, stucco, wood, etc.) are not appropriate.

c. *Removable Screens.* Removable, wood-framed seasonal storm windows or screens are appropriate. The use of alternate framing material may be appropriate if it is minimally visible and finished to match the adjacent woodwork. More permanent triple-track storm windows and screens or jalousie windows are not recommended.

d. *New Porches/Decks.* The addition of new porches or decks is appropriate on rear elevations which are not readily visible from major streets.

Exterior Painting

a. *General*. Historical materials that have been historically painted should remain painted. Likewise, historic materials that have not been previously painted should remain unpainted.

b. *Color*. The Village houses and buildings were originally white, but not
painted initially. The original color, which is easily identified by using a pressure washing in an inconspicuous location, was attained by mixing white pigments with the stucco. Exterior paint schemes that are consistent with the original stucco colors or light, neutral tones are also recommended. Paint color does not require a COA.

c. *Stucco/Masonry* It is best practice not to paint masonry that has not been previously painted. Painted masonry loses its ability to breathe, leaving it susceptible to frost/thaw damage. When repainting stucco or masonry, use "breathable" paints (such as latex or acrylic latex), which allow some moisture and vapors to escape.

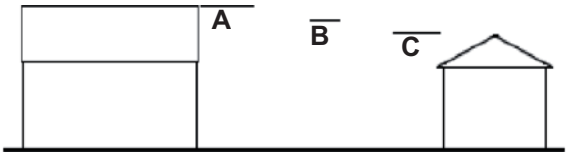
VIII New Construction / Additions

One of the major character-defining elements of The Village Historic District is the overall uniformity of character between its individual historic buildings. While individual buildings fall within twelve distinct general historic designs, they are visually unified by the use of clay tile roofs, stucco exterior finishes, and other common stylistic elements and features (similar windows and doors, the use of porches, etc.).

a. *General*. All new construction and additions must conform to setbacks, density and other requirements as outlined in the City of Sheffield's zoning ordinance. Appropriate new construction and additions in The Village will be compatible with the size, scale, setbacks, massing, material, and character of the buildings that surround it. The zone of influence for new construction and additions typically includes the block on which the building is proposed to be built, the two adjacent blocks on the same side of the street, and the three opposing blocks on the other side of the same street – Although a larger zone may be considered if warranted by the siting and location of the property.

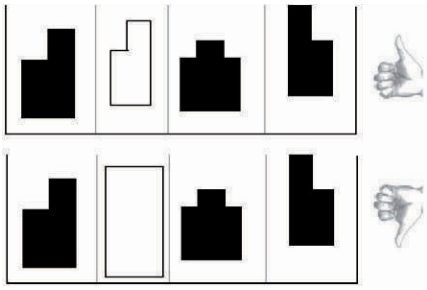
b. *Compatible Scale*. The height, proportions, rhythm, setbacks, design, materials, and window and entrance placement, roof form and materials, and porch configuration of the new construction and additions in the district should be compatible with the historic buildings within the property's zone of influence.

New Construction: Height



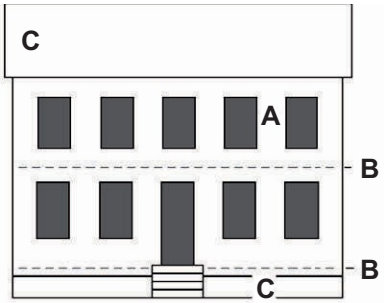
Height of new infill building (B) should b an average of the surrounding houses (A) and (C) and those within the property's zone of influence.

New Construction: Size



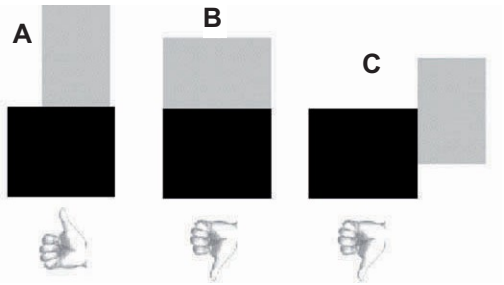
A: New building footprint (A) is consistent with remaining houses on the block and is appropriate.
B: New building footprint (B) is inconsistent with remaining houses on the block and is inappropriate.

New Construction: Scale

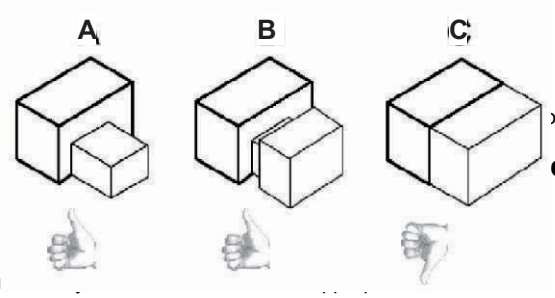


A: The overall ratio and relation of window and door openings within the facade should be consistent with surrounding buildings.
B: The floor to floor heights and elevation of the first floor should be consistent with surrounding buildings.
C: The proportion of the foundation and roof to the facade should be consistent with surrounding buildings.

Additions: Size



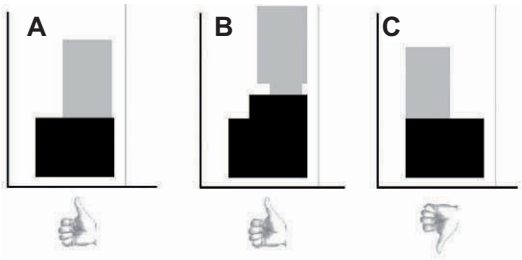
Additions: Scale



A: Additions that a
B: Larger additions where mass is broken into smaller components are appropriate.
C: Additions that change the apparent mass of the historic building are not appropriate.

ote how different placements can affect the character of the existing house.

dditions: Corner Lots



A&B. The addition is set back from the intersecting street thereby allowing it to recede visually from the existing building. These alternatives are appropriate.
C. Placing the addition closer to the intersecting street causes an adverse visual impact and is not recommended unless site conditions make such a placement necessary and the addition is clearly

c. *Uniformity of Character*. It is generally not appropriate to replicate one of the twelve historic general designs for new construction, except in the case of the reconstruction of a particular building or addition that has been demolished or otherwise destroyed. It is appropriate to design new buildings and additions that are compatible in character to the historic designs and that utilize the design elements that are common to the district.

d. *Additions Should Not Damage Existing Building*. It is not appropriate for additions to compromise or damage the historic building or alter the significant character-defining features that are readily visible from primary vantages.

e. *Location of Additions*. Whenever possible, an addition to a historic building should be constructed on a secondary elevation of the building that is not readily visible from the street. There must be a clear visual distinction between the old and the new.

f. *Dormer Additions*. Roof dormers are not a traditional feature of the architectural style character of The Village Historic District and therefore the addition of dormers to existing buildings or their use in additions is inappropriate. Dormers may be appropriate for new construction where they are not visible from any primary vantage, but should not exceed one-half (1/2) of the adjacent roof area should be compatible in form to the surrounding roof, and should be constructed in the same materials.

g. Grading. Historic grading should be maintained where it is visible from public vantages.

h. Excavation. Excavation for basement light and ventilation is appropriate in areas not visible from the street and where the integrity of the original structure is not compromised.

IX Garages and Outbuildings

a. *Historic*. Many garages/outbuildings were built during The Village's period of historical significance and contribute to the character of the District. These buildings should be preserved and maintained. Modifications to existing garages to accommodate modern vehicles are appropriate, provided they do not alter the building's overall historic character. Where new or replacement garage doors are installed in historic garages, they should fit within the existing opening.

b. *New Construction*. New garages/outbuildings, including large-scale accessory structures such as gazebos, should be designed to complement and blend with the principal building on the site. Garages/outbuildings constructed within street vantages should meet the guidelines for new construction or additions.

X Signage

a. General. There is no historic signage within The Village Historic District, and new signage in dedicated green spaces or within the district is not appropriate.

b. Dedicated Green Spaces / Parks. Only street signs, traffic signs, official historic markers, etc., placed by the City of Sheffield are appropriate in any dedicated green space / common park area within The Village Historic District.

c. Temporary Signs. Temporary signs are regulated by the City of Sheffield's Sign Ordinance, including election signs.

d. House Plaques or Markers. New plaques denoting homeowner, date built, or other honorary historic plaques or markers are appropriate, but should be consistent with the scale and design of the building and the surrounding neighborhood.

XI Exterior Lighting

This section includes information applicable to exterior sconces historically found on some homes, as well as other structures, i.e., The Village School Building. In addition, it applies to street lights.

a. General. Historic exterior lighting should be retained and repaired as needed wherever practical. When contributing properties are involved, new light fixtures should be compatible with the historic style of the property. Care should be taken to avoid damaging, covering or obscuring any character-defining architectural features.

b. *High Intensity Lights*. High-intensity discharge-type light fixtures are not appropriate in locations where glare would be visible from the street, nor are high-intensity bulbs appropriate for street lighting.

XII Miscellaneous Site Elements

Architectural Landscaping - Layout of Structures and Neighborhood Shape

The setting of a historic building is typically one of its major character-defining features. Setting involves the sitting of the building on its property, how that siting relates to other surrounding buildings within the neighborhood, and the nature of paving and landscaping.

The Village Historic District was a planned community where careful consideration was given to the siting and arrangement of buildings and open spaces around the district's distinctive Liberty Bell street layout. This overall landscape design and its component elements is a major character-defining aspect of the historical significance of the district. Appurtenant elements, such as historic street lighting, contribute to this overall character and should be maintained.

The construction of permanent structures on the historic common, green, park areas or open spaces of The Village is inappropriate, as are changes in the alignment of roadways and the general placement of buildings. Trees or planting are only appropriate along the perimeter of the park area, and the historical layouts of the landscape architecture should be consulted regarding type and historic placement.
See also *Dedicated Green Spaces / Park Areas.*

Driveways / Walkways / Sidewalks

It is typically inappropriate and disproportionate in scale to widen existing driveways. Poured concrete walkways were an element of the historic plan of the Village and the continued repair and reuse of concrete for walkways is appropriate. The use of brick paving for walkways is also appropriate, as is the use of fine gravel or stone pavers. Refer to the City of Sheffield's driveway ordinance for maximum widths.

Fencing

Fencing was not a historic feature of the Village, as it was not included on any property. If installing fencing, refer to the City of Sheffield's Fencing ordinance for requirements.

Street Lights

Historically accurate streetlamps located with respect to the original and historic placement of streetlamps in the Village are appropriate. Municipal maps / plats from 1948 show the historic placement of streetlights. The historic placement of streetlights should be followed when restoring. Reproductions of historic streetlights are appropriate if the materials and design mirror historic fixtures.

Trees

The removal of existing trees in the **green spaces and park areas** with a base circumference of 20 inches or more is not recommended unless the tree is compromising structures, diseased, has been extensively damaged, or is dead. Where such trees are removed, it is recommended that new trees of a similar species be planted. Specifically, the cedar trees located along some of the city easements are original to the neighborhood, as are the oaks around The Village School Building, and they should be preserved.

Removal could be found to be appropriate if the tree is diseased, has been extensively damaged, or is dead. A formal assessment via a Forestry representative would be required for removal.

It is appropriate for new plantings to respect the historic landscape design layout.

XIII Dedicated Green Spaces / Park Areas

History and Architectural Landscape Significance

Architectural green space is not only an essential element of the Garden City streetscape, but a defining architectural landscape element of the Village One layout. Following the TVA downsizing and the sale of the Village One property, some of the park/green space was quickly developed. The parks around the Bachelor Officers Quarters and playground are gone, leaving only the strip of land connected to Douglas Street, where the clay tennis courts once stood. The remaining green spaces in The Village include the two triangle-shaped parks at the entrance of the neighborhood, the partially developed Parade Grounds bordered by Pickwick and Chickamauga, the school playground, the handle of the Bell, the clapper of the Bell inside Guntersville Circle, and the Liberty Bell Park, circled by Wilson Dam Avenue and Wheeler Avenue. The fact that these sites remain undeveloped is incredible, and almost unheard of with Garden City developments of this age. Village One was a protected site from 1918 to 1949, and as such, remained untouched until the 1950s. This leaves many views of Village One unchanged from a century ago, whether from the street or a front porch. This is an extraordinary characteristic of the neighborhood.

The Parade Grounds are an important feature of the District, as part of the green space accent, but also as a remaining reminder of a proud military history. The space was part of the landscape design at a time when Village One was a military base. An army parade ground is a large open area, specifically designed and used for conducting military parades, drills, ceremonies, and inspections. This is not just an empty lot, but a part of our history, however brief it may have been. On the Grounds, the city built an annex for the school building, when the school system population required it.

All the street easements in Village One were once lined on both sides with fluted cast-iron lampposts. Only 12 or so remain out of the original 150. Along with the grand Spanish clay tile roof of the barracks building and its parks, these disappeared during a period of decline and rampant architectural looting in The Village. The lamps zig-zagged along the streets, about every 25 feet, and were supplied by an underground cable.

Ten replica lampposts have since been installed through a lighting grant won by the city. That project showed how lost architectural elements can be restored through community involvement. The location of lampposts is recorded on the 1948 Plat of The Village for future replacements.

Some original plantings still exist. Plantings in the Guntersville Circle still retain some examples. Here, cedar trees were placed at intervals between the lampposts. Cedars were also used to accentuate where the small street represented the crack of the Liberty Bell. Large oaks that line some of the parks were planted by Army personnel. At least one tree planting predates Village One. An enormous Cherry Bark Red Oak on the Wheeler Avenue side of the Bell is believed to be either the first or second largest tree of its species in the State of Alabama. It is currently undergoing assessment to be placed in the state Champion Tree Program.

City-owned property and structures are to use the Design Review Process, except where AL Code § 11-68-15 (2024) applies to Highways, Bridges, and applicable Federal transportation provisions.

Water Pumping Station at
The Village Boat Ramp

XIV Demolition / Demolition by Neglect / Relocation

a. Demolition is not Appropriate for Contributing Buildings. The demolition of contributing buildings is not appropriate. The Commission may only grant a Certificate of Appropriateness (COA) for the demolition of a contributing building where it is found that public safety is endangered.

b. Demolition May be Appropriate for Noncontributing Buildings. Demolition is appropriate if a building is noncontributing and if its demolition would have a positive effect on the overall appearance and character of a district. In reviewing the appropriateness of any demolition request, the Commission may consider the proposed reuse of the property to determine if the demolition will have a positive effect on the overall appearance and character of a district. Accordingly, the Commission may withhold a Certificate of Appropriateness (COA) for a demolition request until a Certificate of Appropriateness (COA) has been approved for any proposed new construction on the site.

c. Outbuildings Considered to be Contributing. Historic outbuildings (such as garages) are considered to be contributing, and should be retained; however, the Commission could make a determination that their removal would not be detrimental to the historic character of the district.

d. Relocation. Because the significance of a historic building is related to its physical location and setting, and because the layout of the neighborhood itself is a contributing, defining feature of the district, the relocation of buildings within or outside the district is not appropriate.

XV Mothballing / Stabilization of Vacant Structures

If a Contributing structure becomes vacant or is abandoned, it is recommended that it be secured to prevent Demolition by Neglect.

a. *Security*. Secure the building against vandalism, break-ins, and natural disasters. Apply temporary coverings to window and door openings in such a manner as to not damage historic features or materials.

b. *Stabilize*. Structurally stabilize the building as needed and provide and maintain a weather-tight roof. Temporary roofing may be installed if required. Discontinue all utilities and remove flammable materials and debris from the building.

c. *Ventilation*. Provide adequate ventilation to the interior of the building through the use of vents in the window and door coverings.

d. *Pest Control*. The building should be treated to prevent termite infestation, wood decaying fungus.

e. *Monitor*. Periodically monitor the building to ensure the effectiveness of the mothballing program.

DEFINITIONS / INDEX

The following terms are used throughout these guidelines. The words “appropriate” and “inappropriate” is used because they relate to the city’s ordinance, which requires a “Certificate of Appropriateness” from the Historic Sheffield Commission before a building. A permit can be issued for exterior work in the locally designated historic district.

Adaptive Use. Adapting a building to a different use than that for which it was built or has been used historically.

Alteration. Any act or process that changes one or more of the exterior architectural features of a building, including but not limited to the erection, construction, reconstruction, or removal of any building.

Appropriate. A proposed activity that is consistent with the guidelines.

Certificate of Appropriateness (COA). A document evidencing approval by the Historic Sheffield Commission of an application to make a material change in the exterior appearance of a designated historic property or of a property located within a designated historic district.

Demolition. The removal of a building, or a portion of a building, either by direct action or by neglect.

Historic material (or object). Material (or object) from which the building was originally built or modified during the historic district’s period of significance.

Inappropriate. A proposed activity that is not consistent with the guidelines and may result in the Sheffield SHAL withholding a Certificate of Appropriateness (COA).

Neglect. The failure to maintain a building’s weathertight condition and/or the failure to prevent or correct deterioration of a building’s structure, materials or finishes.

Period of significance. The time period during which the building was first built and/or during which it has derived its historic significance, as stated in the historic district’s National Register nomination.

Preservation. To sustain the existing form, integrity, and material of a building or structure.

Primary Elevation/Vantage. An elevation or vantage of a building that faces either a front or side street or that is otherwise prominently visible from public vantages within the district.

Recommended. A proposed activity that is recommended but is not required.

Reconstruct. To re-create a historic building, or a portion thereof, or architectural element that has been damaged, destroyed or allowed to deteriorate; to erect a new structure resembling the old using historical, archaeological, and architectural documents.

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

Repair. To maintain a building or portion of a building in place, using the same materials.

Restoration. Accurately recovering the form and details of a building and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work to match documented conditions.

Reversible. New construction work that can be removed in the future without damaging or requiring demolition of historic materials.

Secondary Elevation/Vantage. An elevation or vantage of a building that faces a rear or side yard or that is otherwise not prominently visible from public vantages of or within the district.

Stabilization. To reestablish a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining its essential form as it exists at present.

Appendix A

Historic Sheffield Commission

Checklist for COA Review

A draft is provided in a separate document. Before implementation it needs to be reviewed by the Building Department.

Historic Sheffield Commission

Application for Proposed Work

A draft is provided in a separate document. Before implementation it needs to be reviewed by the Building Department.

Appendix B

Historic Sheffield Commission

Reference List

Internet Resources

http://www.nps.gov/history/hps/tps/standards_guidelines.htm:The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings published by the Department of the Interior National Park Service, revised 1995. (Note: Although there is a 2004 edition, the Secretary of the Interior has reverted to the 1995 edition. The Secretary of the Interior's Guidelines are presently under revision.)

https://www.nps.gov/orgs/1739/preservation-briefs.htm: The National Park Service's "Preservation Briefs" covers a wide range of topics such as masonry, mortar, conserving energy in historic buildings, repairing plaster and cleaning and caring for historic buildings.

https://savingplaces.org/stories/10-tuesday-10-preservation-books
A source for many helpful books and publications including, Old House Dictionary, Lighting for Historic Buildings, Repairing Old and Historic Windows, Floor Coverings for Historic Buildings, Fabrics for Historic Buildings, Paint in America, etc.

https://www.traditionalbuilding.com/ Includes an online directory of product suppliers, a product database, online articles and product reports from current and previous issues of the magazine.

http://www.oldhousejournal.com: For more than 25 years, Old House Journal has provided practical, step-by-step articles for people interested in the renovation, restoration and preservation of old homes.

Published Resources

The Visual Handbook of Building and Remodeling – Professional Edition, Charlie Wing, Published by Rodale Press, Inc., 1998 A complete guide to building materials and specifications. Covers every major aspect of construction.

A Field Guide to American Houses, Virginia and Lee McAlester.

American Bungalow (magazine)

Bungalow Details: Exterior, Jane Powell and Linda Svendsen (pp. 44-47).

Bungalow Colors Exteriors, Robert Schweitzer

Illustrated Dictionary of Architectural Preservation, Ernest Burden

Window Repair

For additional guidance regarding window preservation and repair see: U.S. Department of Interior Preservation Briefs #9 or #13 and Practical Preservation Report "Save Your Wood Windows" by John Leeke. Copies of these documents are available at the Sheffield Building Department.

Clay Tile Roofs

For roofs in The Village, Ludowici tiles are recommended for damaged tiles that need to be replaced. Contact information for contractors and material suppliers is on file with the Historic Sheffield Commission, and is available at the Sheffield Building Department. Included as an appendix to the Design Guidelines for Nitrate Village No. 1 (The Village) Local Preservation District, is a copy of application, care and how-tos for the French-style and Spanish-style Ludowici tiles, both of which are found on Village structure.