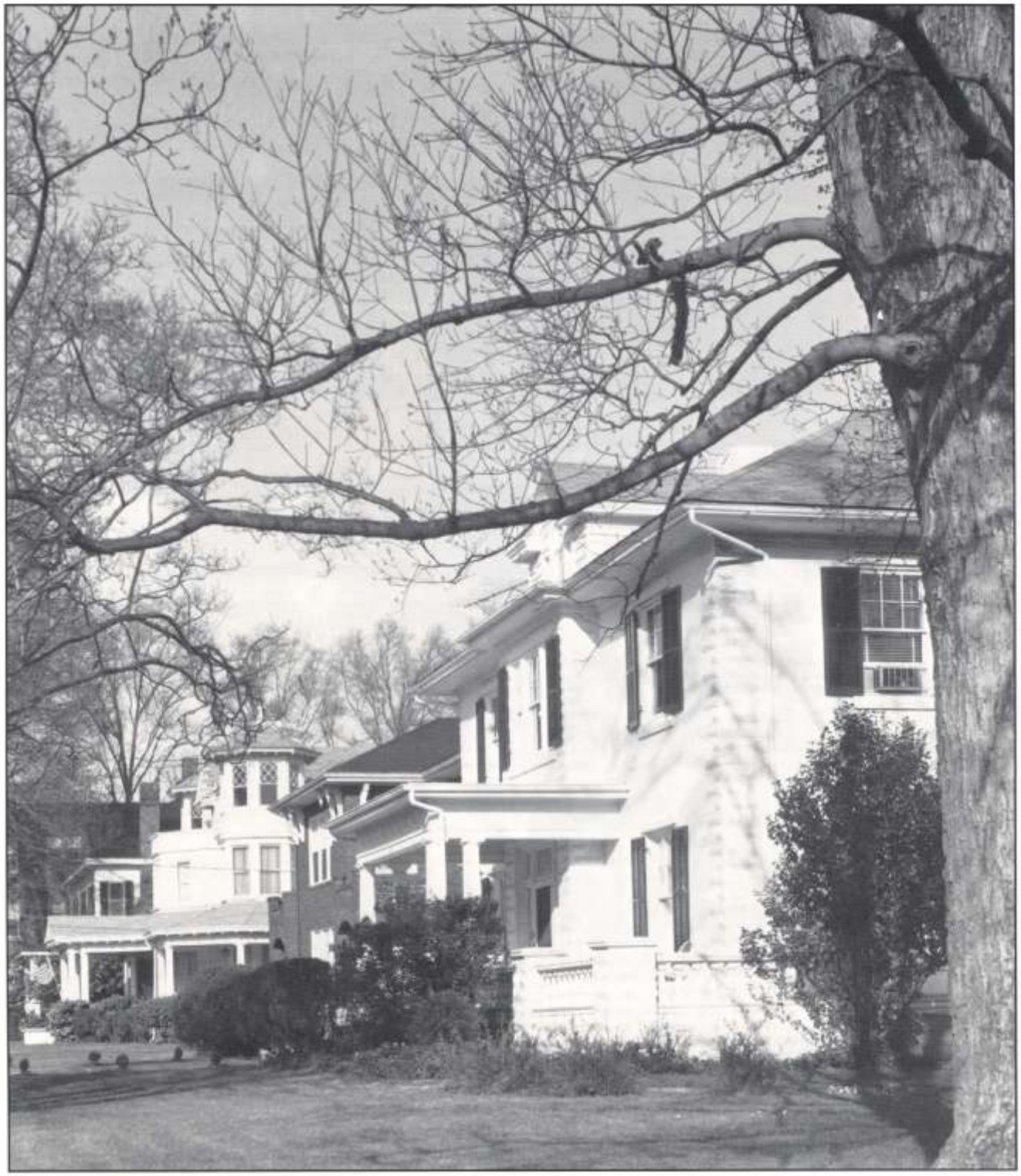
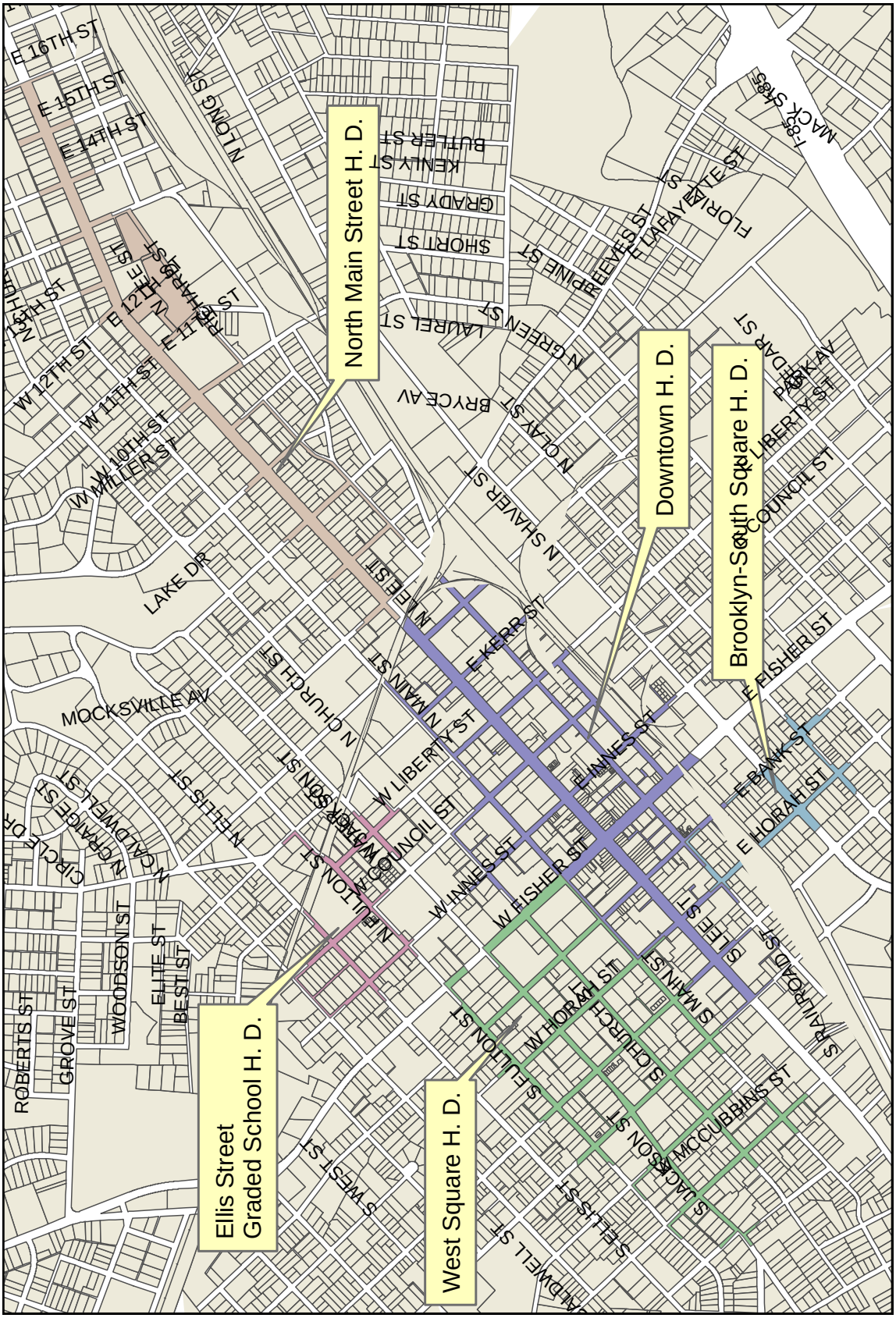


Chapter 1 introduction

Introduction



Federal style:
Utzman-Chambers House.

Greek Revival style:
Brown-Coffin House.

Italianate style:
John Knox House.

Queen Anne style:
Gaskill-Pierce House.

History and Description of Historic District

The City of Salisbury has a rich heritage of fine architecture dating from the nineteenth and twentieth centuries. Both domestic and commercial buildings from a variety of stylistic periods contribute to the distinctive character of the city's downtown and adjacent historic neighborhoods. Early nineteenth century residences in the Federal and Greek Revival styles were followed by the Italianate houses of the Reconstruction era in Salisbury's historic neighborhoods. By the turn of the century, homes in the Queen Anne style were quite prevalent, as was the Cottage Ornee. The early twentieth century brought a diversity of architectural influences to the district, including Neo-Classical Revival, Jacobean, Spanish Mission, and Tudor Revival styles. However, the Bungalow became the most popular house form by the 1920s.

Salisbury's wealth of tradition and heritage distinguishes it among comparable cities of this nation. The importance that historic preservation has played in the business, social, and economic advances of the city cannot be overemphasized. The continuing preservation of Salisbury's cultural heritage is a tribute to the collaborative efforts of its public and private sectors, particularly over the past two decades.

On October 15, 1975, the City of Salisbury adopted an ordinance delineating the West Square Historic District and setting forth special zoning and architectural guidelines to help preserve it. A Historic District Commission was created to ensure that all future changes in the West Square Historic District were consistent with the guidelines. One month later the Salisbury Historic District was nationally recognized through placement on the National Register of Historic Places. The National Register district encompassed the historic downtown commercial area as well as the adjoining West Square residential neighborhood.

In 1985 the National Register district was extended, and in 1990 the local district was extended as well. The West Square Historic District now encompasses approximately thirty-one blocks, extending from West Innes Street south to McCubbins Street, and from midblock between South Church and South Main streets west to midblock between South Ellis and South Caldwell streets. Street signs denote the district boundaries.

National Register listing has no effect on what a private citizen may do with his or her property. It affects only what government agencies might do to harm the integrity of publicly owned buildings. However, state enabling legislation allows localities to set up historic districts and designate landmarks, thereby restricting various alterations to and demolition of the structures and the sites within a locally designated area.

The design guidelines published in this book are used by the Historic Preservation Commission (formerly the Historic District Commission) in reviewing the appropriateness of proposed changes in the local historic district. The accompanying narrative and illustrations have been developed to provide detailed information and direction to the property owners and the residents of the local historic district, as well as to interested citizens. The appendixes offer additional technical resources, references, and definitions.

Example of the Cottage Ornée:
230 West Council Street.

Neo-Classical Revival style:
A. R. Lazenby House.

Spanish Mission style:
301 West Fisher Street.

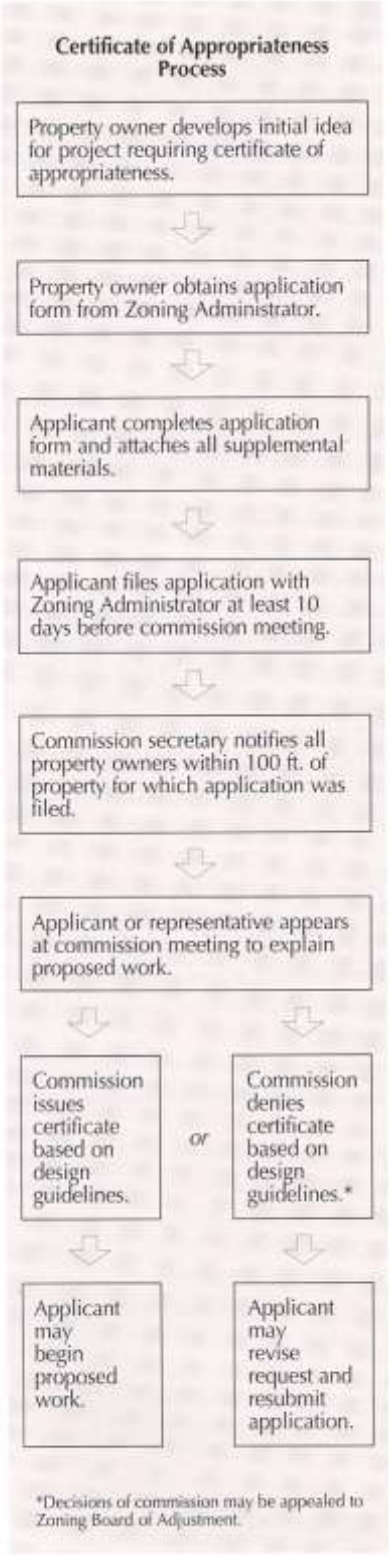
Example of the Bungalow:
315 West Horah Street.

Historic Preservation Commission

Soon after the expansion of the local historic district in 1990, the Historic District Commission was renamed the Historic Preservation Commission. Today the commission consists of nine members appointed by City Council. The pertinent zoning code stipulates that a majority of the commissioners must demonstrate expertise in history or architecture through special interest, education, or experience.

The Historic Preservation Commission is responsible for protecting the architectural integrity of the local historic district. To meet that responsibility, the commission reviews all applications from property owners and residents for certificates of appropriateness to make certain kinds of changes within the historic district. Applications are reviewed to determine if the proposed changes are consistent with the commission's criteria and design guidelines. The design guidelines for the historic district are available for inspection and use in the city office during regular office hours, or copies may be purchased from the office of the Zoning Administrator.

The commission normally meets on the second Thursday of each month at 5:15 p.m. in the City Council chambers, located on the first floor of City Hall at 217 South Main Street. The public is invited to attend these meetings. The mailing address of the Historic Preservation Commission is P.O. Box 479, c/o City of Salisbury, Salisbury, NC 28145.



Certificates of Appropriateness

Within the local historic district, property owners are required to obtain a certificate of appropriateness before beginning any type of exterior construction, alteration, or demolition. The local historic district overlay zoning is in addition to all other laws and codes and does not exempt a property from, or diminish, such requirements. The certificate of appropriateness is a preliminary step in obtaining a building permit if a permit is required for proposed work. A certificate of appropriateness certifies that the proposed changes are consistent with the design guidelines and are appropriate within the historic district context. Neither interior alterations nor most normal maintenance work requires a certificate of appropriateness.

Applications for certificates of appropriateness are processed through the office of the Zoning Administrator in the Development Services Department of the City of Salisbury. The application forms are available from the department, located at 110 North Main Street. Information may also be obtained by calling the Zoning Administrator at 638-5207. A sample application is included in Appendix A. Applications should be submitted at least ten days before a regularly scheduled meeting of the Historic Preservation Commission in order to be mailed out with the agenda.

If an applicant cannot appear in person at the commission meeting, he or she may appoint a duly authorized agent by executing the proper form provided by the office of the Zoning Administrator. A sample copy of that form is also included in Appendix A.

All applications must be complete before the Historic Preservation Commission may consider them. To be complete, an application must include all the facts necessary for a full understanding of the applicant's intentions. The application must provide specific information regarding the work so that the commission can determine if there will be any damage or detrimental change to the historic character of the district. The commission does not consider interior arrangement, nor does it take action except for the purpose of preventing demolition, construction, reconstruction, alterations, restorations, or moving of a building, structure, appurtenant fixtures, or outdoor advertising signs in the historic district, that would be incongruous with the historic aspects of the district.

Applicants doing new construction or significant additions meet with the-Design Review Advisory Committee (DRAC) prior to going to the full Commission. The DRAC is a five-person committee made up of design and preservation professionals from the community. They make no decisions or formal recommendations to the Commission, but rather advise the property owner as to the application of the Design Guidelines to the specific project. The DRAC also ensures the applicant has all of the necessary documentation and information needed at the Commission meeting.

Applications should include any relevant supplemental materials, such as accurate drawings, site or plot plans, samples of materials, color chips, and photographs. A sample form for indicating proposed locations of exterior paint color is included in Appendix A. If a project, such as a new building, is large enough to require input at several stages, then a committee of the commission may be appointed to work with the owner in developing an acceptable proposal.

Once it is issued, a certificate of appropriateness is valid for six months. It may be renewed.

Repairs and Minor Works

Certificates of appropriateness are not necessary for repairs using original materials, designs, and colors that do not alter the exterior appearance of the property. However, removal of architectural design features that would alter the appearance of the property and repair or maintenance that would change the original look or character of the property do require a certificate of appropriateness.

Minor works are defined as those exterior changes that do not involve substantial alterations, additions or removals that could impair the integrity of the landmark or property in the historic district.

A certificate of appropriateness application, when determined to involve a minor work, may be reviewed and approved according to review criteria listed below. Items 1 through 17 are reviewed by staff while 18 through 31 are reviewed by the minor works committee. The minor works committee consists of the Historic Preservation Commission chairman and vice-chairman as well as the zoning administrator.

If the committee does not issue a certificate of appropriateness, the applicant will be advised to make a formal application to the Historic Preservation Commission. No application may be denied without formal action by the Historic Preservation Commission.

An application may receive a certificate of appropriateness as a minor work if it falls under one of the following categories:

Minor Work Projects Approved by Staff

1. Repainting of a structure in colors identical to those existing on the structure.

2. Replacement of missing or deteriorated siding and trim, porch floors, ceilings, columns and balustrades, shutters, or architectural details, with new materials that are identical to the original.

3. Picket fences when:

   (a) Constructed of wood;

   (b) Generally similar to a design set forth in the design guidelines as appropriate to the district, and to the style of the house;

   (c) Substantially open in character;

   (d) The height on the front, side, rear, or interior location of the lot, shall not exceed forty-two (42) inches in height. The picket fence shall be in a location conforming to the zoning regulations; and

   (e) Painted or stained white, or in a color to match the house trim or body.

   However, the following fences require approval by the full Historic Preservation Commission:

   (a) Fences constructed of any non-wood materials;

   (b) Fences erected along the periphery of any parking area designed to accommodate more than three (3) cars; or

   (c) Picket fences which are unpainted, or which are painted in a color other than white or the color of the house trim or body.

4. Wooden privacy fences in the rear yards as long as the following requirements are met:

   (a) They do not exceed six feet in height and do not extend beyond the rear corner of the house;

   (b) The style conforms to one of the approved styles shown in the Fences and Walls chapter of the Historic District Design Guidelines; and

   (c) The fence can be left natural or can be stained to match the trim or body color of the house.

5 . Pruning trees over 18” in circumference at 4 ½ feet above the ground which requires the assistance of a tree service, provided that on-site consultation with the city landscape manager and staff is held in advance.

6. Re-roofing a house with similar materials in a color pre-approved by the commission.

7. Chimney caps that are not visible from the street.

8. Installing gutters and downspouts painted to match the house or trim color, as long as no significant architectural features are damaged or removed.

9. Removing non-original materials (less than 50 years old) including substitute siding.

10. Window air conditioning units when located on a side or rear elevation. Installation of central air conditioning units on a side of a structure not facing a public street, which cannot be seen from the street or are screened from view with shrubbery or appropriate fencing.

11. Satellite dishes provided that they are a maximum of 18 inches in diameter, and they are placed on a rear elevation or screened from public view.

12. Normal size television and radio antennas (citizen band and ham operators shall require a certificate of ap propriateness as provided for in Section 17.09, Appendix B, Zoning, in the City of Salisbury Code of Ordinances).

13. Storm doors with full-view glass with a baked enamel finish to match the trim of the house on entrances not facing a public right-of-way.

14. Storm or screen doors which are wooden and which are stained in natural wood color or painted in a color to match the house or trim.

15. Storm windows which have a painted or baked enamel finish (providing color matches window trim or is appropriate for the house).

16. When the City of Salisbury Director of Land Management and Development or his designee rules that a tree larger than 18 inches in diameter at 4½ feet above the ground is diseased or severely damaged, it can be removed and shall be replaced with a similar type plant material contained on the plant list of the Design Guidelines.

17. Renewal for an additional six-month period of an expired certificate of appropriateness where no change to approved plans is being proposed, and there has been no change to circumstances under which the certificate was initially approved.

Minor Work Projects Approved by Minor Works Committee

18. Signage that is in the appropriate location, made of the correct materials, is consistent with these design guidelines, and is compliant with the Zoning Ordinance.

19. Painting previously painted surfaces in a color and paint scheme that is appropriate to the building and meets design guidelines for Paint and Exterior Color.

20. Erection, alteration, or removal of temporary features that are necessary to ease difficulties associated with a medical condition, or temporary features associated with construction or repairs, but which do not permanently alter exterior features.

21. A house identification sign which (a) contains the name of the house and/or year built, (b) is compatible in color, material, and location to the house, (c) does not exceed three square feet in area, and (d) is in compliance with the city sign ordi nance.

22. Patios constructed of common stone or red brick, and bricked in areas on the side or rear of the structure at ground level and not abutting a right-of-way, when the height does not exceed six inches above adjacent ground level.

23. Sidewalks constructed with old-style brick.

24. Re-roofing a house with similar materials in a color different from those pre-approved by the commission, but appropriate to the house.

25. Chimney caps that are visible from the street.

26. Replacing awnings with a different color material, provided there is no change to the original placement or configuration of the frame.

27. Roof and basement ventilators (only if the roof vents are on the back slopes).

28. Low-profile shingled ridge vents, provided that they match the existing roof color, and they do not diminish the original design of the roof or destroy historic roofing materials and details.

29. Communication facilities and satellite dishes provided that they located in an inconspicuous area or are effectively screened and not visible from a public street.

30. Roof-mounted solar panels, provided they are located on back slopes or inconspicuous areas.

31. Projects that have documentation of approval from the North Carolina State Historic Preservation Office for Historic Preservation Tax Credits.

32. Minor changes to previously-approved site plan or elevation details for rehabilitation, new construction or additions as long as they do not significantly alter the design, materials, scale, massing or overall appearance as shown in the approved plan. The purpose is to allow for unanticipated site conditions or decisions that must be made in the field during the course of construction.

Secretary of the Interior's Standards

In addition to adopting its own design guidelines, the Historic Preservation Commission has adopted the United States Secretary of the Interior's Standards for Rehabilitation for use in determining the appropriateness of proposed work in the historic district. These ten national standards for rehabilitation were first developed in 1976 by the National Park Service. The 1992 revised version follows:

1 A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2 The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships 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 elements from other historic properties, shall not be undertaken.

4 Changes to a property that have acquired historic significance in their own right shall be retained and preserved.

5 Distinctive materials, 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, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.

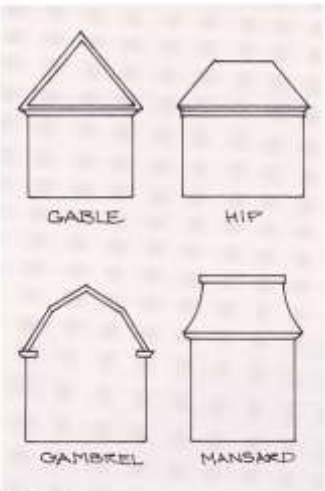
7 Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

8 Archeological resources shall be protected and preserved in place. 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, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

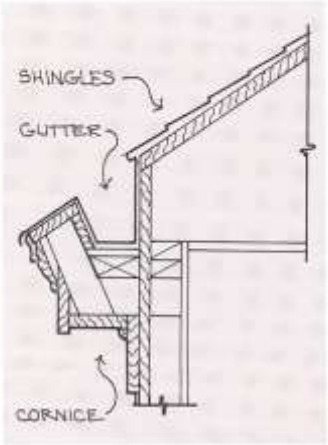
10 New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Chapter 2 changes to buildings



Basic Roof Forms

The features of this hip roof include pedimented dormers, a center gable, and a corner tower. A flat roof with balustrade shelters the entry portico. A shed roof encloses the wraparound porch.



Built-in Gutter Detail

Roofs

By their shape, features, materials, and details, roofs can contribute significantly to the historic character of buildings. The roof form is essential to the perceived overall form of a building. The pattern, the scale, the texture, and the color of roofing materials further define the historic character of a roof. Through variations in line, pitch, and overhang, the roof can also reveal changes and additions to a historic building over time.

By far the most typical roof shapes found in the district are gable and hip. Both cross-gable and more complex multiple-gable roofs are common variations of the simple gable form. Mansard and gambrel roofs are less common. Shed roofs and occasional flat roofs are primarily confined to porches and rear additions.

A variety of roof features contribute to the character of the historic district. Chimneys and dormers are typical ones. Cupolas, balustrades, and turrets add to the diversity.

Roofing materials found in the district include metal, slate, and clay tile, but the most common material by far is asphalt shingle. A relatively small number of metal roofs, both standing seam and pressed-metal shingle, survive. Slightly more common are slate roofs, including some with highly decorative patterns. Several clay tile roofs remain as well. Asphalt shingles may be the original roofing material on early twentieth century buildings or the replacement roofing on older buildings. They are composed of asphalt-impregnated felt coated with ceramic or stone granules. These composition shingles are available in a variety of colors, but shingles in dark colors are the most appropriate because they often replaced earlier roofing materials such as metal or slate that were traditionally dark in color.

Maintenance and Repair

Beyond its visual design role, the roof provides a weather-tight covering for any structure. Generally, the roofing system also includes the controlled removal of rainwater through gutters and downspouts. Maintenance of the entire system, including elimination of moss or vegetation that compromises its surface material or drainage, is critical.

The protective role of roofs requires attention to the integrity of the roofing material—especially where changes in roofing planes or penetration of a chimney or a dormer interrupts the roofline—as well as continuing maintenance of all gutters, downspouts, flashing, and coping. Concealed, or built-in, gutters require routine monitoring and maintenance to avoid damage from unseen leaks in their decorative cornices. Roof and soffit vents facilitate the drying of wet attic or soffit areas caused by leaks or condensation.

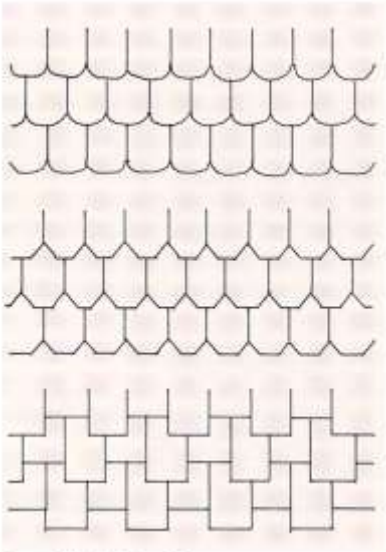
Historically, valley flashing was the typical treatment at open valleys where roofing materials were joined at different planes. Although the technique of weaving asphalt shingles at roof valleys has become common practice, the valleys then deteriorate more rapidly than with traditional valley-flashing techniques. Copper, galvanized metal, and rolled aluminum with a baked-enamel finish are all more effective and appropriate choices for valley flashing.

All metal roofs except copper ones require a protective coat of paint to avoid corrosion due to moisture. Introducing incompatible metal fasteners or flashing on a metal roof can result in galvanic corrosion, and patching metal roofs with roofing tar accelerates the deterioration of the metal.

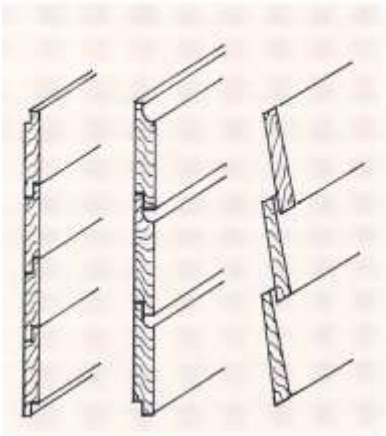
Slate and tiles are brittle but very durable roofing materials. They often survive the life of the original setting nails, flashing, or sheathing. Fortunately, they can be reset once other repairs are made, to provide long-lasting protection of the structure.
As asphalt shingles age, they lose their textured surface coating and begin to curl and buckle. The life of a good-quality asphalt-shingle roof is 20Ð30 years. By contrast, a properly maintained metal roof will last about 70 years and a slate roof more than 100.

Roofs: Guidelines

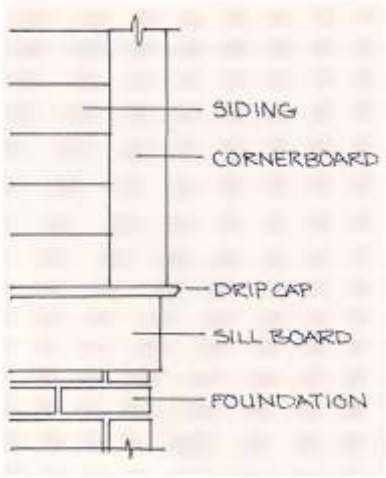
1. Retain and preserve the original shape, line, pitch, and overhang of historic roofs.
2. Retain and preserve all architectural features that are character-defining elements of the roof, such as cupolas, chimneys, dormers, and turrets.
3. Retain and preserve historic roofing material whenever possible. If repair or partialreplacement is necessary, use new material that matches the historic material in composition, size, shape, color, pattern, and texture. Consider substitute material only if the original material is not technically feasible.
4. When an entire roof area must be replaced, contemporary substitute materials that closely imitate historic roofing materials appropriate to the structure may be used. Substitute materials must have a demonstrated record of overall quality and durability. The physical properties of the substitute materials must be similar to those of the historic materials they mimic. The physical properties of the new roof area should closely match or complement other roofed areas on the building.
5. Protect and maintain the roofing system in appropriate ways:
    - Repair leaks promptly to limit related damage to the roof and the building.
    - Provide temporary protection to a leaking roof before repairs.
    - Clean gutters and downspouts regularly.
    - Eliminate any vegetation that may cause deterioration of the roof, the gutters, or the downspouts.
    - Replace deteriorated flashing with first-quality flashing.
    - Inspect the roof sheathing for signs of insect infestation or moisture damage.
    - Provide adequate ventilation of the attic space to prevent condensation.
    - Provide adequate anchorage for roofing material to guard against wind and moisture damage.
6. Locate roof ventilators, antennas, and solar collectors on non-character-defining roofs or inconspicuously on rear slopes where they will not be visible from the street. It is not appropriate to locate them on front or street elevations.
7. Install low-profile ridge vents if they are desired, provided that they do not diminish the original design of the roof or destroy historic roofing materials and details.
8. It is not appropriate to paint or apply coatings to roofing material that was historically not coated.
9. Generally, it is not appropriate to install light-colored asphalt shingles.
10. Generally, it is not appropriate to replace concealed, or built-in, gutters with exposed gutters.
11. It is not appropriate to introduce new roof features, such as skylights, vents, and dormers, if they would diminish the original design of the roof or damage historic roofing materials or features.
12. If new gutters and downspouts are necessary, install them so that no architectural features are damaged or lost.
13. Coat replacement gutters and downspouts with paint or a baked-enamel finish in a color appropriate to the color of the house, unless they are made of copper.



Typical Wood Shingle Patterns
From top: fish scale; imbricated; staggered butt.



Typical Wood Sidings
From left: flush; drop; clapboard.



Exterior Walls and Trim

The form, the materials, and the details of exterior walls can contribute to a building's historic quality. Bays and turrets add to the diversity of wall forms in the district. The pattern, the scale, the texture, the color, and the detail of historic wall materials provide distinctiveness and scale to buildings. A variety of architectural details, including cornerboards, brackets, and quoins, also add character to historic buildings.

Brick and clapboard siding are the most common exterior wall materials in the district. Clapboards are wooden boards with the bottom edge slightly thicker than the top edge. They are installed with a horizontal overlap, generally of one inch. The width of exposed board varies depending on the style and the age of the building. Other types of wooden siding, such as flush siding and drop siding, are also found. Stucco and stone can be seen on a number of buildings. Some exteriors combine materials, such as clapboards with wooden shingles or stucco with half timbers. A variety of shingle shapes and patterns are evident, including imbricated, fish scale, and staggered butt.

Many clapboard houses have been covered in aluminum or vinyl siding in recent years, resulting in a loss of detail and historic character. Because of this loss, the application of such substitute siding is not acceptable in the historic district. Further, damage to remaining exterior materials during installation of substitute siding and the danger of undetected moisture and insect damage make substitute siding undesirable. Removal of substitute siding and restoration of the original exterior siding is encouraged.

Maintenance and Repair

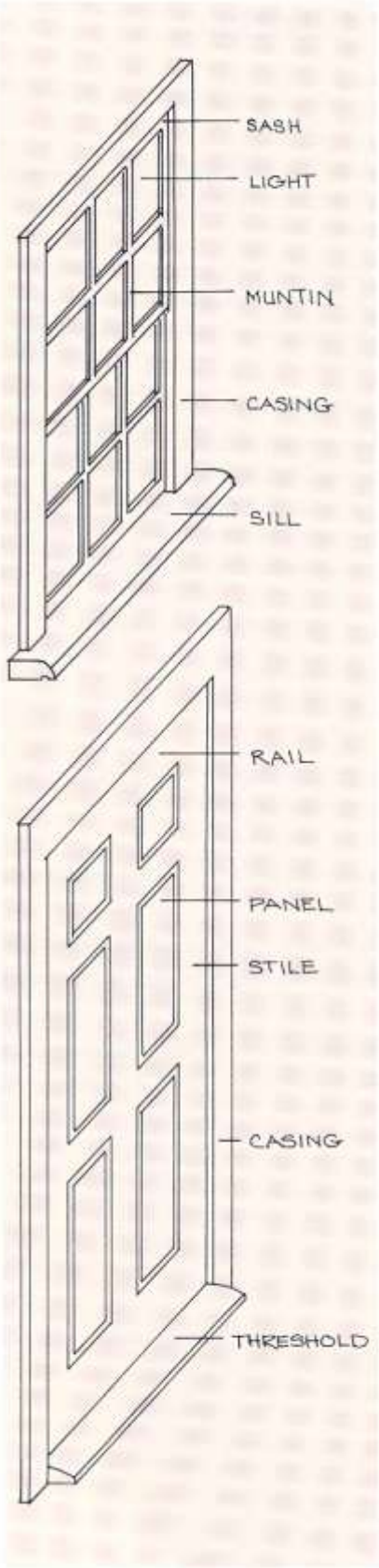
Typical problems encountered with wooden siding and trim, such as peeling paint and rot, generally result from a lack of proper scraping, caulking, and painting to protect the wood from moisture. To ensure the soundness of a wooden structure, all the cracks and joints in the siding and the trim must be sealed to prevent water from penetrating the wood. Further, all the connections between the siding and various trim pieces should be inspected regularly and caulked as necessary with a high-quality compound. Minor damage to existing siding can often be repaired with a wood consolidant or epoxy. If major damage or deterioration dictates replacement of a clapboard, the new one should match the original in dimension, profile, and spacing. In removing a deteriorated clapboard, care should be taken not to damage adjacent boards. All the surfaces of a new clapboard should be treated with wood preservative and primer before installation. Wooden shingles should also be protected with wood preservative, but stain, not paint, should be used, to follow traditional practice. Properly maintained shingles rarely need replacement; if replacement is ever necessary, the shingles' distinctive shape and size should be duplicated. Additional information on maintenance and repair of wood appears in the guidelines for wood.

Brick and stone walls should be monitored for signs of moisture damage or cracking. Heavily soiled masonry should be cleaned with low-pressure water washing and, if necessary, bristle brushes. Masonry walls should be protected by eliminating vegetation that can cause structural damage or hinder surface ventilation and drainage. Although masonry provides a relatively low-maintenance, long-lasting exterior surface, eventually all masonry mortar joints need repointing. Care must be taken to match the old mortar in color, texture, and strength. The guidelines for masonry present additional information on maintenance and repair of masonry.

Traditional stucco walls require maintenance similar to that indicated for masonry walls. If a stucco wall needs patching, it is important to match the original stucco in composition, texture, color, and strength. Frequently, stucco walls were originally painted; maintaining a sound paint film will help protect them from water damage.

Exterior Walls and Trim: Guidelines

1. Retain and preserve the original shape, form, height, materials, and details of historic walls.
2. Retain and preserve all architectural features that are character-defining elements of exterior walls, such as bays, cornices, storefronts, arches, quoins, cornerboards, and brackets.
3. Retain and preserve historic wall materials whenever possible. If replacement is necessary, use new materials that match the historic materials in composition, size, shape, color, pattern, and texture. Consider substitute materials only if the original materials are not technically feasible.
4. Protect and maintain historic walls in appropriate ways:
    - Inspect walls regularly for signs of deterioration or moisture damage.
    - Keep all joinery adequately sealed to avoid moisture damage.
    - Maintain a sound paint film on all elements that were traditionally painted.
    - Eliminate any vegetation that may cause structural damage, or that may hinder ventilation and surface drainage, thus inviting damage from moisture, mildew, fungi, or insects.
    - Maintain gutters and downspouts to avoid moisture damage to walls.
5. If replacement of a wall element or detail is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture, and detail.
6. Locate new vents and mechanical connections through historic walls on non-character-defining walls or inconspicuously on side or rear walls where they will not be visible from the street.
7. It is not appropriate to apply paint or other coatings to unpainted wall material that was historically not coated.
8. It is not appropriate to introduce new wall features, such as vents, bays, and door or window openings, if they would diminish the original design of the wall or damage historic wall materials.
9. It is not appropriate to replace or cover wooden siding or trim with a substitute cladding material such as aluminum siding, vinyl siding, or brick veneer.
10. It is not appropriate to use spray-on vinyl coatings as a substitute for paint on wooden siding, trim or architectural details.



Windows and Doors

Windows and doors by their proportion, shape, positioning, location, pattern, and size can contribute significantly to a building's historic character and are particularly indicative of stylistic periods. These openings in a building's exterior also provide opportunities for natural light, ventilation, and visual connections to the interior.

Windows in the historic district primarily consist of wooden double-hung sashes, vertical in proportion, with a variety of pane subdivisions. The number and the size of the lights, or panes, in a window are indicative of its architectural style. For example, most Victorian houses have tall and narrow windows, whereas windows in the Colonial Revival style usually have small multiple lights within a single sash. Operable wooden shutters are fairly common in the district.

Sidelights and fanlights with fixed panes of glass, sometimes beveled or stained, surround some of the more formal front entries in the district. Some Victorian homes feature a large picture window on the front elevation. Metal-frame casement windows are found on only a few later buildings.

Both solid paneled wooden exterior doors and combinations of wooden panels with fixed glazing are typical in the district. Many of the original front doors remain, and a number of them are stained and varnished rather than painted. Front entries with double front doors are found on several large residences.

Maintenance and Repair

With routine maintenance and repair, original wooden windows and doors can be preserved. Windows become less weatherproof and energy efficient as the caulking and the glazing putty that seal the glass panes within the wooden sash dry and crack apart. Weatherstripping around a sash or a door can deteriorate over time and need replacement. Wood itself must be protected from moisture and ultraviolet light by paint or protective sealers.

Preserving original windows and doors is always more desirable and generally less expensive than replacing them. Frequently, repair or replacement of only the damaged portion of the frame, the sash, the sill, or the threshold will eliminate the problem. A number of wood consolidants on the market can restore a section of rotten or damaged wood. The guidelines for wood provide more information on wood repair.

If total replacement of a window or a door is necessary, a unit should be used that matches the original in dimension, configuration, material, and detail. Replacement units should never require alteration of the original door or window opening. If double glazing in a new unit is desired for energy efficiency, it is not appropriate to compromise the architectural character of the building by choosing snap-in muntins in place of true divided lights.

Historically, wooden blinds or shutters were both functional and decorative. If wooden replacement shutters are necessary, they should match the original shutters in dimension and be hinged so that they are operable.

Doors that were originally stained rather than painted are found throughout the district. Unless an originally stained door has been substantially patched, later coats of paint can be stripped off, and the wood can be restained, then sealed with a clear finish like marine varnish to restore the original appearance. If the patching is too severe, painting the door in a historically appropriate color is preferable.

Historically, wooden screen doors were typical in the district. New storm or replacement screen doors should be similar in appearance to the original screen doors: constructed of wood, sized to match the original door opening, and containing large panels of glass or screen so that the view of the exterior door is not obscured. Interior storm windows are encouraged as an alternative to exterior storm windows.

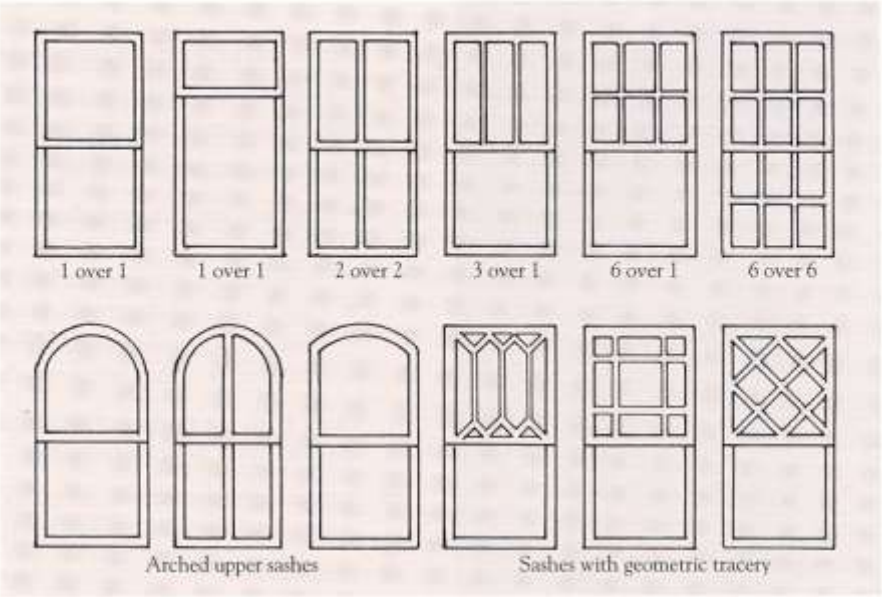
Windows and Doors: Guidelines

1. Retain and preserve original windows and doors.
2. Retain and preserve openings and details of windows and doors, such as trim, sash, glass, lintels, sills, thresholds, shutters, and hardware.
3. Protect and maintain existing windows and doors in appropriate ways:
    - Maintain caulking and glazing putty to prevent air or water infiltration around glass.
    - Weatherstrip windows and doors to prevent moisture and air infiltration.
    - Check sills and thresholds to ensure that water runs off and does not collect.
    - Maintain a sound paint film on all wooden windows and doors.
    - Monitor the condition of wooden windows and doors.

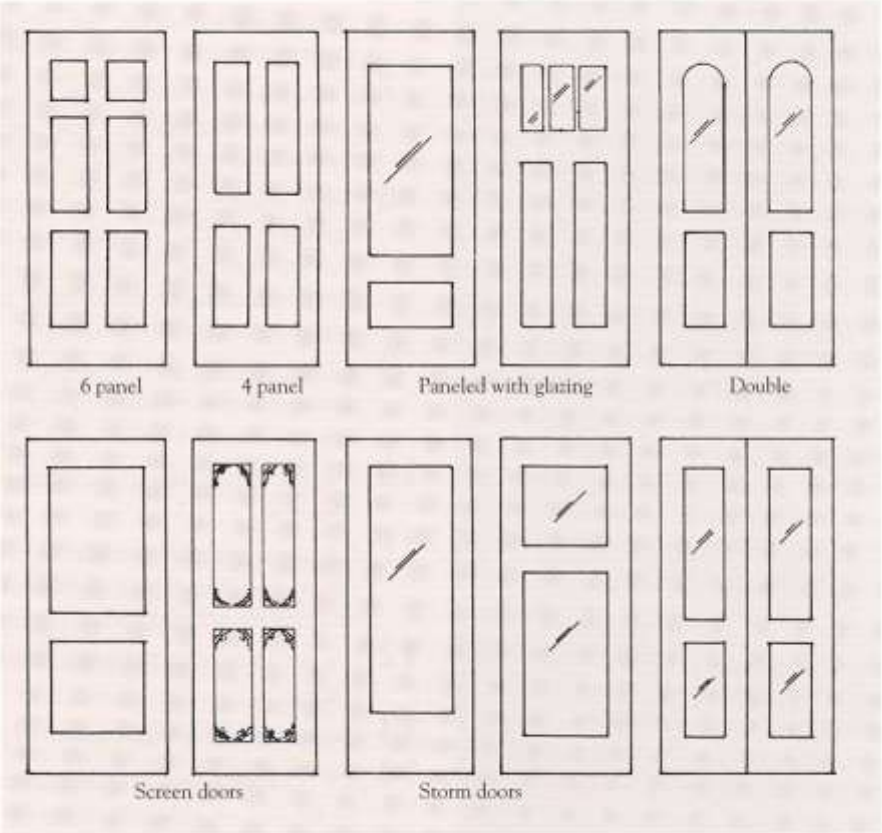
    Note: Both the peeling of paint and the widening of joints may create the false appearance of deteriorated wood.
4. Repair original windows, doors, and frames by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
5. If replacement of a window or door element is necessary, replace only the deteriorated element to match the original in size, scale, proportion, pane or panel division, material, and detail.
6. Construct replacement shutters of wood, size them to window openings, and mount them so that they are operable. It is not appropriate to introduce window shutters where no evidence of earlier shutters exists.
7. If exterior storm windows are desired, select ones that are coated with paint or a baked-enamel finish in a color appropriate to the color of the building. Install them so that existing windows and frames are not damaged or obscured.
8. Select wooden storm or screen doors that are stained in a natural wood color or painted to match the building or the trim. Metal storm doors with a baked enamel finish to match the trim of the house are also appropriate. Incorporate full glazed panels in storm doors to maximize the view of the existing door. Install storm or screen doors so that the existing door and frame are not damaged or obscured.
9. If fabric awnings are historically appropriate, install them in porch, door, or window openings so that architectural features are not concealed and historic materials not damaged. Select colors appropriate to the color of the building.
10. It is not appropriate to install aluminum awnings over porch, door, or window openings.
11. It is not appropriate to replace windows or doors with stock items that do not fill the original openings or duplicate the unit in size, material, and design. Snap-in muntins are not appropriate replacements for true divided-light window panes.
12. It is not appropriate to replace transparent glazing in windows or doors with tinted glazing.
13. Generally, it is not appropriate to paint transparent or translucent glazing.
14. It is not appropriate to fill in existing window or door openings if it would diminish the historic character of the building. It is not appropriate to replace or cover glazing with plywood.

continued on page 18

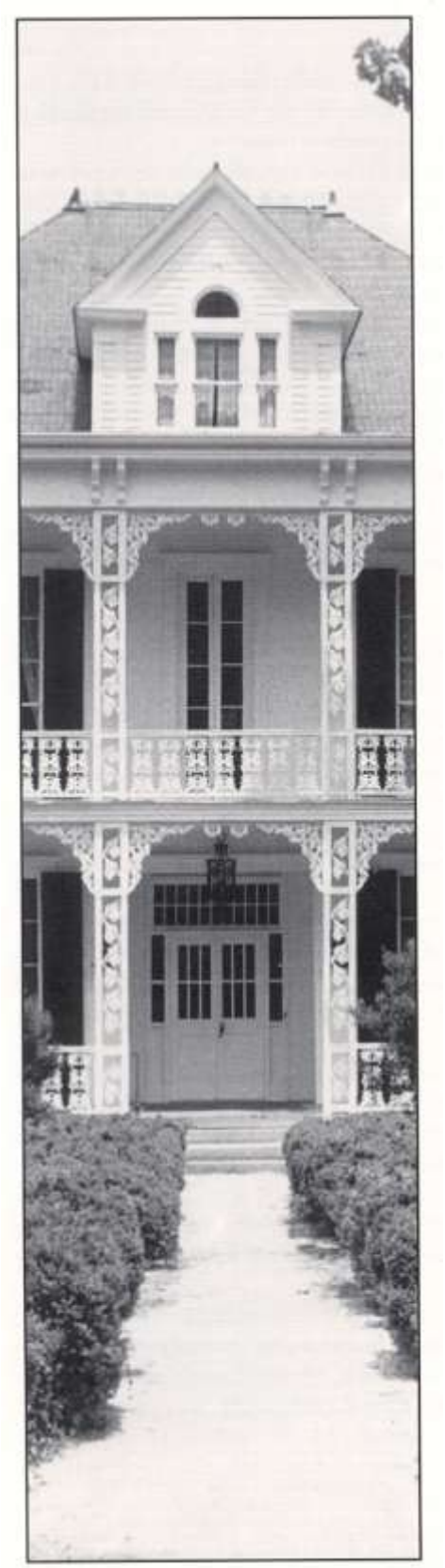
Windows and Doors



Windows in the district consist primarily of wooden double-hung sashes, vertical in proportion, with a variety of pane subdivisions.



Both solid paneled wooden exterior doors and combinations of wooden panels with fixed glazing are typical in the district. New storm or screen doors should be similar in appearance to original screen doors and contain large panels of glass or screen.



15. It is not appropriate to introduce new windows or doors if they would diminish the original design of the building or damage historic materials and features. Keep new windows and doors compatible with existing units in proportion, shape, positioning, location, pattern, size, materials, and details.
16. It is not appropriate to paint front doors or matching storm or screen doors that were historically stained or varnished unless they have been substantially patched.

This relocated structure sits upon a new brick pier foundation with lattice infill panels.

Recessed brick panels with metal vents now fill in the spaces between the original stone piers of this foundation.

The sloped grade and the turned downspout direct water away from the foundation.

Foundations

The foundation ties the historic building to its site, usually raising the body of the structure well above ground level. The height, the materials, the features, and the details of a building's foundation can all contribute to its historic character.

Foundation walls in the historic district are most typically solid brick perimeter walls or spaced masonry piers with nonstructural brick panels between the piers. Often, decorative metal vents or pierced brickwork provide ventilation through the foundation. Usually, a wooden sill plate rests on the perimeter wall or the piers, connecting the foundation to the wooden framing system for the house.

The foundations of many brick structures in the district are differentiated from the walls above by a change in pattern or texture. A water table, a distinctive band of bricks, may separate the two. Although the majority of brick foundations remain unpainted, quite a few other types of foundations have been painted over the years. Substantial plantings screen many foundations from view.

Exposed brick pier foundations support some porches and entrances. Wooden lattice panels often are used as infill between the piers.

Stone foundations, typically granite, and an occasional stucco foundation are found on a limited number of houses in the historic district.

Maintenance and Repair

Moisture due to improper drainage or inadequate ventilation is the most typical cause of deterioration in foundations. Another common problem is the cracking of a foundation along mortar joints due to the gradual settling or shifting of a structure over time. Tree roots or major site alterations can also damage foundations. Routine inspections of the foundation perimeter can identify such problems at an early stage.

Improper drainage results from insufficient sloping of the ground away from the foundation, allowing water to collect and gradually to erode the mortar joints in the foundation wall. Vegetation growing against the foundation wall can lead to premature deterioration of the mortar joints because it holds moisture against the foundation and its roots may begin to push into or under the foundation.

Vents and openings in the foundation wall allow natural ventilation of moist air that might otherwise be trapped in the foundation perimeter or the crawl space and cause additional moisture damage to both the foundation itself and the structural system that it supports.

In addition to eliminating the cause of moisture problems, repairing deteriorated mortar joints is essential in preventing more major foundation problems. Such repair involves removal of loose, crumbling, or cracked mortar and repointing of the mortar joint with new mortar of comparable strength, color, and composition. The new mortar joint should match the original joint in appearance and dimension. Proper repointing will extend the life of a foundation wall and prevent more serious damage that might require replacement of brickwork. The guidelines for masonry offer more information on this process.

Often, covering historic foundation walls with various mortar, waterproofing, or paint coatings can temporarily hide foundation problems, but generally will not eliminate the initial problem and often will exacerbate it. Moreover, such coatings usually destroy the historic appearance of the foundation. Consequently, they are considered improper and inappropriate in the historic district.

Foundations: Guidelines

1. Retain and preserve the original form, pattern, color, and texture of historic foundations.
2. Retain and preserve all architectural features that are character-defining elements of the foundation, such as decorative vents and grilles, access doors, lattice panels, water tables, and steps.
3. Retain and preserve historic foundation materials whenever possible. If repair or replacement is necessary, use new materials that match the historic materials in composition, size, shape, color, pattern, and texture. Consider substitute materials only if the original materials are not technically feasible.
4. Protect and maintain a historic foundation in appropriate ways:
    - Provide adequate ventilation of the crawl space to prevent moisture problems.
    - Provide adequate drainage of surface water by grading the site away from the foundation.
    - If necessary, install drains around the foundation to eliminate surface-water problems.
    - Maintain foundation plantings so that they do not hinder adequate ventilation and drainage of the foundation.
    - Eliminate any vegetation that may cause structural damage to the foundation.
    - Follow the guidelines for maintenance of masonry where applicable.
5. Locate new utility and mechanical connections through foundations on non-character-defining foundation walls or inconspicuously on side or rear walls where they will not be visible from the street.
6. It is not appropriate to apply paint or other coatings to unpainted foundation material that was historically not coated.
7. Paint previously painted foundations in dark colors that best reflect the foundation material.
8. Removal of paint from painted masonry foundations is not recommended unless the brick is of high quality and was intended to be exposed. Undertake removal only with a chemical paint remover specifically formulated for masonry. Always test the remover on an inconspicuous area or a test panel first.
9. It is not appropriate to introduce new foundation features, such as vents or access doors, if they would diminish the original design of the foundation or damage historic foundation features or materials.
10. If spans between masonry piers are to be filled in, recess and detail the panels so that the original piers are still prominent.

This front porch wraps around the entire side elevation.

Decorative wooden brackets and sawnwork balusters add stylistic detail to this Italianate porch.

This rear porch was sensitively enclosed with lattice panels and glass to retain its porch character.

Porches, Entrances, and Balconies

Porches, entrances, and balconies are often primary features of historic buildings and contribute significantly to their overall architectural character. The various functional components of porches and entrances, including steps, balustrades, columns, pilasters, doors, and entablatures, all add stylistic embellishment to historic buildings while providing scale and detail. Because of their prominence, front porches were sometimes altered over the years to reflect a more current architectural style than the original house.

Front porches are the dominant feature on many of the houses in the historic district. They generally are one story in height, often run the full width of the house, and sometimes wrap around from the front to a side elevation. Most porches in the district are constructed and detailed in wood, although some decorative iron balusters, rails, and columns can be seen as well. Painted tongue-and-groove floorboards and beaded-board ceilings are most typical, although floors of ceramic tile or stone and ceilings of plaster can also be found. Balconies, sleeping porches, side porches, and back porches are also fairly common in the historic district. Many side and rear porches are screened and occasionally further enclosed with lattice panels. Two-story porticoes and double-tiered porches grace the front elevations of a few of the larger homes.

Typical porch-paint color schemes in the district repeat house trim colors on columns, balusters, and soffits. A medium gray is often used on the floor, a light blue-green on the ceiling.

Because the enclosure of a front porch or balcony alters the historic character of a building so significantly, it is never considered appropriate in the district. For parallel reasons the enclosure of side or rear porches is discouraged. Similarly, elimination or enclosure of balconies compromises the architectural integrity of buildings. Creating a false historical appearance through the application of elements and details to a porch or an entrance is also considered inappropriate, as is adding a porch or an entrance to a prominent elevation where none existed historically.

Reconstruction of a missing porch, entrance, or balcony requires accurate evidence of the original configuration and detail. If such documentation does not exist or if reconstruction is not desired, a contemporary design that is compatible with the historic building in height, proportion, roof shape, material, texture, scale, detail, and color is appropriate.

Maintenance and Repair

Because of the exposed nature of porches and entrances, maintenance is a continuing concern. Ensuring their water-shedding ability through proper sloping of all floors and steps and through maintenance of related roofing, gutters, and downspouts is essential. Keeping a sound paint film on all wooden porch and balcony surfaces to prevent moisture damage is critical as well.

The guidelines for wood, architectural metals, and paint contain information for maintenance and repair of each material.

Given the distinguishing character of historic porches and entrances, replacement of any element or detail should be carefully considered. When replacement is necessary, the new piece should match the original piece in material, shape, texture, detail, and dimension. It is not appropriate to substitute a contemporary stock item that does not match the original element, or to eliminate a detail rather than repair or replace it.

Porches, Entrances, and Balconies: Guidelines

1. Retain and preserve historic porches, entrances, and balconies.
2. Retain and preserve all architectural features that are character-defining elements of porches, entrances, and balconies, including piers, columns, pilasters, balustrades, rails, steps, brackets, soffits, and trim.
3. Retain and preserve historic porch and balcony material, such as flooring, ceiling board, lattice, and trim, whenever possible. If replacement is necessary, use new material that matches the historic material in composition, dimension, shape, color, pattern, and texture.
4. Protect and maintain porches, entrances, and balconies in appropriate ways:
    - Maintain the slope of the floor and the steps to ensure that water does not collect but runs off.
    - Maintain a sound paint film on all elements that were traditionally painted.
    - Check the condition of all wooden elements regularly for signs of water damage or rot.
    - Keep wooden joinery adequately sealed to avoid moisture damage.
    - Inspect masonry piers or foundation walls regularly for signs of deterioration or moisture damage.
5. Repair wooden elements by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
6. If replacement of a porch element or detail is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture, and detail.
7. If a historic porch, entrance, or balcony is completely missing, replace it with either a reconstruction based on accurate documentation or a new design compatible with the historic character of the building in height, proportion, roof shape, material, texture, scale, detail, and color.
8. When introducing reversible features to assist people with disabilities, take care that the original design of the porch or the entrance is not diminished and historic materials or features are not damaged.
9. It is not appropriate to enclose front porches or balconies.
10. Enclosure of side or rear porches and balconies is discouraged. If enclosure of a side or rear porch is required for a new use, design the enclosure so that the historic character and features of the porch are preserved.
11. It is not appropriate to add elements or details to a porch or an entrance in an attempt to create a false historical appearance.
12. It is not appropriate to replace wooden porch floors or steps with concrete or brick ones.
13. It is not appropriate to add new porches, entrances, or balconies to primary elevations where none previously existed.

Materials and architectural detailing tie this garage to the main house.

A carefully restored one-bay garage awaits painting.

A newly built two-bay garage is compatible with district garages in form, materials, and detailing.

Garages and Outbuildings

A number of original garages and smaller outbuildings, and even a few carriage houses, survive in the historic district. Many echo the materials, the details, and the roof form of the main house on the site and contribute to the architectural character of the district. Through their siting and relationship to the houses, the streets, and the alleys, the accessory buildings contribute to the historic character of the district as well.

Early garages were typically single-bay structures located in the rear yard at the end of the driveway. Early storage buildings and sheds were usually small frame structures sited toward the back of the rear yard and were generally not visible from the street.

Garages and Outbuildings: Guidelines

1. Retain and preserve historic garages and outbuildings.
2. Retain and preserve all architectural features that are character-defining elements of garages and outbuildings, including foundations, steps, roof form, windows, doors, architectural trim, and lattices.
3. Retain and preserve historic garage and outbuilding materials, such as siding, masonry, roofing materials, and wooden trim. If replacement is necessary, use new materials that match the historic materials in composition, dimension, shape, color, pattern, and texture. Consider substitute materials only if the original materials are not technically feasible.
4. Protect and maintain garages and outbuildings in appropriate ways:
   - Check the condition of all wooden elements regularly for signs of water damage or rot.
   - Keep wooden joinery adequately sealed to avoid moisture damage.
   - Maintain a sound paint film on all elements that were traditionally painted.
   - Inspect masonry piers or foundation walls regularly for signs of deterioration or moisture damage.
   - Follow the guidelines for maintenance of masonry, wood, or architectural metals where appropriate.
5. If replacement of an element or a detail is necessary, replace only the deteriorated item to match the original in size, scale, proportion, material, texture, and detail.
6. If a historic garage or outbuilding is completely missing, replace it with either a reconstruction based on accurate documentation or a new design compatible with the historic character of the main building or historic outbuildings in the district.
7. Keep the proportion and the height of new garages and outbuildings compatible with the proportion and the height of historic garages and outbuildings in the district.
8. In constructing new garages and outbuildings, use traditional roof forms, materials, and details compatible with the main building or historic outbuildings in the district. Prefabricated storage buildings are appropriate provided they have a shingle roof and are made of wood painted in a color that complements the house. Storage buildings constructed of metal, vinyl or plastic are not appropriate.
9. Locate new garages and outbuildings in rear yards and in traditional relationship to the main building.
10. It is not appropriate to locate a garage or an outbuilding in front of the main building unless such a location is historically accurate for a specific site.

The portico and the exterior walls constructed of granite in a random ashlar pattern distinguish this house.

Decorative brick veneer walls and clay tile roofing embellish this residence.

Granite belting accentuates the stucco walls of this home in the Spanish Mission style.

Failure to duplicate the original mortar joints in width and color makes this repointing noticeable.

Masonry

Brick, stone, tile, terra-cotta, concrete, stucco, and mortar are all typical masonry materials found on the exterior of historic buildings. The texture, the scale, the color, the bonding pattern, the joints, and the detail of masonry surfaces can all contribute significantly to the overall character of the historic building. Masonry features such as roofing tiles, chimneys, arches, quoins, lintels, sills, cornices, and pediments further define a building's historic character.

Brick is by far the most common masonry material found in the historic district. Granite and stucco are found on exterior walls and foundations. Roofs clad in slate or clay tiles also contribute to the architectural character of the district.

Maintenance and Repair

Masonry surfaces are relatively long-lasting and require little maintenance. Moisture is the most common cause of deterioration in masonry. If water can enter the wall, the roof, or the foundation through loose masonry joints or cracks, it will cause additional damage as it works its way through the structure. Typically, mortar joints slowly deteriorate over a period of years because of exposure to the elements. The deterioration allows moisture to penetrate brick walls or foundations. Consequently, the life of a brick or stone wall depends on proper maintenance of its mortar joints. The process of replacing deteriorated mortar joints with new mortar is called repointing. All loose and deteriorated mortar is carefully raked out of the joint by hand, and new mortar is inserted. To maintain the historic character and the structural integrity of the wall, the original mortar should be matched in composition, color, texture, and strength. The dimension and the profile of the original mortar joint should also be duplicated.

Heavy soiling or vegetation that allows moisture to remain on a masonry surface contributes to the deterioration of masonry elements. If cleaning is necessary, the gentlest method possible should be used. Periodic cleaning with simple techniques such as steam cleaning or low-pressure water washing with or without a mild detergent, complemented by scrubbing the surface with a natural bristle brush where needed, is generally all that is necessary. If these techniques are not successful, chemical masonry cleaners may be indicated. Chemical cleaners should always be tested on an inconspicuous area well in advance to determine if they cause any discoloration or damage to the masonry. High-pressure cleaning techniques such as sandblasting and waterblasting, because of their abrasive nature, permanently damage the surface of historic masonry and accelerate its deterioration. Consequently, such techniques are not appropriate in the historic district.

Masonry: Guidelines

1. Retain and preserve original masonry walls, foundations, and roofs.
2. Retain and preserve all masonry construction features that are character-defining elements of historic buildings, including chimneys, arches, quoins, cornices, and pediments.
3. Retain and preserve historic masonry materials whenever possible. If replacement is necessary, use new materials that match the historic materials in composition, size, shape, color, pattern, and texture. Consider substitute materials only if the original materials are not technically feasible.
4. Protect and maintain historic masonry in appropriate ways:
    - Monitor masonry for cracks and signs of moisture damage.
    - Ensure that water does not collect at the base of a masonry foundation or chimney.
    - Clean masonry only if necessary to remove heavy soiling or prevent deterioration.
    - Eliminate any vegetation that may cause structural damage or hinder ventilation and surface drainage of a masonry element.
    - Use the gentlest means possible to clean historic masonry. Cleaning with a low-pressure (500 pounds per square inch or less) water wash, using detergents and natural bristle brushes, is preferred over harsher methods.
    - Test any proposed cleaning method on an inconspicuous sample area first.
5. If cracks in mortar joints, crumbling mortar, loose bricks, damp walls, or damaged plaster indicate deterioration, repoint mortar joints of masonry surfaces in appropriate ways:
    - Carefully remove deteriorated mortar by hand-raking the joints. Using electric saws or hammers can damage the masonry.
    - Duplicate the strength, the composition, the texture, and the color of the original mortar. Replacing a softer mortar with one high in portland-cement content can cause serious damage to existing masonry.
    - Duplicate the width and the joint profile of the original mortar joints.
6. It is not appropriate to apply paint or other coatings to unpainted masonry elements that were historically not coated.
7. It is not appropriate to apply nontraditional masonry coatings such as waterproofing and water repellents to masonry as a substitute for repointing or repair. Use such coatings only if masonry repairs have failed to eliminate water-penetration problems.
8. Paint previously painted masonry elements in dark colors that best reflect the color of the masonry material.
9. Removal of paint from masonry surfaces is not recommended unless the brick is of high quality and was intended to be exposed. Undertake removal only with a chemical paint remover specifically formulated for masonry. Always test the remover on an inconspicuous area or a test panel first.
10. It is not appropriate to use high-pressure cleaning methods such as sandblasting and waterblasting on historic masonry surfaces. Such cleaning techniques permanently damage the masonry surface and accelerate deterioration.

Wooden spindles create a delicate valance across the porch entrance of this Queen Anne house.

Applied garland reliefs below the stained glass sidelights and across the screen door distinguish this elaborate wood entry.

Deteriorated clapboards have been selectively replaced with new siding to match the original before repainting.

Porch flooring is particularly susceptible to water damage along its exposed grain edge.

Wood

The variety of ways in which wood can be shaped and finished make it a typical material for creating a range of architectural elements and details that contribute to the character of historic buildings. Through carving, sawing, planing, and splitting, wood can be fashioned into such diverse elements as columns, balustrades, cornices, shingles, clapboards, panels, flooring, and brackets. Wooden features often add decorative or stylistic detail to historic structures while functioning in quite pragmatic ways.

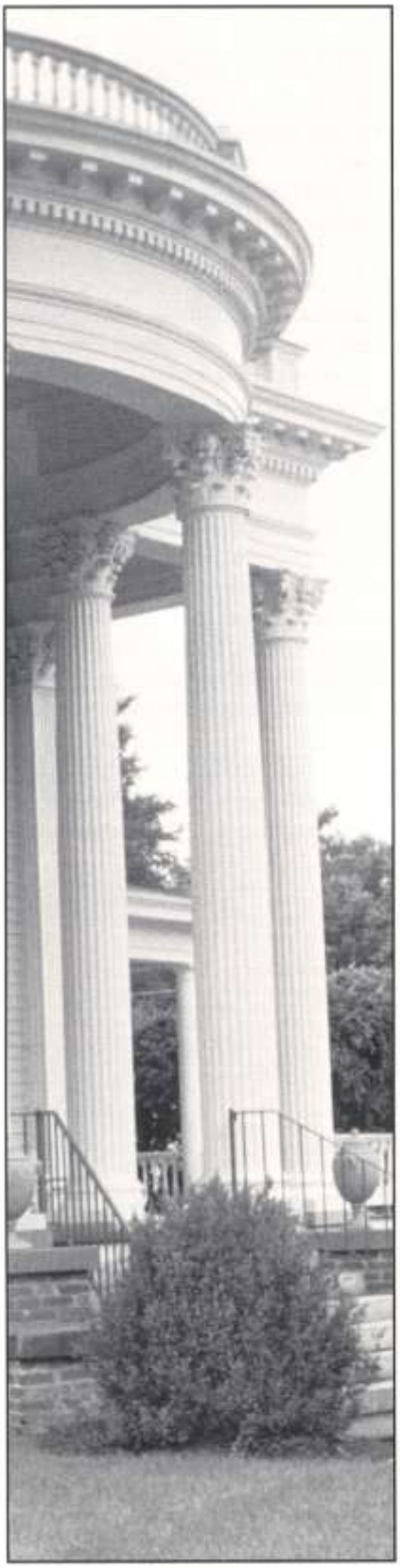
Frame houses with clapboard siding and wooden porches are typical of the historic district. Substitute materials for wooden siding and trim, such as vinyl and aluminum, do not provide the same dimension, shape, texture, scale, and detail as the wooden fabric. The introduction of such substitute materials often results in damage to original wooden elements while compromising the character of a historic building. Consequently, their use in the district is not appropriate.

Maintenance and Repair

Wood is a traditional building material with good insulating qualities. It will last indefinitely if it is kept properly caulked and painted. Because wood expands with the introduction of moisture, caulks and flexible sealants are typically used to seal wood joints and prevent the entry of water beneath the wood surface. Paints and coatings on the wood surface protect it from deterioration due to ultraviolet light as well as moisture. The guidelines for paint provide additional information on the preparation and the maintenance of painted surfaces.

Stains or evidence of mildew indicates that a wood surface is remaining damp, inviting insect and fungal attacks as well as wet rot. Wooden elements should be sloped to shed water, and roof and gutter systems should provide additional protection to the surface. Chemical treatment of wooden members either during manufacture or following installation can enhance wood's ability to resist rot and insect infestation. Some chemical treatments result in an initial resistance to surface paint films, requiring a weathering period of a few months before painting. Chemical treatment is particularly advantageous if the wooden element is to remain unpainted or is in direct contact with the ground.

The repair of deteriorated wooden elements or details may require partial replacement of the original wood or the introduction of a wood consolidant to stabilize the deteriorated section and prevent further decay. Wood consolidants are particularly appropriate when they prevent the removal of decorative details and trim that cannot easily be replicated or when replacement of the deteriorated section of a larger element would be difficult to achieve in place.



Wood: Guidelines

1. Retain and preserve original wooden siding, trim, and details as well as their paints, colors, and finishes.
2. Retain and preserve all wooden features that are character-defining elements of a historic building, such as siding, shingles, brackets, cornices, balustrades, columns, pediments, and architraves.
3. Retain and preserve historic wooden fabric whenever possible. If replacement is necessary, use new wood that matches the original in dimension, shape, detail, and texture.
4. Protect and maintain wood surfaces and elements in appropriate ways:
    - Inspect wood surfaces and features regularly for signs of damage from moisture, insects, fungi, or mildew.
    - Monitor the condition of wood surfaces and features. Note: Both the peeling of paint and the widening of wood joints may create the false appearance of deteriorated wood.
    - Keep wooden joinery adequately sealed to avoid water penetration.
    - Maintain a slope on horizontal wood surfaces, such as porch flooring or window sills, to ensure that water does not collect but runs off.
    - Maintain roofs, gutters, and downspouts to protect wood surfaces and features from water damage.
    - Prime all exposed wood surfaces before painting.
    - Maintain a sound paint film or other coating on wood to prevent damage from ultraviolet light and moisture.
5. Repair original wooden elements and details by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
6. If replacement of a wooden element or detail is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, and detail.
7. It is not appropriate to clean wood surfaces with high-pressure methods, such as sandblasting and waterblasting.
8. It is not appropriate to overexpose wood surfaces to caustic chemical strippers that will raise the grain of the wood and roughen the surface texture.
9. It is not appropriate to replace wooden siding, trim, or window sash with contemporary substitute materials such as vinyl or aluminum.
10. It is not appropriate to cover existing wooden siding with contemporary substitute materials such as synthetic or metal siding.
11. It is not appropriate to use spray-on vinyl coatings as a substitute for paint on wooden siding, trim or architectural details.
12. If possible, remove synthetic or metal siding that covers original wooden siding, and repair the original material as necessary. Remove later siding carefully so that the wood is not damaged.

Cast-iron columns and balustrades embellish a few porches in the district.

Failure to maintain a sound paint film on this pressed-metal shingle roof has led to deterioration of the exposed metal.

The chalky film of rust on this iron fence must be completely removed before repainting.

Architectural Metals

Cast iron, wrought iron, copper, tin, sheet metal, aluminum, steel, and bronze are all traditional architectural metals that contribute to the architectural character of historic buildings through their distinctive forms, finishes, and details. Throughout the district, distinctive elements can be found that have been cast, wrought, pressed, or rolled of metal, including fences, gates, columns, balustrades, hardware, gutters, downspouts, pressed-metal shingle roofs, and standing-seam roofs.

Maintenance and Repair

A protective paint film is essential for metals that corrode, or rust, when exposed to air and moisture. Consequently, routine maintenance of painted metal surfaces includes prompt attention to any signs of deterioration of the paint film and subsequent corrosion. If the metal surface has begun to flake and rust, it must be thoroughly cleaned before repainting. Because the corrosion continues as long as the metal is exposed to air, immediate painting with a metal primer after cleaning is essential to prevent deterioration of the metal.

Cleaning techniques vary according to the specific metal. Chemical solutions are typically used on soft metals such as lead, tin, copper, zinc, and terneplate. Copper and bronze surfaces develop a protective greenish patina over time, and it is generally desirable to maintain that patina and the protection that it provides.

Wire brushing and handscraping are appropriate techniques for cleaning hard metals, such as steel and cast or wrought iron. A more abrasive technique, such as low-pressure dry-grit blasting, should be used only if gentler techniques are unsuccessful and if a test area reveals no damage to the metal surface.

If repair of a deteriorated metal element requires replacement of a metal section, it is important to match the original metal in kind to avoid corrosive galvanic reactions where the metals join.

Architectural Metals: Guidelines

1. Retain and preserve original architectural metals, including cast iron, wrought iron, steel, pressed tin, copper, aluminum, and zinc, as well as their finishes and colors.
2. Retain and preserve architectural metal features that are character-defining elements of a historic building or site, including fences, gates, cornices, rails, roofs, gutters, downspouts, and hardware.
3. Retain and preserve historic metal fabric whenever possible. If replacement is necessary, use new metal that matches the original in composition, dimension, shape, detail, and texture. Consider substitute material only if the original material is not technically feasible.
4. Protect and maintain historic architectural metals in appropriate ways:
    - Monitor metal for cracks and signs of deterioration or corrosion.
    - Clean metal when necessary to remove corrosion before repainting or coating.
    - Maintain a sound paint film or other coating on metals that corrode.
5. Use the gentlest means possible to clean historic architectural metals, including appropriate chemical solutions for soft metals and wire brushing or handscraping for hard metals.
6. It is not appropriate to clean soft metals, such as lead, tin, copper, zinc, and terneplate, using a high-pressure technique like sandblasting. If wire brushing and handscraping prove ineffective in cleaning hard metals, such as steel, cast iron, and wrought iron, use low-pressure dry-grit blasting if it will not damage the metal surface.
7. Repair original architectural metal elements and details by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
8. If replacement of an architectural metal element or detail is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, and detail.
9. Paint previously painted metals in colors appropriate to the colors of the historic building or site and the historic district.

Peeling paint must be scraped down to the first sound paint layer, and any exposed wood primed, before repainting.

Electric heat plates must be used with extreme care and only if gentler means of paint removal prove unsuccessful.

Paint

Proper preparation and application of paint films is critical in preserving most historic exterior wood and metal surfaces. Although copper, bronze, and stainless steel surfaces are intended for direct exposure to the elements, paint protects all other metal surfaces from corrosion due to exposure to air and water. Also, paint helps protect wood surfaces from the effects of weathering due to moisture and ultraviolet light. Consequently, maintaining a sound paint film on most metal and wood surfaces is essential to their long-term preservation. In addition to its protective role, paint provides an opportunity to reinforce a historic building's architectural style and accentuate its significant features through the appropriate selection of paint color.

Maintaining wood surfaces that were previously painted requires routine cleaning of the surface. Often the perceived need to repaint may be eliminated with the removal of the surface dirt film through conventional washing. However, repainting is called for if the paint film itself is deteriorated or damaged. Proper preparation includes removal of all loose or detached paint down to the first sound paint layer. It is unnecessary and undesirable to remove additional sound paint layers to expose bare wood, particularly if the wood will remain uncoated for any length of time. It is always best to remove loose paint layers with the gentlest methods possible. Handscraping and handsanding are often all that is needed. Destructive methods such as sandblasting or waterblasting and the use of propane or butane torches are never appropriate for historic wood surfaces because of the permanent damage that they will cause to the wood surface itself. Electric heat plates, hot air guns, and chemical paint strippers are appropriate only if gentler techniques have failed.

Before it is repainted, any exposed wood should always be primed with a compatible primer coating. If a surface is damp or soiled, the new paint film will not adhere correctly, and the wet surface may take up to two weeks to dry out completely. Once the surface is clean and dry, the application of a compatible paint coating will result in continued protection of the wood surface.

Painted metal surfaces require similar inspection and routine cleaning before repainting. However, for metals, it is critical that all corrosion be removed and a primer coat be applied immediately to protect the surface from additional corrosion. If cleaning loose paint and corrosion from hard metals such as cast iron, wrought iron, and steel by handscraping and wire brushing is unsuccessful, low-pressure grit blasting may be necessary. It is always best to test such techniques in an unobtrusive area first to determine if there will be any damage to the metal surface.

Although painting of unpainted masonry surfaces is not recommended, repainting of previously painted masonry and stucco using compatible paint coatings after proper cleaning and preparation is recommended. Preparation procedures are the same as those for wood.

Paint: Guidelines

1. Protect original building material that was painted by maintaining a sound paint film.
2. Maintain previously painted surfaces in appropriate ways:
    - Inspect painted surfaces to determine if repainting is necessary or if cleaning the surfaces will suffice.
    - Use the gentlest techniques possible, such as handscraping and handsanding with wood or brick, and wire brushing and handsanding with metals, to remove loose paint layers down to a sound paint layer. Employ electric heat guns, heat plates, and chemical paint strippers only when gentler methods are not successful and more thorough removal is necessary, and use them with caution.
    - Follow proper surface preparation, applying compatible paint -coating systems, including priming all exposed wooden surfaces.
    - Apply new paint only to clean, dry surfaces to ensure that it will properly bond.
3. It is not appropriate to paint unpainted brick and stone, or to paint copper and bronze.
4. Coat replacement gutters and downspouts with paint or a baked-enamel finish in a color appropriate to the color of the house, unless they are made of copper.
5. Coat exterior storm windows with paint or a baked-enamel finish in a color appropriate to the color of the house, usually the same color as the window sash or trim.
6. It is not appropriate to apply paint or other coatings to unpainted wall material that was historically not coated.
7. It is not appropriate to apply paint or other coatings to unpainted foundations that were historically not coated.
8. It is not appropriate to use spray-on vinyl coatings as a substitute for paint.
9. Select paint colors that are appropriate to the historic building and district.

The yellow body color accented by white trim and sash and dark shutters and doors is an appropriate color scheme for this Federal-style law office.

Changes in these exterior walls from clapboards to shingles to trim are appropriately highlighted by variations in color.

The complex color treatment of the ornate details further embellishes this Queen Anne house.

Exterior Color

The variety of architectural styles in the district provides a diversity of color palettes and treatments. For example, Greek Revival houses, whether brick, wood, or stone, were typically painted white and their shutters dark green or black; the Italianate and Gothic Revival styles were known for their palettes of neutral tints, such as tans, grays, and buffs, and sometimes darker shades as well. By contrast, the various materials and embellishments of Queen Anne's style houses were highlighted by multicolor paint schemes in deep rich hues of greens, reds, and browns. Neo-Classical Revival homes returned to the whites and off-whites of their precedents, whereas the soft body colors of Colonial Revival houses were usually trimmed with white or cream. Bungalows often combined exterior materials such as shingles, stucco, and brick. Usually the brick was unpainted, the shingles were stained, and the stucco was painted a light neutral or buff. Any trim or wood introduced was usually painted white, gray, or a light neutral.

Exterior color in the district reflects the color of both natural materials, such as brick, granite, and slate, and painted materials, such as wood and metal. Even the colors of historic roofs contribute to the diverse district palette. Slate and tile roofs reflect the color of their respective materials, whereas pressed-metal shingles and standing seam roofs are usually painted in deep colors such as rich reddish brown, dark green, gray, or even black. Because they are usually replacement roofing for materials such as metal or slate that were traditionally dark in color, asphalt composition shingles in dark colors are most appropriate in the historic district. Replacement gutters and downspouts are typically coated with paint or a baked-enamel finish in a color appropriate to the color of the house, unless they are made of copper.

Masonry walls, foundations, and chimneys in the district generally reflect the natural colors of the bricks or the stones and the mortar used. Because paint eliminates the inherent color variation of masonry and requires continuing maintenance, painting previously unpainted masonry is not considered appropriate. However, if the masonry is already painted, a color should be selected to echo the color of the brick or the stone when repainting. To differentiate the masonry foundations of frame houses, painted foundations should contrast with the color of the siding.

Where materials are varied on a building exterior, paint colors often accentuate the material change. For example, wooden shingles are typically stained rather than painted, to offer a contrast in color to painted clapboards. Generally in the district, the siding of a frame building is painted in a contrasting color to the trim color. Trim work includes window and door frames, cornerboards, cornices, porch columns and balustrades, and other decorative elements. Historically, window sashes were often painted to match the exterior trim color, except during the late Victorian era, when more complex color schemes were popular. The color of painted exterior doors either matched the sash or trim color, or highlighted the door in an accent color. Many front doors in the district were stained and varnished rather than painted.

Porch ceilings in the district are often painted in a light sky blue or white. Wooden porch flooring is most typically painted in a medium-value gray.

Generally, picket fences are painted white, whereas most cast- and wrought-iron fences are painted dark brown, dark green, or black.

Where they are appropriate, fabric awnings and signs provide opportunities to introduce compatible colors that enhance the existing palette of a historic building.

The color of all exterior elements and materials should be considered when selecting appropriate colors for a building. Appendix A includes a sample color schedule form that may be helpful in developing a proposed color palette.

Exterior Color: Guidelines

1. Select material and paint colors appropriate to the historic building and district.
2. Selection of paint and stain colors based on research on historic finishes is encouraged.
3. Enhance the architectural character of a historic building through appropriate placement of exterior paint colors.
4. Use variations in paint color to reflect variations in material on the building's exterior.
5. Paint previously painted foundations in dark colors that best reflect the foundation material.
6. Generally, it is not appropriate to install light-colored asphalt shingles.
7. Coat replacement gutters and downspouts with paint or a baked-enamel finish in a color appropriate to the color of the house, unless they are made of copper.
8. Coat exterior storm windows with paint or a baked-enamel finish in a color appropriate to the color of the house, usually the same color as the window sash or trim.
9. It is not appropriate to apply paint or other coatings to unpainted fence or wall materials that were historically not coated.
10. It is not appropriate to paint front doors that were historically stained or varnished unless the doors have been substantially patched.
11. Paint wooden fences white or a color that coordinates with the exterior colors of the building.
12. It is not appropriate to use unfinished lumber or decking as the finished appearance of a deck or an exterior stair. Make the paint or stain color compatible with the historic building.
13. For fabric awnings, select colors that are compatible in hue and intensity with the exterior colors of the historic building.

Both canvas awnings and extending porches are traditional energy-conserving features.

Storm doors and windows can increase the energy efficiency of historic buildings.

A white privacy fence screens mechanical units at the rear of this building from public view.

Utilities and Energy Retrofit

Many features of historic buildings are inherently energy efficient. For example, operable transoms, windows, awnings, and shutters provide opportunities for conserving energy. Enclosed vestibules, extending porches, and even plantings help buffer historic interiors from the elements. Capitalizing on energy-efficient historic features and sensitively retrofitting historic buildings can maximize their energy-conserving potential.

Often, the energy efficiency of older windows is compromised when the weatherstripping around the sash is not maintained and the glazing compound that seals the glass panes within the wooden sash deteriorates. Weatherstripping around doors must be maintained as well, to prevent air infiltration. Once existing windows and doors have been repaired as needed, storm windows and doors can be installed to provide a second barrier to the elements. Care must be taken not to damage or obscure the windows and the doors in the process. Interior storm windows are encouraged as an alternative to exterior storm windows. However, exterior storm windows with a painted or baked-enamel finish in a color appropriate to the color of the building are acceptable. Stained or painted wooden storm doors with large glass panels are also acceptable.

Utility work on the public right-of-way or on private property may require a certificate of appropriateness. For example, the installation of a new utility pole requires a certificate, although the replacement of existing poles in the same location does not.

When introducing new mechanical and electrical equipment and lines, care must be taken that historic features of the building are not damaged or obscured. All such equipment should be located in the least visible location and appropriately screened. Window air-conditioning units are acceptable in the district, but they should be located as inconspicuously as possible.

Large antennas and satellite dishes are intrusive, and inconsistent with the residential character of the historic district.

Utilities and Energy Retrofit: Guidelines

1. Retain and preserve the inherent energy-conservation features of a historic building, such as porches, operable windows, transoms, and louvered shutters.
2. Improve thermal efficiency by installing weatherstripping, storm windows, caulk, and if they are historically appropriate, fabric awnings and shutters.
3. It is not appropriate to replace transparent glazing in windows and doors with tinted or mirrored glazing.
4. It is not appropriate to replace multiple-paned doors or window sashes with thermal sashes using snap-in, false muntins.
5. Generally, it is not appropriate to replace operable windows or transoms with fixed glazing.
6. Install interior or exterior storm windows so that the existing windows and frames are not damaged or obscured. Select exterior storm windows that are coated with paint or a baked-enamel finish in a color appropriate to the color of the building.
7. Select wooden storm or screen doors that are stained in a natural wood color or painted to match the building or the trim. Install storm or screen doors so that the existing door and frame are not damaged or obscured. Metal storm or screen doors are not appropriate.
8. If fabric awnings are historically appropriate, install them in porch, door, or window openings so that architectural features are not concealed or historic materials damaged. Select colors appropriate to the color of the building.
9. If wooden shutters are historically appropriate, install them sized to window openings and mounted so that they are operable.
10. Locate roof ventilators, antennas, and solar collectors on non-character-defining roofs or inconspicuously on rear slopes where they will not be visible from the street. It is not appropriate to locate them on front or street elevations.
11. Install low-profile ridge vents if they are desired, provided that they do not diminish the original design of the roof or destroy historic roofing materials and details.
12. Locate vents and mechanical connections through historic foundations or walls on non-character-defining elevations or inconspicuously on side or rear walls where they will not be visible from the street.
13. Install mechanical equipment such as heating and air conditioning units in areas and spaces requiring the least amount of alteration to the appearance and the materials of the building. Screen the equipment from view.
14. Locate exposed exterior pipes, wires, meters, and fuel tanks on rear elevations or along an inconspicuous side of the building. Screen them from view.
15. Installation of underground utility service is encouraged if it will eliminate overhead lines and poles.
16. It is not appropriate to introduce blown-in insulation through an exterior wall of a building.
17. It is not appropriate to use rapid-expanding insulating foam as it may damage historic window and siding details.
18. Locate window air-conditioning units on rear or inconspicuous elevations whenever possible.
19. It is not appropriate to install large antennas and satellite dishes in the historic district.

This exterior firestair is inconspicuously located on the building's rear elevation.

This contemporary concrete ramp with simple metal railing was discreetly incorporated on a side rear elevation.

An unobtrusive metal handrail improves accessibility to this front porch without compromising its historic character.

Life Safety and Accessibility

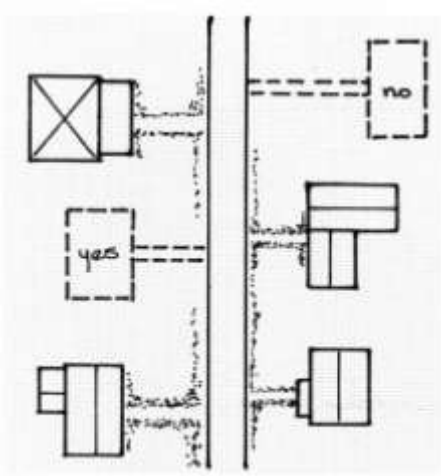
A new use or a substantial rehabilitation of a historic building can result in requirements to meet contemporary standards for both life safety and accessibility to people with disabilities. The North Carolina State Building Code and the federal guidelines for adhering to the Americans with Disabilities Act of 1990 both provide some flexibility in compliance when dealing with historic buildings. In the historic district the Historic Preservation Commission bases its review of proposed exterior alterations to meet life safety and accessibility standards on whether the alteration will compromise the architectural and historic character of the building and the site.

Given the foundation height of most buildings in the district, accessibility to the entrance by wheelchair is a common problem, usually requiring a ramp over 20 feet long. Introducing such a large feature on the exterior of a historic building without destroying or diminishing significant architectural features is clearly a challenge. Likewise, adding an exterior fire stair or fire exit requires careful study of all alternatives. Less demanding revisions, such as the introduction of a handrail for the front steps, can be resolved more simply. Regardless of the magnitude of an alteration to a historic building, temporary and reversible changes are preferred over permanent and irreversible ones.

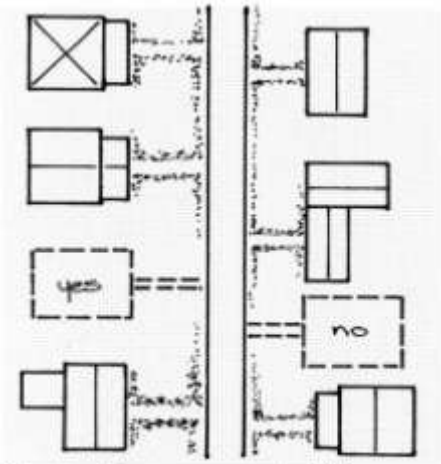
Life Safety and Accessibility: Guidelines

1. Review proposed new uses for existing historic buildings to determine if related building code and accessibility requirements are feasible without compromising the historic character of the building and the site.
2. Meet health and safety code and accessibility requirements in ways that do not diminish the historic character, features, materials, and details of the building.
3. Locate fire exits, stairs, landings, and decks on rear or inconspicuous side elevations where they will not be visible from the street.
4. It is not appropriate to introduce new fire doors if they would diminish the original design of the building or damage historic materials and features. Keep new fire doors as compatible as possible with existing doors in proportion, location, size, and detail.
5. When introducing reversible features to assist people with disabilities, take care that the original design of the porch or the entrance is not diminished and historic materials or features are not damaged.
6. If possible, comply with accessibility requirements through portable or temporary, rather than permanent, ramps.

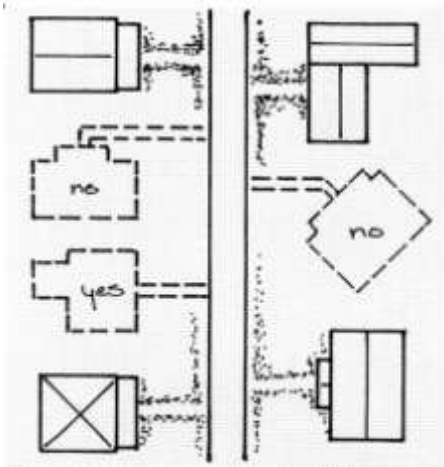
Chapter 3 New Construction and additions



The consistency of building setback from the street is a unifying district characteristic that new construction should maintain.



The siting of new construction should be consistent with the existing spacing pattern between district buildings.



Compatible new construction should adhere to the consistent orientation of the district's front facades and entrances to the street.

New Construction

New construction in the historic district is encouraged if the proposed design and siting are compatible with the district's character. When siting new construction, compatibility with existing setbacks, the spacing of buildings, and the orientation of buildings should be considered. Compatibility of proposed landscaping, lighting, paving, signage, and accessory buildings is also important.

The purpose of guidelines for new construction is not to prevent change in the historic district, but to ensure that the district's architectural and material vocabulary is respected. The height, the proportion, the roof shape, the materials, the texture, the scale, the details, and the color of the proposed building must be compatible with existing historic buildings in the district. However, compatible contemporary designs rather than historic duplications are encouraged.

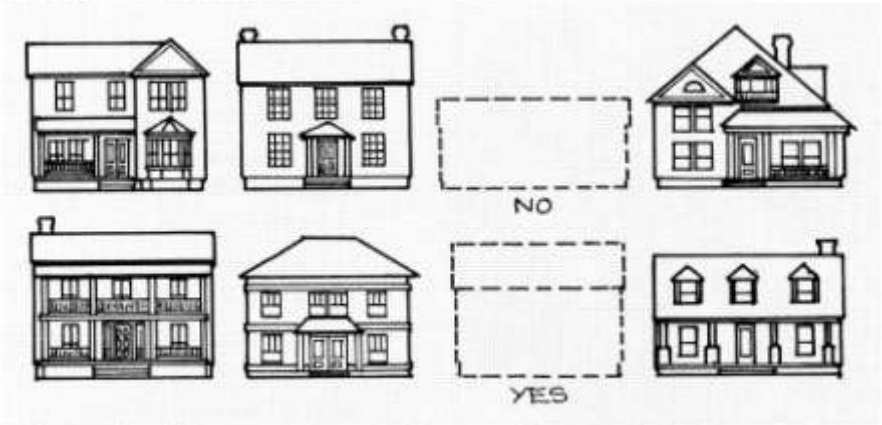
Compatible additions and decks that do not compromise the character of a historic building or destroy significant features and materials are acceptable in the district. Guidelines for additions and decks are addressed separately in this section.

New Construction: Guidelines

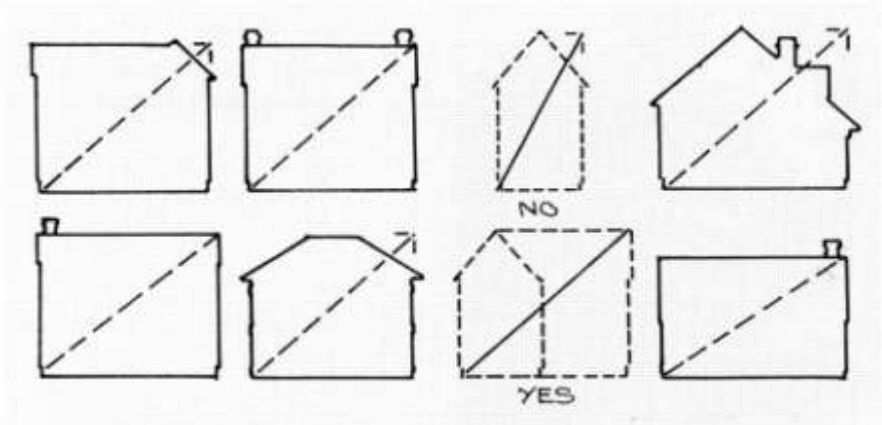
Site

1. Keep the setback of the proposed building consistent with the setback of adjacent district buildings or nearby district buildings fronting on the same street.
2. Make the distance between the proposed building and adjacent district buildings compatible with the spacing between existing district buildings fronting on the same street.
3. Keep the orientation of the proposed building's front elevation to the street consistent with the orientation of existing buildings' front elevation to the street.
4. Make the proposed ground cover or paving treatment for the site compatible with the ground covers or the paving treatments historically found in the district.
5. Make all proposed site features and secondary structures, including garages, outbuildings, fences, walls, and landscaping masses, compatible with site features and secondary structures in the district.
6. Ensure that all proposed exterior lighting and signage meet the pertinent guidelines for design.
7. Minimize disturbance of the terrain in the historic district to reduce the possibility of destroying unknown archaeological materials and habitation levels.

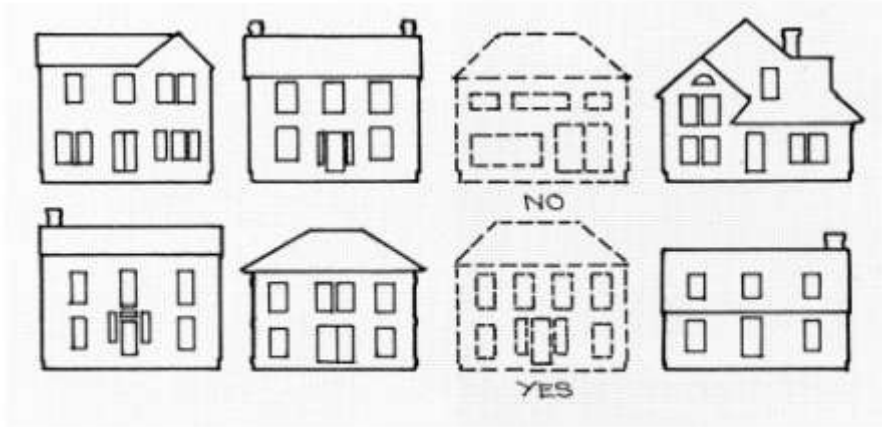
New Construction



The height of new buildings in the district should be compatible with the height of historic buildings on the block or the street.



The overall front elevation proportion of new buildings should be compatible with the front elevation proportion of historic buildings in the district.



The windows and the doors in new buildings should be compatible in proportion, shape, size, and location with the windows and the doors of historic buildings in the district.

Building

1. Design the height of the proposed building to be compatible with the height of historic buildings on the block or the street, not varying more than ten percent from their average height. Generally, keep the height of new construction at or under thirty-five feet. The height of proposed features not intended for human occupancy, such as chimneys, steeples, spires, and cupolas, shall be reviewed on an individual basis.
2. Design the proportion (the ratio of the height to the width) of the proposed building's front elevation to be compatible with the proportion of contributing front elevations in the district.
3. Introduce new windows and doors that are compatible in proportion, shape, position, location, pattern, and size with windows and doors of contributing structures in the district.
4. Keep the roof shape of the proposed building consistent with roof shapes in the district: gable, hip, gambrel, flat, and mansard.
5. Keep the predominant material of the proposed building consistent with historic materials in the district: brick, stone, stucco, and wooden siding or shingles.
6. Contemporary substitute materials that closely imitate historic materials may be used on a limited basis, but should not make up the majority of the finish materials on a project. In order to qualify for use in new construction, substitute materials must have a demonstrated record of overall quality and durability. The physical properties of substitute materials must be similar to those of the historic materials they mimic. When considering substitute materials, the closer an element is to the viewer, the more closely the material and craftsmanship should match the original. The appropriateness of substitute materials shall be reviewed on an individual basis.
7. Keep the predominant texture of the proposed building consistent with the texture of materials of contributing structures in the district.
8. Make the scale (the relationship of a building's mass and details to the human figure) of the proposed building compatible with the scale of contributing structures in the district.
9. Ensure that the architectural details of the proposed building complement the architectural details of contributing structures in the district.
10. Make the exterior colors of the proposed building compatible with the natural materials and the paint colors of contributing buildings in the district, and ensure that they meet the guidelines for exterior color.
11. Contemporary construction that does not directly copy from historic buildings in the district but is compatible with them in height, proportion, roof shape, material, texture, scale, detail, and color, is strongly encouraged.

A discreet rear addition to this residence repeats details and window proportions of the original house.

This modest one-story addition takes on the appearance of an enclosed rear porch.

Additions

The introduction of additions compatible with historic buildings in the district is acceptable if the addition does not visually overpower the original building, compromise its historic character, or destroy any significant features and materials. By placing additions on inconspicuous elevations and limiting their size and height, the integrity of the original buildings can be maintained. It is important to differentiate the addition from the original building so that the original form is not lost. Additions should be designed so that they can be removed in the future without significant damage to the historic building or loss of historic materials. Also, as with any new construction project, the addition's impact on the site in terms of loss of important landscape features must be considered.

The compatibility of proposed additions with historic buildings will be reviewed in terms of the mass, the scale, the materials, the color, the roof form, and the proportion and the spacing of windows and doors. Additions that echo the style of the original structure and additions that introduce compatible contemporary design are both acceptable.

Additions: Guidelines

1. Construct additions so that there is the least possible loss of historic fabric. Also, ensure that character-defining features of the historic building are not obscured, damaged, or destroyed.
2. Limit the size and the scale of additions so that they do not visually overpower historic buildings.
3. Locate additions as inconspicuously as possible, on the rear or least character-defining elevation of historic buildings.
4. Design additions so that they are differentiated from the historic building. It is not appropriate to duplicate the form, the material, the style, and the detail of the historic building so closely that the integrity of the original building is lost or compromised.
5. Design additions so that they are compatible with the historic building in mass, materials, color, and proportion and spacing of windows and doors. Either reference design motifs from the historic building, or introduce a contemporary design that is compatible with the historic building.
6. For the predominant material of the addition, select a historic material, such as brick, stone, stucco, or wooden siding, that is compatible with the historic materials of the original building. Aluminum cladding, vinyl and plastic siding and details are not acceptable.
7. Contemporary substitute materials that closely imitate historic materials may be used on a limited basis, but should not make up the majority of the finish materials on a project. In order to qualify for use in new construction, substitute materials must have a demonstrated record of overall quality and durability. The physical properties of substitute materials must be similar to those of the historic materials they mimic. When considering substitute materials, the closer an element is to the viewer, the more closely the material and craftsmanship should match the original. Careful consideration should be given to the placement of substitute materials in relation to historic materials on the original structure to ensure that the transition is differentiated but not distracting or otherwise visually unattractive. Substitute materials should not result in unnecessary damage to adjacent historic materials during installation or over time. The appropriateness of substitute materials shall be reviewed on an individual basis.
8. Design the roof form to be compatible with the historic building and consistent with contributing roof forms in the historic district.
9. Make the exterior colors of the addition compatible with the natural materials and the paint colors on the historic building, and ensure that they meet the guidelines for exterior color.
10. Design the foundation height and the eave lines of additions generally to align with those of the historic building.
11. Design additions so that they can be removed in the future without damaging the historic building.
12. It is not appropriate to construct an addition that is taller than the original building.

The compatible railing, skirtboard, and lattice panels of this rear deck successfully tie it to the historic house.

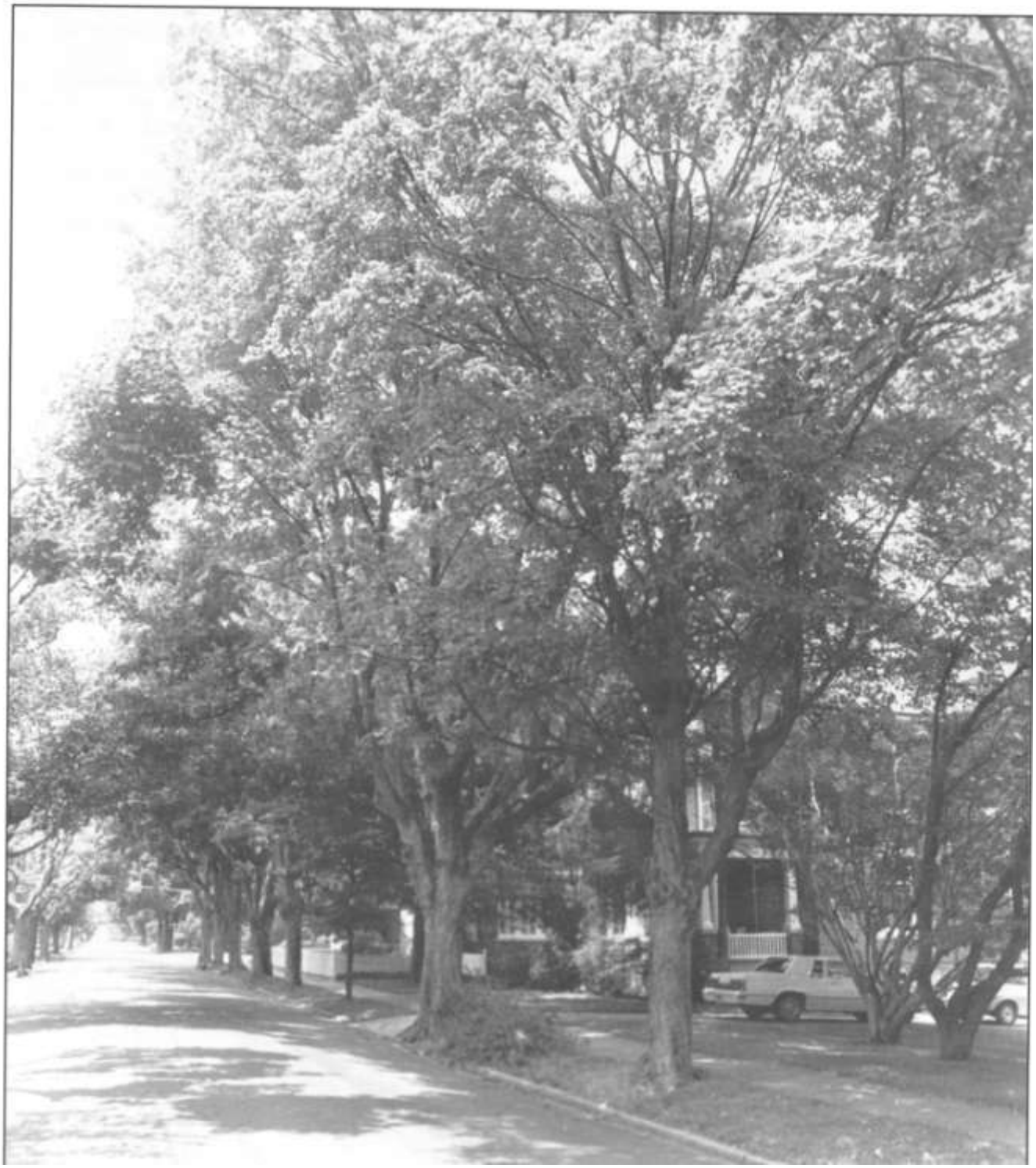
Decks

Contemporary sundecks are popular substitutes for more traditional patios and terraces. Compatible decks can be acceptable additions to historic buildings if they are located in inconspicuous locations and screened from public view. As with other additions, it is important not to compromise a building's historic character or damage significant features and materials through the introduction of a deck. It is also important to design decks so that they can be removed in the future without significant damage to the historic building.

The compatibility of the materials, the details, the scale, and the color of proposed decks with the existing building will be evaluated. The design of the deck's railing and the screening of its framing are both opportunities to tie the deck visually to the historic building.

Decks: Guidelines

1. Locate decks in inconspicuous areas, usually on the rear or least character-defining elevation of the historic building.
2. Screen decks from public view.
3. Design decks to be compatible in material, color, and detail with the historic building.
4. Design deck railings to be compatible in material, color, scale, and detail with the historic building.
5. Construct decks so that they can be removed in the future without damaging the historic structure.
6. Construct decks so that there is the least possible loss of historic fabric. Also, ensure that character-defining features of the historic building are not obscured, damaged, or destroyed.
7. It is not appropriate to remove significant features or elements of a historic building, such as a porch, to construct a deck.
8. It is not appropriate to use unfinished lumber or decking as the finished appearance of the deck. Paint or stain decks in colors compatible with the color of the historic building.
9. Generally, align the height of the deck with the floor level of the historic building. If applicable, install compatible skirt boards and, where appropriate, lattice panels to screen deck framing.



Chapter 4 site features and district setting

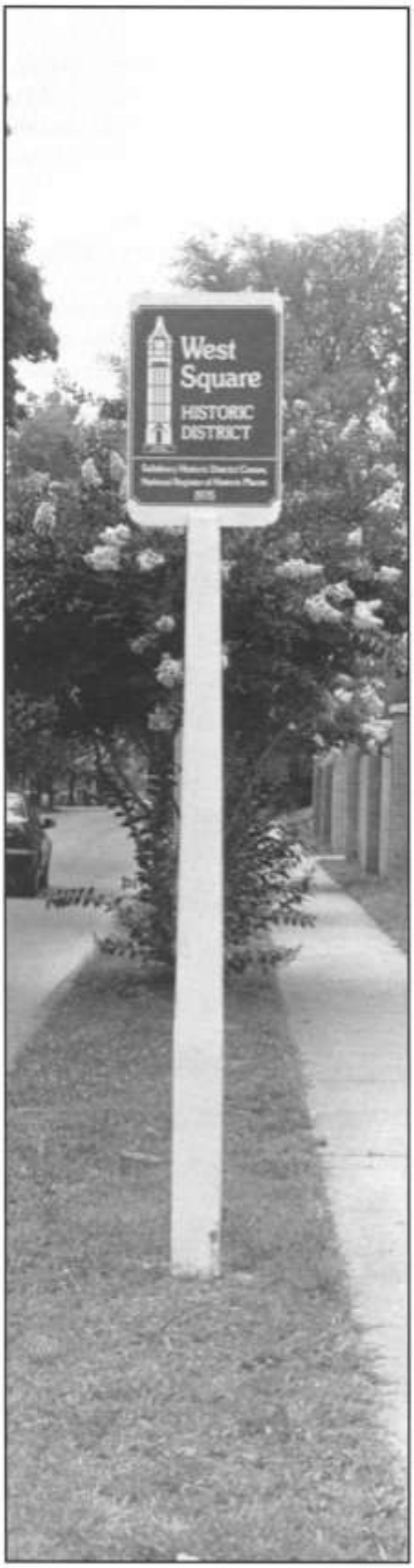
Small, painted, wooden identification signs mounted on fences or low standards are typical of district signage.

Signs

Appropriate signage in the historic district can enhance its historic character and residential scale. Signs citing the name and the year of construction of residential buildings are fairly common. Although the district is primarily residential, there are also some commercial properties with signs.

New signage should be kept unobtrusive by selecting traditional materials such as wood, metal, or stone and carefully placing signs in locations that do not damage or conceal architectural features and details. New signs should be sized to be consistent with the pedestrian scale of the district. Graphics should be kept simple and legible. Generally, freestanding signs should be no larger than necessary and should be mounted fairly low to the ground to avoid blocking the pedestrian's view. An appropriate location for freestanding signs is close to the front walk and near the public sidewalk. For commercial properties, graphics painted on windows or applied to fabric awnings are also appropriate.

In reviewing applications for new signs, the commission considers their proposed dimensions, graphics, materials, colors, supports, and locations. All proposed signs must also conform to the local sign ordinance.



Signs: Guidelines

1. Introduce unobtrusive signage in the historic district that is simply designed and easily read.
2. Use materials found in the district, such as wood, stone, and metal, for new signage. Graphics applied to windows or awnings of commercial structures are also appropriate.
3. Limit the number of colors on signs, and relate the colors to or blend them with adjacent structures.
4. Keep identification signs for residential structures small in size, generally under three square feet.
5. Install small identification signs for residential buildings so that architectural features and details are not concealed.
6. Install flush-mounted flat signs in appropriate locations that do not conceal architectural features or details.
7. Install free-standing signs appropriately, such as on well-landscaped ground bases or low standards.
8. Make lighting for signs compatible with the residential atmosphere and the historic character of the district.
9. Generally, it is not appropriate to introduce internally illuminated signs, plastic signs, flashing signs, or portable signs in the district.
10. Generally, it is not appropriate to install large signs directly on facades or porch roofs.

Unobtrusive lighting fixtures on low standards at the public-private edge of property can enhance security.

Lighting

The residential character of the historic district can be reinforced and even enhanced by the selection of appropriate exterior lighting. Warm-spectrum light sources and unobtrusive lighting fixtures are recommended. Lighting levels should provide adequate illumination for safety concerns, but not detract from or overly emphasize the building or the site.

All proposals for exterior lighting, including the introduction of porch and entrance lighting fixtures and low-level security lighting, require a certificate of appropriateness. Certificates of appropriateness are required for spotlights mounted on buildings and for free-standing lighting fixtures mounted on posts, including Duke Power security lights. Often, security needs in the district can be met more appropriately with residential-scale security lighting than with the standard security lights mounted on utility poles.

The compatibility of proposed exterior lighting and lighting fixtures is assessed in terms of design, material, use, size, scale, color, and brightness. Review of proposals for exterior lighting may require a scaled drawing or site plan. For post-mounted fixtures the following information may be required: (a) the location and the height of each pole; (b) the number of light fixtures to be located on each pole; (c) the type and the wattage of all lamps; (d) the area to be illuminated; and (e) the aiming angle of each light fixture.

Simple contemporary footlights along walkways or steps can improve pedestrian safety.

Lighting: Guidelines

1. Introduce exterior lighting that is understated and compatible with the residential quality of the structure, the property, or the historic district. Compatibility of exterior lighting and lighting fixtures is assessed in terms of design, material, use, size, scale, color, and brightness.
2. Unless original fixtures exist, select unobtrusive lighting fixtures that are compatible with the building and the site.
3. Rather than indiscriminately lighting areas, introduce subtle lighting qualities by carefully locating light sources.
4. Introduce lighting levels that provide adequate safety, yet do not detract from or overly emphasize the structure or the property.
5. Introduce low-level lighting at the public-private edge of the property for the safety of pedestrians.
6. Introduce directional lighting to avoid spilling light onto adjacent properties. Exterior lighting should not be directed onto neighboring properties because it may adversely affect enjoyment of such properties.
7. Screen facade lights from public view.
8. It is not appropriate to install tall security lights in locations that are visible to the public.
9. It is not appropriate to introduce or remove exterior lighting fixtures that would alter the historic or architectural character of the structure, the property, or the historic district.

White picket fences border many front yards in the district.

A pierced brick wall provides privacy for this rear yard.

A wooden privacy fence screens the rear and side yards from view.

Low granite retaining walls accommodate grade changes to several front yards in the district.

Fences and Walls

Fences and walls are important constructed features of the landscape that help define the context of the site for a historic building. Within a historic district the repetition of fences or walls also provides a strong sense of continuity to the streetscape. Wood, cast iron, and wrought iron were all traditional fence materials, just as stone and brick were popular wall materials. The selection of material and design often related to the architectural style of the house.

In the historic district, wooden picket fences in a variety of patterns are the most typical fence type. However, there are a number of cast-iron fences and low stone walls as well. Simple utilitarian fences enclose some backyards. Occasional granite pillars and posts, at one time the supports for wrought-iron gates and fences, remain as markers of earlier entrances and property lines. Most fences and walls closely follow the property line. Preservation and repair of existing fences and walls is preferable to their replacement or removal.

Whereas low retaining walls, low hedges, and open fences are appropriate for front yards, privacy fences and taller walls in rear side yards and backyards can provide desirable visual screening of parking areas or mechanical equipment from the street. Traditional materials such as wood or brick are recommended for privacy walls and fences. It is not appropriate to use contemporary fence or wall materials, such as vinyl or chain link fencing, in the district.

The introduction of new fences or walls in the district is reviewed according to the appropriateness of their design, materials, size, details, and color to the specific site and the district, as well as the appropriateness of their location and height. The commission requires a site plan locating the fence or the wall configuration and a scaled elevation drawing or a photograph of any proposed fencing.

Maintenance and Repair

The preservation of historic fences and walls in the historic district requires continuing maintenance and repair. A sound paint film is essential in maintaining and protecting both wooden and iron fences. To prevent rust and corrosion, iron fences should be cleaned with a wire brush to remove all loose paint and rust, then primed immediately with a high-quality metal primer before the finish coat is applied. Corrosion will begin whenever the iron is left unpainted, even in a few hours. Traditionally, iron fences are painted dark green, brown, or black. Typically, picket fences are painted white or occasionally a trim color related to the house. Stone and brick walls require maintenance similar to that required for exterior building walls. Retaining walls are particularly susceptible to cracking due to uneven settling and damage caused by moisture and vegetation.

The guidelines for masonry offer additional information on maintenance and repair of masonry walls.

Fences and Walls: Guidelines

1. Retain and preserve original fences and walls.
2. Retain and preserve all architectural features that are character-defining elements of original fences and walls, including gates, granite pillars, hardware, decorative pickets, and rails.
3. Retain and preserve historic fence and wall material whenever possible. If replacement is necessary, use new material that matches the historic material in composition, size, shape, color, pattern, and texture. Consider substitute material only if the original material is not technically feasible.
4. Protect and maintain fences and walls in appropriate ways:
    - Inspect fences and walls regularly for signs of deterioration or moisture damage.
    - Keep all joinery adequately sealed to avoid moisture damage.
    - Maintain a sound paint film on all elements that were traditionally painted.
    - Follow the guidelines for maintenance of masonry, wood, or architectural metals where applicable.
    - Remove any vegetation that is uprooting posts or causing other structural damage.
    - Maintain hedges by trimming them and eliminating vegetation that threatens their health.
5. If replacement of a fence or a wall element is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture, and detail.
6. It is not appropriate to apply paint or other coatings to unpainted wall or fence materials that were not historically coated.
7. If a new fence or wall is to be constructed, base the design on accurate documentation of a historic fence or wall, or create a new design compatible with the historic character of the building and the district.
8. Keep new picket fences substantially open in character, and paint them white or a color appropriate to the color of the building.
9. Generally, construct new fences or walls to follow property lines and not to abut existing buildings.
10. It is not appropriate for new fences to exceed a maximum height of forty-two inches in front yards or six feet in rear yards. For rear side yard fences, it is not appropriate for the six-foot maximum height to extend beyond the rear corner of the house.
11. It is not appropriate to add elements or details to a fence or a wall in an attempt to create a false historical appearance.
12. It is not appropriate to use contemporary fence or wall materials, such as vinyl and chain link fencing, that were not historically available and are inconsistent with the character of the district.
13. Whenever possible, screen existing chain link fences with vegetation, such as climbing vines, ivy, or shrubbery.

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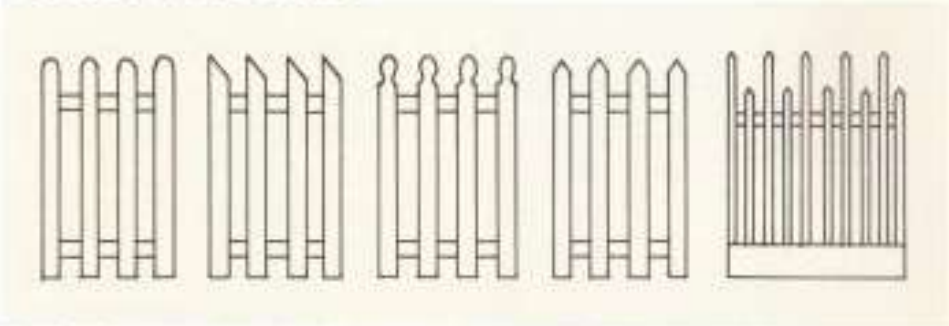
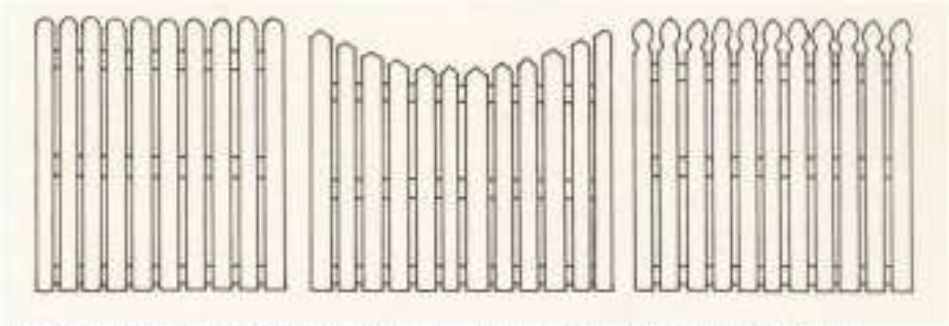
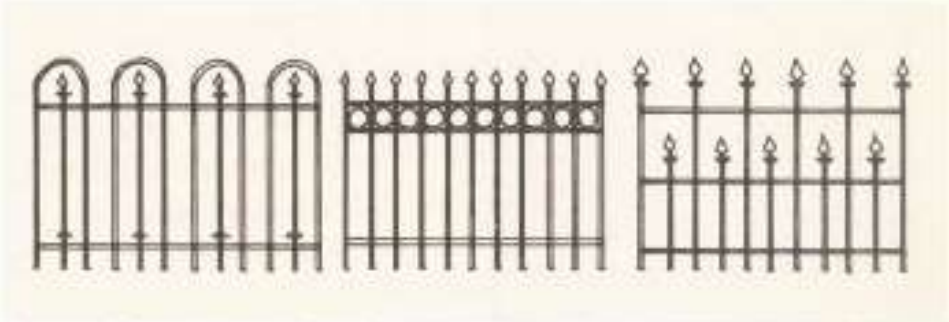
Fences and Walls



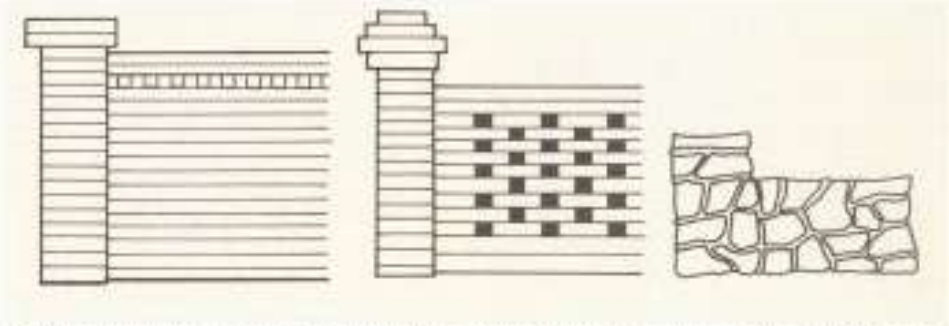
Wooden picket fences in a variety of patterns are the most typical fence type in the district.



Wooden privacy and utilitarian fences enclose a number of back yards throughout the district.



A variety of decorative cast- and wrought-iron fences in front yards contribute to the district character.



Both low retaining walls and taller privacy walls constructed of brick or granite are found in the district.

14. It is not appropriate to use utilitarian fences in front yards. Restrict utilitarian fences to rear yards, and screen them from view.
15. It is not appropriate to use fences or walls to screen front yards. Limit privacy fences to side and rear yards. If possible, use wooden privacy fences to screen parking areas, mechanical equipment, or other intrusive site features on residential properties. Relate privacy fences and walls for commercial buildings to the materials of the buildings or adjacent fences and walls.

Shared driveways with gravel or concrete runners split by a grassy median are common in the district.

Landscaped planting strips subdivide this large offstreet parking area and partially screen it from street view.

Alleys like the one on the left provide access to the rear of a number of properties.

Driveways and Offstreet Parking

Because the historic district predates the large-scale introduction of automobiles in the 1920s, some lots do not include driveways, whereas others share a driveway with an adjoining lot. Most driveways are relatively narrow, reflecting the smaller dimensions of early cars. Generally, driveways in the district lead directly to a rear parking area or garage. On some larger lots a few driveways circle around the building or past the front entrance. Most driveways are graveled, although some are bricked or paved with concrete or asphalt. Granite curbstones define most streets and curbcuts in the district. A series of narrow alleys provides access to the rear property line of some lots. The preservation of the configuration and the materials of historic driveways and alleys is critical in preserving the overall character of the historic district.

New driveways should be compatible with existing driveways in spacing, width, configuration, and paving material. They should be introduced in locations that do not compromise historic site features, including landscaping, walkways, and retaining walls.

Because the historic district is predominantly residential, large offstreet parking areas are not typical. The introduction of additional offstreet parking must be weighed carefully and should only be considered if the parking area can be located unobtrusively in the rear or rear side yard, can be visually screened from the street and adjoining properties, will not abut the house, and will not destroy the residential character of the site by eliminating significant landscape features or a substantial portion of the rear yard.

Proposals for new driveways or offstreet parking areas must provide the commission with scaled site plans, including all landscape and ground-cover changes and information on any proposed lighting.

Driveways and Offstreet Parking: Guidelines

1. Retain and maintain the historic configuration and materials of existing driveways and alleys whenever possible.
2. Construct new driveways to conform with the spacing, the width, the configuration, and the materials of existing driveways.
3. Locate new driveways so that a minimum of alteration to historic site features, such as landscaping, walkways, and retaining walls, is necessary. Avoid damage to historic curbs and sidewalks.
4. Use driveways and alleys to access side and rear parking areas and garages.
5. Locate new parking areas as unobtrusively as possible in rear yards whenever possible.
6. It is not appropriate to locate offstreet parking in front yards.
7. It is not appropriate to locate offstreet parking in the side yard if the area would be visible from the street or the front yard.
8. It is not appropriate to store abandoned or inoperable vehicles in front yards.
9. For new parking areas, use paving material that is compatible with traditional paving materials for driveways in the district.
10. Create perimeter planting strips around new parking areas. Subdivide large parking areas with interior planting strips to break up the expanse of paving.
11. Screen all new parking areas from adjoining properties with fencing or shrubbery.
12. Incorporate existing mature trees into new parking areas whenever possible, and introduce new trees to maintain the tree canopy.
13. It is not appropriate to create large offstreet parking areas encompassing so much of the rear yard that the residential character of the site is lost.
14. It is not appropriate to abut new driveways or parking areas directly to the principal structure.
15. In lighting parking areas, follow the guidelines for exterior lighting in the district.
16. Design lighting levels for safety. Use unobtrusive, directional lighting fixtures to avoid spilling light onto adjacent properties. For nonresidential parking areas, use lighting fixtures that turn off automatically after business hours, if possible.

Substantial foundation plantings surround most front porches.

Hedges and border plantings like these define the boundaries of many yards.

Mature hedges flank a number of front walks in the district.

Landscaping

The historic district is an excellent example of the evolution of landscapes in southern residential development from the mid 1700s to the present. Early in the district's development, wide dirt streets were lined with fences, and considerable efforts were made to plant deciduous trees, mostly willow oaks and sugar maples, to provide shade. Gardens emulated several landscape styles, but the most prominent garden motif borrowed from the Dutch Colonial influence of Williamsburg with extensive use of boxwood in parterres and along walkways. Native trees were planted to provide shade for the many azaleas that were imported. The advent of the lawnmower in later years allowed for displacement of the broomswept yards with modern turfgrass. Over time, fences were removed, streets widened, and trees cut down. Today the historic district features many attractive landscapes with immaculate lawns, neatly arranged foundation plantings, massive shade trees, and finely crafted garden statuary and ornaments.

Because the historic district is primarily residential in scale and character, with buildings covering less than half of the average lot, it is important to preserve both the proportion of green area to building mass and the formal or informal character of the landscaping. Large, mature trees line many streets. Gardens are generally located in the rear yards, but some larger lots also have side yards with gardens. Existing hedges illustrate that foliage can be as effective as fences or walls in creating physical enclosure or visual screening.

Significant elements of the landscape, such as grassy lawns, mature trees, hedges, foundation plantings, fences, walls, ground cover, trellises, patios, terraces, fountains, and gardens, all contribute to the character of the specific site and the historic district as a whole. Consequently, the preservation of such elements is essential in preserving the historic character of the district. If a mature tree or hedge is damaged or diseased so severely that removal is necessary, replacement in kind or with a similar species will maintain the historic character of the landscape. Appendix D includes a list of suggested plant materials for the historic district.

The removal of any tree larger than eighteen inches in diameter at four-and-a-half feet above the ground requires a certificate of appropriateness. Trees in the public right-of-way come under the jurisdiction of the Salisbury Tree Board, City Code Chapter 24, "Trees."

Landscaping: Guidelines

1. Retain and maintain landscaping that contributes to the character of the historic district.
2. Retain and maintain specific landscape features that are character-defining elements of the historic district, including large trees, hedges, foundation plantings, grassy lawns, ground cover, trellises, patios, terraces, fountains, and gardens.
3. The removal of any tree larger than eighteen inches in diameter at four-and-a-half feet above the ground requires a certificate of appropriateness.
4. Remove a diseased, mature tree only on a written certification of its condition by an arborist, a landscape architect, a cooperative agent, or a city-designated agent. If it is necessary to remove a large tree or a hedge because of disease or storm damage, replace it with a new tree or hedge of the same species or with a similar appearance.
5. Pruning of large, mature trees that calls for the employment of a tree service also requires a certificate of appropriateness. Pruning techniques that promote the health and natural growth of the tree are encouraged. Unnatural pruning techniques such as topping, stubbing, dehorning or lopping are not appropriate. Tree pruning should follow accepted industry standards for arborists (ANSI 300A Standards).
6. Retain and preserve historic ground-cover materials, such as brick or granite pavers. If replacement is necessary, use new materials that match the original materials, or materials traditionally found in the historic district. Gravel is not appropriate as a ground cover.
7. If a landscape feature is completely missing, replace it with a new feature compatible with the character of the district.
8. When introducing additional landscaping features, keep them consistent with similar elements in the historic district.
9. When locating new landscape features, keep their locations consistent with the location of similar elements in the district.
10. Incorporate existing large trees and other significant landscape elements into plans for additions and new construction.
11. It is not appropriate to alter the residential character of the historic district by significantly reducing the proportion of green area to built area on an individual lot through additions, new construction, or surface paving.
12. It is not appropriate to install contemporary site features, such as swimming pools or decks, if they would compromise the historic character of the site or be visible from the street.
13. It is not appropriate to introduce raised planting beds in front yards or side yards if they would be visible from the street.
14. It is not appropriate to introduce contemporary edging materials, such as exposed landscape timbers, that are inconsistent with the character of the historic district.
15. It is not appropriate to introduce gazebos or playground equipment in front yards or front side yards.

Art

Installation of art in downtown and other locally designated historic districts creates focal points, destinations and vitality in or near landscaped areas, sidewalks, street medians, pocket plazas and similar public spaces. The Confederate Monument on West Innes Street and the mural on West Fisher Street are examples of existing art that have become downtown Salisbury landmarks. The second example illustrates how blank walls or surfaces can provide a suitable framework for installation of artwork. Design review of art installations in historic districts should be content-neutral while ensuring that the overall scale, durability of the piece and manner of installation are compatible with the historic character of the downtown.

Art: Guidelines

Location

1. Artwork should be appropriately-scaled for the intended space.
2. Landscaping, seating, interpretive signage and other improvements to enhance the setting and the viewing experience are encouraged.
3. In selecting locations for wall-mounted art, such as murals, mosaics or metal installations, avoid areas that are important to the overall design or architectural rhythm of the building.
4. Artwork should not conceal or result in the removal of character-defining details or features.

Materials

5. Durable materials intended for exterior applications should be used.
6. Artwork should be cared for and refurbished as required by the nature of the material to maintain the appropriate appearance of the piece.
7. Select materials for pedestals, paving or walkways that are typical of those found in the district, except where they are integral to the art itself.

Installation

8. Methods of stabilization or attachment should be fully reversible and not cause damage to historic materials.
9. Accessories to the artwork such as mounting hardware or lighting should be unobtrusive and screened from view as much as possible.

An archaeological excavation reveals information about the site of a confederate prison that once stood between East Bank and Horah streets.

Archaeology

Archaeological resources include all material evidence of past human activity found below the surface of the ground. Occasionally, portions of such resources may be visible above grade as well. Such resources, known or unknown, are endangered whenever substantial grading or new construction is planned. Therefore, it is wise to investigate the likely presence of archaeological resources before beginning any major ground-disturbing work. Staff of the State Historic Preservation Office are available for consultation if there is reason to believe that significant archaeological resources will be destroyed or disturbed on a particular site.

Archaeological resources can often reveal additional information about a historic property. For example, they can indicate the location and the footprint of earlier outbuildings, porches, additions, and gardens. They can also reveal information about the life-style and the habits of earlier residents. Protecting such valuable resources in situ—that is, in their natural or original position—is the best means of preserving them.

Archaeology: Guidelines

1. Retain and preserve known archaeological features that are important to the history of the site or the district.
2. Minimize disturbance of the terrain in the historic district to reduce the possibility of destroying unknown archaeological materials and habitation levels.
3. Protect in situ known archaeological materials whenever possible.
4. Undertake necessary investigations using professional archaeologists and contemporary methods when it is not possible to preserve archaeological materials in situ.
5. It is not appropriate to introduce heavy machinery or equipment on sites where their presence might disturb archaeological materials.

Demolition or Relocation of Buildings

Demolition or Relocation of Buildings

Chapter 5 demolition or relocation of buildings

Demolition of Buildings

Demolition of a structure in the historic district is an irreversible step and should be carefully deliberated. Once they are destroyed, historic resources can never be replaced. In considering demolition, the property owner and the commission should give careful thought to the following questions:

- Might another site serve the purpose equally well?
- Might the existing building be adapted to meet the owner's needs?
- Might the property be sold to someone willing to use the existing building?
- Might the existing building be moved to another site?

In reviewing a request to demolish a building in the district, the commission also considers whether the proposed demolition will adversely affect other historic buildings in the district or the overall character of the district. The commission discourages demolition when no subsequent use has been proposed for the site. When considering demolition of a historic building, the property owner is encouraged to work closely with the commission in reviewing all alternatives.

Denial of Authorization to Demolish

An application for a certificate of appropriateness authorizing the demolition or the destruction of a building, a site, or a structure determined by the State Historic Preservation Officer to have statewide significance as defined in the criteria of the National Register of Historic Places, may be denied except when—

- The commission finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from the property by virtue of the denial, or
- The city has adopted a demolition ordinance under the minimum housing code.

Delay of Demolition

An application for a certificate of appropriateness authorizing the demolition or the destruction of a designated landmark, a building, a site, or a structure in the historic district may be delayed for up to 365 days from the date of approval. If the commission has voted to recommend designation of a property as a landmark or a historic district and final designation has not been made by the City Council, then demolition may also be delayed up to 365 days or until the City Council takes final action on the designation, whichever comes first. The intent of the delay is to provide sufficient time to exhaust all possibilities of saving the building. During the delay, the commission should actively seek to negotiate with the owner or other interested parties to find a means of preserving the building or the site. The commission should also make it widely known that a significant building is threatened with demolition and that alternatives are sought.

The commission may waive all or part of the delay period if it finds that the structure is of little historic or architectural value. Also, the commission may reduce the maximum period of delay when it finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from the property by virtue of the delay.

Demolition Within the Downtown Historic District

No structure within the Downtown Local Historic District may be demolished without a permit issued by the Salisbury City Council as authorized by NCGS Session Law 2007-102. Action by the City Council will occur following any delay imposed and subsequent to the issuance of a Certificate of Appropriateness by the Historic Preservation Commission. In deciding whether or not to issue a permit for demolition, the City Council shall also take into consideration the following factors: location of the structure within the historic district, its state of repair, architectural significance, and the overall impact of the demolition of the structure on the historic district.

Demolition of Buildings: Guidelines

1. Work with the Historic Preservation Commission to seek alternatives to demolition.
2. If all alternatives have been exhausted, follow these guidelines for demolition:
    - Make a permanent record of a significant structure before demolition. The record shall consist of black-and-white photographs and other documents, such as drawings, that describe the architectural character and the special features of the building. The commission determines on a case-by-case basis the precise documentation of a specific building that is required and the person who is responsible for producing that documentation. The documentation must be submitted for review by the commission before the demolition. The record is retained by the City of Salisbury.
    - Work with the commission to identify salvageable materials and potential buyers or recipients of salvaged materials. The removal of all salvageable building materials before demolition is encouraged, and may be required depending on the significance of the building.
    - Clear the structure quickly and thoroughly.
    - Submit a site plan illustrating proposed landscaping and any other site development to be completed after demolition.
    - Plant the site or appropriately maintain it until it is reused. If the site is to remain vacant for over one year, it should be improved to reflect an appearance consistent with other open areas in the district.

The successful relocation of this house within the district included keeping the mature trees in its new front yard.

Relocation of Buildings

Relocation of a structure within the historic district should be carefully deliberated. A historic building should be moved only if all other preservation options have been exhausted. Relocation often results in a loss of integrity of setting and environment that compromises the significance of the relocated building. Consequently, relocation of a property on the National Register of Historic Places may result in its removal from the register. However, relocation of a building or a portion of a building to the extent that it is practical may be a desirable alternative to demolition.

In reviewing a request to move a building within the district, the commission considers whether the proposed relocation will adversely affect other historic buildings in the district or the overall character of the district.

Moving buildings into the historic district or relocating them within it should be based on thorough planning and meet the guidelines for new construction with regard to architectural compatibility, siting, orientation, and landscaping.

Relocation of Buildings: Guidelines

1. Document original site conditions before moving the structure. Use photographs and other written or graphic items such as site plans to record the original setting.
2. Assess the structural condition of the building before moving it, to minimize damage during the move.
3. Work with contractors experienced in successfully moving historic structures.
4. Protect the building from weather damage and vandalism during the relocation.
5. If a structure is moved to a site within the historic district—
    - Assess the architectural compatibility of the relocated structure with adjacent buildings according to the guidelines for new construction.
    - Review the proposed siting, setback, landscaping, and other site-specific treatments according to pertinent guidelines.
    - Ensure that the relocation will not damage existing historic buildings or the character of the district.