



Salisbury, North Carolina

Local Historic District Design Guidelines

May 2015

Acknowledgements

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Chapter 1: Introduction



Tudor Revival homes in Ellis Street Graded School District.



Commercial Architecture in Downtown Salisbury

These guidelines were established to promote the stewardship of Salisbury’s unrivaled historic character while retaining the integrity of its architecture, neighborhood fabric, and overall sense of place.

Salisbury has become a respected leader in historic preservation in North Carolina and beyond because of the vision and guidance of a few pioneers. These visionaries recognized the importance of Salisbury’s architecture, history and culture. More importantly, they realized the need to establish tools to preserve these assets for generations to come. Early preservation efforts included, among other things, the establishment of the West Square Local Historic District in 1975, the creation of the Historic Preservation Commission (HPC), and the drafting of the Historic District Design Guidelines in 1990. These guidelines have been used by the Historic Preservation Commission in encouraging and protecting the architectural integrity of Salisbury’s local historic districts. Salisbury has successfully expanded its preservation program to include a total of five local historic districts as of 2014. It was therefore necessary to continue to expand these guidelines to address the additional architectural features of the new districts, as well as accommodate changes and advances in preservation practices. The 2011 Salisbury Historic Preservation Master Plan process recognized this need and called for the guidelines drafted in 1990 to be updated. These resulting Historic District Design Guidelines are not only a tool for the Historic Preservation Commission to review the appropriateness of changes within the districts, but also a manual of best practices. It is the intent of these design guidelines to assist owners of historic properties in understanding the best methods of preservation and treatments to their historic structures, regardless of whether it is in a local historic district.

Preserving Salisbury’s historic architecture and neighborhood fabric is critical to the community. It not only protects our historic resources, but also provides a sense of place and quality of life for which Salisbury is known. Preservation is a sustainable practice, conserving resources and also saving money through reuse of existing buildings rather than demolition and new construction. In Salisbury, preservation has proven to be economic development. Downtown and Salisbury’s neighborhoods are desirable because of their historic character and charm. Most importantly, Salisbury is known for its historic neighborhoods and downtowns, and define it as a place.

Key Goals of These Design Guidelines

The Salisbury community has long held its history and architecture in high regard, and has dedicated itself to preserving its historic character for generations to come. Salisbury realizes that its historic assets are part of its identity, overall quality life, and economic well-being. In this regard, these design guidelines seek to continue these efforts based on the following principles:

1. Empower property owners with the knowledge of effective and appropriate preservation practices, whether or not their property is in a designated district.
2. Promote pride in our historic resources by instilling the importance of stewardship with the individual property owners.
3. Preserve Salisbury's sense of place created by its unique historic architecture and neighborhoods.
4. Create sustainable neighborhoods by protecting district fabric and community character, including strengthening the neighborhood edges and connections between districts.
5. Encourage development that is creative and distinct, yet enhances the fabric of Salisbury's historic district.
6. Encourage continued economic prosperity by preserving property values and encouraging new investment in Salisbury's historic districts.

Format

These design guidelines begin by detailing the design review process of the Historic Preservation Commission including the expectations of the property owners during the process. It then provides a general overview of the key architectural styles found in Salisbury's historic districts, and their character defining features. The ensuing chapters detail the design guidelines based on the following treatments:

- Rehabilitation guidelines for preserving and protecting the historic character of existing structures within each district.
- Site element guidelines to preserve the integrity of the overall district fabric including streetscapes, signage, lighting, paving, etc.
- New construction guidelines presenting preferred treatments for building new buildings or additions that respect the character of the existing historic architecture.
- District-specific guidelines that present the key architectural character and challenges within individual districts, as well as highlighting key guidelines most important for that district.

For each section, narratives and photographs illustrate appropriate treatments in context with the corresponding guidelines. Individual guidelines are be numbered for easy reference.



Plaza Building

Salisbury's Historic Districts



Cheerwine building in Salisbury Railroad National Historic District/ Downtown Local Historic District.

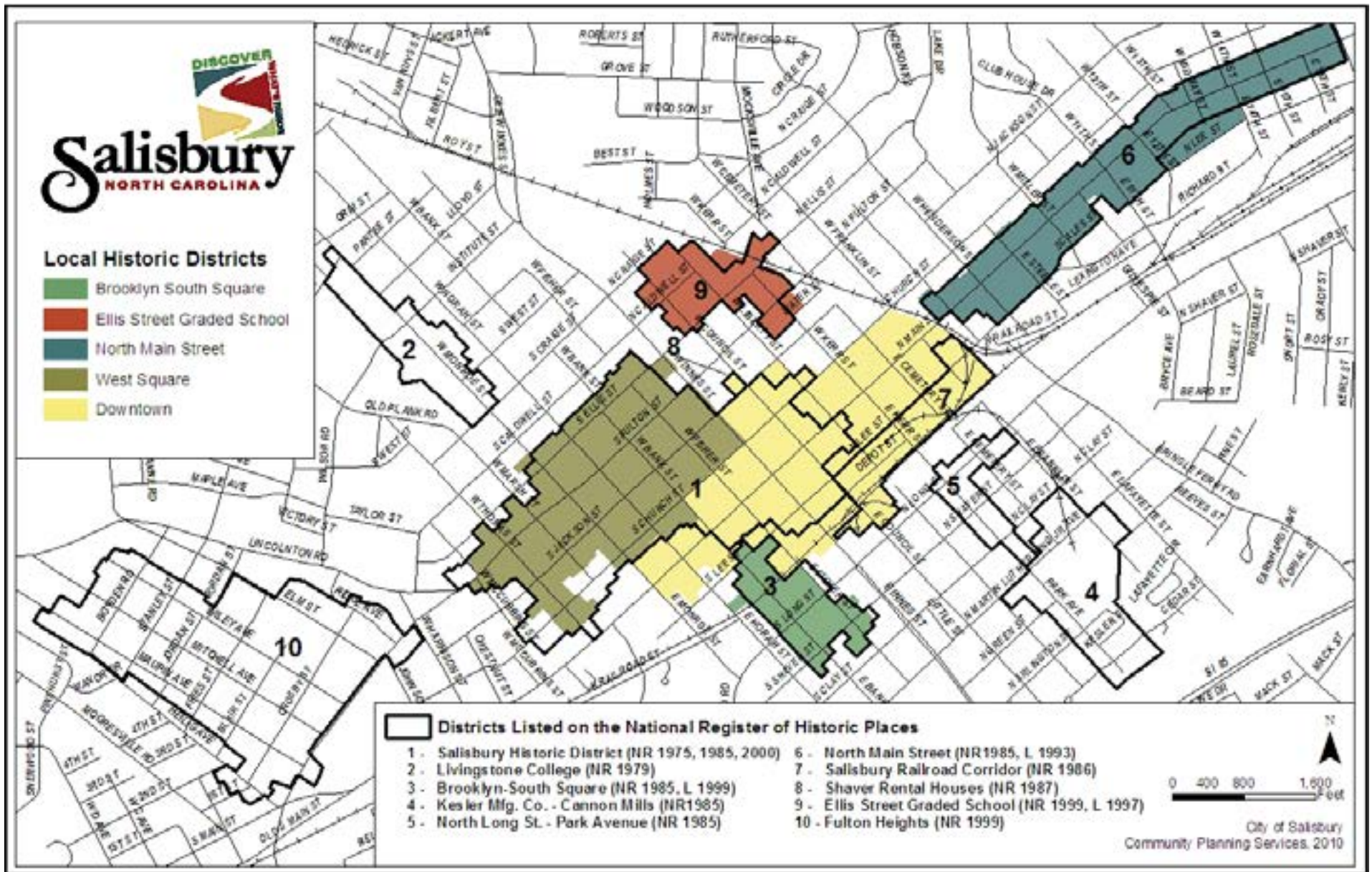
Salisbury has ten National Register Historic Districts, and five of those are also Local Historic Districts. Each of the five local districts includes all or portions of a number of the National Register Districts.

It is important to provide a distinction between national and local districts. National Register Historic Districts are primarily honorary, indicating that they include a collection of buildings that is important to architectural history and worthy of preservation. While honorary, districts do come with significant tax incentives for preservation. National Register District designation alone does not require a property owner to go through the City of Salisbury's design review process detailed in this document.

Local historic districts have been designated by the Salisbury City Council to be important to the architectural heritage and history of the Salisbury community. These districts are established through local historic overlay zoning, which requires that exterior changes to properties be reviewed and approved prior to undergoing any improvements. Locally zoned historic districts do not, however, regulate the underlying use of the property, only that the property owners follow the Design Review Process outlined in the following pages.

The design guidelines are based on best practices in historic preservation as determined by the National Park Service (NPS) and the North Carolina State Historic Preservation Office (SHPO). The guidelines are adopted by Salisbury City Council and implemented through the local historic overlay zoning.

While these guidelines are in a sense a regulatory tool for locally zoned historic districts, they are designed to be useful for anyone who owns a historic property.



Map of the City of Salisbury's Historic Districts

1. A property will 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 will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will 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 will 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.

Secretary of the Interior's Standards for Rehabilitation

Salisbury's design guidelines are based on the United States Secretary of the Interior's Standards for Rehabilitation. These ten national standards were first developed in 1976 by the National Park Service and present the key tenets of preservation including maintaining, repairing, replacing, and other treatments to historic properties.

The Historic Preservation Commission's duties are to follow these guidelines as set forth by the United States Secretary of the Interior.

Design Review Process

Historic Preservation Commission (HPC)

The design review process is facilitated by the Historic Preservation Commission (HPC). The HPC is established by North Carolina State Law, City Council, and Chapter 14 of the Land Development Ordinance (LDO). The HPC is responsible for protecting the architectural integrity of Salisbury's local historic districts. This primarily includes receiving and reviewing applications for Certificates of Appropriateness (COA) from property owners and residents within locally designated districts. The HPC uses these Historic District Design Guidelines to evaluate each certificate of appropriateness request based on its consistency with these guidelines.

The HPC is also charged with making recommendations to City Council for new districts or sites to receive local designation. The board is made up of nine members, the majority of which have a level of expertise in history, architecture, archaeology, or related fields. Commissioners are appointed for three year terms with the option to renew their terms on the Commission.

The HPC operates as a quasi-judicial board, with rules of procedure, chairperson and vice chair. Quasi-judicial meetings are based on sworn testimony and findings of fact. These adopted design guidelines are used by the HPC when reviewing applications. Meetings are held the second Thursday of each month at 5:15 pm in the Council Chambers of City Hall, at 217 South Main Street. There is no cost to apply for a COA. Complete applications must be submitted by the 25th of the preceding month in order to be placed on the agenda.



The Plaza on The Square

Design Review Process

Review Design Guidelines and Create Plan for Project

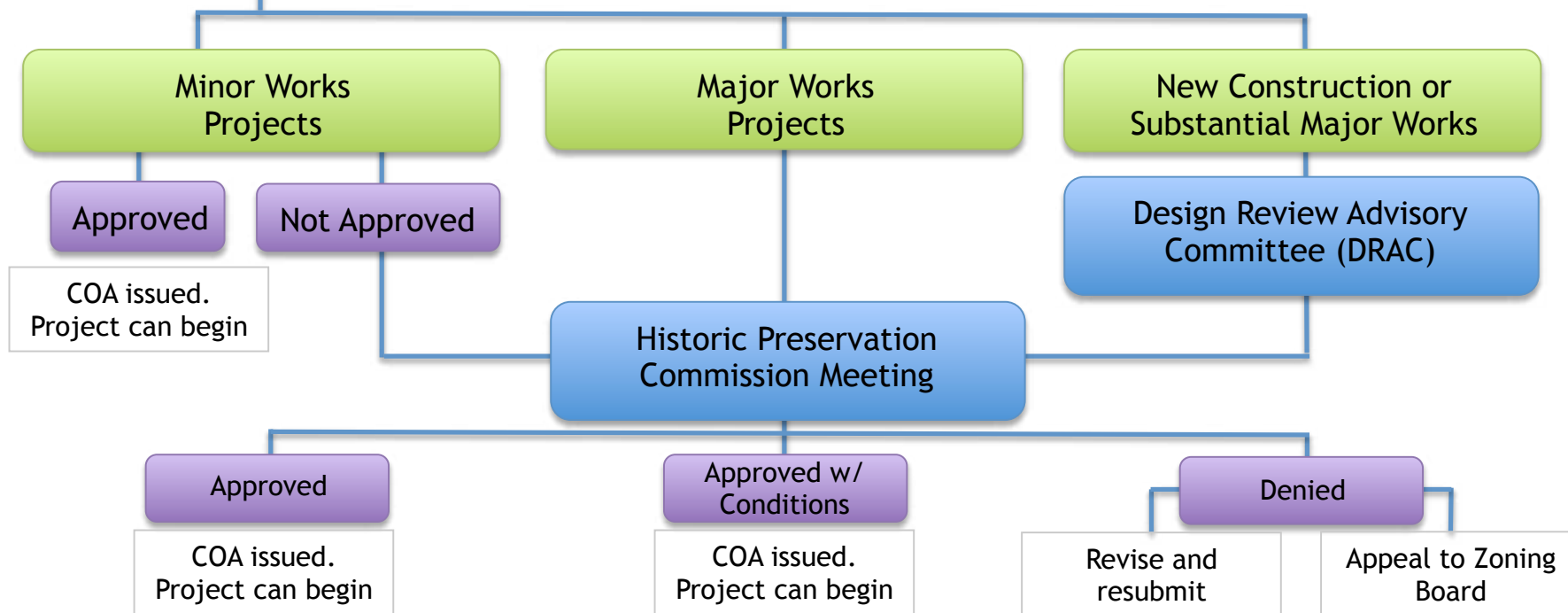
It is strongly recommended that any applicant review the relevant sections of the Design Guidelines prior to completing a plan for the preservation project. In addition, applicants are encouraged to schedule a consult with planning staff to discuss the project, review process, etc.

Submit COA Application and Required Materials

Applications for COAs can be acquired in the appendix of this document, on the City's website, or at Development Services, 132 North Main Street. Completed applications are submitted to the Development Services office.

Planning Staff Reviews Application Materials

Planning Staff will determine the completeness of the COA application, including any additional materials that may be required. In addition, staff will determine if the project is a Minor Work requiring administrative approval, or Major Work requiring review of the HPC.



Introduction

Certificates of Appropriateness

Property owners within local districts are required to obtain a Certificate of Appropriateness (COA) whenever they are considering any exterior changes including construction, alteration, or demolition. An approved COA insures that the project is consistent with the Historic District Design Guidelines. The Local Historic Overlay (LHO) zoning is in addition to all other laws and codes and does not exempt a property from, or diminish, such requirements. The COA is a preliminary step in obtaining zoning and building permits, if permits are required for proposed work. A COA 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 COAs can be acquired in the appendix of this document, on the City's website, or at The One Stop Shop for Development Services at 132 North Main Street. Completed applications are submitted to the Development Services office. Applications should be submitted at least ten days before a regularly scheduled meeting of the Historic Preservation Commission in order to make the agenda, if required.

COA requests fall under two project types, Major and Minor Works. The majority of projects are reviewed administratively through the Minor Works process. For these projects, zoning staff or the Minor Works Committee (staff, HPC chair and vice chair) reviews the request in context with the design guidelines. Minor Works Staff applications are generally approved within 48 hours. Whenever the Minor Works Committee cannot approve a request, it is forwarded to the full Commission for review, much like any Major Work application.

Applications for new construction or significant Major Works will be referred to the Design Review Advisory Committee (DRAC) prior to going before the HPC. The DRAC process is a service provided to assist applicants, and can be requested by any applicant. The committee is made up of experts in the field who have sat on the HPC, or are architects or designers who have been through the process. The DRAC has a full understanding of the design guidelines and HPC process, and meets informally with the applicants to advise them as to the merits of the request based on the guidelines. It provides advice, but does not render an opinion as to whether or not the project is worthy of approval, and its actions are not binding when the project is taken to the Commission.

The chart on the following pages provides more information on the level of review required. Relatively small changes, such as ordinary maintenance and repair often do not require a COA. Most requests can be approved at the staff level. Requests that require extensive modifications to historic fabric require review by the full Commission.

Requirements for Complete Application

1. Completed COA Application.
2. Photographs of site and adjacent buildings.
3. Historic photos of property, only if readily available.
4. Accurate measured drawings or site plans of the project.
5. Samples of exterior materials.
6. Color samples.
7. List of relevant guidelines that apply to project.
8. Authorized agent form, if applicable.

Upon approval from the Minor Works committee or the HPC, a Certificate of Appropriateness will be issued and the project can begin. A COA is valid for six months and can be renewed.

Routine Maintenance and Repairs: Does Not Require a COA	Minor Works Approved by Staff: Requires a COA	Minor Works Approved by Committee: Requires a COA	Major Works: Requires a COA
Re-painting previously painted surfaces in a color and paint scheme that matches the existing paint scheme. Color changes require a Certificate of Appropriateness.	Painting a previously painted surface in a color and paint scheme appropriate to the house but differs from the existing paint colors.	Re-roofing a house with similar materials in a color different from those pre-approved by the Commission but appropriate to the house.	Changes to historic roof forms, such as pitch or materials.
Landscaping and planting such as new trees and shrubs, ground cover, pruning, flowers, except for the removal of trees greater than 18 inches in diameter at 4- ½ feet above the ground.	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, or re-roofing a house with similar materials in a color pre-approved by the Commission.	Structures added to rear yards that meet the Design Guidelines, such as outbuildings, trellises, gazebos, playground equipment, or other rear yard features.	Exterior alterations to principal elevations of buildings.
Repair or replacement of architectural details with no changes to size and material.	Pruning trees over 18 inches 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		Replacement of or changes to original windows.
Repair or replacement of existing awnings, canopies, or shutters with no changes made.	Installation of house numbers and mailboxes without loss of historic fabric.		Construction of new decks, rooftop decks, or terraces.
Repair or replacement of existing driveways, walks, and parking lots, with no changes to size, location, and materials.	Installing gutters and downspouts painted to match the house or the trim, as long as no significant architectural features are damaged or removed.		Screened porches or enclosure of porches.
Repair and replacement of existing fences or walls without changes.	Window air conditioning units on a side or rear elevation. Installation of central air conditioning units on 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.		Construction, addition, or removal of porches or steps.
Repair or replacement of existing gutters or downspouts without changes.	Chimney caps that are not visible from the street		New construction or additions to primary building.
Repair or replacement of exterior lighting fixtures without changes to material, location, and color.	Removing non-original materials (less than 50 years old) including substitute siding.		New or expanded parking areas.
Repairs, including repointing, to existing masonry walls with appropriate materials.	Removal of a tree larger than 18 inches in diameter at 4 ½ feet above the ground that is diseased or severely damaged and approved by the director of Community Planning or designee and replaced with a similar type plant material.		Alteration of exterior surfaces.
Repair of existing roof material without changes to type of material and installation method.	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.		Fire exits, stairs, and landings.
Repair or replacement of existing decks and patios with no change to size, design, location, and material.	Storm or screen doors that are wooden and which are stained in natural wood color or painted in a color to match the house or trim.		Replacement of or changes to original windows.
Repair or replacement of existing sidewalks with similar materials.	Storm windows which have a painted or baked enamel finish, providing color matches window trim or is appropriate for the house.		Substantial changes to approved Certificates of Appropriateness.

List of Projects requiring COA including level of review (Major Work, Minor Work, Routine Maintenance).

Introduction

Routine Maintenance and Repairs	Minor Works Approved by Staff	Minor Works Approved by Committee	Major Works
Window air conditioning units on rear elevations	Renewal for an additional six-month period of an expired Certificate of Appropriateness where no change to approved plans are being proposed, and there has been no change to circumstances		Demolition of any structure in residential districts.
Repair or replacement of other appurtenant features and accessory site features not specifically listed with no changes in size, scale, materials, or color.	Picket fences constructed of wood, no taller than 48 inches in height, and that meet an appropriate design as set forth in the Design Guidelines.		Removal or alteration of archaeologically significant features.
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.	Wooden privacy fences in rear yards, no taller than six feet in height, and that meet an appropriate design as set forth in the Design Guidelines.		Demolition of any structure in Downtown district, which also requires approval from City Council.
	Low masonry walls that meet an appropriate design as set forth in the Design Guidelines.		Relocation of any structure.
	Roof and basement ventilators, if the vents are on the rear slopes or facades.		
	Low profile shingled ridge vents, provided they match the existing roof color and they do not diminish the original design of the roof or destroy historic roofing materials and details.		
	Signage that is in the appropriate location, made of the correct materials and is consistent with these Design Guidelines and the signage ordinance in the LDO.		
	Erection, alteration, or removal of temporary features 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.		
	A house identification sign which contains the name of the house and/or year built, is compatible in color, material, and location to the house, and does not exceed three square feet in area.		
	Projects that have documentation of approval from the North Carolina State Historic Preservation office for Historic Preservation Tax Credits.		
	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.		
	Installation of bicycle racks of powder-coated steel painted dark green or black and located according to City standards.		

Chapter 2: Historic Character

Architectural Styles

The City of Salisbury has a rich heritage of 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. From the grand homes of the West Square district, to the North Main Street district with its homes that housed railroad managers and businessmen, each district developed with its own distinct history and architectural character.

The key architectural styles that make up Salisbury's districts include:

Federal

Federal homes are Colonial style structures that are highly symmetrical in plan and design, generally with side gabled roof forms. Made of either brick or frame construction, these homes have more classic details which often include a central doorway with elaborate surrounds, pedimented entryway, semi-circular fanlights, etc. Federal homes typically have six-over-six double-hung windows. Detailing can include decorative moldings, flat lintels, and cornices with dentils.



Federal Style

Greek Revival

Greek Revival structures come in a number of subtypes, often with a low-pitched gable end roof with a double-tiered full-front porch. Others have a single, central entry porch. They have classical detailing that often includes wide band cornice lines, classical entablatures and full-height porch columns, typically Doric. Like Federal, Greek Revival homes have symmetrical front facades and detailing.



Greek Revival Style

Historic Character

Italianate

Italianate style homes are two and three story structures often with asymmetrical roof plans. They have wide overhanging roof and porch eaves with decorative brackets. Other architectural features can include tall, narrow windows, towers and cupolas, wrap-around porches, and ornamental cornices.



Italianate Style

Queen Anne

Queen Anne homes often have irregular plans and roof shapes that can be gabled, hipped, or combined. Many have a front facing gable, usually with a full-width or partial-width porch. Queen Anne homes have distinct architectural features that can include bay windows, towers and turrets, and dormers. Many homes are highly decorated with varying colors and detailed paint schemes, turned porch posts and balustrades, and ornamental spindlework.



Queen Anne Style

Shingle

Shingle style homes feature wall cladding of continuous wood shingles. Most Shingle homes have asymmetrical facades with irregular, steeply pitched roof lines, with cross gables and eaves of different levels. Many Shingle homes have extensive porches. The Shingle style is characterized by a lack of decorative detailing at doors, windows, cornices, porches, and on wall surfaces. .



Shingle Style



Neo-Classical Style

Neo-Classical

Neo-Classical homes are landmark homes with full-height porches on classic columns. Most homes have side-gabled or hipped roofs and are symmetrical in plan. Porches often have pedimented roofs, Ionic or Corinthian capitals, and wide entablatures. These homes have classical detailing throughout including decorative door surrounds, cornices, and sometimes roofline balustrades.



Tudor Revival Style

Tudor Revival

Tudor Revival homes are characterized by steeply pitched roofs and ornamental half-timbering. These homes are always irregular in plan, and often have one or more cross gables, sometimes overlapping. Dormer windows and small entry porches are common, as are narrow, multi-light windows. Other Tudor details can include large, elaborate chimneys, patterned brick, and stonework.



Mission Style

Mission

Salisbury has a number of great examples of the Mission Style, including the historic Salisbury Depot building. Mission structures are predominantly identified with their Mission dormers and roof parapets. They have both symmetrical and asymmetrical plans with red-tile roofs. Mission homes typically have large open porches on large square piers and stucco or brick walls. Other features can include bell towers, arched porches, and bracket supports for roofs.

Historic Character

Craftsman

Craftsman bungalows are found throughout Salisbury's historic districts, with clusters located in Ellis Street Graded School and Fulton Heights districts. Craftsman style homes have low-pitched roofs with wide overhanging eaves. Most have gabled roofs and offset gabled porches. Roofs are supported by exposed rafters and brackets. Craftsman porches often have square or tapered columns on brick bases. Many have dormer windows, while most have distinct prairie style windows.



Craftsman Style

Vernacular Architecture

Salisbury has a number of mill villages and neighborhoods that housed working class families associated with mills or the railroad. Small mill cottages can be found in these districts and include very simple one and two-storey frame structures. Two-storey examples are often side-gabled with a partial front-hipped porch, while the one-story variations are generally front gabled with an offset gabled porch. These homes have very simple detailing, sometimes with Craftsman porch and roof elements.



Vernacular Mill Cottages

Mid-Century Modern

While not frequent in the historic core, many of Salisbury's historic suburban neighborhoods that developed from the 1910's through the 1950's and beyond have excellent examples of Mid-Century Modern architecture. These buildings are characterized by low sloping roofs, flat planes, large glass windows, and open floor plans. Homes often have varying elevations both in floor plan, as well as within the façade, characterized by post-and-beam design. Most homes have a mixture of materials incorporating metal and glass, as well as stone and masonry.



Mid-Century Modern Style



Religious Architecture

Religious

There are a number of historic churches within Salisbury's historic districts, with a range of styles. Most are Gothic Revival and Romanesque Revival in design, while some may have Greek Revival or Classical features. The most unique style is the Richardsonian Romanesque bell tower of the First Presbyterian Church.



Industrial Warehouses

Warehouses

There are a number of examples of historic warehouse structures in Salisbury, particularly in the Salisbury Railroad and Downtown districts. Most of these buildings served trade brought on by the Southern Railway, and are simple in design. They are generally one-storey brick structures with loading bays, casement windows, and simple openings. Some have raised platforms that face the railroad. Some of these warehouses were used by early Salisbury industries such as Food Lion and Cheerwine. Today, many of these buildings are being revitalized through adaptive re-use for multiple purposes.



Commercial Architecture in Downtown

Commercial

Downtown Salisbury has fine examples of early twentieth century commercial architecture. While there are a wide range of design and detailing, many have brick facades with recessed entryways and large display windows, common of early American commercial structures. These buildings are mostly two and three-stories, and have architectural details that include transoms and awnings, brick corbelling, pilasters, metal cornices, among others. Some of Salisbury's most prominent commercial structures are in styles such as Beaux-Arts, Romanesque, Second Renaissance Revival, and others.

Chapter 3: Rehabilitation Guidelines

This chapter presents preferred methods and preservation practices for existing historic properties. They are based on the Secretary of Interior's Standards for Rehabilitation referred to on page 9, which presents ten principles for the maintenance, rehabilitation, and preservation of historic architecture.

Each section begins with a narrative to provide context for the guidelines, followed by preferred maintenance and repair methods. Specific guidelines for each individual topic are then presented as numbered items. It is these numbered guidelines that property owners within historic districts should follow when applying for a Certificate of Appropriateness.

3.1 Materials



Brick corbelling on facade of 118 E Council Street.

Salisbury's historic architecture is constructed of a variety of materials including masonry, wood, stucco, and metal. These materials define each building's individual character in their scale, profile, color, and texture. They also make up the structure of the building in exterior walls, foundations, and architectural features.

Masonry materials within Salisbury's historic districts are predominantly brick, but also include stone, concrete, stucco, tile, terracotta, and even mortar joints. These materials add detail to the structure in walls and foundations, chimneys, corbelling, lintels, sills, quoins, roofing tiles, etc.

Wood is used for exterior siding, window frames, muntins and surrounds, as well as architectural elements such as columns and balustrades, cornices and brackets. Wood is a versatile material that can be formed and finished in a variety of architectural details.

Various types of metal are found in Salisbury's historic districts including iron, copper, tin, aluminum, steel, and bronze. Like wood, the variety of types, finishes, and manufacturing techniques make metal a diverse material used for architectural details such as roofs, columns and pilasters, cornices, windows, gutters and downspouts, hardware, balustrades, and fences.

Rehabilitation Guidelines

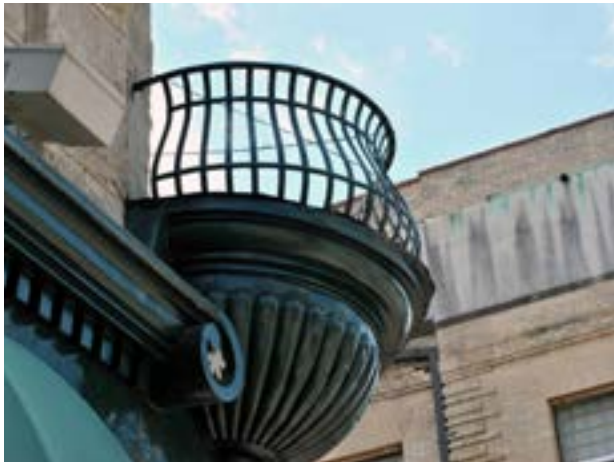
Maintenance and Repair

Proper maintenance and repair is critical to sustaining both the structural integrity and architectural design of historic materials. Moisture infiltration can be the most common cause of deterioration, and can compromise walls and foundations. It is therefore important that mortar joints are inspected and maintained on masonry, and wood and metal are properly sealed and painted.

- Monitor masonry for cracks and signs of moisture damage. All loose and deteriorated mortar should be carefully raked out of the joint by hand as opposed to using electric saws or hammers. Use new mortar that matches the original in composition, color, texture, profile and strength. Replacing a softer mortar with one high in Portland cement content can cause serious damage to existing masonry, and is highly discouraged.
- Ensure water does not collect at the base of a masonry foundation, chimney or steps.
- Remove any vegetation that may cause structural damage or hinder ventilation and surface drainage of a masonry element.
- Clean masonry only if necessary by using the gentlest means possible. 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 cleaning method in inconspicuous area.
- While there are a number of examples of masonry that were painted prior to these guidelines, removal of the paint is not recommended. If the paint must be removed, it is encouraged that this paint be removed using the gentlest means possible or using other by appropriate measures. If removal is not being done, the masonry should be inspected often to prevent water and moisture from getting behind the paint and deteriorating the mortar.
- High-pressure cleaning methods such as sandblasting and water blasting *should not* be used on historic materials. Such cleaning techniques permanently damage the surface and accelerate deterioration.
- Inspect wood surfaces and features regularly for signs of damage from moisture, insects, fungi, or mildew.



Wood Clapboard Siding Detail



Metalwork Balcony



Parapet Wall

- 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.
- Chemical treatment of wooden members either during manufacture or following installation can enhance wood's ability to resist rot and insect infestation. This is particularly advantageous if the element is to remain unpainted or is in direct contact with the ground.
- Maintain a sound paint film or other coating on wood and metal surfaces to prevent damage from ultraviolet light and moisture. Prime all exposed surfaces before painting.
- Monitor metal for cracks and signs of deterioration, corrosion, or rust. Clean metal when necessary to remove corrosion before repainting or coating. Use the gentlest means possible, including chemical solutions for soft metals and wire brushing or hand scraping for hard metals.
- Avoid cleaning soft metals such as lead, tin, copper, and zinc using a high-pressure technique like sandblasting. If wire brushing and hand scraping 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.

Guidelines

- 3.1.1 Retain and preserve original walls, foundations, roofs, and architectural details.
- 3.1.2 Retain and preserve all historic materials and character defining features including:
 - masonry chimneys, arches, quoins, cornices, and pediments
 - wooden siding, shingles, brackets, cornices, balustrades, columns, and architraves
 - metal fences, gates, cornices, rails, roofs, gutters & downspouts, and hardware
- 3.1.3 If replacement of a historic material is necessary, use new materials that match the historic in size, shape color, pattern, and texture. If possible, replace only the deteriorated portion of the element.
- 3.1.4 Repair original historic materials and architectural elements by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.

- 3.1.5 Consider substitute materials only if the original materials are not technically feasible.
- 3.1.6 Unpainted masonry elements should not be painted. It is not appropriate to use nontraditional masonry coatings such as waterproofing and water repellents to substitute for repointing and repair.
- 3.1.7 Previously painted masonry surfaces should be painted in colors that best reflect the color of the original material. Removal of paint from painted masonry surfaces is not recommended, but if desired, should be undertaken using the gentlest means possible. If necessary, use only chemical paint remover specifically formulated for masonry.
- 3.1.8 Wooden features such as siding, trim, and windows should not be replaced or covered with contemporary substitute materials such as aluminum or vinyl, or spray on coatings.
- 3.1.9 It is recommended that synthetic coverings be removed if possible, and that the original material be repaired. Remove later siding carefully so that the wood is not damaged.
- 3.1.10 Certain synthetic materials such as Hardi Board and other fiber-cement materials can be reviewed on a case-by-case basis, providing:
- they are used only when the original material is no longer available or feasible,
 - they are installed in a traditional manner that includes the installation of corner boards, architectural trim around windows and doors, etc.,
 - they match the original in width of exposure, thickness, profile, texture, grain, and color.
- 3.1.11 When a certificate of appropriateness is being sought for the use of synthetic materials, the applicant should include with the application a sample of the new material as well as that that is being replaced.



Pressed Metal Roof Detail

3.2 Exterior Walls, Trim, and Foundations



Wood Shingle Siding

The form, the materials, and the details of exterior walls and foundations are key elements that contribute to a building's overall historic quality. Much of that character is defined by the material itself, including its pattern, texture, color, scale, and detail. Therefore, the guidelines presented in the previous section on materials are applicable particularly to this section, and should be followed whenever pursuing a change to exterior walls, trim, and foundations.

The type and style of siding adds to the distinctiveness of the structure, while bays and turrets create a diversity of wall forms in the district. Similarly, a variety of architectural details, including corner boards, brackets, and quoins, also add character to historic buildings.

Residentially, brick and clapboard siding are the most common exterior wall materials in Salisbury. 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. On buildings downtown, metal is a common facade material.

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

Exposed brick pier foundations support some porches and entrances. Painted or stained wooden lattice panels often are used as infill between the piers. Stone foundations, typically granite and, on occasion, stucco are found on a limited number of houses.

Rehabilitation Guidelines

Maintenance and Repair

Foundations and exterior walls represent the structure of the building itself, and therefore proper maintenance is imperative. Most maintenance techniques relate to the specific materials and are presented in the previous section.

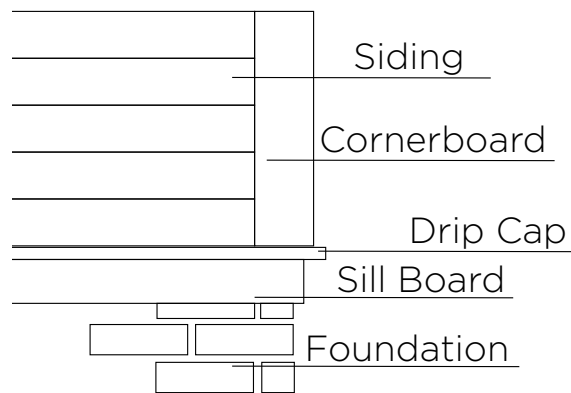
- Inspect walls regularly for signs of deterioration and moisture damage. If necessary, use wood consolidants or epoxy to seal deteriorated wood, or by making a minimal replacement with the same material.
- Keep all joints adequately sealed to avoid moisture damage. If necessary, use high quality caulking to seal joints.
- Maintain a sound paint film on all elements that were traditionally or previously 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.
- Follow the guidelines from the previous pages for the protection, maintenance, and cleaning of wood and masonry materials.
- Provide adequate ventilation of the foundation's crawl space to prevent moisture problems.
- Improper drainage results from insufficient sloping of the ground away from the foundation causing water to collect. Provide adequate drainage of surface water by grading the site, steps, or stairs 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 including tree roots that may cause structural damage to the foundation.



Brick Foundation Detail



Detailing on Metal Pier



Typical Elements of Exterior Walls and Trim

Guidelines

- 3.2.1 Retain and preserve original walls and foundations, including their materials, form, pattern, color, texture, and details.
- 3.2.2 Retain and preserve all wall and foundation features that are character defining features including:
 - Exterior wall bays, cornices, storefronts, arches, quoins, corner boards, and brackets.
 - Foundation vents and grilles, access doors, lattice panels, water tables, and steps.
- 3.2.3 If replacement of a wall, foundation element or detail is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, and detail.
- 3.2.4 Use care when removing deteriorated clapboards as not to damage adjacent boards and details. Treat the surfaces of new clapboards with wood preservative or primer before installation. Use a wood stain preservative rather than paint for new wooden shingles.
- 3.2.5 Follow the guidelines for historic materials for the proper application of paint, paint removal, and substitute materials.
- 3.2.6 Locate new vents and mechanical connections through historic walls and foundations on non-character-defining areas or inconspicuously on side or rear areas where they will not be visible from the street.
- 3.2.7 It is not appropriate to introduce new wall or foundation features, such as vents, bays, doors, access doors, or window openings, if they would diminish the original design or damage historic materials
- 3.2.8 If spans between masonry piers are to be filled in, recess and detail the panels so that the original piers are still prominent.

3.3 Window 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 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 Salisbury's historic districts primarily consist of wooden double-hung sashes, vertical in proportion, with a variety of pane subdivisions. The size, shape, and number of the lights, or panes, in a window can be 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. Commercial buildings can have wood or metal single or double-hung windows, as well as casement windows. Like historic homes, these buildings have windows with a variety of pane configurations.

Both solid paneled wooden exterior doors and combinations of wooden panels with fixed glazing are typical of Salisbury's historic homes. 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. Sidelights and fanlights with fixed panes of glass, sometimes beveled or stained, surround some of the more formal front entries in Salisbury's residential districts. Some Victorian homes feature a large picture window on the front elevation.



Palladian Window



Wooden Arched Doorway

Maintenance and Repair

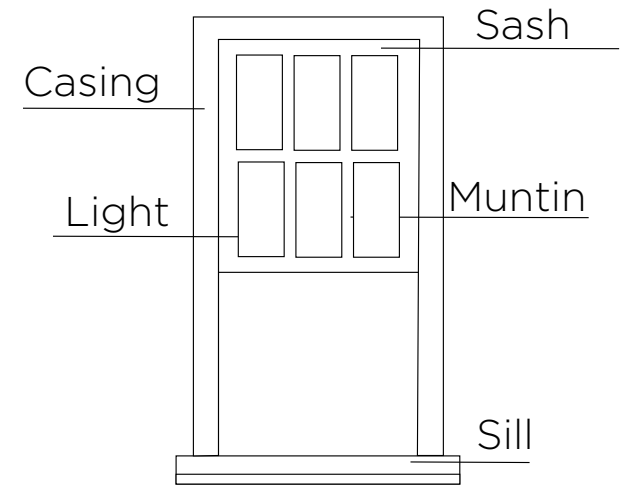
With routine maintenance and repair, original wooden windows and doors can be preserved. Windows become less weatherproof and energy efficient as the caulking and the glazing putty that seal the glass panes within the wooden sash dry and crack apart. Weatherstripping around a sash or a door can deteriorate 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 materials provide more information on wood repair. Technical information can be obtained through the City of Salisbury preservation planner or the National Park Services' Technical Briefs on wood repair.

- 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.
- Doors that were originally stained rather than painted can be restored by stripping the applied paint layers, re-staining the door, then sealing the wood with a clear finish like marine varnish.

Guidelines

- 3.3.1 Retain and preserve original window and door openings, including their details such as trim, sash, glass, lintels, sills, thresholds, shutters, and hardware.
- 3.3.2 Repair original windows, doors, and frames by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
- 3.3.3 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, method of operation, and detail.
- 3.3.4 If exterior storm windows are desired, select ones that are coated with paint or a baked-enamel finish in a color appropriate to the trim color of the building. Install so that existing windows and frames are not damaged or obscured.
- 3.3.5 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.
- 3.3.6 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. Aluminum awnings are not appropriate on historic homes.
- 3.3.7 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.
- 3.3.8 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 windowpanes.
- 3.3.9 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 windows with plywood.



Typical Window Details

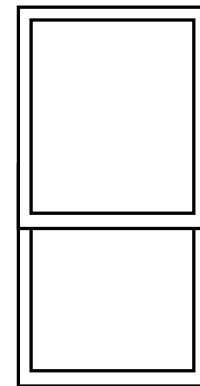


Dormer Window

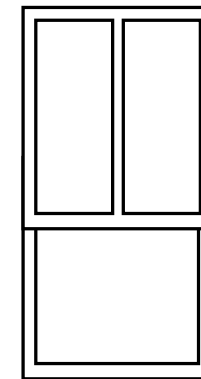


Arched Windows and Awnings

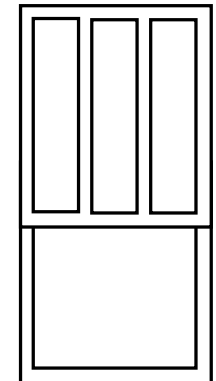
- 3.3.10 Similarly, it is not appropriate to introduce new windows or doors if they would diminish the original design of the building or damage historic materials and features.
- 3.3.11 For historic homes, it is not appropriate to replace transparent glass on windows and doors with tinted glazing, nor is it appropriate to paint transparent or translucent glass.



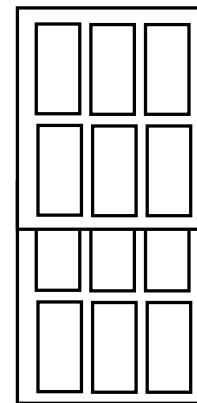
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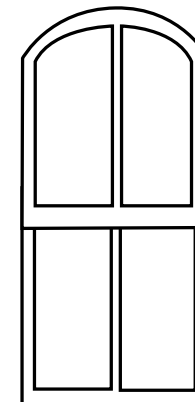
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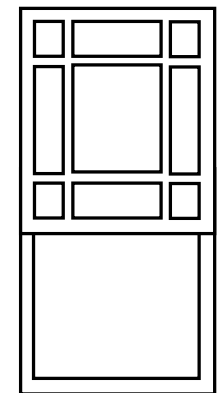
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6 over 6



Arched



Multi-Paned

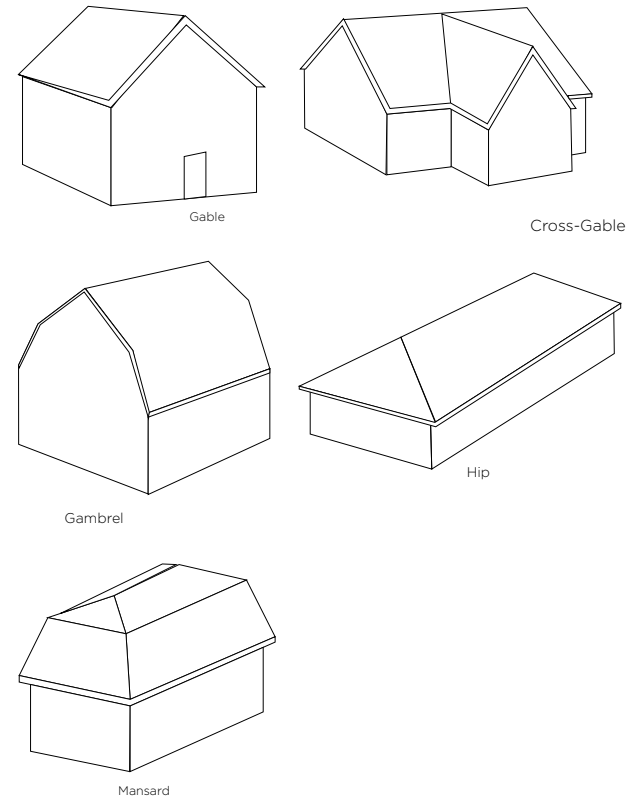
Typical Window Types

3.4 Roof Form

By their shape, features, materials, and details, roofs can contribute significantly to the historic character of buildings. The roof 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 Salisbury’s historic districts 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, while shed roofs and occasional flat roofs are primarily confined to porches and dormers. Commercial buildings in downtown generally have a flat sloping roof behind a parapet wall.

A variety of roof features contribute to the character of the building including chimneys, dormers, overhangs and brackets, cupolas, balustrades and turrets. Roofing materials include metal, slate, and clay tile, but the most common material by far is asphalt shingle. Asphalt shingles may be the original roofing material on early twentieth century buildings or the replacement roofing on older buildings. Roofing materials were typically one style or type on the entire structure, so avoid mixing different roof materials on the same structure.



Typical Roof Forms



Turret with Hipped Roof

Maintenance and Repair

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 as well as continuing the maintenance of all gutters, downspouts, flashing, and coping. This is especially the case where changes in roofing planes or penetration of a chimney or a dormer interrupt the roofline. 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, such as standing seam or metal shingles, require a protective coat of paint to avoid corrosion due to moisture, except for copper roofs. 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. A properly maintained metal roof will last about 70 years and a slate roof more than 100.

Tar and gravel roofs and rubber membrane roofs are typically used on commercial buildings with flat, gently sloping roofs. These roofs are used in very limited applications on residential buildings and are typically limited to the flat roofs of porches or rear, shed-like additions.

Rehabilitation Guidelines

Maintenance and Repair

- Repair leaks promptly to limit damage to the roof and building structure.
- Provide temporary protection to a leaking roof before repairs can be done.
- Regularly clean gutters and downspouts.
- Eliminate any vegetation that may cause deterioration of the roof, gutters, or downspouts.
- Replace deteriorated flashing with high-quality flashing.
- Inspect the roof sheathing for signs of insect infestation or moisture damage.
- Provide adequate ventilation of the attic space to prevent condensations.
- Provide adequate anchorage for roofing material to guard against wind and moisture damage.

Guidelines

- 3.4.1 Retain and preserve original historic roofs form, shape, line, pitch, and overhang, as well as original architectural features such as chimneys, dormers, cupolas, and turrets.
- 3.4.2 Retain and preserve historic roofing material whenever possible, especially character-defining roofing elements.. If repair or partial 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 available.
- 3.4.3 When an entire roof area must be replaced, contemporary substitute materials that closely imitate historic roofing materials appropriate to the structure, and that have demonstrated a record of quality and durability may be used. The physical properties of the new roof area should closely match or complement other roofed areas on the building. When a COA is being sought for the use of synthetic materials, the applicant should include with the application a sample of the new material as well as the existing material that is being replaced.
- 3.4.4 If new gutters and downspouts are necessary, install them so that no architectural features are damaged or lost. Coat replacement gutters and downspouts with paint or a baked-enamel finish in a color appropriate to the house, unless they are made of copper.
- 3.4.5 Replacing concealed, built in gutters should be avoided.



Gambrel Roof Form



Hip on Gable Roof Form



Shed Dormer



Parapet Walls on Downtown Buildings

- 3.4.6 If desired, install low-profile ridge vents provided that they do not diminish the original design of the roof or destroy historic roofing materials and details.
- 3.4.7 Historic roofing colors were traditionally dark, so using light colored asphalt shingles should generally be avoided.
- 3.4.8 Locate roof ventilators and antennas on non-character-defining roofs or inconspicuously on rear slopes where they will not be visible from the street.
- 3.4.9 It is not appropriate to paint or apply coatings to roofing material that was historically not coated.
- 3.4.10 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.

3.5 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 building.

Front porches are the dominant feature on many of Salisbury's historic homes. 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 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. 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.



Porch Balustrade



Detailed Woodwork on Victorian Porch



Doric Columns and Ballustrade on Italianate Home

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, which should slope away from the house. Maintenance of related roofing, gutters, and downspouts is also essential. Keeping a sound paint film on all wooden porch and balcony surfaces to prevent moisture damage is critical as well.

- Maintain the slope of the floor and the steps to ensure that water does not collect and run 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.

Guidelines

- 3.5.1 Retain and preserve original historic porches, entrances and balconies, as well as their character defining elements including piers, columns, pilasters, balustrades, rails, steps, brackets, soffits, and trim.
- 3.5.2 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.
- 3.5.3 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. Repair wooden elements by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
- 3.5.4 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. Modern replacement material is not appropriate.

Rehabilitation Guidelines

- 3.5.5 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.
- 3.5.6 Enclosure of side or rear porches and balconies is discouraged. However, 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.
- 3.5.7 It is not appropriate to enclose front porches or balconies.
- 3.5.8 It is not appropriate to add elements or details to a porch or an entrance in an attempt to create a false historical appearance.
- 3.5.9 It is not appropriate to replace wooden porch floors or steps with concrete or brick ones.
- 3.5.10 It is not appropriate to add new porches, entrances, or balconies to primary elevations where none previously existed.



Tapered Stone Columns on Craftsman Entryway



Detailed Woodwork on Victorian Porch

3.6 Garages and Outbuildings



Historic Residential Garage Structure

A number of original garages, smaller outbuildings, and even a few carriage houses, survive in Salisbury's historic neighborhoods. 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.

Some lots do not have driveways or garages because the historic districts predate the large-scale introduction of the automobile. Later construction, beginning in the 1920s, may have a small, narrow driveway while others may share driveways with neighboring parcels. Generally, the driveways and alleys lead to the rear properties.

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.

Maintenance and Repair

Like any historic element, garages and outbuildings should be maintained in the appropriate manner.

- Regularly check the condition of all wood elements for signs of water damage and 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 recommendations for maintenance of masonry, wood, or architectural metals where appropriate.

Guidelines

- 3.6.1 Retain and preserve original historic garages and outbuildings, as well as their character defining elements including foundations, steps, roof form, windows, doors, architectural trim, and lattices.
- 3.6.2 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 feasible.
- 3.6.3 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.
- 3.6.4 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.
- 3.6.5 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.
- 3.6.6 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. Select a structure that complements the main structure in body and roof style. Storage buildings constructed of metal, vinyl or plastic are not appropriate.
- 3.6.7 Locate new garages and outbuildings in rear yards and in a traditional relationship to the main building. Consult with the One Stop Shop for Development Services to determine modern setback requirements.
- 3.6.8 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.



Appropriately Scaled Residential Garage Building

3.7 Sustainability



Solar Panels Applied to Rear Roof of Historic Home, where it is less visible from the street

Salisbury has long had a strong preservation ethic that has made Salisbury a statewide leader in protecting its historic resources. Similarly, with organizations like the Center for the Environment at Catawba College and Land Trust for Central North Carolina, Salisbury has become a leader in conservation and sustainability. With today's focus on green architecture, this ethic also extends to the private property owner, as Salisbury has seen a growing interest in its historic districts in employing more sustainable practices.

Of course, historic preservation is a sustainable practice. Restoration and reuse rather than replacement uses less embodied energy. Embodied energy is the total of all energy required to produce a good, including extraction, transport, manufacturing, installation, and labor resources. It is simply much more energy efficient to preserve our historic structures and architectural features, rather than replacing them.

Many features of historic buildings are inherently energy efficient. For example, operable transoms, windows, awnings, and shutters provide opportunities for conserving energy by capitalizing on air flow. 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.

The construction and green architecture industry is very dynamic, and new products and treatments are continually being created and improved. Sometimes these innovations are either too new to illustrate a proven track record, or are in conflict with certain preservation guidelines. This section attempts to address this by providing general practices for sustainable treatments to historic architecture.

Rehabilitation Guidelines

There are three key principles to achieving sustainability on historic structures:

- Retain and Preserve rather than replace historic materials and architectural features.
- Apply the least amount of intervention in projects, taking care not to damage or hide historic features, but also utilizing less materials and energy.
- Employ reversible changes that can be undone without damaging the underlying structure.

Sustainable Practices

- Use landscaping practices that can help reduce heat gain in the summer, and insulate in the winter. Plant trees and shrubs to provide shade and minimize wind drafts.
- Utilize operable windows and shutters to better manage air circulation and energy efficiency. Install interior treatments such as blinds and curtains.
- Where feasible and without requiring any changes to historic features, increase insulation in attics, crawl spaces, and walls.
- Upgrade heating and cooling equipment to compensate for the need to replace historic features such as windows.
- Properly seal walls and weatherstrip windows and doors to prevent moisture and air infiltration.



Rain Barrel Water Collection on Residential Structure



Rain Barrel Water Collection on Commercial Structure



Ground-Mounted Solar Panels in Rear Yard

Guidelines

- 3.7.1 Repair rather than replace historic windows following the guidelines set forth in Section 3.3. Improve thermal efficiency by installing weatherstripping, storm windows, caulk, and if they are historically appropriate, fabric awnings and shutters.
- 3.7.2 Repair rather than replace historic building materials following the guidelines set forth in Section 3.1.
- 3.7.3 Solar panels are appropriate in Salisbury's historic districts and should be installed with the following considerations:
- Where possible, solar panels and similar devices should be installed on secondary structures such as garages or outbuildings, or as ground-mounted panels.
 - Where possible, install solar panels on rear or non-character defining roofs that cannot be seen from the street.
 - If the orientation of the structure requires installation on a primary roofline that can be seen, ensure that installation does not damage or hide any architectural features.
 - Panels should be installed in the same plane as the roofline in the upper portion of the roof, and in a configuration, rhythm, and scale as other architectural features such as fenestration.
 - Install panels so that they can be removed without any damage to the historic structure or its features.
 - Where possible, solar panels should be similar in color to the existing roof materials.
 - More information on solar panels and historic properties can be obtained from the National Park Service.
- 3.7.4 When a Certificate of Appropriateness is being sought for the use of solar panels or other sustainable treatment, the applicant should include with the application a sample, a scale diagram and dimensions of the proposed placement of the treatment, and documentation that conveys its installation, energy ratings, etc.
- 3.7.5 Rain barrels are appropriate within the historic districts, and should be installed with the least amount of visibility. Consider screening if possible. Wood and darker colors are preferred.

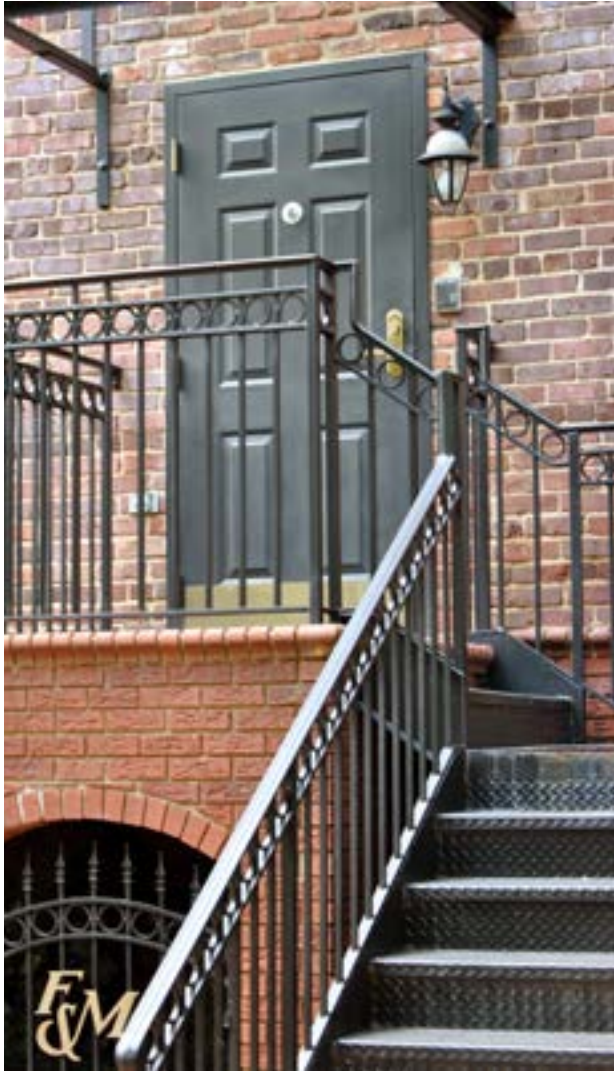
Rehabilitation Guidelines

- 3.7.6 Wherever possible on new construction or additions, install more or larger windows on south facing façades to insulate in the winter and reduce heat gain in summer.
- 3.7.7 Utilize exterior storm windows and doors rather than replacing windows. Following the guidelines in Section 3.3:
- Use storm windows that are coated with paint or a baked-enamel finish in a color appropriate to the color of the building.
 - Use wooden or metal screen doors that are stained a natural wood color, or coated to match the trim of the house.
 - Install so that existing windows and doors, including frames are not damaged.
- 3.7.8 Install 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. Locate window air-conditioning units on rear or inconspicuous elevations.
- 3.7.9 If appropriate to the historic structure and use, attempt to use permeable paving surfaces such as gravel, pavers, and brick.



Awnings Applied to Historic Windows

3.8 Accessibility and Safety



Appropriately Scaled Railing on Historic Structure

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. The North Carolina Rehabilitation Code may provide more flexibility in compliance with building and life safety codes as well as the design guidelines. 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 historic buildings, 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.

Guidelines

- 3.8.1 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.
- 3.8.2 Meet health and safety code and accessibility requirements in ways that do not diminish the historic character, features, materials, and details of the building.
- 3.8.3 Locate fire exits, stairs, landings, and decks on rear or inconspicuous side elevations where they will not be visible from the street.
- 3.8.4 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.
- 3.8.5 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. If minimal original material needs to be removed to install, they should be properly stored.
- 3.8.6 If possible, comply with accessibility requirements through portable or temporary, rather than permanent, ramps.



Reversible Handicapped Access on Historic Structure. New Wood Must be Stained or Painted

3.9 Paint and Color

Maintenance and Repair



Paint Detail on Historic Home



Paint Detail on Victorian Porch

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. Hand scraping and hand sanding are often all that is needed. Destructive methods such as sandblasting or water blasting 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 hand scraping 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, and should be executed with care to avoid damage to other, adjacent buildings.

Guidelines

- 3.9.1 It is not appropriate to paint unpainted brick and stone, or to paint copper and bronze.
- 3.9.2 It is not appropriate to apply paint or other coatings to unpainted wall material that was historically not coated.
- 3.9.3 It is not appropriate to apply paint or other coatings to unpainted foundations that were historically not coated.
- 3.9.4 It is not appropriate to use spray-on vinyl coatings as a substitute for paint.

Maintenance and Repair

- Protect original building material that was painted by maintaining a sound paint film.
- Inspect painted surfaces to determine if repainting is necessary or if cleaning the surfaces will suffice.
- Use the gentlest techniques possible, such as hand scraping and hand sanding with wood, and wire brushing and hand sanding 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. Use them with caution.
- Follow proper surface preparation by applying compatible paint-coating systems, and prime all exposed wooden surfaces prior to painting.
- Select paint colors that are appropriate to the historic building and district.



Historic Brick Structure with Paint Removed



Paint Detail on Victorian Porch

The variety of architectural styles in Salisbury's historic districts provides a diversity of color palettes and treatments. When selecting colors for the exterior of a building, there is a difference between lightness, darkness, brightness, and hue of colors.

- Lightness, also known as value or tone, is a measure of the saturation of the color, or hue. Lighter-hued colors have more white in the pigment, whereas darker-hued colors have more black in the pigment.
- Brightness is a measure of the intensity of the hue.
- Hue is the main property of the color, further described by the lightness or brightness of the color.

Paint Color

Exterior color in Salisbury's historic districts 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. Asphalt composition shingles in dark colors are most appropriate in the historic district because they are usually replacement roofing for materials such as metal or slate that were traditionally dark in color.

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 solid contrasting color to the trim color. Trim work includes window and door frames, corner boards, 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.

The next several pages provide information on appropriate colors for historic buildings based on their historic architectural style. All colors should be based in fact on the architectural style or the particular history of the house.

Rehabilitation Guidelines



Federal Style

Federal

Federal style structures are generally white or a pale cream color with matching trim. Shutters are usually dark green or black. Some use of green and tan are appropriate in smaller areas on the facade.



Greek Revival Style

Greek Revival

Greek Revival style structures utilize white or light buff colors for the body and trim colors with dark green or black shutters.



Italianate Style

Italianate / Gothic Revival

Italianate / Gothic Revival style body colors are typically neutrals, utilizing tans, grays, and buff colored paints. Trim colors are usually lighter in color but coordinate with the shutters, which are typically darker colors.



Queen Anne Style

Queen Anne

Queen Anne structures are highly embellished with multi-color paint schemes of deep rich hues. The trim color is usually neutral, often a cream or buff color. Queen Anne color schemes typically use four or five colors.



Shingle Style

Shingle

Shingle style structures feature body colors of dark-hued browns, greens, and tans. Staining of the shingles is also appropriate. Trim colors are usually complimentary, featuring white or cream colors.



Neo-Classical Style

Neo-Classical

Neoclassical style architecture brought back the monochromatic whites, creams, and light beiges of earlier architectural styles.



Colonial Revival

Colonial Revival structures with wood siding typically feature light-hued body colors of creams, whites, grays, blues, and greens. Trim colors are usually light colored, with darker colored shutters for accent.

Colonial Revival Style



Tudor Revival

Tudor style structures feature medium-hued body colors of tans, creams, grays, greens, and browns. Some use of red may be appropriate. Trim color is usually dark to mimic wood found on early Tudor style architecture.

Tudor Revival Style



Mission

Mission style architecture typically exhibits body colors of creams, buffs, and tans. Light peach hues may be appropriate. Trim colors are typically white, cream, or dark brown, reminiscent of Spanish architecture in the American Southwest.

Mission Style



Craftsman

Craftsman body colors are typically dark-hued earth tones, such as green, tan, and brown. Some use of blue and red may be appropriate. Trim is usually two-toned with creams, buffs, tans, with a coordinating accent color.

Craftsman Style



Vernacular

Vernacular architecture consists of simple color combinations of light creams, whites, with occasional use of medium-hued yellows, greens, and blues. Trim usually consists of white or cream colors and shutters are typically darker colors, such as black or green.

Vernacular Style



Mid-Century Modern

Mid-Century Modern homes feature bold colors in deep tones, frequently utilizing earth tones of greens, creams, browns, and blues.

Mid-Century Modern Style

Rehabilitation Guidelines

- Select material and paint colors appropriate to the historic building and district. Selection of paint and stain colors based on research on historic finishes is encouraged.
- Enhance the architectural character of a historic building through appropriate placement of exterior paint colors.
- Use variations in paint color to reflect variations in material on the building's exterior.
- Paint previously painted foundations in dark colors that best reflect the foundation material.
- 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.
- 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.
- Paint or stain wooden fences white or a color that coordinates with the exterior colors of the building.
- Unfinished lumber or decking should not be used as the finished appearance of a deck or an exterior stair. Make the paint or stain color compatible with the historic building.
- For fabric awnings, select colors that are compatible in hue and intensity with the exterior colors of the historic building.

3.10 Rear Facades of Buildings

The rears of historic structures generally have fewer character-defining elements than the primary facades, and are often shielded from street view. They are therefore used more for the location of private activities, such as porches and decks, location of mechanical equipment, and new additions. On commercial buildings, the rear facades are more utilitarian with the placement of mechanical equipment and garbage receptacles, location of deliveries, and sometimes include a secondary entrance.

Because of their more practical use and simple design, the rears of buildings often offer more flexibility in terms of design, additions, changes, and utility.



Rear Entry to Historic Commercial Building

Guidelines

- 3.10.1 Locate additions as inconspicuously as possible, on the rear or least character-defining elevation of historic buildings. See guidelines for additions in Chapter 5, Section 5.4.
- 3.10.2 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, such as the rear facade. Screen the equipment from view.
- 3.10.3 Locate exposed exterior pipes, wires, meters, and fuel tanks on rear elevations or along an inconspicuous side of the building in a screened area.
- 3.10.4 Locate window air-conditioning units on rear facades or other non-character defining locations.
- 3.10.5 Satellite dishes should be placed on a rear elevation or screened from public view.
- 3.10.6 Commercial buildings in downtown are encouraged to provide customer access from the rear façade if an existing opening is available and if the back of the property is adjacent to a parking area. Access points should be landscaped, feature appropriately scaled signage, and be adequately lit to ensure safety without detracting from the entire area.
- 3.10.7 Locate fire exits, stairs, landings, and decks on rear or inconspicuous side elevations where they will not be visible from the street.
- 3.10.8 If possible, meet handicapped and accessibility requirements on the rear façade

Chapter 4: Site Design



Pedestrian Improvements on East Council Street

The character of Salisbury's downtown and historic neighborhoods is defined not just by their historic architecture. Landscaping, heritage trees, lighting, paving, and the streetscape together create a unique fabric that ties each district together, creates pleasant walkable environments, and complements historic architecture. This section presents recommendations for site treatments in both the public and private realm, including guidelines for existing sites as well as for new construction.

4.1 Streetscape

From street layout, to historic granite curbing and period lighting, the elements that make up the public realm not only connect the properties within the district but also can be historic in their own right. The City of Salisbury has successfully worked with both private property owners and public road and utility agencies to maintain and enhance the public environment.

Guidelines

- 4.1.1 Retain and preserve all historic granite curbing within Salisbury's historic districts.
- 4.1.2 Incorporate street trees into new projects or streetscape plans, creating shade for pedestrians and adjacent properties.
- 4.1.3 Incorporate landscape and hardscape elements such as planting strips in neighborhoods, or brick pavers in downtown, to define the street edge and clearly delineate the pedestrian and vehicular areas.
- 4.1.4 Maintain existing landscape and hardscape in public areas.
- 4.1.5 For infrastructure projects, coordinate the efforts of each public agency to ensure streetscape elements are maintained and enhanced in the historic districts.
- 4.1.6 Wherever appropriate, incorporate street furniture such as benches and trash receptacles as well as lighting that contributes to the historic character and pedestrian friendly environment. Use consistent materials and design within individual districts.
- 4.1.7 Whenever possible, place utilities on the rear of lots or otherwise screen to limit visibility.



Brick Sidewalk on Liberty Street



Brick Paver Residential Walkway

4.2 Paving

Paved elements in Salisbury's historic neighborhoods and downtown include driveways, parking and sidewalks, paths and walkways. They also include streets and crosswalks, as well as hardscape treatments in public open spaces. The design of these elements can enhance the overall district fabric, or be historic in their own right. 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. Driveways in Salisbury's neighborhoods are made of gravel, brick, concrete, or asphalt. Granite curbstones define most streets and curb cuts in the district. Large offstreet parking areas are not typical.

Parking areas in downtown are generally located to the side and rear of the lot. Some are visually screened or include landscaping elements throughout the lot. Many provide access to the rear of the business through the rear parking area.

Guidelines

- 4.2.1 Retain and maintain the historic configuration and materials of existing driveways and alleys whenever possible.
- 4.2.2 Construct new driveways to conform with the spacing, the width, the configuration, and the traditional paving materials of existing driveways.
- 4.2.3 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.
- 4.2.4 Locate new parking areas as unobtrusively as possible in rear yards whenever possible. It is not appropriate to locate offstreet parking in front yards in residential neighborhoods.
- 4.2.5 For non-residential properties, parking areas should be located to the side and rear of the lot.
- 4.2.6 Create perimeter planting strips around new parking areas. Subdivide large parking areas with interior planting strips to break up the expanse of paving.

- 4.2.7 In residential districts, screen all new parking areas from adjoining properties with fencing or shrubbery.
- 4.2.8 Incorporate existing mature trees into new parking areas whenever possible, and introduce new trees to maintain the tree canopy.
- 4.2.9 Design lighting levels for safety. Use unobtrusive, directional lighting fixtures to avoid spilling light onto adjacent properties. For non-residential parking areas, use lighting fixtures that turn off automatically after business hours, if possible.
- 4.2.10 Typical walkways and paths are made up of brick, stone, or similar materials. Driveways throughout the neighborhood districts are gravel or cobblestone with a few examples of stamped concrete. Keep driveways to their original size, scale, and proportion, especially when adding new driveways. The proportion should be appropriate for the structure and existing driveways in the district.
- 4.2.11 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.
- 4.2.12 It is not appropriate to abut new driveways or parking areas directly to the principal structure.



Stone Pavers



Landscaped Alleyway



Period Street Light on Fisher Street

4.3 Lighting

Salisbury's historic neighborhoods and downtown are enhanced with pedestrian oriented lighting providing safety and access to the home or business. In residential areas, the character of the historic district can be reinforced and even improved 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.

In commercial areas and downtown, lighting is used to create safe environments for pedestrians and drivers, along streets and in parking areas. Some buildings in downtown have external lighting illuminating the structure and its signage. Where possible, period street lighting fixtures have been incorporated in downtown.

Certificates of Appropriateness are required for all exterior lighting, including spotlights mounted on buildings and for freestanding lighting fixtures mounted on posts, including Duke Energy security lights. 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.



Gooseneck Accent Lighting



Gooseneck Lights Over Installed Artwork on North Lee Street

Guidelines

- 4.3.1 In residential areas, 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.
- 4.3.2 Unless original fixtures exist, select unobtrusive lighting fixtures that are compatible with the building and the site.
- 4.3.3 Rather than indiscriminately lighting areas, introduce subtle lighting qualities by carefully locating light sources.
- 4.3.4 Introduce lighting levels that provide adequate safety, yet do not detract from or overly emphasize the structure or the property.
- 4.3.5 Introduce low-level lighting at the public-private edge of the property for the safety of pedestrians.
- 4.3.6 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.
- 4.3.7 Screen facade lights from public view.
- 4.3.8 It is not appropriate to install tall security lights in locations that are visible to the public.
- 4.3.9 Use pedestrian scaled lighting fixtures and poles in pedestrian areas.
- 4.3.10 Where possible and appropriate, incorporate traditional lighting fixtures and poles rather than modern fixtures.

4.4 Fences and Walls



Gothic Point Picket Fence



Decorative Picket Fence with Gate

Fences and walls are important features of the landscape that help define the context of the site for a historic building. Within Salisbury's historic neighborhoods, 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 Salisbury's historic neighborhoods, 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, chains, 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.

Maintenance and Repair

The preservation of historic fences and walls in the historic district requires continuing maintenance and repair. 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.

- 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.

Guidelines

- 4.4.1 Retain and preserve original fences and walls including all character defining architectural features such as gates, granite pillars, hardware, decorative pickets, and rails.
- 4.4.2 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. 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.
- 4.4.3 It is not appropriate to apply paint or other coatings to unpainted wall or fence materials that were not historically coated.
- 4.4.4 If a new fence or wall is to be constructed, use a design compatible with the historic character of the building and the district.
- 4.4.5 Keep new picket fences substantially open in character, and paint them white or a color appropriate to the color of the building.
- 4.4.6 Generally, construct new fences or walls to follow property lines and not to abut existing buildings.
- 4.4.7 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.
- 4.4.8 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.
- 4.4.9 Whenever possible, screen existing chain link fences with vegetation, such as climbing vines, ivy, or shrubbery.
- 4.4.10 Restrict utilitarian fences to rear yards, and screen them from view.



Decorative Wooden Gate



Cast Iron Gate

4.4.11 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.



Low Stone Wall



Iron Fencing with Cast Spindles

4.5 Landscaping



Landscaped Front Yard with Brick Walkway



Heritage Tree in Front Yard

Because Salisbury's neighborhoods are 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. 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.

Landscaping Considerations

The majority of landscaping activities fall under general maintenance and do not require review. However, there are a number of practices to consider when landscaping a property.

- Retain and maintain landscaping that contributes to the character of the historic district, including large trees, hedges, foundation plantings, grassy lawns, ground cover, trellises, patios, terraces, fountains, and gardens.
- Retain and preserve historic hardscape 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, but is appropriate for driveways and walkways..
- If a landscape feature is completely missing, replace it with a new feature compatible with the character of the district.
- When introducing additional landscaping features, keep them consistent with similar elements in the historic district, including their location.

Site Design

- Avoid significantly reducing the proportion of green area to built area on an individual lot through additions, new construction, or surface paving.
- Avoid the introduction of raised planting beds in front yards or side yards if they would be visible from the street.
- Avoid the use of contemporary edging materials, such as exposed landscape timbers, that are inconsistent with the character of the historic district.

Guidelines

- 4.5.1 The removal of any tree larger than eighteen inches in diameter at four-and-a-half feet above the ground requires a COA.
- 4.5.2 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.
- 4.5.3 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.
- 4.5.4 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.
- 4.5.5 It is not appropriate to introduce gazebos, greenhouses, or playground equipment in front yards or front side yards.
- 4.5.6 Incorporate existing large trees and other significant landscape elements into plans for additions and new construction.



Landscaped Residential Street



Landscaped Parking Area in Downtown



"Return of Spring" Statue in Downtown



"Fame" Confederate Monument in Innes Street

4.6 Art

Installation of art in downtown and other historic districts creates focal points, destinations and vitality in or near public places, such as landscaped areas, sidewalks, street medians, and pocket plazas. 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 mural 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 district.

Guidelines

- 4.6.1 Artwork should be appropriately scaled for the intended space.
- 4.6.2 Landscaping, seating, interpretive signage and other improvements to enhance the setting and the viewing experience are encouraged, and should follow previous guidelines.
- 4.6.3 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.
- 4.6.4 Artwork should not conceal or result in the removal of character-defining details or features.
- 4.6.5 Artwork should be cared for and refurbished as required by the nature of the material to maintain the appropriate appearance of the piece.
- 4.6.6 Durable materials intended for exterior applications should be used.
- 4.6.7 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.
- 4.6.8 Methods of stabilization or attachment should be fully reversible and not cause damage to historic materials.
- 4.6.9 Accessories to the artwork such as mounting hardware or lighting should be unobtrusive and screened from view as much as possible.

4.7 Signage and Awnings

Signs, as much as the buildings in which they serve, can contribute greatly to the overall sense of place in Salisbury's historic districts. In residential districts, signs range from historic markers on homes to appropriately scaled business signs on commercial properties. In downtown, signs can be wall mounted, applied to display windows and awnings, monument signs, sandwich boards, and projecting signs, among others.

The purpose of design review of signs and awnings is to ensure that design, location, materials, and colors are consistent with the character and scale of the building and are in keeping with the historic nature of the district while also promoting and accommodating business and street activity. Sign design is addressed in these guidelines, but overall size, number, location, and sign type falls under the Land Development Ordinance of the City of Salisbury.

Contact the City of Salisbury Development Services for more information about signage.



Sandwich Board Sign in Downtown



Pedestrian Scaled Hanging Sign



Residential Home Marker



Logo Sign Applied to Wall

Sign Guidelines

- 4.7.1 Introduce unobtrusive signage in residential districts that is simply designed and easily read.
- 4.7.2 Make lighting for signs compatible with the residential atmosphere and the historic character of the district.
- 4.7.3 Use traditional materials commonly found on turn-of-the century buildings such as wood, metal, or stone or use modern materials that have the appearance of traditional.
- 4.7.4 Signs should be compatible with the architectural character of the building in size, scale, materials style, and location.
- 4.7.5 Keep identification signs for residential structures small in size, generally under three square feet.
- 4.7.6 Whether on a commercial site or residential structure, signs should be placed in locations that do not obscure any historic architectural features of the building or obstruct any views or vistas.
- 4.7.7 Wall signs should be flush-mounted on flat surfaces and done in such a way that does not destroy or conceal architectural features or details. For commercial buildings, these signs should fit in the appropriate spaces on sign panels, friezes, lintels, and fascias.
- 4.7.8 Projecting signs should be carefully designed to reflect the character of the building and be compatible with other adjacent signage.
 - They can have visually appealing elements such as shapes, painted or applied letters; two or three dimensional icons, etc.
 - Their mounting hardware should be an attractive and integral part of the sign design.
 - They may be constructed of a variety of materials including wood, metal, and appropriated plastics or composites.

- 4.7.9 Sidewalk signs in commercial areas are appropriate, providing:
- Sign lettering should have a finished look. Sandwich board signs with chalkboards or dry erase boards are appropriate signage.
 - They should be used to inform pedestrians about the business name, location, and type of goods available at the shop, sale items, or other similar factual and business-oriented messages.
 - Within the allowable size, height, and dimensions, creative shapes that reflect the type or theme of the business being advertised are encouraged (e.g., ice cream shop may display a sign in the shape of an ice cream cone.)
- 4.7.10 Signs illuminated from within are generally not appropriate. Lighting for externally illuminated signs should be simple and unobtrusive and should not obscure the content of the sign or the building façade or damage historic materials.
- 4.7.11 Install freestanding signs appropriately, such as on well-landscaped ground bases or low standards.
- 4.7.12 Larger commercial developments are encouraged to incorporate a sign program that can be used by tenants to guide them in selection of new signs.



Pedestrian Scaled Projecting Sign



Residentially Scaled Pedestrian Sign



Waterworks Contemporary Signage



Fabric Awning over Recessed Entryway



Metal Arched Awning

Awning Guidelines

- 4.7.13 If fabric awnings are historically appropriate to the historic home, install them in porch, door, or window openings so that architectural features are not concealed and historic materials not damaged. Aluminum awnings are not appropriate on historic homes.
- 4.7.14 On commercial buildings, awnings should be made of cloth or other woven fabric such as canvas. Metal awnings are generally not appropriate, but can be used in some instances if they are compatible with the historic character of the building. Vinyl or plastic awnings are not appropriate.
- 4.7.15 Base the design of new awnings on historic documentation of the building or examples from buildings of similar style and age. Awnings for new buildings should be of similar materials, size, and scale of that commonly found in the historic district.
- 4.7.16 Mount awnings in a manner that does not obscure or damage historic architectural features of the building. Awnings should be placed appropriately above the transom and projecting over individual window or door openings. They should fit within the window or door opening.
- 4.7.17 Neither a continuous awning is appropriate, nor are back-lit awnings or those with internal illumination.

Chapter 5: New Construction

While new development in historic districts is encouraged, it is important that it be compatible with the character of the district. In Salisbury's historic neighborhoods, most new construction results from additions and secondary structures, although new homes are also built. Downtown has a more dynamic environment, and has seen a number of significant new construction projects or substantial renovations.

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.

Guidelines for new construction are to ensure that the district's architectural and material vocabulary is respected. The height, proportion, roof shape, materials, texture, scale, details, and 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 when new construction is considered.

5.1 Building Setback and Orientation

Perhaps one of the most important considerations of a new design is that it continue the building line of the existing streetscape by using similar setbacks as adjacent structures. In Salisbury's historic neighborhoods, homes generally have a consistent setback from the street. In downtown, most buildings are built directly to the front property line with zero setback.

The accommodation of an automobile dependent society has resulted in downtown commercial development that is oriented to the car and not the pedestrian. This type of development with buildings setback far from the road and paved parking areas in front of the structure is entirely incompatible in a historic downtown. This disrupts the historic urban fabric of the downtown streetscape, where buildings were traditionally built out to the sidewalk with parking in the rear or on the street.



New Construction Should Have Appropriate Setbacks



Architecturally Compatible New Building Downtown



Appropriately Scaled New Construction on Liberty Street

Guidelines

- 5.1.1 Keep the setback of the proposed building consistent with the setback of adjacent district buildings or nearby district buildings fronting on the same street.
- 5.1.2 In downtown, buildings should be built close to the property line to continue the overall building line of the streetscape.
- 5.1.3 Make the distance between the proposed building and adjacent buildings compatible with the spacing between existing district buildings. In downtown, most buildings share interior walls.
- 5.1.4 New buildings should be oriented to the street, consistent with existing buildings.
- 5.1.5 Downtown commercial buildings should have primary pedestrian access oriented to the street.
- 5.1.6 New commercial buildings should be designed on a human scale, and incorporate a pedestrian friendly street level.
- 5.1.7 If parking is to be included in the design of a new construction project, it should be located in the rear of the building or in an interior portion of the block. Access to parking can be from alleyways, side streets, or other parking areas. If possible, allow for pedestrian access from the parking areas at the rear of the building.
- 5.1.8 If parking abuts a street, it should be screened from view by landscaping and/ or a low brick wall.
- 5.1.9 Make all proposed site features and secondary structures, including garages, outbuildings, fences, walls, and landscaping masses, compatible with site features and secondary structures. Use photographs and other written or graphic items such as site plans to record the original setting.

5.2 Size and Scale

A new building should also respect the size and scale of existing historic structures. In residential areas, homes are generally one to two stories. Most buildings in downtown are three to four stories, but there are some that are smaller and only a few that are significantly larger, such as the Plaza building on the Square.

Buildings constructed of a larger scale are generally located on corners of blocks rather than the interiors. These buildings are separated from other structures by an appropriate distance which essentially minimizes the impact of the change in scale. This is usually the case with civic or religious buildings. For instance, the Old Post Office (currently the Rowan County administration building) is built to a much larger scale than other buildings in the block, but is separated from adjacent structures by an alleyway and small park.

Guidelines

- 5.2.1 Design the height of the proposed building to be compatible with the height of historic buildings on the block or the street. New buildings should not vary more than ten percent from the average height of buildings within the block, and generally should be under thirty-five feet. Taller features such as chimneys, steeples, cupolas, etc can also be reviewed.
- 5.2.2 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 front elevations of contributing buildings in the district.
- 5.2.3 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.
- 5.2.4 Keep the roof shape of the proposed building consistent with roof shapes in the district: gable, hip, gambrel, flat, and mansard.



New Construction Should be of Similar Height and Scale with those on the Block or Street



Larger Scale Structures Can Be Appropriate on Corners of Blocks



The New Facade on the Oestreicher Building in Downtown Replaced an Inappropriate 60's Era Cladding

Downtown Guidelines for Size and Scale

- 5.2.5 There is a greater variation in height from building to building in downtown, so flexibility in height is appropriate as long as the overall scale of the new building and adjacent buildings are compatible.
- 5.2.6 Buildings on the interior of a continuous block face should be no more than one story taller than the adjacent structures. Buildings on corners can be larger in scale than adjacent structures.
- 5.2.7 A building's overall proportion (ratio of height to width) should be consistent with existing historic structures.
- 5.2.8 Variations in the scale of buildings may be appropriate only on larger lots on the fringes of the district. Buildings of different scale should be separated by an appropriate distance as to minimize the relative impact.
- 5.2.9 Buildings of larger scale should provide for various landscaping and pedestrian amenities. Pedestrian access should be provided in and through the site.

5.3 *Materials, Design Elements, and Rhythm*

Design elements of the building itself should also be a consideration in the appropriateness of new construction in the historic district. Materials, architectural features, and the scale and rhythm of façade elements should be similar to that of existing historic structures. Compatible contemporary designs are encouraged instead of historic copies or reproductions.

Guidelines

- 5.3.1 Use materials that are similar to those commonly found in the historic district such as brick, stone, stucco, wood, metal. Keep the dominant material consistent with other buildings within the district.
- 5.3.2 Contemporary substitute materials that closely imitate historic materials may be considered on a case-by-case basis, given the following guidelines:
 - They should be used on a limited basis, and not make up the majority of the finish materials on a project.
 - The material must have a demonstrated record of overall quality and durability, and 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.
 - Aluminum cladding, vinyl and plastic siding and architectural details are not appropriate on new construction.
- 5.3.3 New buildings should be oriented to the street, consistent with existing buildings.
- 5.3.4 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.
- 5.3.5 Ensure that the architectural details of the proposed building complement the architectural details of contributing structures in the district.



Contemporary Design on Façade in Downtown



Appropriate Scale and Detailing of Contemporary Design

- 5.3.6 For new commercial structures in downtown, buildings should incorporate a traditional design framework that includes a base, middle, and cap. The upper portion of the building should be clearly distinguished from the street level.
- 5.3.7 Avoid large expanses of blank walls on new construction. Incorporate windows and other variations of design elements to divide the elevation into sections that better address the human scale of the district.
- 5.3.8 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.

5.4 Additions

The introduction of additions compatible with historic buildings may be acceptable if the addition does not visually overpower the original building, compromise its historic character, or destroy any significant features and materials. The compatibility of proposed additions with historic buildings will be reviewed in terms of the mass, scale, materials, color, roof form, and proportion and spacing of windows and doors. Additions that echo the style of the original structure or that introduce compatible contemporary design are both acceptable.



Rear addition over existing garage in West Square Historic District

Guidelines

- 5.4.1 Locate additions as inconspicuously as possible, on the rear or least character-defining elevation of historic buildings.
- 5.4.2 Construct additions so there is the least possible loss of historic fabric. Ensure that character-defining features of the historic building are not obscured, damaged, or destroyed.
- 5.4.3 The size and scale of additions should not visually overpower historic buildings. Additions should not be taller than the original building.
- 5.4.4 Design additions so that they are differentiated from the historic building. Avoid duplicating the form, material, style, and detail of the historic building so closely that the integrity of the original building is lost or compromised.
- 5.4.5 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.
- 5.4.6 Follow the guidelines for materials in the previous section for materials, design elements, and rhythm.
- 5.4.7 Where possible, design additions so that they can be removed in the future without damaging the historic building.
- 5.4.8 Design the roof form to be compatible with the historic building and consistent with contributing roof forms in the historic district.
- 5.4.9 Design the foundation height and the eave lines of additions generally to align with those of the historic building.

5.5 Rear Decks, Terraces, and Rooftop Decks

Contemporary sundecks are popular substitutes for more traditional patios and terraces on residential structures, while rooftop decks and terraces are popular for downtown residential and restaurants. As with any addition, it is important to minimize the visual impact to the historic structure and district. It is also important not to compromise a building's historic character or damage significant features and materials through the introduction of a deck.

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.



Contemporary Deck Applied to Rear Facade of Building



Contemporary balcony using appropriate materials

Guidelines

- 5.5.1 Locate decks and terraces as inconspicuously as possible, on the rear or least character-defining elevation of historic buildings.
- 5.5.2 Construct decks and terraces 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.
- 5.5.3 Significant architectural features on a historic structure, such as a porch, should not be removed to construct a deck.
- 5.5.4 Screen decks and terraces from public view with appropriate landscaping.
- 5.5.5 For rooftop decks and terraces, use a design that steps back activities such as umbrellas and tables so that they are not seen from the sidewalk or street.
- 5.5.6 If a new deck is to be constructed, its design should be compatible in materials and detail with the main building.
- 5.5.7 If possible, when adding a rear deck to a historic structure, it should be designed so that it could be removed in the future without any loss to the historic fabric of the existing building.
- 5.5.8 For residential decks 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.
- 5.5.9 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 historic building.

Chapter 6: Demolition

Demolition in LHO Residential Districts

(West Square, Ellis Street Graded School, North Main, and Brooklyn-South Square)

An application for a COA authorizing the demolition or the destruction of a designated landmark, building, site, or structure in the historic district may be delayed for up to 365 days from the date of approval. If the HPC 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.

An application for a COA authorizing the demolition or the destruction of a building, site, or 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 HPC 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.

The intent of the delay is to provide sufficient time to exhaust all possibilities of saving the building. During the delay, the HPC should actively seek to negotiate with the owner or other interested parties to find a means of preserving the building or the site. The HPC should also publicize that a significant building is threatened with demolition and that alternatives are sought.

The HPC may waive all or part of the delay period if it finds that the structure is of little historic or architectural value. Also, the HPC 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 of a structure in the historic district is an irreversible step and should be carefully deliberated. Once historic resources are destroyed, they can never be replaced. In considering demolition, the property owner and the HPC should give careful thought to the following questions:

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

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

Demolition

Demolition in Downtown 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 COA by the HPC. 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 Guidelines

- 6.5.1 Work with the HPC to seek alternatives to demolition.
- 6.5.2 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 photographs and other documents, such as drawings, that describe the architectural character and the special features of the building. The HPC 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 HPC before the demolition. The record is retained by the City of Salisbury.
 - Work with the HPC 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 with the demolition application 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.

Relocation Guidelines

- 6.5.3 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.
- 6.5.4 Assess the structural condition of the building before moving it, to minimize damage during the move.
- 6.5.5 Work with contractors experienced in successfully moving historic structures.
- 6.5.6 Protect the building from weather damage and vandalism during the relocation.
- 6.5.7 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.

Relocation

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 HPC 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.

Chapter 7: District Overviews and Guidelines

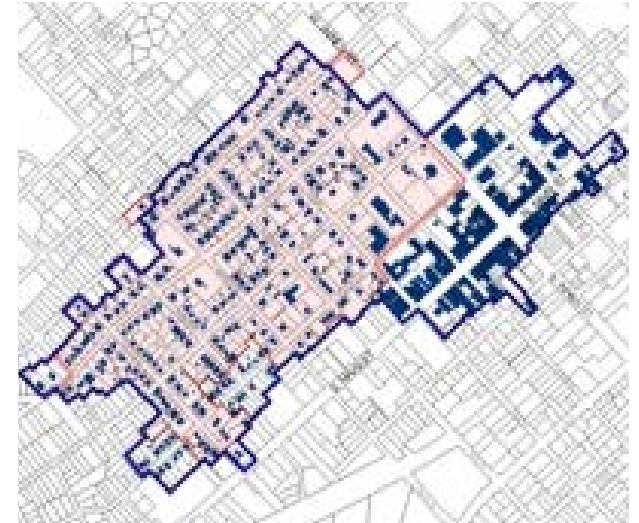
This chapter describes each historic district and associated key preservation goals. Where applicable, district specific guidelines or cross-references to other sections will be shown. However, all previously presented guidelines should be followed in all districts and does not negate the applicability of the previous guidelines.

7.1 West Square

West Square is the oldest designated district in Salisbury, having been established as a Local and National Register Historic District in 1975. The district includes the original town plan, the 112 lots around the intersection of Main and Innes Streets which comprises both commercial and residential areas. In the West Square residential portion, the district includes a wealth of building styles from the late-nineteenth and early-twentieth century including Federal, Neo-Classical Revival, Greek Revival, Italianate, Queen Anne, Spanish Mission, and Craftsman. Many of Salisbury's most prominent citizens constructed homes in the West Square. The downtown commercial portion includes late-nineteenth and early-twentieth century vernacular commercial structures, as well as Late Victorian, Mission Style, Beaux-Arts, Richardsonian Romanesque, and other styles. Key buildings in the Salisbury district include the Dr. Josephus Hall House, Archibald Henderson Law Office, Old Rowan County Courthouse, among others. (Source: Salisbury Historic District National Register Nomination Form, 1975.)

Key Preservation Goals

- To maintain the character of the district and neighborhood fabric including diversity of historic architectural styles, heritage landscapes, historic uses, and infrastructure.
- To maintain the integrity of architecture including historic materials, architectural detailing, including historic colors.
- To encourage the continued stabilization of the district's edge connections to adjacent neighborhoods including the preservation of homes and neighborhood infrastructure.
- To ensure new construction and additions are of an appropriate scale and style to existing homes within the district.
- To maintain the pedestrian character of the districts.



Map of West Square District (Red)

West Square Local District

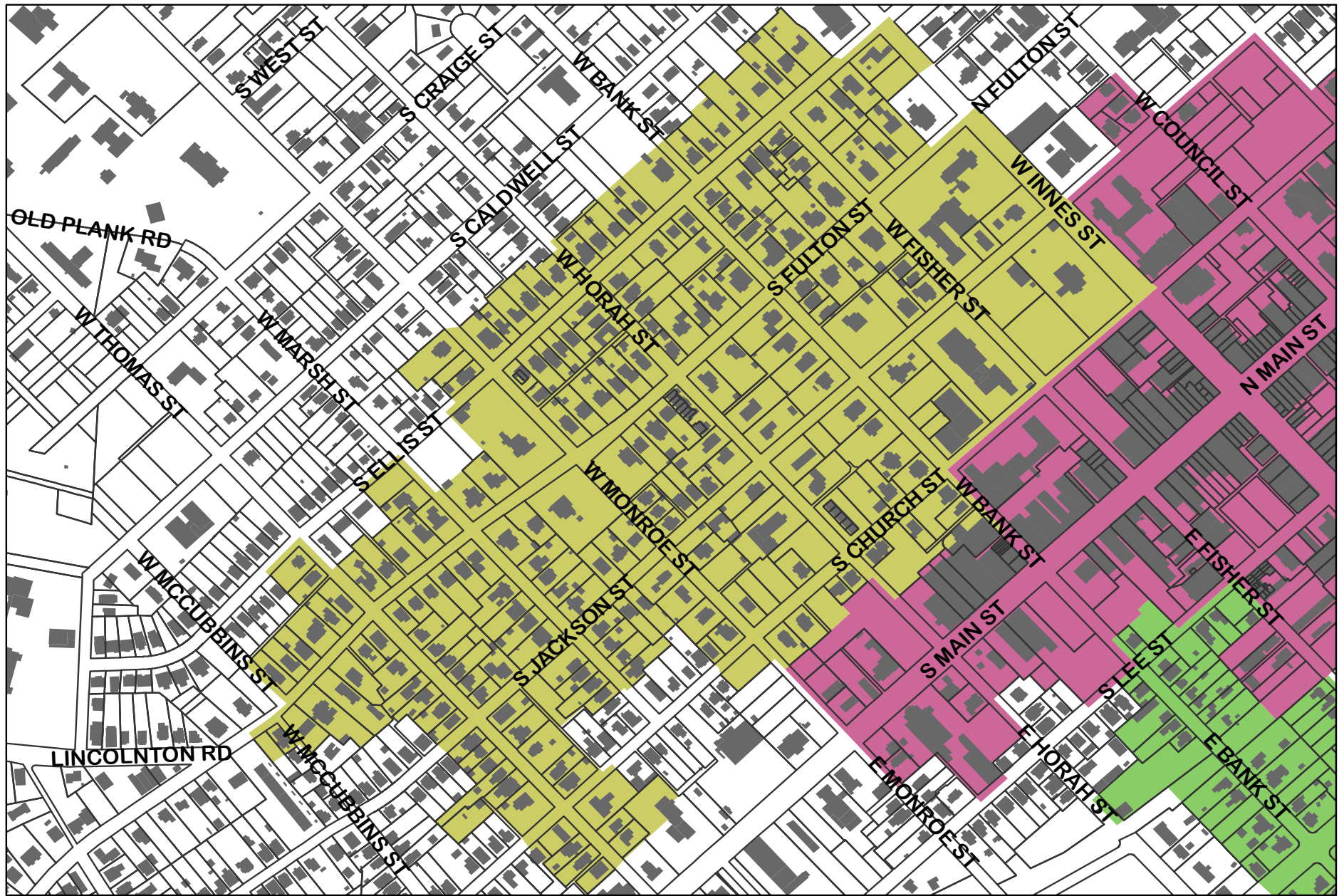
Designation:	National (Salisbury District) and Local
Year:	1975
Extended:	1988, 1989, 2000
Properties:	360



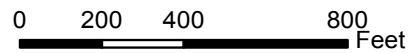
Historic Homes in the West Square District

West Square Guidelines

- 7.1.1 Maintain the integrity of historic materials and architectural detailing within the district.
Refer to guidelines for materials in [Section 3.1](#)
- 7.1.2 Use historic paint colors and color placement that are appropriate to the historic architectural style.
Refer to guidelines for paint and color in [Section 3.9](#)
- 7.1.3 Maintain the character of the neighborhood infrastructure including streets, historic granite curbing, utilities, and public spaces.
Refer to site design guidelines for streetscape in [Section 4.1](#)
- 7.1.4 Maintain a consistency of scale, orientation, and massing within the district.
Refer to new construction guidelines in [Section 5.1](#) and [Section 5.2](#).
- 7.1.5 Maintain the traditional character of the street yard.
Refer to guidelines for site design in [Sections 4.2, 4.3, 4.4, and 4.5](#).



West Square Local Historic District



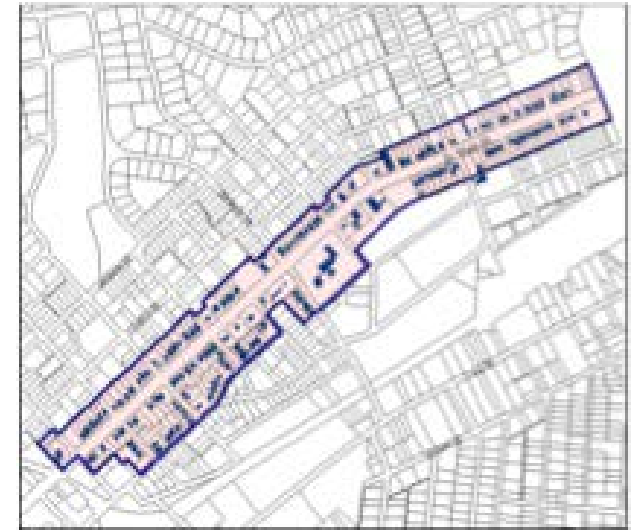
7.2 North Main Street Historic District

The North Main Street district developed at the time of the growth of Southern Railroad Company’s Spencer Shops in nearby Spencer. The district became a destination for railroad personnel of many levels, including skilled workers and managers, as well as local businessmen and community leaders. Its period of significance ranges from 1900-1935, and includes a number of architectural styles such as Late Victorian, Colonial Revival, and Bungalow homes. (Source: North Main Street National Register Historic District Nomination, 1985.)

The elongated district spans portions of twelve blocks from downtown and the railroad tracks, to Spencer and Salisbury’s eastern boundary. The neighborhood is predominantly residential with a small commercial area that has developed between 12th and Midway Streets.

Key Preservation Goals

- To facilitate the restoration of historic homes within the North Main Street district by encouraging stewardship from private property owners.
- To ensure changes, such as alternate materials, are in keeping with the historic character of the district.
- To continue to stabilize the district by encouraging home ownership.
- To encourage the maintenance and preservation of rental properties throughout the district.
- To create a friendly and safe neighborhood that encourages pedestrian activity while limiting impact of the North Main Street thoroughfare through the district.



Map of North Main Street LHO District

North Main Street Historic District

Designation:	National and Local
Year:	1985 (NR) 1993 (Local)
Properties:	172



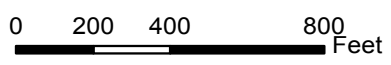
Historic Homes in the North Main Street District

North Main Street Guidelines

- 7.2.1 Maintain the integrity of historic materials and architectural detailing within the district.
Refer to guidelines for materials in [Section 3.1](#)
- 7.2.2 Original building materials should be used on historic buildings. Certain synthetic materials can be reviewed on a case-by-case basis, providing:
- they are used only when the original material is no longer available or feasible.
 - they are installed in a traditional manner that includes the installation of corner boards, architectural trim around windows and doors, etc.
 - they match the original in width of exposure, thickness, profile, texture, grain, and color.
- When a Certificate of Appropriateness is being sought for the use of synthetic materials, the applicant should include with the application a sample of the new material as well as that that is being replaced.
Refer to guidelines for materials in [Section 3.1](#)
- 7.2.3 Maintain the character of the neighborhood infrastructure including streets, street yard, sidewalks, and open space.
Refer to site design guidelines for streetscape in [Section 4.1](#), [4.2](#), [4.3](#), [4.4](#), and [4.5](#)
- 7.2.4 New buildings should be constructed of a scale traditionally seen in single-family neighborhoods. They should be compatible in scale, orientation, height, etc.
Refer to new construction guidelines in [Section 5.1](#) and [Section 5.2](#).



North Main Street Local Historic District



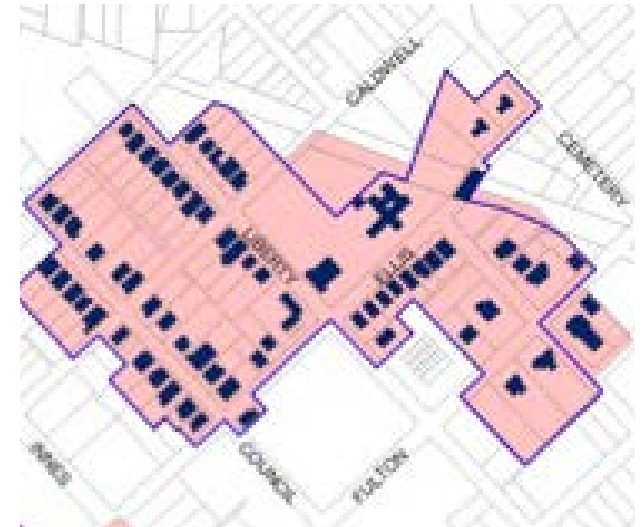
7.3 Ellis Street Graded School Historic District

The Ellis Street Graded School lies at the heart of this district. The brick cruciform institutional building was constructed in 1880-1881 and is of Italianate design. It is Salisbury's oldest educational facility and served as a grade school, high school, and elementary school. The Ellis Street district developed during the late-nineteenth and early-twentieth century, as Salisbury experienced growth due to the Spencer Shops and an expanding downtown. The dominant architectural styles include Queen Anne, Italianate, and Salisbury's largest grouping of Craftsman bungalows. Across from the school are four identical Tudor Revival style homes. The oldest building in the district is the David A. Atwell House on West Kerr Street, constructed in 1867 as a two-story structure with Greek Revival elements. (Source: Ellis Street Graded School National Register Nomination, 1999.)

The district also includes Shober Bridge listed as a contributing structure in the National Register Historic District. The timber bridge spans the railroad tracks and was the site of the crossing of General Stoneman's Raid into Salisbury in April of 1865.

Key Preservation Goals

- To maintain the residential character of Ellis Street Graded School district, minimizing impacts on non-residential uses within and adjacent to the district.
- To create a friendly and safe neighborhood that encourages pedestrian activity while limiting the impact of within traffic in the district.
- To continue to stabilize the district by encouraging home ownership.
- To encourage the continued stabilization, maintenance, and preservation of public infrastructure.
- To maintain the diversity of architecture within the district, including architectural styles, detailing, and materials.



Map of Ellis Street Graded School LHO (Red)

Ellis Street Grade School Historic District

Designation:	National and Local
Year:	1999 (NR) 1997 (Local)
Properties:	70



Homes in the Ellis Street Graded School District

Ellis Street Graded School Guidelines

- 7.3.1 Maintain the integrity of historic materials and architectural detailing within the district.
Refer to guidelines for materials in [Section 3.1](#)
- 7.3.2 Maintain the character of the neighborhood infrastructure including streets, streetyards, sidewalks, and open space.
Refer to site design guidelines for streetscape in [Section 4.1](#), [4.2](#), [4.3](#), [4.4](#), and [4.5](#).
- 7.3.3 New buildings should be constructed of a scale traditionally seen in single-family neighborhoods. They should be compatible in scale, orientation, height, etc.
Refer to new construction guidelines in [Section 5.1](#) and [Section 5.2](#).



 Ellis Street Graded School Local District



7.4 Brooklyn-South Square Historic District

Brooklyn-South Square is one of Salisbury’s most diverse historic districts in terms of its history, architecture, and residents. The district features large distinctive homes along East Bank Street, and smaller more modest homes throughout. The neighborhood primarily developed during the late-nineteenth and early-twentieth century, but contains some of Salisbury’s oldest residential buildings. Its period of significance ranges from 1825 to 1950. Common architectural styles in the neighborhood include Victorian, Greek Revival, Federal, and Craftsman. (Source: Brooklyn-South Square National Register Nomination, 1985.)

The district was also the location of the Confederate Military Prison during the Civil War. While most of the buildings and homes were built on the site of the destroyed prison, the Woodson-Overcash house remains the sole surviving structure of the original prison complex. Key buildings also include the Blackmer-Probst House, Mowery-Peeler House, William Huff House, Fifty-Fifty Store, St. Peter’s Church, and the Salisbury Ice House.

Key Preservation Goals

- To facilitate the restoration of historic homes within the Brooklyn-South Square district by encouraging stewardship from private property owners.
- To ensure changes including alternate materials are in keeping with the historic character of the district.
- To continue to stabilize the district by encouraging home ownership.
- To encourage the maintenance and preservation of rental properties throughout the district.
- To create a friendly and safe neighborhood that encourages pedestrian activity while limiting impact of the South Long Street through traffic within the district.



Map of the Brooklyn South Square LHO (Red)

Brooklyn-South Square Historic District

Designation:	National and Local
Year:	1985 (NR) 1999 (Local)
Properties:	88




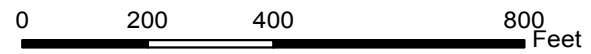
Historic Structures in the Brooklyn-South Square District

Brooklyn-South Square Guidelines

- 7.4.1 Maintain the integrity of historic materials and architectural detailing within the district.
Refer to guidelines for materials in [Section 3.1](#)
- 7.4.2 Original building materials should be used on historic buildings. Certain synthetic materials can be reviewed on a case-by-case basis, providing:
- they are used only when the original material is no longer available or feasible
 - they are installed in a traditional manner that includes the installation of corner boards, architectural trim around windows and doors, etc.
 - they match the original in width of exposure, thickness, profile, texture, grain, and color.
- When a certificate of appropriateness is being sought for the use of synthetic materials, the applicant should include with the application a sample of the new material as well as that that is being replaced.
- Refer to guidelines for materials in [Section 3.1](#)*
- 7.4.3 Maintain the character of the neighborhood infrastructure including streets, sidewalks, and open space.
Refer to site design guidelines for streetscape in [Section 4.1](#)
- 7.4.4 Maintain the traditional character of the street yard.
Refer to guidelines for site design in [Sections 4.2, 4.3, 4.4, and 4.5.](#)



 Brooklyn-South Square Local Historic District



7.5 Downtown Local Historic District

Downtown Salisbury's locally designated historic district contains the entire downtown core, including significant portions of the original Salisbury National Register Historic District and Salisbury Railroad Corridor district. Originally founded on the Square (intersection of Main and Innes Streets), Salisbury and its downtown began to emerge as a center of commerce with the coming of the railroad. The majority of downtown's commercial architecture was built during the late-nineteenth and early-twentieth century boom.

Downtown has a wide variety of historic architecture including some residential structures. The Conrad-Brem house (203-205 S Main St), built in the Federal Style during first quarter of the 19th century, is quite possibly the oldest existing residential structure in Salisbury. Another Federal Style home, the Horace-Beard House (131 N Main St), was built circa 1839.

Significant commercial architecture in downtown Salisbury begins with the oldest commercial structure in the city - Kluttz' Drug Store (101 N Main St). Despite an earlier paint scheme and boarded-up windows, the restored structure originally built circa 1859, still retains its corbeled brick detailing and cast-iron pilasters. Other buildings of significance would include the 1898 Richardsonian Romanesque Bell Building (133 S Main St) and the c. 1890 Washington Building (118 N Main St). Both structures are faced with rusticated ashlar and have exquisite detailing. The Grubb-Wallace building (100 N Main St), now known as the Plaza, is the tallest building in downtown at seven-and-one-half stories. It is a Second Renaissance Revival building and was built circa 1900.

The importance of the railroad in the development of Salisbury is evident in a number of buildings including the Spanish Mission style Depot (1907-08) and the Yadkin Hotel (1913). The late nineteenth century warehouse structures abutting the railroad still retain their historic appearance, and in some cases their use as warehouses.

Several religious and civic buildings also exist in the downtown historic district including St. Luke's Episcopal Church (1827-28), the U.S. Post Office and County Courthouse (1909), and the Salisbury Community Building (1855).



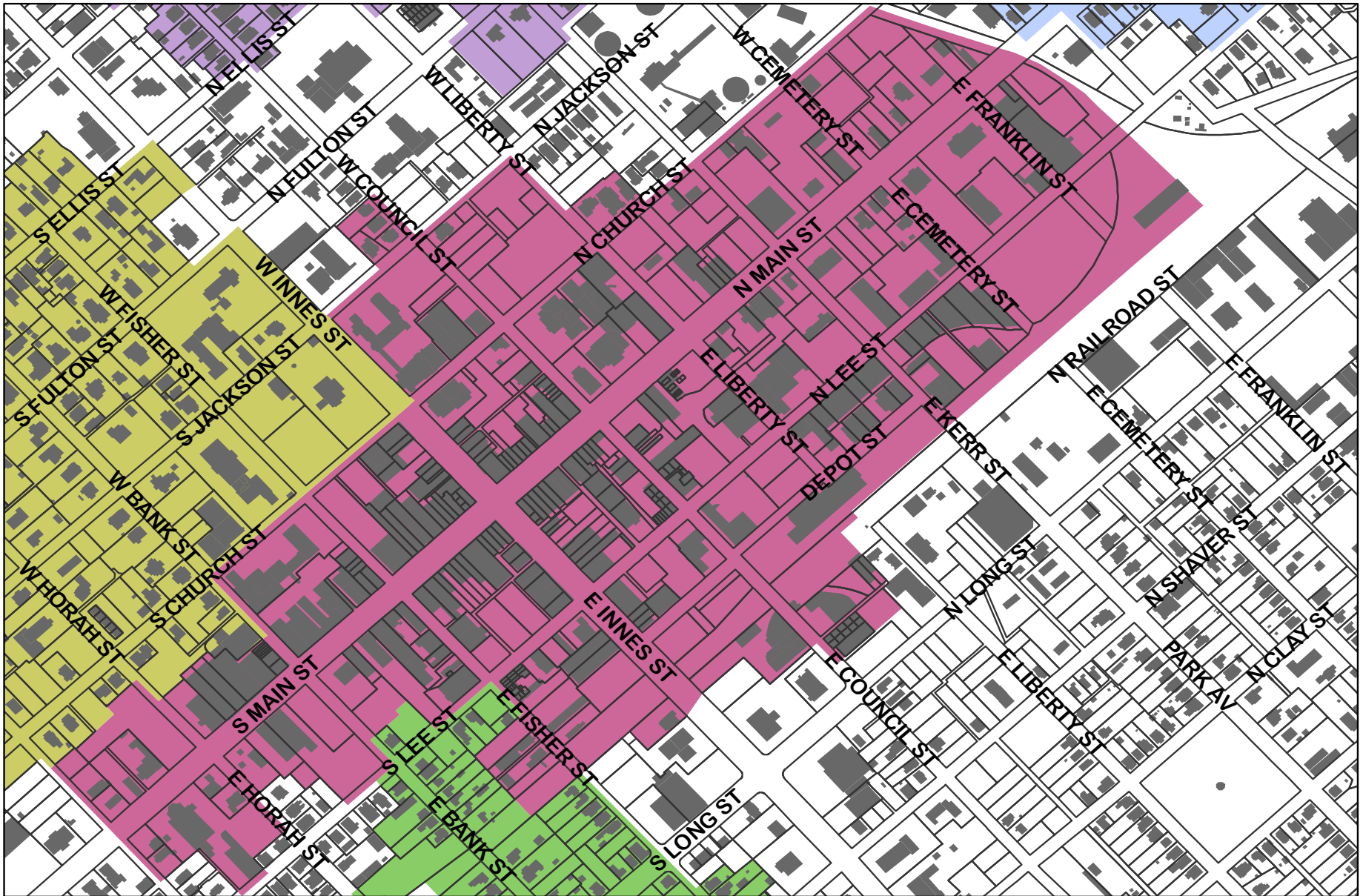
Map of Downtown L


Downtown Local Historic District

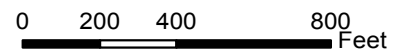
Designation: Local and National (portions of Salisbury and Railroad Corridor districts)

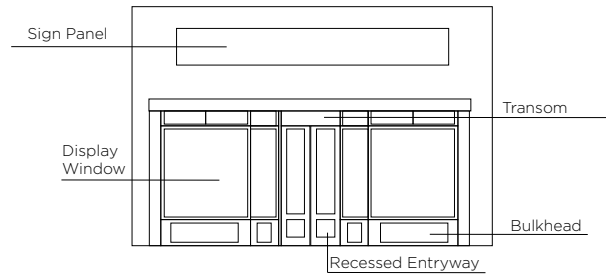
Year: 2001

Properties: 230



 Downtown Local Historic District





Typical Design of Recessed Entryway on Historic Building



Recessed Entryway in Downtown

Key Preservation Goals

- To encourage new construction in downtown that is consistent with the historic fabric of the district in scale, mass, proportion, orientation, and height.
- To prevent the demolition of historic structures and architectural features within downtown.
- To encourage the removal of artificial coverings over downtown facades.
- To encourage new construction that contains a mixture of uses, yet enhances the commercial character that is traditional for downtown.
- To encourage active sidewalks and outdoor space through design that incorporates pedestrian amenities such as outdoor dining, street furniture, landscaping, etc.

Storefront Guidelines

The storefront is the single most identifying characteristic of the historic commercial façade. Turn-of-the-century commercial buildings, the predominant building type in downtown Salisbury, commonly included storefronts with large display windows, transom bars or windows, and recessed entryways.

The combination of these features, while attractive, are also quite functional in that they create an area for the display of goods and allow light to enter into the store. Other architectural features found in these storefronts include bulkheads below the display windows, columns or pilasters to support the façade above the storefront, and awnings.

Guidelines

- 7.5.1 Retain and preserve historic storefronts and storefront features such as entryways, display windows, doors, transoms, corner posts, etc.
- 7.5.2 Whenever possible, retain and preserve historic materials. Avoid the removal of historic materials or architectural features.

- 7.5.3 Whenever repairing or renovating a historic commercial building, it is recommended that any non-historic storefront or façade treatments including metal cladding or other non-historic alteration be removed.
- 7.5.4 If replacement of a deteriorated storefront or storefront feature is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture and detail. Single pane windows should not be replaced with double paned glass.
- 7.5.5 When reconstructing a historic facade, base the design on historical research and evidence. Maintain the original proportions, dimensions and architectural elements.
- 7.5.6 Whenever changes are required to meet building or accessibility codes, the should be done in a way that is the least intrusive to the façade and without destroying historic materials and features.

Upper Facade Guidelines

The front elevation of turn-of-the-century commercial buildings is commonly made up of the storefront and the upper façade. In Salisbury, many of our historic downtown buildings were designed for, and are still used as, commercial on the street level and office or residential usage on the upper levels. Therefore, the façade treatment is quite different between the first and upper floors.

While most buildings in downtown Salisbury are two and three-stories, there are examples that are much larger, such as the seven-story Plaza building. The upper façades of Salisbury’s downtown buildings are constructed of brick with varying levels of detail including brick corbelling, quoins, arched windows, and window awnings. Some buildings use brick stringcourses or stonework to create accents in the overall design.

During the 1950’s and 60’s, there was a trend where historic upper façades were covered in aluminum cladding or other non-historic treatments. Often this would include destroying key architectural features. Over the last several years, much of this metal cladding has been removed, usually uncovering an attractive, historic façade that can be restored.



The Norvell Theater on Fisher Street in Downtown



Historic Commercial Building in Downtown



Typical Elevation of Two-story Commercial Facade

Guidelines

- 7.5.7 Retain and preserve historic façades and façade details such as corbelled brick, stringcourses, cornices, windows, and stonework.
- 7.5.8 Whenever possible, remove metal or other non-historic covering from upper façades.
- 7.5.9 It is not appropriate to remove or replace original upper façade windows with modern materials. The enclosing or bricking in of windows is not appropriate.
- 7.5.10 If replacement of a deteriorated façade feature including windows and architectural details is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture and detail.
- 7.5.11 It is not appropriate to paint previously unpainted masonry. If paint is to be removed, following appropriate paint removal guidelines for historic masonry is recommended. If painting previously painted masonry, refer to paint guidelines.

Side and Rear Facade Guidelines

Many of Salisbury’s downtown commercial buildings have side and rear façades that can be seen from public streets, parking lots, sidewalks, and alleyways. As with the primary front façade, these elevations are important character-defining elements of the downtown historic district.

The side façade generally carries the same design elements and details as the main elevation including fenestrations and brickwork. They are likely to serve a more private utility in providing access to upper-floor office and residential uses and generally do not engage the consumer or the pedestrian like the typical storefront. Still, some of these buildings take advantage of the additional frontage and use the side façade as additional display area, advertising, or even provide additional access for the customer.

Similarly, the rear elevation provides access for merchants, their employees, and in some cases, customers. It also continues the same general material treatments as front and side façades. More often than not, rear entrances on Salisbury’s downtown commercial structures serve as a service entry and, as a result, are the location of any necessary mechanical equipment and garbage receptacles.

Guidelines

- 7.5.12 Whenever a side or rear façade can be seen from the public right-of-way or parking area, it is encouraged that any unnecessary utility lines, mechanical equipment, pipes, etc. be removed. Whenever introducing new utility or service features such as mechanical units and garbage receptacles, screen them from public view with fences, low walls, or landscaping.
- 7.5.13 Historic painted advertisements represent an important historic element in downtown Salisbury. While not required, it is recommended that they be preserved whenever possible.
- 7.5.14 Whenever possible, remove metal or other non-historic covering from upper façades.
- 7.5.15 Downtown buildings with rear access should use small signs or awnings to provide for visual identification.
- 7.5.16 Whenever possible, new designs for rear façades should provide access to the public from rear parking areas and alleyways.
- 7.5.17 Where possible, locate fire exits, stairs, landings, and decks on rear or inconspicuous side elevations where they will not be visible from the street.



Restored Historic Advertising Sign

Refer to the following guidelines for downtown buildings

[Chapter 3: Rehabilitation Guidelines](#)

[3.1: Materials](#)

[3.2: Exterior Walls, Trim, and Foundations](#)

[3.3: Window and Doors](#)

[3.7: Sustainability](#)

[3.7: Sustainability](#)

[Chapter 4: Site Design](#)

[Chapter 5: New Construction](#)

Resources

Preservation Briefs

Preservation Briefs have been prepared by the Technical Preservation Services of the National Park Service. They are intended to assist property owners in preserving, rehabilitating, and restoring their historic structures. Like these guidelines, the Preservation Briefs present practices that follow the Secretary of Interior's Ten Standards for Rehabilitation. These briefs are available in print form at <http://www.nps.gov/tps/education/print-pubs.htm> or can simply be downloaded from the Park Service website at <http://www.nps.gov/tps/how-to-preserve/briefs.htm>

Preservation Briefs relevant to these design guidelines are shown below.

[Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)

[Repointing Mortar Joints in Historic Masonry Buildings](#)

[Improving Energy Efficiency in Historic Buildings](#)

[Roofing for Historic Buildings](#)

[Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings](#)

[The Repair of Historic Wooden Windows](#)

[Exterior Paint Problems on Historic Woodwork](#)

[Rehabilitating Historic Storefronts](#)

[The Repair and Thermal Upgrading of Historic Steel Windows](#)

[New Exterior Additions to Historic Buildings: Preservation Concerns](#)

[Preservation of Historic Concrete](#)

[The Use of Substitute Materials on Historic Building Exteriors](#)

[The Repair and Replacement of Historic Wooden Shingle Roofs](#)

[Repairing Historic Flat Plaster—Walls and Ceilings](#)

[The Preservation and Repair of Historic Stucco](#)

[Preserving Historic Ornamental Plaster](#)

[Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches](#)

[The Preservation of Historic Signs](#)

[The Maintenance and Repair of Architectural Cast Iron](#)

[The Repair, Replacement, and Maintenance of Historic Slate Roofs](#)

[The Preservation and Repair of Historic Clay Tile Roofs](#)

[Making Historic Properties Accessible](#)

[The Preservation and Repair of Historic Stained and Leaded Glass](#)

[Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing](#)

[Holding the Line: Controlling Unwanted Moisture in Historic Buildings](#)

[The Preparation and Use of Historic Structure Reports](#)

[The Use of Awnings on Historic Buildings: Repair, Replacement and New Design](#)

[Preserving Historic Wooden Porches](#)

[Maintaining the Exterior of Small and Medium Size Historic Buildings](#)

Technical Information

There are a number of online technical resources for preservation projects including those from the National Park Service, trade resources, and businesses.

[Illustrated Guide for Rehabilitating Historic Buildings](#)

[Illustrated Guidelines on Sustainability for Historic Structures](#)

[National Park Service Technical Preservation Services](#)

[NC Department of Housing & Human Services Lead Safe Guidelines](#)

[EPA Lead Safe Renovation, Repair, and Painting Guidelines](#)

[Sanborn Maps in North Carolina](#)

Paint Color

The following resources are trade guides to historic paint color palettes, including architectural styles and application. None of these private companies are endorsed by the City of Salisbury or the HPC, but can be used as a resources when preparing a paint plan and selecting appropriate colors.

[Valspar National Trust Colors](#) (Found at Lowes and in partnership with the National Trust for Historic Preservation)

[Sherwin Williams Historic Paint Color Collection](#) (for interiors, exteriors, and architectural styles)

[Benjamin Moore Historic Color Palette](#)

Resources

Local Resources

Salisbury has been pursuing active preservation since the mid 1970's and has therefore built a strong preservation network both locally, and statewide. The following is a list of Salisbury's preservation partners:

City of Salisbury One-Stop-Shop
132 North Main Street
Catherine Garner, Planner
704.638.5324
cgarn@salisburync.gov

The City of Salisbury facilitates the Design Review Process outlined in this document, as well staffs the Historic Preservation Commission. It administers the Land Development Ordinance (LDO), and the local Historic Preservation Grant program.

Historic Salisbury Foundation
215 Depot Street
704.636.0103

This local nonprofit, operating without state or federal funds, has saved over 100 threatened properties since it was founded in 1972. It was the first community-based organization dedicated to historic preservation in the City of Salisbury and Rowan County. The organization purchases residential, commercial, industrial buildings that generally are deed restricted and resold to approved buyers. To date, HSF has worked to preserve dozens of such properties in the Salisbury area. Through work, the HSF has contributed to the revitalization of many of Salisbury's historic neighborhoods.

Downtown Salisbury, Incorporated
204 East Innes Street
704.637.7814

This nonprofit organization was formed in 1980 as a redevelopment corporation to promote, assist, and facilitate the growth of Salisbury's central business district. Downtown Salisbury, Incorporated (DSI) is committed to the "Main Street Approach" to downtown redevelopment, a methodology that encompasses four core strategies: promotion, organization, design, and economic restructuring. Historic Preservation is the foundation of the Main Street Approach.

Rowan Public Library
201 West Fisher Street
704.216.8253

Rowan Public Library's Edith M. Clark History Room is the primary genealogical resource in the region. They have books, manuscripts, genealogical journals, and Sandborn Maps.

Rowan Museum
202 North Main Street
704.633.5946

The Rowan Museum is an organization dedicated to the collection, preservation, and exhibition of artifacts related to the history of Salisbury and the region.

Other Resources

State Historic Preservation Office, North Carolina Division of Archives and History

For information on historic structures and the National Register, contact the Survey and Planning Branch, 919.733.6545.

For information on preservation tax credits and technical restoration assistance, contact the Restoration Branch, 919.733.6547.

For information on archaeological sites, contact the Office of State Archaeology, 919.733.7342

U.S. Department of the Interior, National Park Service

Office of the Director: 202.208.4621

Office of Public Affairs: 202.208.6843

Preservation Assistance Division: 202.343.9578

Southeast Regional Office of the National Park Service

Public Information Office: 404.562.3100

Glossary of Terms

ARCH – A structural member that often spans a doorway or window, which supports the wall above and around it. Arches are typically rounded, but can also be pointed.

ARCHITRAVE – The casing or the molding surrounding a door or window frame; also, in classical architecture, the lowest part of an entablature.

ASHLAR MASONRY – Masonry having a face of square or rectangular stones. Random ashlar has neither vertical nor horizontal joints continuous.

BALUSTER – A miniature column or other form of upright that in series supports a handrail.

BALUSTRADE – A railing or a parapet consisting of a handrail on balusters, sometimes interrupted by piers.

BRACKET – A supporting member projecting under a roof or other overhang including porches. Brackets are functional but can also be scroll-sawn and decorative.

CASING – The molding trim encasing a door or window frame; also called architrave.

COLUMN – A supporting pillar consisting of a base, a cylindrical shaft, and a capital.

COPING – The cap of the top course of a masonry wall.

CORBEL – A bracket of stone, wood, brick, or other building material, projecting from the face of a wall and generally used to support a cornice or an arch.

CORNICE – Any molded projection that crowns or finishes the part to which it is affixed; an ornamental molding, usually of wood or plaster, running around the walls of a room just below the ceiling; the molding forming the top member of a door or window frame; the exterior trim of a structure at the meeting of the roof and the wall.

ENTABLATURE – In classical architecture, the horizontal members immediately above the column capitals; divided into three major parts, the architrave, the frieze, and the cornice.

FAÇADE – The exterior face of a building. These guidelines relate to front, side and rear facades, as well as the street level and upper facades of commercial buildings.

FANLIGHT – An over door window, semi-elliptical or semicircular in shape with radial muntins.

FENESTRATION – The arrangement of windows and doors on a building's façade.

FRIEZE – A plain or decorated horizontal part of an entablature between the architrave and cornice.

LIGHT – A pane of glass.

LINTEL – A horizontal structural member (such as a beam) over an opening that carries the weight of the wall above it; usually made of steel, stone, or wood.

LOCAL HISTORIC OVERLAY (LHO) – An official zoning district as outlined in Salisbury's Land Development Ordinance. LHO districts have been determined by City Council to be of historic importance to Salisbury. Properties in an LHO are required to undergo design review when preparing for any exterior changes to the property.

MORTAR JOINTS – The spaces between bricks or other masonry elements that are filled with mortar.

MUNTIN – A bar member supporting and separating panes of glass in a sash or door.

NATIONAL REGISTER HISTORIC DISTRICT OR PROPERTY –

A historic district or property determined to be of national historic significance and worthy of preservation. National Register designation is primarily honorary, and designation alone does not add any requirements or restrictions to the property.

OUTBUILDING – A structure on a property that is secondary to the main historic structure including sheds, garages, etc. Some of these outbuildings can be historic in their own right.

PARAPET – A low protective wall or railing along the edge of a raised structure such as a roof or balcony.

PEDIMENT – In classical architecture, the triangular gable end of the roof above the horizontal cornice, often filled with sculpture. In later work, a surface used ornamentally over doors or windows; usually triangular, but may be curved.

PILASTER – An engaged pier or pillar of shadow depth, often with capital and base.

PRESERVATION – Maintaining and repairing a historic structure while using existing materials, in an effort to retain the properties existing form. (National Park Service definition)

QUOIN – One of the corner stones of a wall, emphasized by size, by more formal cutting, by more conspicuous jointing, or by difference in texture.

RAIN BARREL – A sustainable system to collect rainwater using large barrels attached to a buildings downspouts.

RECONSTRUCTION – Rebuilding a structure or portions of a historic structure that no longer exists. (National Park Service definition)

REHABILITATION – Changing a historic property to meet new uses while retaining its historic character. (National Park Service definition)

RESTORATION – Removing elements of a historic structure in order to return it to a certain period of time in its history. (National Park Service definition)

RIDGE VENT – a vent installed at the peak of a roof line, or ridge, allowing air to leave the building's attic.

SASH – Any framework of a window; may be moveable or fixed; may slide in a vertical plane (as in a double-hung window) or may pivot (as in a casement window).

SIDELIGHT – A framed opening with fixed glass on either side of a doorway.

SOFFIT – The exposed underside of an architectural structure including cornices, beams, balconies, arches, and lintels.

STRINGCOURSE – A horizontal band or molding set in the face of a building as a design element.

STUCCO – An exterior finish, usually textured; composed of portland cement, lime, and sand, mixed with water.

TONGUE-AND-GROOVE – The term for a board having a tongue formed on one edge and a groove on the other for tight jointing.

TRANSOM – A small hinged window above a door or another window.

TURRET – A small tower, usually projecting out from the walls at the corner of a building and extending above it.

WATER TABLE – A projecting ledge, molding, or stringcourse along the side of a building, designed to throw off rainwater.

References

National Park Service Publications

The National Park Service publishes a series of technical leaflets, books, and briefs on appropriate preservation treatments. This includes Preservation Briefs and Secretary Interior's Standards for Rehabilitation, as well as the Illustrated Guidelines to Rehabilitating Historic Structures.

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1600-1945 . Nashville, Tenn.: American Association for State and Local History, 1981.

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City of Salisbury & Jo Ramsay Leimenstoll. *Salisbury North Carolina Historic District Design Guidelines & Updates.* Originally published in 1990.

City of Salisbury. *Non-Residential Design Guidelines & Updates.* Originally published in 2001.

City of Salisbury National Register Nominations for:

- Salisbury District, 1975
- North Main District, 1985
- Brooklyn-South Square, 1985
- Ellis Street Graded School District, 1997

