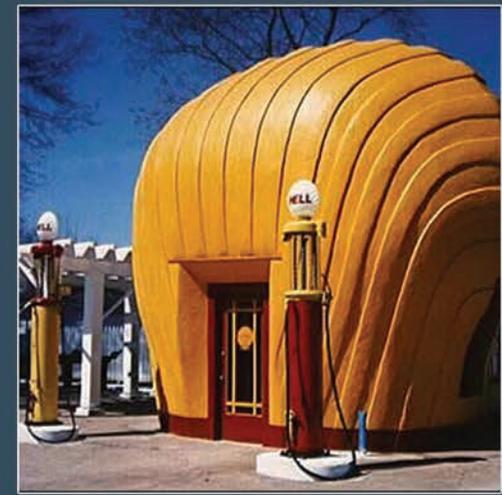


# Forsyth County Design Review Guidelines for Local Historic Landmarks



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*(Top Left) Rogers House; (Top Right) Brown Brothers Tobacco Prizery*

Courtesy of Heather Fearnbach



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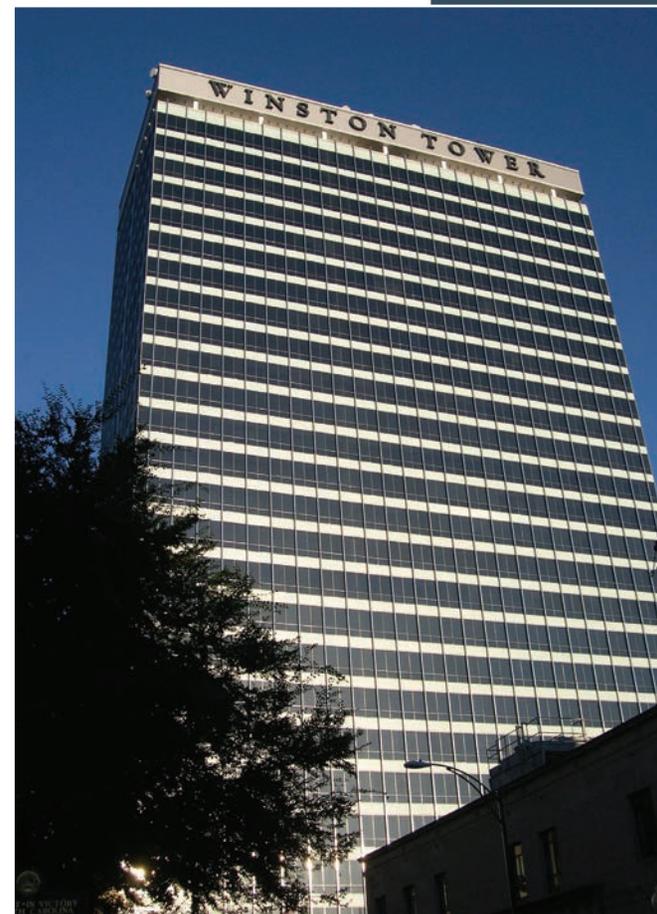
# Table of Contents



*Architectural rendering for the new Wachovia Bank Building at 301 North Main Street, 1962*  
 Courtesy of Forsyth County Public Library Photograph Collection

<b>Introduction.....</b>	<b>6</b>
Forsyth County’s Historic Resources.....	7
Forsyth County’s Historic Resources Commission.....	9
What Does It Mean To Own A Local Historic Landmark?.....	10
Design Review Process.....	10
Design Review Guidelines.....	11
Certificates of Appropriateness.....	12
What is a Certificate of Appropriateness (COA)?.....	12
Applications.....	12
Meetings.....	12
COA Approval.....	13
Other Permits.....	13
After-the-Fact Applications.....	13
Appeals and Compliance.....	13
Secretary of the Interior’s Standards for Rehabilitation.....	14
When Do I Have To Get A COA?.....	16
Routine Maintenance.....	16
Minor Work.....	17
Major Work.....	17
<b>Landmark Setting and Site Features.....</b>	<b>18</b>
Setting.....	19
Site Features and Plantings.....	22
Fences and Walls.....	24
Walkways, Driveways, and On-Site Parking.....	26
Outbuildings and Garages.....	28
Archaeological Features.....	30
Exterior Lighting.....	32
Signage.....	34

<b>Changes To Buildings</b> .....	36
Wood.....	37
Masonry.....	40
Exterior Walls and Trim.....	44
Windows and Doors.....	46
Architectural Metals.....	48
Paint and Paint Color.....	50
Roofs.....	52
Porches, Entrances, Balconies and Enclosures.....	56
Building Interiors.....	60
Accessibility, Life Safety, and Code Requirements.....	62
Utilites and Energy Retrofit.....	64
<b>New Construction and Additions</b> .....	66
New Construction and Reconstruction.....	67
Additions.....	70
Decks.....	72
<b>Relocation of Landmark Structures</b> .....	74
<b>Demolition of Landmark Structures</b> .....	78
<b>Appendix</b> .....	80
Glossary.....	81
<b>Acknowledgements</b> .....	93

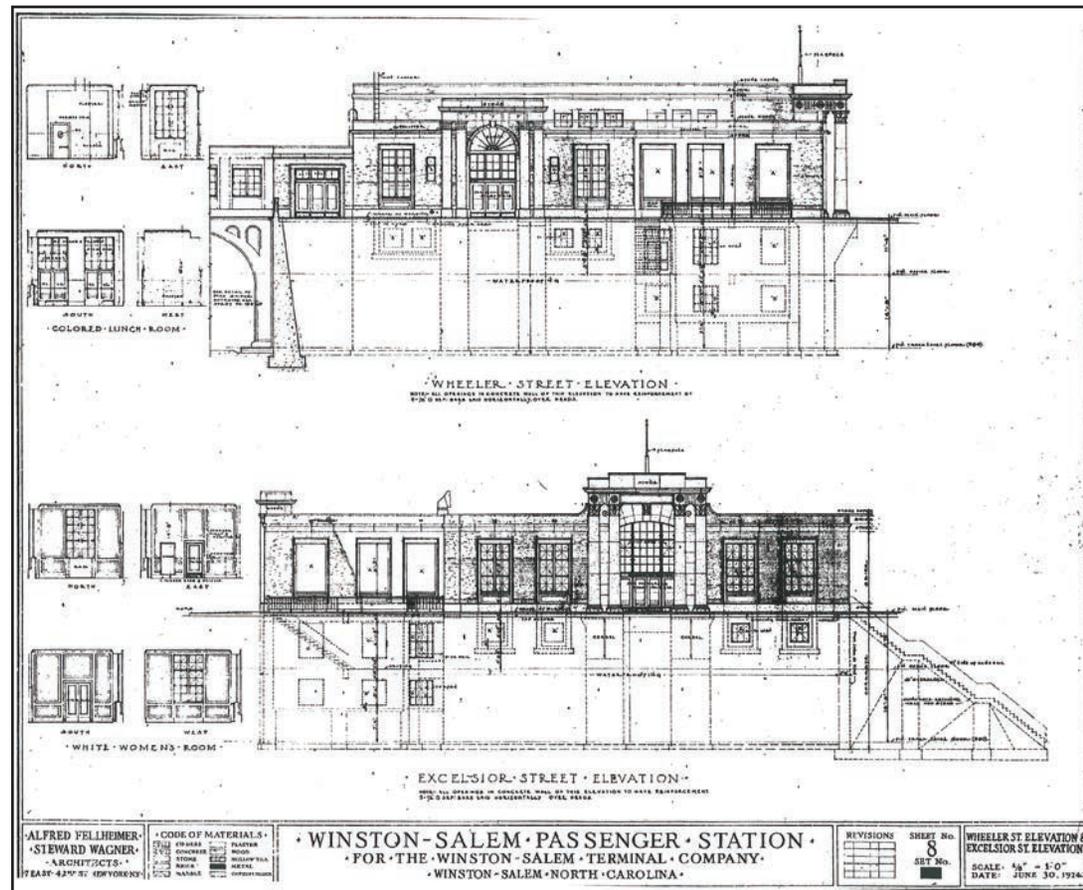


Courtesy of Heather Fearnbach

# Introduction

The purpose of these Design Review Guidelines is to assist Local Historic Landmark property owners in planning changes that are appropriate to the historic and architectural character of those properties. The Guidelines

are also intended to assist the Forsyth County Historic Resources Commission (HRC) and its staff as they review the appropriateness of proposed alterations to landmark properties.



Union Station Architectural Drawing, Fellheimer and Wagner, 1924  
Forsyth County Historic Resources Commission's Files

# Forsyth County's Historic Resources

The heritage of Forsyth County spans centuries and is one of the most valuable and significant assets of the community. A rich juxtaposition of the old and new characterizes Forsyth County today, more than 250 years after its first settlement in 1753. The county contains outstanding late 18th and early 19th century Moravian landmarks, primarily consolidated into the three areas of Bethabara, Bethania, and Old Salem. Scattered throughout the county, however, are other structures from the late 18th and early 19th centuries, such as the Christian Thomas Shultz House, and the John Jacob Schaub House, located in western Forsyth County. Many fine mid 19th century structures, such as the Samuel B. Stauber Farm, are also found in Winston-Salem and Forsyth County.

Forsyth County boasts a wealth of historic neighborhoods dating from the late 19th and early-to-mid-20th centuries. These include such residential areas as Winston-Salem's West End, Washington Park, Holly Avenue, Ardmore, Reynoldstown, and West Salem, and Kernersville's Main and Cherry Streets. The Waughtown area of Winston-Salem contains structures primarily from this period, but also features significant earlier structures as well. Additionally, many outstanding buildings remain from the prosperous decade of the 1920s, notably in Winston-Salem's downtown and early suburbs such as West Highlands.

The smaller towns and rural communities of Forsyth County are abundant in historic fabric as well. In addition

to the Moravian community of Bethania, notable areas include Clemmons, Lewisville, Rural Hall, Walkertown, and Pfafftown. Rural farmsteads such as the John and Matthew Clayton Farm and the Thomas A. Crews Farm remain throughout the less populated areas of Forsyth County and are significant reminders of the county's agrarian history as well. Likewise, industrial sites such as Brookstown Mill and Piedmont Leaf Tobacco are important structures relating to the community's outstanding textile and tobacco manufacturing past.

Properties associated with African-American history that are highly significant to Forsyth County include such properties and landmarks as Lloyd Presbyterian Church, St. Paul United Methodist Church, Odd Fellows Cemetery, the George Black House, and Atkins High School.





Courtesy of Heather Fearnbach

# Forsyth County Historic Resources Commission

The Forsyth County Historic Resources Commission (HRC) was established to maintain, protect, and preserve the community's historic structures, districts, and elements that have historical, cultural, architectural, and archaeological significance. Because the heritage of Forsyth County is numbered among North Carolina's greatest historical assets, the local governments are authorized by the North Carolina General Statutes to promote the use and conservation of Local Historic Landmarks for education, pleasure, and enrichment of the residents of the county and state as a whole.

The HRC is a twelve-member board that conducts the design review process for Local Historic Landmarks in Forsyth County. Five members of the HRC are appointed by the Forsyth County Board of Commissioners, five by the Winston-Salem City-Council, one by the Kernersville Board of Aldermen, and one by the Clemmons Village Council. Commission members serve staggered four-year terms.

The HRC consists of six at-large members and at least one member in each of the following categories:

- Architect licensed in the State of North Carolina;
- Architectural historian or historic preservationist;
- Archaeologist, landscape architect/designer, planner, surveyor, or arborist;
- Local Historic Landmark (LHL) property owner;
- Historic (H) District property owner; and,
- Historic Overlay (HO) District property owner.

Authorizing the HRC's goals, a historic resources ordinance is included in the *Unified Development Ordinances* (UDO). The ordinance allows the establishment of Local Historic Landmarks (LHL), Historic (H) Districts, and Historic Overlay (HO) Districts.



# What Does It Mean To Own A Local Historic Landmark?

## Design Review Process

All buildings and sites, including landmark properties, continue to change and evolve over time: they are not static objects. The HRC encourages the continued use of, and related compatible changes to, LHL properties. However, the Commission's goal is to ensure that changes to Local Historic Landmarks never compromise the special character that warranted their landmark designation. Therefore, the HRC seeks to prevent changes that are incongruous or inconsistent with the historic character of designated landmarks. Through the design review process, the HRC examines and reviews plans before



work has begun and applies its LHL Design Review Guidelines (Guidelines) to determine if proposed changes are in keeping with a landmark's historic character.

The HRC issues a Certificate of Appropriateness (COA) if the proposed work is found to be compatible with the landmark's special character.

It is important to point out that the HRC does not require property owners to make changes to their properties; rather, the design review process is initiated by property owners who are interested in making changes to their buildings or sites. Most proposals for exterior or interior alterations (where designated), additions, new construction, significant landscape or site modifications, and relocation or demolition of landmark buildings, require a COA from the Commission.

Not all changes to buildings trigger review by the Commission. In general, routine maintenance does not require a COA unless it will affect the appearance of the property. Also, some simple repairs and maintenance procedures fall under the category of Minor Work.

HRC staff is available to assist and consult with property owners about proposed work. Staff can provide technical advice and assistance in accordance with the Guidelines. It is important to consult with HRC staff during the early planning stages of a project (particularly for major work). Staff can assist by reviewing the relevant Guidelines with the property owner, suggesting solutions to problems, and explaining the design review process.

## Design Review Guidelines

Design review guidelines are perhaps the most important component of the Local Historic Landmark program. Under state law there is only one ultimate decision-making rule to which a commission must adhere: a certificate of appropriateness may not be granted if the proposed changes to the features of the subject property “would be incongruous with the special character of the landmark...” (N.C.G.S. 160A-400.9(a)) To assist a commission in determining whether it can reach this conclusion, communities must adopt principles and guidelines (“design guidelines”) applicable to the landmark. Only a relatively small number of such guidelines may apply in an individual case. However, in order to justify its conclusion regarding congruity (or lack of it), a commission must refer to these guidelines in making findings of facts. Those findings must relate the property owner’s proposed changes to the defining features of the landmark itself in its formative period. Compatibility with most (but not necessarily all) of these guidelines is necessary in order for the commission to conclude that a particular proposal is congruous. In short, they establish criteria that identify design concerns for landmark properties and help property owners ensure that alterations respect the character of the LHL. Design review guidelines provide property owners, the Commission, and Commission staff with standards for making decisions regarding proposed alterations. Through the implementation of design review guidelines, the following is achieved:

1. Public awareness of the architectural and historical character are increased;
2. Investments are increased or protected by:
  - a. Property owners being informed of rehabilitation and maintenance techniques; and,
  - b. Avoiding inappropriate or destructive modifications;
3. Applicants are treated with uniformity and fairness;
4. Standards are clarified for applicants and the Commission, thus, compliance is made easier; and,
5. Processing of applications is completed more quickly and efficiently.

It should be noted that every effort has been made to discuss all issues related to Local Historic Landmarks. However, there may be times when an application is submitted for work not specifically addressed in the Guidelines. When such an application is made, it will be reviewed for congruity by the HRC on a case-by-case basis.

A number of landmark properties are located within the boundaries of either a Historic (H) District or a Historic Overlay (HO) District. In such cases, both the landmark guidelines and the applicable H or HO district guidelines will be reviewed when COA applications are received. If there are differences between the landmark and the district guidelines, the stricter guideline(s) will apply.

# Certificates of Appropriateness

## What is a Certificate of Appropriateness (COA)?

A Certificate of Appropriateness (COA) is a document allowing an applicant to proceed with approved work. COAs are required for any Major or Minor Work project prior to initiating any work. Routine Maintenance work, which does not involve a change in design, material, or outer appearance, does not require a COA. The Commission or its staff issues a document called a COA if the review of the proposed work finds the change(s) compatible with the landmark's special character.

It is important to point out that it is the responsibility of the property owner to seek HRC review and approval prior to initiating work on a project.

## Applications

A COA application may be obtained by contacting Commission staff or through the Commission's web site. When applying for a COA, attach the required documentation as listed on the application. Typical documentation includes a detailed description of the project (including dimensions, materials to be used, and the location of the proposed work), relevant architectural or site drawings or plans, photographs of the structure(s) and/or site, and samples or product literature of materials to be used. The deadline for all Major Work COA applications is twenty-one (21) days prior to the next Commission meeting.



Courtesy of Heather Fearnbach

## Meetings

The HRC meets the first Wednesday of each month. The applicant's presence is important should the Commission have questions or need clarification on any portion of the application. Also, it is important to have present any expert witnesses, such as an architect, designer, or contractor, especially if the project is large in scale. The Commission meetings are public and offer anyone who wishes an opportunity to present evidence in support of, or in opposition to, a project.

## COA Approval

If an application is approved, a COA will be issued and work can proceed on the project. A COA can be issued with conditions. Should this happen, an applicant is required to follow those conditions when proceeding with the work. If a COA application is denied, work cannot be initiated on the proposed project and any such work would be a violation of the UDO. An applicant can resubmit a revised application if there are substantial differences from the initial application.

## Other Permits

It is the responsibility of a property owner to verify whether any other governmental permits are required before proceeding with a project. This includes projects such as building additions, new construction, demolitions, fence installations, and sign installations.

## After-the-Fact Applications

An After-the-Fact application must be made for any Major or Minor Work projects that have been initiated or completed prior to obtaining the required COA from the Commission, in violation of the UDO. To assist in offsetting the costs associated with the additional staff work that accompanies an After-the-Fact application, an

escalated fee system has been implemented. Contact Commission staff for a list of the current fees.

## Appeals and Compliance

Commission decisions may be appealed to the Forsyth County, Winston-Salem, or Kernersville Boards of Adjustment within thirty (30) days after the Commission's decision, and shall be in the nature of certiorari (only evidence presented at the Commission's meeting shall be considered at the appeal). Appeals of the various Boards of Adjustment decisions shall be to the Forsyth County Superior Court.

Unauthorized Major and Minor Work projects violate the terms of the UDO and are handled in the same way as violations of other ordinances and zoning regulations, which can include civil and criminal penalties, and/or injunctive relief.





Courtesy of Jo Ramsay Leimenstoll

## Secretary of the Interior's Standards for Rehabilitation

The United States Department of the Interior holds the primary responsibility for conserving the nation's cultural resources, and in 1976, the Secretary of the Interior developed a national set of standards for historic properties. The Standards, which address the preservation, rehabilitation, restoration, and reconstruction of historic buildings, provide guidance to individual property owners and preservation commissions across the country, including the Forsyth County Historic Resources Commission. Emphasizing the value of ongoing maintenance and protection of historic properties to minimize the need for more substantial repairs, the Standards describe appropriate preservation treatments in a ranked order: retain, repair, replace. The Standards are also used when evaluating State and Federal Historic Preservation Income Tax Credit applications. This incentive program allows property owners to receive tax credits for approved rehabilitation projects. For more information regarding the Historic Preservation Income Tax Credit programs, contact the North Carolina State Historic Preservation Office. The Secretary's Standards, to which they are often referred, are listed below. Please note that although the first standard addresses use, the HRC does not regulate property use.

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 will 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.

# When Do I Have To Get A COA?

Not every project requires a property owner to obtain a Certificate of Appropriateness (COA). There are three basic levels of projects: Routine Maintenance, Minor Work, and Major Work.

## **Routine Maintenance**

Routine Maintenance items are types of work that focus on keeping a property in good condition. Such projects include any maintenance or repair where no change is made to the appearance of the structure or site. Maintenance or repair of features or conditions as soon as they become apparent can prevent severe deterioration and loss of original character and material. It is highly suggested that property owners conduct routine inspection of properties and take preventative steps to alleviate the necessity of more intense and larger repairs, rehabilitations, or restorations.

Routine Maintenance of a landmark property does not require approval from the HRC or its staff unless it will change the appearance of the property.

The following list illustrates examples of work that a property owner may undertake without a COA application:

1. Minor landscaping, such as the installation of trees, large variety shrubbery, and vegetable and/or flower gardens that affect 25% or less of front yard area from the building face or 50% or less of the total side and rear yard area.
2. Minor pruning of trees and shrubbery and the removal of trees less than six (6) inches in diameter, measured four-and one-half (4½) feet above ground level.
3. Repair to walks, driveways, patios, and decks, as long as the repair matches the original in location, material, design, size, shape, color, and texture.
4. Repair of existing wood or cast iron fences as long as the repair matches the original in location, material, design, size, shape, and color. All new fencing shall comply with the Guidelines section on Fences and will require a COA.
5. Repair of existing stone, brick, or stucco walls as long as the repair matches the original in material, design, size, shape, and color. All new walls shall comply with the Guidelines section on Walls and will require a COA.
6. Repair or replacement of asphalt, fiberglass or composite roof coverings with a material of similar texture and general appearance. The use of light colored roofing shingles shall be avoided.

7. Repair of wood, slate, tile or metal roof coverings where there is no change in design, dimensions, detail, color, texture, and materials.
8. Painting of wood siding. Masonry should only be painted if there is evidence that the surface was originally painted.
9. Complete removal of artificial siding when the original siding is to be repaired and repainted.
10. Replacement of small amounts of missing or deteriorated siding, trim, porch flooring, steps, etc. as long as the replacement matches the original or existing materials in location, design, size, color, shape, texture, and material, and provided such work does not damage or eliminate prominent architectural features.

## Minor Work

Minor Work is defined as a project that does not involve substantial alterations, additions, or removals that could impair the integrity of a historic landmark, or be incongruous with the special character of a historic landmark. Minor Work projects are eligible for Commission staff review and approval, provided that the work meets all relevant current policies adopted by the Commission and the specifications of the Design Review Guidelines. Contact Commission staff prior to proceeding with work to

determine whether the proposed work is a Minor or Major Work project.

Commission staff has the discretion to refer any Minor Work project to the Commission for any reason. Staff must refer a Minor Work project to the Commission if the changes involve alterations, additions, or removals that are substantial, or do not meet the Guidelines. Commission staff, by itself, does not have the authority to deny a Minor Work project.

Before a Minor Work project can be reviewed, a Minor Work Certificate of Appropriateness application must first be filed with Commission staff. Staff will review the application and issue a Minor Work COA, if approved. A copy of the approved COA will be sent to the applicant and the appropriate Inspections Division.

## Major Work

In general, Major Work projects involve a change in the appearance of the designated portion of a building or a landscape and are more substantial in nature than Routine Maintenance and Minor Work projects. They include changes from the original design or material, or replacement, alteration, or removal of an original feature. Major Work projects require a COA from the Commission.

# Landmark Setting and Site Features



# Setting

The unique setting of each landmark is the combined result of the site's visual, spatial, and associative characteristics. Both the natural physical characteristics of a site and those related to its use and the larger vicinity contribute to the historic setting as well. For example, the (former) Union Station's setting is tied to its original use and includes its traffic circle and adjacent railroad lines. The pastoral context provided by Graylyn's extensive landscaped grounds is equally significant to its setting. Landmark sites may also be complexes such as working farms – like the Stauber Farm with its numerous outbuildings – or residential neighborhoods where groupings of buildings sited in a particular pattern create a setting as a whole – like the Fourth Street Rowhouses.

## Issues to Consider

The landmark setting is established and enhanced over time through such components as its initial siting, the delineation of the site boundaries by the planting of hedges or building of fences, the subdivision of the site by circulation paths, and/or the addition of accessory structures or gardens. Preserving the resulting physical context that creates a landmark's setting is essential to preserving the historic integrity of the landmark and its site. Property owners can make appropriate decisions regarding how to preserve the landmark's setting when they understand the role each site feature or element plays in defining the setting. The guidelines in this

section, Landmark Setting and Site Features, go into more specific detail on the various features and elements that comprise the landmark setting.





*Aerial View of Union Station, 1958*  
Courtesy of Forsyth County Public Library Photograph Collection





## GUIDELINES

1. Retain and preserve the visual, spatial, and associative characteristics of a landmark's setting that contribute to the overall historic character of the landmark building and site.
2. Maintain and protect the visual, spatial, and associative characteristics of a landmark's setting through traditional methods.
3. Introduce new site features, building additions, and new construction in locations and configurations that are compatible with the visual, spatial, and associative characteristics of the landmark's setting.
4. It is not appropriate to add or eliminate a site feature, building, or element if it will substantially alter or diminish the visual, spatial, or associative characteristics of the landmark.



Courtesy of Heather Fearnbach

# Site Features and Plantings

Site features and plantings contribute to the setting and visual impact of a landmark property. Some site features are constructed or result from human manipulation of the site. Terraces, patios, arbors, pergolas, sculptures, pools, formal gardens, and grave markers are all examples of built site features that enhance various Forsyth County landmark sites. Additionally, landscape elements such as topography, vistas, ground cover, lawns, walkways, gardens, trees, hedges, streams, etc. may be significant to certain landmark properties.



## Issues to Consider

Identifying and maintaining site features that contribute to the overall character of a landmark site are more important than preserving any one tree or shrub. Trees may grow larger, mature, and eventually die, but replacing an old growth tree with a compatible species will ensure that the site maintains the historic character that has made it a landmark. At the same time, historic plantings should be protected. For example, if site construction is in progress, a temporary fence around the drip-line of a mature tree will help protect its roots from damage. The proper pruning of trees can extend their healthy lifespan and enhance their appearance; however, it is important not to excessively prune significant trees or to disfigure the tree shape by “topping” it.

Adding landscaping or site features that compete or interfere with a landmark in terms of visibility or scale is not appropriate because it compromises the context and integrity of the landmark. Modern site features - including swimming pools, solar panels, electrical transformers, satellite dishes, and mechanical equipment – should only be introduced if they can be sensitively located and incorporated into the historic setting as unobtrusively as possible. Beyond careful siting, a compatible fence or hedge is a good way to screen such features and further minimize their visibility.

## GUIDELINES

1. Retain and preserve historic site features, such as arbors and pergolas, and plantings that contribute to the overall historic character of the landmark building and site and that maintain the sense of openness or enclosure of a site.
2. Retain and preserve the relationship between the landmark building and the historic site features and plantings. It is not appropriate to significantly alter the topography of the landmark site by extensively grading, excavating, or filling the site.
3. Maintain and protect historic site features and plantings through traditional methods.
4. Repair damaged or deteriorated historic site features that are constructed elements through appropriate repair techniques.
5. Replace a deteriorated, damaged, or missing site feature with a new feature that is compatible with the overall historic character of the landmark building and site.
6. Removal and replacement of trees are allowed when restoring a historic landscape, if a tree is dead, diseased, hazardous to life or property, or if it is a volunteer or inappropriate variety. When removing a tree, the tree stump should be ground or removed to below existing grade.
7. Replace severely damaged or diseased plantings that are significant to the historic character of the landmark building and site (including mature trees, hedges, and foundation plantings) with new plantings that are identical or similar in species and that will mature to a similar size and scale.
8. Introduce new site features and plantings in locations and configurations that are compatible and maintain the landmark's historic context and setting. It is not appropriate to introduce incompatible site features, such as swimming pools, solar collectors, mechanical equipment, storage buildings, decks, playground equipment, and

satellite dishes, in locations that compromise the overall historic character of the landmark building and site.

9. Introduce lighting for site features in accordance with the Guidelines for Exterior Lighting (refer to page 32).



Courtesy of Laura A. W. Phillips

# Fences and Walls

Fences and walls have historically been employed to delineate property lines, enhance privacy, restrict pets or livestock, and accommodate grade changes on landmark properties. Low wooden picket fences, wrought iron fences, or masonry retaining walls define the edge of some front yards, while taller wooden privacy fences or masonry walls enclose some rear yards. Fences and walls need to be compatible with the type of landmark property, e.g., residential, urban, industrial, agricultural, etc.

## Issues to Consider

Historic fencing should be properly maintained according to the guidelines for the particular building material in the Changes to Buildings section. Iron and most wooden fences have traditionally been painted, and maintaining a sound paint film will slow moisture damage and extend their lives. For masonry walls, painting previously



unpainted surfaces is inappropriate, and may actually exacerbate moisture problems. It is crucial that deteriorated mortar be repointed in a timely manner to prevent ongoing moisture infiltration and damage to the entire wall.

Traditional fencing materials remain popular today. If a portion of fencing needs to be replaced, finding the historically appropriate material is often feasible. It may be advisable to consider an environmentally-safe chemical treatment to enhance the moisture repellant properties of new wooden fencing. It is also possible to replace deteriorated brick, stucco, and stone walls in kind. Because they postdate landmark buildings, synthetic stucco, interlocking concrete block, landscape timbers, and other contemporary wall or retaining wall materials may not be appropriate choices for landmark sites.

If a new fence or wall is considered, it is important that the proposed fence or wall be historically appropriate in design, scale, color, and material and that it complements the landmark setting. A need for more privacy or securing a back yard to accommodate a pet can be met with a variety of traditional fence designs. Contemporary chain link, extruded aluminum, and vinyl fencing are not suitable options for residential landmark properties. However, chain link fences, for example, may be suitable for some industrial landmark sites and in locations on other large landmark sites where the fencing can be sufficiently screened from view.

## GUIDELINES

1. Retain and preserve historic fences and walls that contribute to the overall historic character of the landmark building and site.
2. Retain and preserve the features, details, and finishes of historic fences and walls. This includes functional and decorative elements such as gates, decorative rails, pickets, pillars, posts, and hardware.
3. Maintain and protect historic fences and walls through traditional methods.
4. Repair damaged or deteriorated historic fences and walls through appropriate repair techniques.
5. If all or part of a historic fence or wall is too damaged or deteriorated to repair, replace to match the original in material, design, configuration, dimension, detail, color, location, and finish. Replace only the deteriorated section instead of the entire feature.
6. If all or part of a historic fence or wall is missing, either replace it to match the original feature (if documentary evidence is available) or replace it with a new feature in a design that is compatible with the landmark building and site in material, scale, configuration, color, dimension, detail, and finish.
7. Design new fences or walls in locations and configurations that are compatible with the landmark building and site. New fences or walls should not obscure, damage, or destroy any original or significant building or structural feature.
8. Design new fences and walls out of traditional materials and in heights that are consistent with the heights of other historic fences or walls on the landmark site or similar sites.
9. It is not appropriate to cover historic fence or wall materials, such as wood, brick, stone, or stucco, with contemporary substitute coatings or claddings or with plant materials that may damage or deteriorate the feature.
10. It is not appropriate to introduce contemporary metal or vinyl chain link fences in locations on landmark sites where they cannot be visually screened from view, or where they are not compatible with the character of the landmark building and site.



# Walkways, Driveways and On-Site Parking

Circulation paths for both pedestrians and automobiles are a part of most landmark sites. Walkways, driveways, and parking areas usually reinforce the overall spatial order of the landmark site and its historical relationship to neighboring streets or roads – whether formally defined by a concrete sidewalk, an asphalt/concrete parking lot, or more informally defined as in the case of a gravel lane or grassy footpath for a rural farm site. Landscaped borders or hedges frequently enhance the edges of circulation paths. In urban neighborhoods, front walkways generally lead directly from the front porch to the street and single-lane driveways lead from the street to rear yard garages or parking areas.



## Issues to Consider

Maintaining historic walkways, driveways, and on-site parking areas is generally the key to preserving them. Stone and brick walkways may occasionally require compatible resetting or replacement of areas damaged by invading tree roots or other problems. It is also important to maintain landscape features that contribute to the visual character of historic circulation paths.

The strong presence of the automobile in contemporary society may trigger a need for additional on-site parking areas on landmark sites. If needed, it is important to find ways to incorporate that parking without compromising the historic character of the site. For large sites, rear parking areas can usually be expanded unobtrusively; however, it is important not to significantly alter the proportion of green space to paved area. The visual impact of additional on-site parking areas can be minimized by screening the perimeter of the parking with landscaping and/or fencing. For large parking areas, the introduction of planting medians can help subdivide the paved area and soften its visual impact.

It is important to design and locate new parking areas so that significant site features, such as mature trees and known archaeological features, are not damaged or lost. These features should be protected from damage during the construction work.

## GUIDELINES

1. Retain and preserve historic walkways, driveways, and on-site parking areas that contribute to the overall historic character of the landmark building and site.
2. Retain and preserve the features, configuration, details, and materials of historic walkways, driveways, and on-site parking areas.
3. Maintain and protect historic walkways, driveways, and on-site parking areas through traditional methods.
4. Repair damaged or deteriorated historic walkways, driveways, and on-site parking areas through appropriate repair techniques.
5. If all or part of a historic walkway, driveway, or on-site parking area is too damaged or deteriorated to repair, replace it with materials that are compatible in size, shape, appearance, color, and texture. Replace only the deteriorated section instead of the entire feature.
6. If all or part of a historic walkway, driveway, or on-site parking area is missing, either replace it to match the original feature (if documentary evidence is available) or replace it with a new feature in a design that is compatible with the landmark building and site in appearance, material, scale, configuration, dimension, detail, color, and texture.
7. Introduce new walkways, driveways, and on-site parking areas in locations, configurations, materials, and scale that are compatible with the landmark building and site. It is not appropriate to introduce new walkways, driveways, or on-site parking areas if doing so will substantially alter the site's topography or necessitate the loss of significant site features.
8. Design new on-site parking areas cautiously in unobtrusive locations that do not compromise the character-defining elevation of the landmark or significant site features. Where appropriate, retain mature plantings and trees that are significant to the landmark



property. Introduce perimeter screening or landscaping to minimize the impact of the parking area. Introduce internal planted strips to subdivide large parking areas. It is not appropriate to significantly reduce the amount of green space in relation to paved area on a landmark site.

9. Protect significant site features, such as mature trees significant to the landmark property from damage due to the construction of new walkways, driveways and on-site parking areas.
10. Introduce lighting for walkways, driveways, and on-site parking areas in accordance with the Guidelines for Exterior Lighting (refer to page 32).

# Outbuildings and Garages



Accessory structures enhance the setting of many landmarks. The utilitarian arrangement of barns, sheds, detached kitchens, smokehouses, and privies add to the architectural and historic character of rural landmarks. In urban settings, many historic carriage houses and garages remain as well. These accessory structures – some echoing the architectural styles of the primary structure, some constructed in vernacular styles – are appreciated in their own right and for the ways in which they complement the landmark and the landscape. They serve as reminders of a way of life gone by, and are integral in comprehending fully the history of Forsyth County's landmark buildings.

## Issues to Consider

As with all historic structures, the preservation of outbuildings depends on routine maintenance and repair using traditional methods. Refer to the Changes to Buildings section for guidelines on specific materials and features.

Replacement accessory structures should complement

the landmark, rather than detract from it. The existing spatial arrangement of the site should determine placement decisions. Additionally, the size, form, scale, materials, finish, and detail of the replacement structure should be compatible with the landmark building and site or historic outbuildings on similar sites. Generally, prefabricated storage or utility buildings are not compatible with the architectural character of most landmark buildings. Such utilitarian structures should only be used in unobtrusive locations so they do not diminish the overall historic character of the landmark building and site.



## GUIDELINES

1. Retain and preserve historic outbuildings and garages that contribute to the overall historic character of a landmark site.
2. Retain and preserve the features, details, and finishes of historic outbuildings and garages.
3. Maintain and protect historic outbuildings and garages through traditional methods.
4. Repair damaged or deteriorated features of outbuildings and garages through appropriate repair techniques. It is not appropriate to remove significant features or details rather than repair them.
5. If all or part of a historic outbuilding or garage is too damaged or deteriorated to repair, replace it with a feature that is compatible with the original in material, design, form, dimension, color, finish, and detail. If feasible, replace only the deteriorated section instead of the entire feature.
6. If all or part of a historic outbuilding or garage is missing, either replace it to match the original (if documentary evidence is available) or replace it with a design that is compatible with other secondary structures, the landmark building, and the site in terms of massing, form, proportion, height, roof shape, and relationship of solids to voids in the exterior walls.
7. Design new outbuildings and garages so they are compatible in materials with the historic materials of the landmark building and other outbuildings in composition, size, shape, pattern, texture, scale, detail, color, and surface finish.
8. Design new outbuildings and garages on landmark sites so that they are compatible with the visual and spatial character of the landmark's setting. It is not appropriate to introduce a new secondary structure if it compromises the overall landmark setting or necessitates the loss of a significant site feature. Introduce simple, utilitarian structures only in locations that will not diminish the overall historic character of the landmark building and site.
9. Site a new outbuilding or garage so that it does not diminish or compromise the character of the landmark building.
10. Site new outbuildings or garages so they conform to the historic patterns of setback, spacing, and orientation of outbuildings or garages that are characteristic of the specific landmark site or similar landmark sites.
11. Limit the size and scale of new outbuildings or garages so they do not visually overpower the landmark building or significantly alter the historic relationship of built to unbuilt area of the landmark setting.



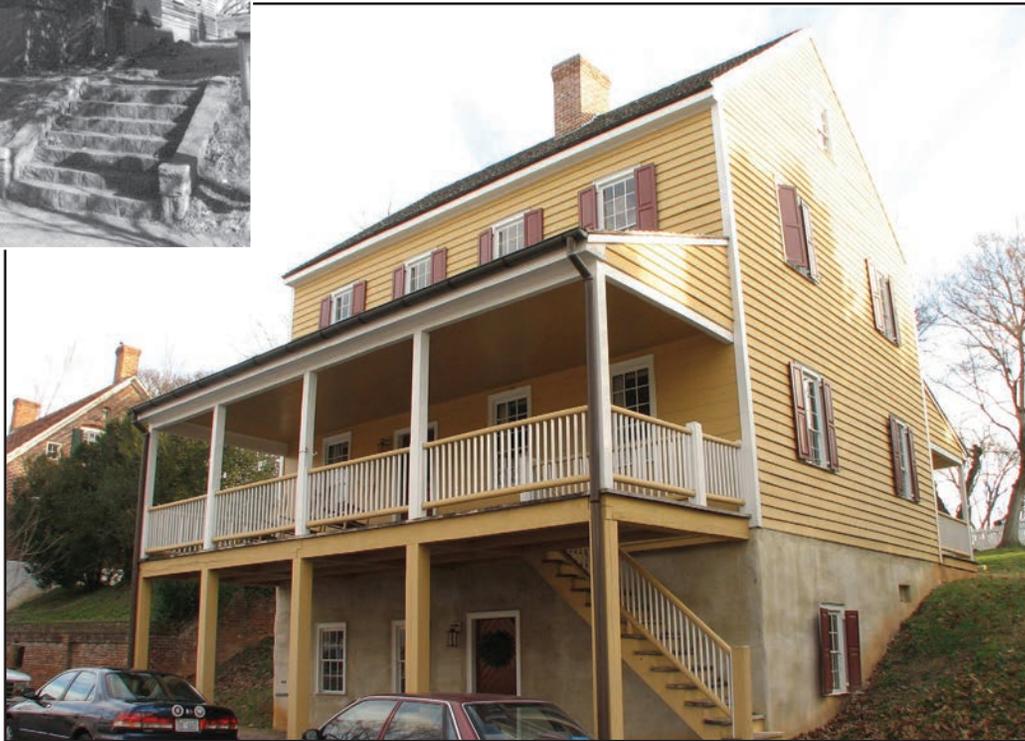
Courtesy of Heather Fearnbach

# Archaeological Features



Courtesy of  
Jo Ramsay Leimenstoll

The archaeological features of landmark properties are physical evidence of past human activity, usually hidden beneath the earth's surface. These features may include foundation stones or pier supports from buildings no longer standing, wells, cisterns, walkways, and rubbish piles. Analysis of the evidence can reveal such information as the location and building materials of past structures, fence lines, or information about garden plots, as well as insight into the diet, lifestyle, health, and economic status of past occupants. Archaeological inquiries may reveal evidence of prehistoric inhabitants as well. Property owners may contact the Office of State Archaeology within the North Carolina Division of Archives and History for guidance in addressing archaeological resources on their landmark properties.



## Issues to Consider

Leaving archaeological features undisturbed is the best method of preservation, as unearthing such evidence threatens its survival. When site work is planned – be it grading, excavating, or construction – care should be taken to avoid destroying known archaeological site features.

## GUIDELINES

1. Significant archaeological features should be protected and preserved in place. If documentation or evidence suggests a significant archaeological feature is located in a proposed area of ground disturbing activity, the Commission may prohibit such activity in the proposed location or may require mitigation. Mitigation options include, but are not limited to, construction techniques that limit ground disturbance, archaeological monitoring, or a Phase I or II archaeological investigation. See Appendix, Glossary (refer to page 81) for descriptions of terms related to archaeology.
2. Retain and preserve known archaeological features that contribute to the historic significance of the landmark building or site.
3. Maintain and protect known archaeological features from damage during construction activity on the landmark site.
4. Minimize damage to archaeological features by limiting excavation or site grading on landmark sites. Prevent damage to archaeological features during construction by limiting the use of heavy equipment or other potentially hazardous construction activities.
5. Assess the potential impact of proposed site changes by surveying and recording archaeological features in advance.
6. Plan and carry out any necessary investigations with the assistance of professional archaeologists if the preservation of a significant archaeological feature in place is not possible.
7. Record evidence of archaeological features uncovered during site work if the resources can not be preserved in place.



Courtesy of Jo Ramsay Leimenstoll

# Exterior Lighting



Courtesy of  
Jo Ramsay Leimenstoll

Many Forsyth County landmark buildings predate the late 19th century introduction of electrical lighting. Throughout the early 20th century, exterior lighting was quite minimal in contrast to current treatments that may reflect contemporary security and safety considerations. Historically, commercial and institutional buildings more often incorporated exterior lighting fixtures designed to complement the architectural character of the façade, while for many residential properties exterior lighting was either nonexistent or limited to a

simple front porch fixture. The (former) Main Post Office Building is one example of an institutional Forsyth County landmark that still retains its original lighting fixtures.

## Issues to Consider

When original fixtures still exist, it is always desirable to retain and preserve them. More often, the challenge is to introduce exterior lighting to increase nighttime visibility for

safety and security. In particular, additional lighting is often needed for entrances, walkways, and parking areas. Addressing such lighting needs through controlled, discreet lighting sources will minimize their impact on the landmark site. Carefully placed low-level lighting can be provided through footlights, residential-scale light posts, directional lights, or recessed fixtures without indiscriminately flooding a site with light.

Both reproduction lighting fixtures that are consistent with the period and architectural style of the landmark building and contemporary fixtures that are compatible with the landmark building in material, design, scale, and color are appropriate choices for replacement or supplemental exterior lighting. Simple, contemporary fixtures that are visually unobtrusive can also increase lighting levels without detracting from the overall historic character of the landmark site.

Beyond the visual appearance of new fixtures, it is also important to consider the height, direction, brightness, and color of the proposed light source and the proposed spacing of multiple fixtures when determining appropriateness. Care should always be taken not to over-illuminate a landmark site or to introduce indiscriminate lighting that invades adjoining properties.

## GUIDELINES

1. Retain and preserve exterior lighting that contributes to the overall historic character of the landmark building or site.
2. Retain and preserve historic exterior lighting fixtures in appropriate ways.
3. Replace damaged, deteriorated, or missing exterior lighting fixtures with new fixtures that are compatible with the character of the landmark building and site in terms of materials, design, scale, color, and brightness.
4. Introduce new exterior lighting, as needed, that is compatible with the landmark building and site in terms of materials, design, scale, color, and lighting brightness.
5. Limit the quantity and size of new exterior lighting fixtures to minimize their impact on the overall historic character of the landmark building and site. It is not appropriate to over-illuminate or indiscriminately light a landmark building façade or site. Consider the height, direction, brightness, and color of the light source in determining the appropriateness of proposed new lighting.
6. Introduce new exterior lighting in locations that do not diminish or compromise the historic character of the landmark building or site.
7. Introduce lighting for security and safety in ways that do not diminish or compromise the historic character of the landmark building or site. Where appropriate, install unobtrusive low-level lighting sources, including footlights, recessed lighting, post lights, or directional lights, to meet security or safety needs.



# Signage



The early signage of commercial and industrial buildings tended to be simple and attractive in design and shape. Frequently, business owners incorporated signage directly onto the façade of a building, either by painted lettering on a window or the façade itself, or by mounting a signboard onto the façade. Awnings provided another location for signs; likewise, a detached signboard hung from the façade or protruding out from it ensured that the signs would be noticed. Some more monumental buildings incorporated signage into the stone or brick façade. For example, the Salem Town Hall and the Spruce Street YMCA still retain their original signage despite

new uses. However, few historic signs have survived the changes in ownership and use of a property over time. Those signs that do survive warrant preservation.

## Issues to Consider

In considering methods of advertising and identifying businesses, it is important that new signage be compatible with the historic character of the landmark and does not damage or obscure important architectural details. New signage should be compatible with the structure in style, time period, design, materials, size, finish, and detail. Mount new signs on masonry walls with appropriate hardware that attaches into a mortar joint rather than the face of the brick or stone.

For buildings with a history of commercial use, locating new signage in traditional locations is the best way to ensure compatibility; likewise, awnings and windows, especially transoms, provide opportunities for identification. Both simple, contemporary lettering on signs constructed of traditional and compatible materials as well as more elaborate signs in styles of the historic period of the structure are possible solutions.

For historically residential structures, simple freestanding signs may be more appropriate. Plantings around a sign base can also render signage less intrusive. While exterior lighting may be used to enhance the visibility of traditional signs, internally illuminated signage is not compatible with the historic character of most landmarks.



## GUIDELINES

1. Retain and preserve historic signage that contributes to the overall historic character of the landmark building or site.
2. Retain and preserve historic signage, including its materials, design, and color, in appropriate ways.
3. Replace damaged, deteriorated, or missing signage with new signage that is compatible with the character of the landmark building or site in terms of material, design, scale, and color.
4. Limit the quantity and size of new signage to minimize its impact on the overall historic character of the landmark building and site.
5. Introduce new signage which is compatible with the landmark building and site in terms of style, time period, materials, design, scale, and color. It is not appropriate to introduce new signs constructed of contemporary materials, such as plastics, that are incompatible with the character of the landmark building and site.
6. Introduce new signage in locations that do not diminish or compromise the historic character of the landmark building or site. Select locations that are compatible with regard to the height, scale, and shape of the new signage. If new signs are mounted directly on the building, the sign and/or its mounting materials should not damage building materials, or obscure or conceal significant architectural features or details.
7. New signage should be removable. When signs are removed, repair or restore the surface to which it was attached to eliminate any evidence of the removed sign.
8. Introduce exterior lighting for new signage in accordance with the Guidelines for Exterior Lighting (refer to page 32). Contemporary internally illuminated signage is not compatible with the historic character of most landmark buildings and sites.



# Changes To Buildings



*T. Bagge Community Store in Salem, 1895*  
Courtesy of Old Salem Museums and Gardens



# Wood

From the elaborate gingerbread trim of the Elias Kerner Huff House to the exposed log structure of the Lick-Boner House, wood, in an impressive variety of applications, brings utility and decoration to many landmarks. A few of its many forms include milled clapboards and weatherboards, turned columns, beaded board, split shingles, decorative sawnwork, and tongue-and-groove porch flooring.

## Issues to Consider

Although wood is susceptible to weathering and deterioration when exposed to moisture, sunlight, and wind, it is a durable material that can last for well over a century if properly protected. Water presents the most damaging threat to wood as its prolonged presence invites rot, termites, mildew, and a host of other insects and fungi. Newer, quick growth lumber does not have the inherent resistance to decay that earlier slow growth lumber did. Consequently, it is often necessary to treat new lumber with environmentally-safe preservatives to increase its resistance and longevity.

In locations most vulnerable to the elements, such as porches, it is best to replace deteriorated wood with decay-resistant species, such as redwood or cypress, or pressure-treated wood. If only a section of a wood feature is deteriorated, selective replacement of the section by splicing in a new section of wood or treating the deteriorated wood with an epoxy repair product is preferable to

total replacement of the feature. Epoxy repair products are especially appropriate and cost-effective for conserving a decorative wood element in place.

Delayed maintenance of painted wood features and surfaces will require more extensive preparation prior to repainting to remove peeling and deteriorated paint layers. Hand sanding and scraping is usually effective, though it may be time-consuming. Due to the relatively



soft nature of wood, aggressive paint removal techniques – including sandblasting, water blasting, disk sanding, and the use of gas-fired torches – are not recommended. Such techniques permanently damage the wood and accelerate

the aging process. If low-pressure washing, hand sanding, and scraping are not effective, chemical strippers or the selective use of heat plates or guns may be considered.

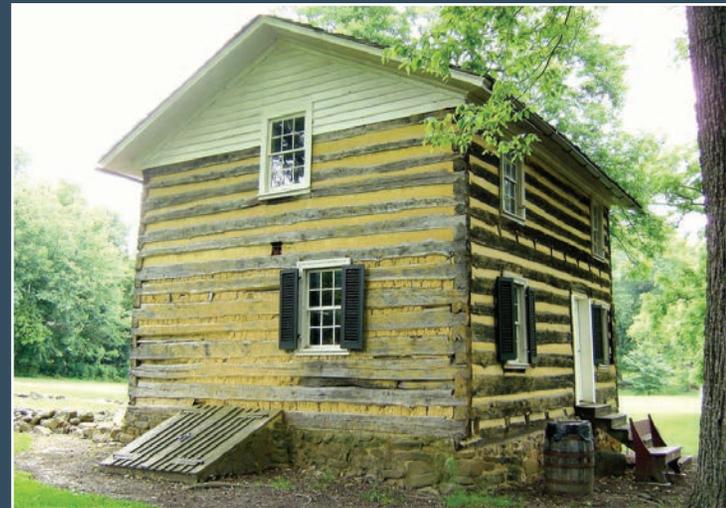
While it is necessary to remove old paint that is no longer sound in order to ensure the new paint will bond properly, it is unnecessary and undesirable to remove intact paint layers prior to repainting. Refer to the Guidelines for Paint and Paint Color (refer to page 50) for more information on recommended painting procedures.



Provide adequate drainage to prevent standing water close to structures. Keep areas near foundations clear of plants to avoid intrusion from invasive root systems. Wood building materials and firewood should not be stored near foundations as they can attract wood-devouring insects and hide moisture problems.

## GUIDELINES

1. Retain and preserve wood features and surfaces – including, but not limited to, clapboards, weatherboards, shingles, columns, balustrades, and architectural trim – that contribute to the overall historic character of a building or site.
2. Retain and preserve the details and finishes of historic wood features and surfaces.
3. Maintain and protect wood features and surfaces through traditional methods, including the following steps:
  - Inspect wood routinely for evidence of deterioration or damage due to moisture, mildew, termites, and other insect or fungal infestation. If such is found, repair or replace such elements in such a manner as to respect the architectural integrity of the structure.
  - Seal or caulk vertical wood joinery to prevent moisture infiltration. However, do not caulk under individual siding boards or window sills, as this prevents a structure from “breathing” and can lead to moisture problems within the structure’s frame walls.
  - Ensure that decorative or flat wood surfaces are adequately draining to prevent water from collecting on them.
  - Maintain a protective paint surface on previously-painted wood surfaces to minimize damage from moisture and harmful ultraviolet qualities of sunlight.
  - Coat traditionally unpainted, exposed wood surfaces with chemical preservatives to minimize damage from moisture and harmful ultraviolet qualities of sunlight.
  - Clean painted wood surfaces routinely with the gentlest means possible and repaint them as the paint begins to deteriorate or fail.
4. Repair damaged or deteriorated historic wood features and surfaces through appropriate repair techniques including splicing, piecing in, patching, reinforcing, and consolidating with epoxy resin repair products.
5. If all or part of a historic wood feature is too damaged or deteriorated to repair, replace to match the original in material, design, dimension, detail, and finish. Replace only the deteriorated section instead of the entire feature. Consider a compatible substitute material only if replacement in kind is not possible.
6. If all or part of a historic wood feature is missing, either replace it to match the original feature (if documentary evidence is available) or replace it with a new feature in a design compatible with the historic building or site in material, size, scale, finish, and detail.
7. It is not appropriate to cover over or replace historic wood features or surfaces with contemporary substitute materials such as aluminum, vinyl, or masonite. In the event of removal of non-original exterior siding materials, repair of the original siding is required. If the original wood siding is too deteriorated for repair, the replacement siding should match the original in material, size, design, profile, and shape.
8. It is not appropriate to add wood features, surfaces, or details to a historic building or site in an attempt to portray a false historic appearance, such as shutters where shutters did not exist.



# Masonry

The brick walls of many Old Salem buildings, the stone facades of Graylyn, and the unusual cast concrete form of the Shell Station are all outstanding examples of Forsyth County's historic masonry. Even the many historic frame houses generally incorporate brick or stone foundations and chimneys.



## Issues to Consider

The maintenance of masonry surfaces is relatively minimal because it is so durable; however, cleaning is necessary if heavy soiling or vegetation is accelerating deterioration. Often, masonry surfaces can be cleaned using low-pressure water (equivalent to the pressure of a garden hose) and natural bristle brushes with a mild detergent. For some staining or heavy soiling, a chemical cleaner may be necessary. Prior to full-scale application, it is always best to pretest any chemical cleaner on a small area to determine if it will discolor or damage the masonry. After use, chemicals must be neutralized and the masonry surface thoroughly rinsed to prevent ongoing reactions. Generally, historic masonry surfaces are not hard enough to withstand the impact of high-pressure washing or sandblasting.

Certain types of vines and other vegetation growing up a masonry wall may, over time, literally tear down the structure. Care should be taken when removing vegetation not to damage mortar joints or masonry materials. First, sever the plant completely by cutting it at ground level, then carefully remove its tendrils from the structure.

Keep areas near foundations clear of plants to avoid intrusion from invasive root systems.

Wood building materials and firewood should not be stored near foundations, as they can attract insects and hide moisture problems.

The most common masonry repair is the repointing of deteriorated mortar joints with new mortar to prevent moisture from penetrating the masonry wall. Before repointing, all loose or crumbling mortar must be removed with hand tools – taking care not to damage the masonry units themselves. Do not use electric hammers or saws to remove mortar, as they can damage the surrounding masonry. To maintain the appearance and structural integrity of the masonry feature, the replacement mortar should match the physical and visual characteristics of the original mortar. It is especially important not to replace soft lime mortars with harder portland cement mortars; such a substitution may damage the original masonry units as they expand and contract due to temperature changes. The color of the new mortar can be carefully matched to the original so that mortar repairs are less noticeable through experimentation with various pigments and sands. The time taken to match mortar color through on-site test samples is well worth the effort. Contemporary masonry consolidants for masonry surfaces should only be considered if repointing and other traditional treatments are unsuccessful.

In some situations, individual bricks within a historic masonry feature may be missing or so deteriorated that

replacement is warranted. Matching the size, texture, and color of the original bricks can be a challenge. Fortunately, a wide variety of bricks in a broad range of colors and textures is available today. If an acceptable replacement brick is not available as a stock item, it is also possible to have custom brick made to match the original.

The inherent color, pattern, and texture of unpainted masonry surfaces are diminished when they are painted. In addition, the application of paint triggers an ongoing maintenance cycle. For these reasons, painting unpainted masonry surfaces is neither historically appropriate nor economically prudent. However, some masonry structures may have had historic paint detail in areas such as corner bricks, along mortar joints, or even washes across the whole building. Property owners are encouraged to use paint in this way on masonry structures when it is historically appropriate. On the other hand, once a masonry feature has been painted, the expense and difficulty of removing the paint without damaging the masonry makes continued repainting the recommended treatment.



Courtesy of Heather Fearnbach



## GUIDELINES

1. Retain and preserve masonry features and surfaces – including foundations, chimneys, retaining walls, landscape features, tile roofs, steps, walkways, and exterior walls – that contribute to the overall historic character of a building site.
2. Retain and preserve the original color, texture, shape, size, and material of historic masonry features and surfaces.
3. Maintain and protect masonry features and surfaces through traditional methods, including the following steps:
  - Inspect masonry routinely for evidence of deterioration or damage due to moisture, settlement, structural movement, vegetation, missing or loose masonry units, and missing or deteriorated mortar.
  - Ensure that decorative or flat masonry surfaces and areas around foundations and piers are adequately draining to prevent water from collecting along them.
  - Clean unpainted masonry features and surfaces only when accumulated soiling is accelerating deterioration and use the gentlest means possible.
  - Clean painted masonry surfaces routinely with the gentlest means possible and repaint them as the paint begins to deteriorate or fail.
4. Repair damaged or deteriorated historic masonry features and surfaces through appropriate repair techniques including piecing in, patching, reinforcing, and consolidating.
5. Repoint deteriorated mortar joints as necessary to prevent moisture infiltration and deterioration. Match the original mortar in composition, color, strength, and texture. Match the dimension and profile of the original mortar joint.
6. If all or part of a historic masonry feature is too damaged or deteriorated to repair, replace to match the original in material, design, dimension, detail, color, and finish. Replace only the deteriorated section instead of the entire feature. Consider a compatible substitute material only if replacement in kind is not feasible.
7. If all or part of a historic masonry feature is missing, either replace it to match the original feature (if documentary evidence is available) or replace it with a new feature in a design compatible with the historic building or site in material, size, scale, color, finish, and detail.
8. It is not appropriate to cover or replace historic masonry features or surfaces with a contemporary substitute material such as synthetic stuccos and sidings.
9. It is not appropriate to add masonry features, surfaces, or details to a historic building or site in an attempt to portray a false historic appearance.
10. It is not appropriate to paint previously unpainted historic masonry features. However, some masonry structures may have had historic paint detail in areas such as corner bricks, along mortar joints, or even washes across the whole building. Property owners are encouraged to use paint in this way on masonry structures when it is historically appropriate.

# Exterior Walls and Trim



Courtesy of  
Jo Ramsay Leimenstoll

Exterior features – materials, finishes, details, texture – of a property contribute to its historic and architectural character. Wood siding, Victorian embellishments, a brick foundation, or the elegant symmetry of a Federal home represent distinctive features that define a particular historic property. Hylehurst's combination of wood shingles and siding contributes to its architectural character just as the brick walls and projecting bays of the David Reid House do.

## Issues to Consider

In maintaining exterior walls and trim, the first step is identifying the characteristic features that contribute to the historic and architectural character. The materials, features, finishes, and details should then be retained.

Routine maintenance constitutes the first line of defense against the loss of distinctive exterior walls and trim. Consult the Guidelines for the maintenance of particular building materials – wood, masonry, architectural metals – and also, the Guidelines for paint and paint colors.

If a property has not been properly maintained, or if time and weather have simply taken their toll, it may be necessary to replace some exterior building materials. The most important consideration is always to replace in kind, and

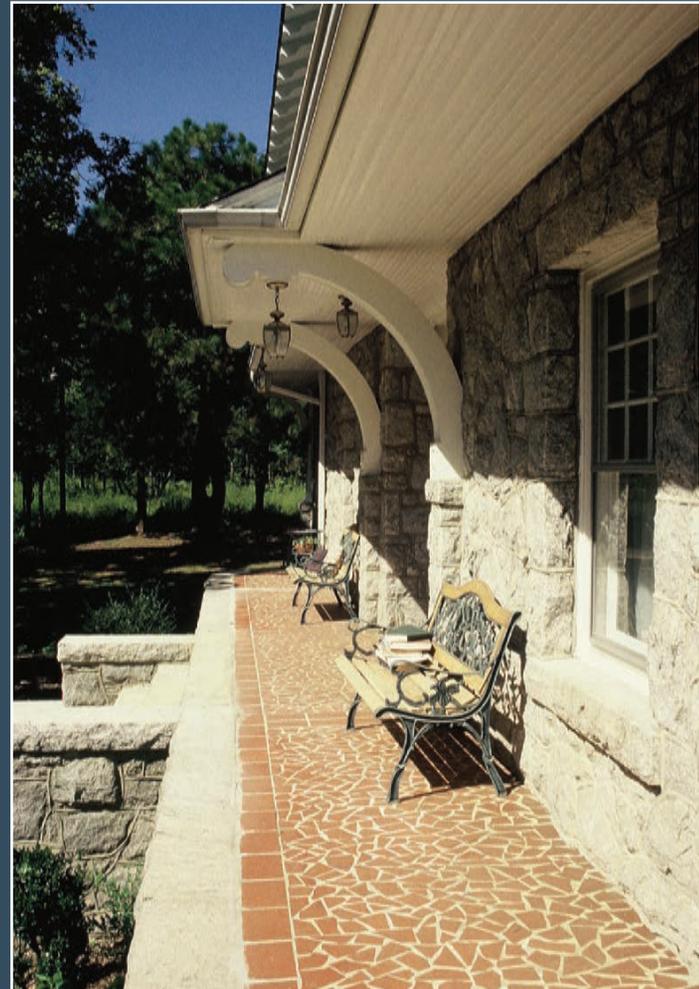
only replace those materials, which have deteriorated or suffered damage. Wooden clapboards or weatherboards should be replaced with similar materials; as these remain popular building materials, it is not difficult to find wood siding and architectural trim in a wide variety of sizes and finishes. Asphalt, vinyl, or aluminum sidings are rarely recommended replacement claddings for historic landmarks; they not only fall short of truly replicating the look and texture of wooden siding, they can also create maintenance problems. Because these types of sidings can conceal damage due to moisture or insects, they may also exacerbate such problems.

For masonry structures, routine cleaning and repointing may be necessary, in which case, follow the techniques outlined in the Masonry Guidelines. In repairing stucco which has been damaged due to moisture, it is important to patch with new stucco, taking care to match the original in texture, thickness, and strength.

As building materials contribute to the architectural character of historic structures, so do architectural features, such as windows, doors, chimneys, and projecting bays. These character-defining features should always be retained. If a new entrance, window, or addition is needed, it is important that these features are added to unobtrusive areas of the structure, usually the rear elevation. In summary, retaining the particular materials and architectural features, which form the historic character of a building, is the top priority.

## GUIDELINES

1. Retain and preserve exterior walls and related architectural trim that contribute to the overall historic character of a building.
2. Retain and preserve the features, details, and finishes of historic exterior walls and trim – including, but not limited to, foundations, bays, chimneys, cornerboards, siding, shingles, brackets, store-fronts, and quoins.
3. Maintain and protect exterior walls and trim through traditional methods, including the following steps:
  - Inspect exterior walls routinely for evidence of deterioration or damage due to moisture, settlement, structural movement, vegetation, termites, and other insect or fungal infestations.
  - Ensure that decorative or flat exterior wall surfaces and areas around foundations and piers are adequately draining to prevent water from collecting along them.
  - Clean exterior wall features and surfaces using the gentlest means possible to remove heavy soiling and staining.
  - Repaint previously painted exterior wall surfaces as necessary to maintain a sound paint surface.
4. Repair damaged or deteriorated historic exterior wall features and surfaces through appropriate repair techniques. It is not appropriate to remove exterior wall features, such as chimneys, storefronts, or architectural trim, rather than repair them.
5. If all or part of a historic exterior wall or feature is too damaged or deteriorated to repair, replace to match the original in material, design, dimension, detail, color, and finish. Replace only the deteriorated section instead of the entire feature. Consider a compatible substitute material only if replacement in kind is not feasible.
6. If all or part of a historic exterior wall feature is missing, either replace it to match the original feature (if documentary evidence is available) or replace it with a new feature in a design compatible with the historic building in material, size, scale, color, finish, and detail.
7. It is not appropriate to cover or replace historic exterior wall features or surfaces with a contemporary substitute such as vinyl, aluminum, masonite, synthetic stucco, or any other material that is not historic.
8. It is not appropriate to add exterior wall features, surfaces, or details to a historic building in an attempt to portray a false historic appearance.



# Windows and Doors



The windows and doors of historic structures reflect a merging of form and function. While providing access, light, ventilation, and view to their occupants, the rhythm, scale, proportion, and details of these features also contribute to the architectural integrity of the historic building. The size and frequency of doors and windows represents, and reminds us, of the days before electricity provided light and ventilation. Likewise, the particular historic features of a door or window can exemplify a style of a particular historic era. The imperfection of historic glass, the elegance of a beveled window pane, the simplicity of a six-over-six sash window, or the intricacy of Victorian sash styles – all contribute to the beauty and character of a historic landmark.

## Issues to Consider

Proper maintenance of historic windows and doors is necessary to prolong their form and function. Regular, gentle cleaning of the glazing and wood sash and trim is the first step; reglazing sash, recaulking wooden joints, and applying a new coat of paint are all part of routine maintenance. Rather than replacing an entire door or window, repairing that portion that has succumbed to age and deterioration is the most appropriate and economical treatment. In replacing a portion of a window or door, it is always important to do so in kind.

If the entire window or door must be replaced, the appropriate replacement should match the original in materials, dimension, shape, color, and detail. It is often feasible to find stock replacements. However, if the unit is particularly unusual, most lumber yards provide custom made windows and doors. Architectural salvage companies may also prove to be a source for replacement units. Replacing wooden window units with vinyl or aluminum is not an appropriate treatment, as such materials significantly diminish the historic character of a property.

Covering original windows and doors is never appropriate; likewise, if windows or doors must be added to a historic landmark, they should be located inconspicuously, such as on a rear elevation, that is neither visible from the street nor important in defining the historic character of the structure. Even so, these added openings should complement, rather than detract from, the historic character of the property.

## GUIDELINES

1. Retain and preserve exterior windows and doors that contribute to the overall historic character of a building.
2. Retain and preserve the features, details, and finishes of historic exterior windows and doors.
3. Maintain and protect exterior windows and doors through traditional methods, including the following steps:
  - Inspect windows and doors routinely for evidence of deterioration or damage due to moisture, air infiltration, paint failure, corrosion, termites, and other insect or fungal infestations.
  - Recaulk and reglaze sash and door joinery as necessary to ensure units are weathertight to resist wind and water.
  - Weatherstrip windows and doors to increase energy efficiency.
  - Repaint previously painted exterior windows and doors as necessary to maintain a sound paint surface.
4. Repair damaged or deteriorated historic exterior windows and doors through appropriate repair techniques.
5. If all or part of a historic exterior window or door is too damaged or deteriorated to repair, replace to match the original in material, design, configuration, dimension, detail, color, and finish. Replace only the deteriorated section instead of the entire feature.
6. If all or part of a historic exterior window or door is missing, either replace it to match the original feature (if documentary evidence is available) or replace it with a new feature in a design compatible with the historic building in design, location, material, size, scale, proportion, pane and panel configuration, trim, muntin profile and style, color, and detail.
7. Locate fire doors and any necessary new windows or doors in unobtrusive locations that are not visible from the street. It is not appropriate to locate them on prominent exterior elevations or in areas that are visible from the street.
8. It is not appropriate to cover or eliminate a historic window or door on a prominent elevation or a location that is visible from the street.
9. It is not appropriate to add exterior window or door features or details to a historic building in an attempt to portray a false historic appearance (such as shutters, transoms, sidelights, and hardware).



# Architectural Metals



Courtesy of  
Jo Ramsay Leimenstoll

Brass hardware, copper gutters, cast or wrought iron fences, terne metal roofs, aluminum storefronts are some examples of architectural metal features. The metal shingles of Lloyd Presbyterian Church, Graylyn's interior grillework, and the Blair House's ornate wrought iron fence reflect the range of significant architectural metal features found on certain landmark properties.

## Issues to Consider

Moisture is a major cause of deterioration of architectural metals. While some metals, including copper and brass, develop their own protective patina, ferrous metals (such as iron and steel) continue to corrode when exposed to the atmosphere. Consequently, maintaining a sound coat of paint on ferrous metals is essential. Prior to repainting, all corrosion must be removed and the surface promptly primed with a zinc-based primer or other rust-inhibiting coating. A well-maintained metal roof can last for more than a century so long as the paint is not allowed to deteriorate.

The best method for cleaning architectural metals depends on the softness, or malleability, of the specific material. For softer metals, such as copper, lead, tin, brass, terneplate, and aluminum, non-abrasive chemical cleaners are most appropriate. Harder metals, such as steel and cast or wrought iron, usually require the abrasive action of wire brush or hand scraping.

Glass bead peening or other grit blasting techniques should only be used on steel or cast iron, after pretesting, if less abrasive techniques are not effective.

Because each metal has distinct physical characteristics, replacement in kind is always recommended. Some metals actually react to each other and cause corrosion due to galvanic reaction. Consequently, incompatible metals cannot be used together. For this reason, care must be taken to ensure that compatible metal nails, screws, or fasteners are selected when installing or repairing a metal roof.



## GUIDELINES

1. Retain and preserve architectural metal features and surfaces – including fences, gates, roofs, grilles, railings, storefronts, cornices, and hardware – that contribute to the overall historic character of a building or site.
2. Retain and preserve the details and finishes of historic architectural metal features and surfaces.
3. Maintain and protect architectural metal features and surfaces through traditional methods, including the following steps:
  - Inspect metal routinely for evidence of deterioration or damage due to moisture, corrosion, galvanic reaction, structural movement, and failure of paint.
  - Keep metal roofs, gutters, and downspouts cleared of debris and leaves.
  - Ensure that decorative or flat metal surfaces are adequately draining to prevent water from collecting on them.
  - Maintain a protective paint coating on ferrous metal surfaces to prevent corrosion.
  - Clean painted metal surfaces routinely with the gentlest effective method and repaint them promptly if the paint begins to deteriorate or fail.
4. Repair damaged or deteriorated historic architectural metal features and surfaces through appropriate repair techniques including splicing, piecing in, patching, reinforcing, and consolidating with epoxy resin repair products.
5. If all or part of a historic architectural metal feature is too damaged or deteriorated to repair, replace to match the original in material, design, dimension, detail, and finish. Replace only the deteriorated section instead of the entire feature. Consider a compatible substitute material only if replacement in kind is not possible.
6. If all or part of a historic architectural metal feature is missing, either replace it to match the original feature (if documentary evidence is available) or replace it with a new feature in a design compatible with the historic building or site in material, size, scale, design, color, finish, and detail.
7. It is not appropriate to cover or replace historic architectural metal features or surfaces with a contemporary substitute material.
8. It is not appropriate to add architectural metal features, surfaces, or details to a historic building or site in an attempt to portray a false historic appearance.



# Paint and Paint Color



Paint is a key character-defining element of any historic property. While the choice of paint colors expresses the individuality of current and past owners, paint palettes also represent both the fashion and technology of a particular historic era. Of utmost importance, however, is the functionality of a good layer of paint. Paint provides a protective coating, guards against moisture damage, and the harmful ultraviolet qualities of sunlight.

## Issues to Consider

In maintaining a painted surface or preparing for a fresh coat of paint, it is important to use the gentlest means possible so as to prolong the life of the paint and the surface beneath.

Routine maintenance of painted surfaces begins with gentle cleaning. A low-pressure wash, such as a garden hose, along with a soft, natural bristle brush and gentle detergent usually removes surface layers of dirt and mildew. Routine cleaning can extend the life of a paint finish, but if it is time for a fresh coat of paint, cleaning the previous finish is necessary to ensure that the new coat

of paint bonds properly. In this case, it is advisable to remove loose and peeling layers of paint; hand scraping and sanding is the best method. Removing all intact paint layers to reveal the surfaces beneath is unnecessary, uneconomical, and inadvisable. Harsh cleaning and paint removal methods can prove damaging to any structure, and are thus inappropriate to historic structures. High-pressure washes, which can increase moisture problems and sandblasting, which can damage the surfaces beneath (especially wood or brick), are never recommended. Alkaline-based chemical strippers should also be avoided, as they can prove damaging as well. Occasionally, heat plates or guns can be used with extreme caution. Finally, before painting, prepare wooden surfaces by recaulking vertical joints and priming with a high quality primer. While they do not replicate the exact visual quality of lead-based paints, high-quality latex and alkyd-based paints are safe contemporary alternatives.

Paint colors can reflect the owner's individuality, while still maintaining historical accuracy. A property owner may choose to replicate an original paint scheme, in which case, a preservation specialist can determine the history of the paint colors on a historic structure by closely examining intact paint layers. Another option involves choosing from the wide array of colors available in the palette of a particular historical era. In either case, care should be given to choosing paint colors that will enhance the beauty, individuality, and historic character of the property.

## GUIDELINES

1. Retain and preserve painted and stained finishes on exterior architectural features and surfaces that contribute to the overall historic character of a building or site.
2. Retain and preserve the historic finishes of architectural features and surfaces including paints, stains, lacquers, marbling, and graining.
3. Maintain and protect painted and stained finishes through traditional methods, including the following steps:
  - Inspect finishes routinely for evidence of deterioration or damage due to moisture, mildew, discoloration, and soiling.
  - Clean painted surfaces routinely with the gentlest means possible to extend the life of the paint.
  - Prepare previously painted surfaces carefully to ensure the new paint will properly bond. Remove deteriorated paint layers down to a sound surface using the gentlest means possible. It is only appropriate to use heat guns or plates selectively to remove paint layers if hand scraping or sanding are not effective.
  - Repaint features and surfaces with compatible paint systems when the paint begins to deteriorate or fail.
4. Select historically appropriate paint colors when repainting historic features and surfaces. It is not appropriate to paint metal or masonry surfaces that were not previously painted.
5. Enhance and preserve the appearance of a historic building with the appropriate selection and placement of paint colors.
6. It is not appropriate to paint a historic building exterior in a color scheme that creates a false historic appearance.
7. Do not use liquid siding or liquid vinyl paint as a substitute for paint, as the added thickness covers details and damages the structure.



# Roofs



While serving the utilitarian function of protecting a structure from the elements, roofs also contribute to the historic character of a structure. The shape, line, pitch, and cladding materials of a roof all enhance a historic property's visual appeal and character. Whether an elaborate complex of steep gables of a Victorian structure, or a simple, hipped roof of a Foursquare house, roofs are character-defining features of any historic property. Not only the style, but also the building materials are important finishes. A clay tiled roof of a Mission-style building or the painted tin roof of a vernacular farmhouse distinguish these from an asphalt or fiberglass-shingled modern home. Roof features such as dormers, chimneys, soffits, cornices, gable vents, and brackets are also important character-defining features of historic roofs.

## Issues to Consider

To ensure that a roof is protecting a structure from environmental elements, it is imperative to routinely inspect and maintain it. Removing leaves and other debris from gutters and downspouts – taking special care with concealed gutters – will prevent much moisture damage. Likewise, the joints between breaks in the roofline where chimneys or dormers meet the roof create a break in the line of defense of any roof. Inspecting and replacing deteriorated flashing is key to prolonging the life of any roof. Regular, routine inspection may also reveal that shingles need to be replaced or reset.

When the actual roofing materials represent a significant character-defining feature of a historic landmark, it is critical that these be replaced in kind. For example, with a polychromatic slate roof or a glazed tile roof, resetting and replacing only the damaged portions is the best method of repair. A well-maintained slate, tile, or metal roof can last a hundred years or more, while the life span of a modern asphalt or fiberglass-shingled roof is a mere twenty or thirty years. If total replacement is necessary, every effort should be made to

match significant original roofing tiles, shingles, or panels in size, shape, material, color, and pattern.

The use of light-colored roofing shingles should be avoided, unless that is the color of the original roofing material. White or very light-colored roofs lose some of their visual definition and generally are less attractive because shingle joints stand out more and can become discolored over time. Prior to installing new roofing material, remove existing roof covering and its substructure, such as decking, so as not to give the new roof an uneven or lumpy appearance.

Altering a historic roof, either by the addition or subtraction of distinctive historic elements (i.e., chimneys, dormers, brackets, and cornices) compromises the architectural integrity of the entire building. Likewise, adding such modern features as skylights, solar collectors, or communication dishes can negatively affect the character of the roof. If these are proposed, they should neither damage historic materials, nor should they be added to conspicuous locations that would compromise the historic character of the property.





## GUIDELINES

1. Retain and preserve the materials, line, shape, pitch, and overhang of roofs that contribute to the overall historic character of a building or structure.
2. Retain and preserve the features, details, and finishes of historic roofs, including, but not limited to, dormers, chimneys, cupolas, cornices, eaves, cresting, finials, overhangs, rafter tails, crown molding, gutters, downspouts, and bargeboards.
3. Maintain and protect roofs and roof features through traditional methods, including the following steps:
  - Inspect roofs routinely for evidence of deterioration or moisture damage and to ensure that roofing materials are properly anchored to resist environmental elements, such as water and wind.
  - Ensure that roof sheathing is properly ventilated to prevent moisture damage.
  - Routinely clean roof surfaces, gutters, and downspouts of debris and leaves.
  - Repaint previously painted roof surfaces as necessary to maintain a sound paint surface.
4. Repair damaged or deteriorated historic roof features and surfaces through appropriate repair techniques. It is not appropriate to remove roof features, such as chimneys, dormers, brackets, concealed gutters, crests, rafter tails, cupolas, finials, and cornices, rather than repair them.
5. If all or part of a historic roof feature is too damaged or deteriorated to repair, replace to match the original in material, design, configuration, dimension, detail, and finish. Replace only the deteriorated section instead of the entire feature. Consider a compatible substitute material only if replacement in kind is not feasible.
6. If all or part of a historic roof feature is missing, either replace it to match the original feature (if documentary evidence is available) or replace it with a new feature in a design compatible with the historic building in material, size, scale, and detail.
7. It is not appropriate to add roof features or details to a historic building in an attempt to portray a false historic appearance.
8. Install new gutters and downspouts so that no architectural features are lost, damaged, or obstructed. Gutters and downspouts should be located in the most inconspicuous location possible and should be painted or finished in baked enamel, unless they are made of copper.
9. It is not appropriate to add contemporary skylights or to locate mechanical or communication equipment, such as solar panels, satellite dishes, and mechanical units, on roof slopes that are visible from the street. Such features should not compromise or damage the historic character, fabric, or design of the original roof. When installing a skylight, a flat, rather than a convex or “bubble” style is preferable.



Courtesy of Jo Ramsay Leimenstoll

# Porches, Entrances, Balconies and Enclosures



While creating a space in which the interior living space meets the exterior, entrances, porches, and balconies also provide opportunities for embellishment and decoration on many historic structures. Piers, columns, pilasters, rails, balustrades, beaded board ceilings, and tongue-and-groove wood floors are some examples of both decorative and functional entry elements. Such features take a variety of shapes and forms, varying from small, one-bay porches to the large wraparound porches of the Victorian era. Sleeping porches, balconies, side and back porches offer additional outdoor access and covered public areas. Stripping a property of these details is not recommended. Such entrances serve as an important first view to a property and should be preserved as they were originally intended.



Courtesy of Jo Ramsay Leimenstoll



## Issues to Consider

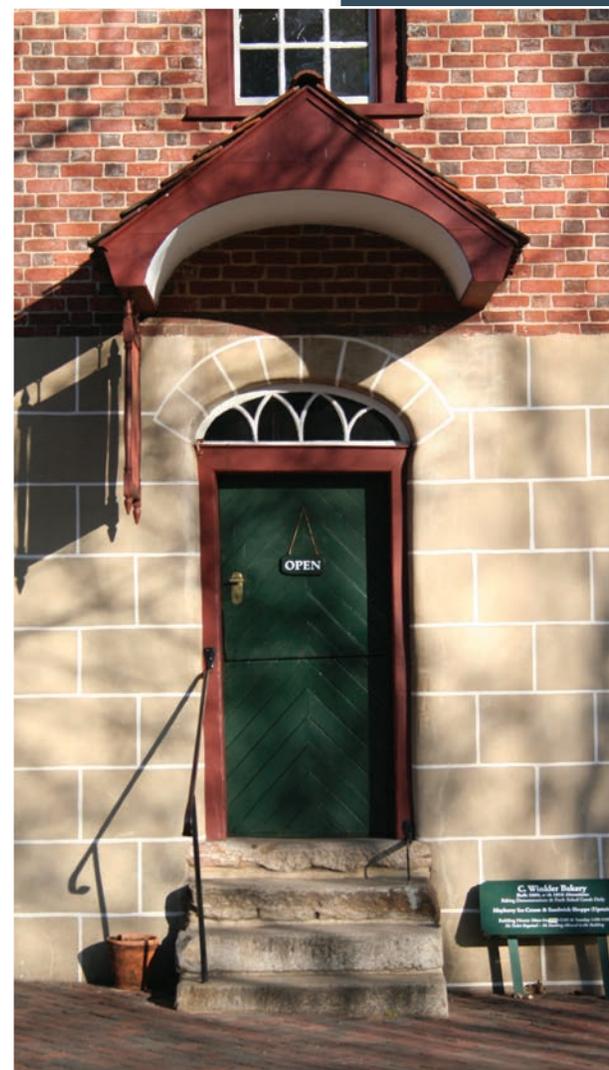
Given their exposure to the elements, porches are especially vulnerable to deterioration as a result of wind, rain, and insect infestation. Property owners should thus be vigilant in inspecting and maintaining the porches of their landmarks. Keeping roofs, gutters, and downspouts free of leaves and other debris, maintaining a sound paint surface, and ensuring that the porch slopes away from the structure – all will guard against deterioration and damage to porches. The guidelines for repair and maintenance of individual building materials and the guidelines for painting provide information for specific historic materials traditionally used for porches and entrances.

If routine inspection reveals damage to, or deterioration of, a porch element, it is most appropriate to replace only those portions of the porch that have deteriorated. For example, patching in replacements to damaged floorboards is preferable to replacing an entire porch floor. In this case, replicating the original element as closely as possible is important. For decorative elements, it is sometimes possible to find a replacement element from stock millwork or an architec-

tural salvage company, although resorting to custom millwork may be necessary. Wood consolidants are also appropriate for repairing a decorative wooden feature in place if replication proves impossible.

If an entire porch or balcony is missing, or has deteriorated beyond repair, it is important to match the replacement accurately, or at least with a design compatible with the historic structure. The removal of a porch or balcony would compromise the historic integrity of a landmark. Likewise, any addition of a side or rear porch or entrance should be undertaken with caution and in a manner that is compatible with the historic character of the property.

Given its prominence, it is not considered appropriate to enclose the front porch of a landmark building. In some cases, it may be possible to enclose a side or rear porch to accommodate a change in use without compromising the historic character of a landmark. Such alterations should be sensitively designed and should also retain the architectural character of the original porch.





Courtesy of Heather Fearnbach

## GUIDELINES

1. Retain and preserve entrances, porches, porticos, porte cocheres, and balconies that contribute to the overall historic character of a building.
2. Retain and preserve the features, details, and finishes of historic entrances, porches, and balconies, including, but not limited to, foundations, piers, steps, railings, handrails, balustrades, columns, pilasters, entablatures, brackets, storefronts, sidelights, fanlights, transoms, floors, and ceilings.
3. Maintain and protect porches, entrances, and balconies through traditional methods, including the following steps:
  - Inspect routinely for evidence of deterioration or damage due to moisture, settlement, structural movement, vegetation, termites, and other insect or fungal infestations.
  - Ensure that decorative or flat exterior surfaces, porch floors, steps and areas around foundations and piers are adequately draining to prevent water from collecting along them.
  - Clean porch, entrance, and balcony features and surfaces using the gentlest means possible to remove heavy soiling and staining.
  - Repaint previously painted surfaces as necessary to maintain a sound paint surface.
4. Repair damaged or deteriorated historic entrance, porch, and balcony features and surfaces through appropriate repair techniques. Functional or decorative features, such as balustrades, brackets, columns, or concealed gutters should be repaired, rather than removed.
5. If all or part of a historic entrance, porch, or balcony feature is too damaged or deteriorated to repair, replace to match the original in material, design, dimension, detail, and finish. Replace only the deteriorated section instead of the entire feature. Consider a compatible substitute material only if replacement in kind is not feasible.
6. If all or part of a historic entrance, porch, or balcony feature is missing, either replace it to match the original feature (if documentary evidence is available) or replace it with a new feature in a design compatible with the historic building in style, scale, size, dimension, detail, texture, pattern, design, color, and material.
7. Locate any necessary new entrances, porches, or balconies in unobtrusive locations that are not visible from the street. It is not appropriate to locate them on prominent exterior elevations or in areas that are highly visible.
8. It is not appropriate to cover over or eliminate a historic entrance, porch, or balcony window or door on a prominent elevation or a location that is highly visible.
9. Enclose side or rear porches with care and only if the architectural character of the porch can be preserved. It is not appropriate to enclose a historic front entrance or porch.
10. It is not appropriate to add entrance, porch, or balcony features, surfaces, or details to a historic building in an attempt to portray a false historic appearance, i.e., brackets, scrollwork, turned posts.
11. If a new entrance or feature is required to meet accessibility codes, see the Accessibility, Life Safety, and Code Requirements section for appropriate guidelines.

# Building Interiors

Just like building exteriors, the interiors of historic buildings reflect their historic character through their proportions, trimwork, materials, casework, and finishes. Whether monumental or modest in scale, these interiors and their significant features are important to maintain and preserve. Interior changes are obviously less visible to the public than exterior changes. However, it is still important to sensitively plan interior alterations so significant interior spaces and features are not unnecessarily compromised. Many landmark buildings have interiors that are protected through designation, and many proposed changes to these interiors must be reviewed by the Commission.

## Issues to Consider

Modifications to the interior should always maximize the retention of historic materials and significant interior features such as mantels, staircases, cabinetry, original moldings, and ceiling heights. When changes in the floor plan are necessary, it is preferable to add to the interior rather than take away from it – allowing for the potential reversal of modifications and minimizing the loss of historic fabric.

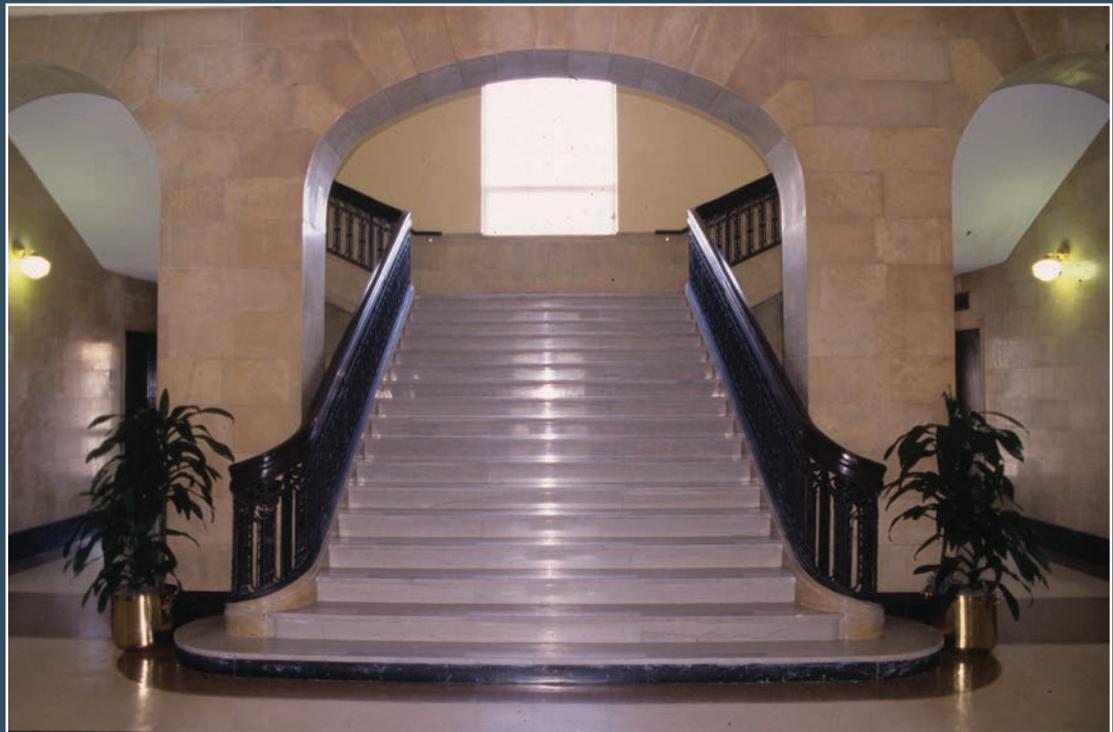
If changes to electrical, mechanical, or technical systems are necessary, it is important to minimize the impact on significant interior spaces by thoughtfully locating equipment, lines, cables, and chases. Similarly, changes to improve energy efficiency should be carefully considered in terms of their impact on the original floor plan, interior

materials, and significant details. For example, blowing insulation into a plaster or paneled wall will damage historic wall fabric and will not achieve as much energy savings as adding insulation in attic and/or basement or crawl spaces.



## GUIDELINES

1. Retain and preserve the materials, spatial configurations, significant features, and details or significant building interiors that contribute to the overall historic character of a building, particularly in significant public spaces as opposed to private spaces of the building.
2. Retain and preserve the features, details, and finishes of building interiors, including stairways, moldings, mantels, and built-in cabinetry.
3. Maintain and protect building interiors and significant interior features through traditional methods.
4. Repair damaged or deteriorated historic building interiors through appropriate repair techniques. It is not appropriate to remove significant interior features rather than repair them.
5. If all or part of a historic building interior is too damaged or deteriorated to repair, replace to match the original in material, design, dimension, detail, and finish. Replace only the deteriorated section instead of the entire feature. Consider a compatible substitute material only if replacement in kind is not possible.
6. If all or part of a historic building interior is missing, either replace it to match the original feature (if documentary evidence is available) or replace it with a new feature in a design compatible with the historic building in material, size, scale, and detail.
7. It is not appropriate to add features or details to a historic building interior in an attempt to portray a false historic appearance.
8. It is not appropriate to add incompatible contemporary features in significant interior spaces.



# Accessibility, Life Safety, and Code Requirements



Courtesy of  
Heather Fearnbach

The substantial rehabilitation or a change in use of a historic building often results in a review of how well the building complies with relevant accessibility or life safety codes. Fortunately the North Carolina State Building Code, the North Carolina Energy Code, and the federal Americans with Disabilities (ADA) Act of 1990 provide some flexibility for

historic buildings in meeting current requirements. Creative solutions that meet or exceed code requirements without compromising the integrity of the historic building and site can often be developed when property owners, code officials, and preservationists work together.

Introducing items such as wheelchair ramps, fire exits, and fire stairs without damaging the original fabric of a historic landmark will take careful consultation with experienced design professionals.

When planning modifications to accommodate accessibility, the ADA suggests owners of historic properties consult with the State Historic Preservation

Office (SHPO) in determining if an alteration planned to meet accessibility requirements will threaten or destroy the property's historic significance.

## Issues to Consider

Generally, the intent of life safety codes and the ADA can be met in more than one way. It is always desirable to identify a way to meet any requirement without compromising the historic integrity of the building and site. Property owners may want to involve Commission staff in the preliminary planning stages of any code-related modifications to assist them in exploring the alternatives.

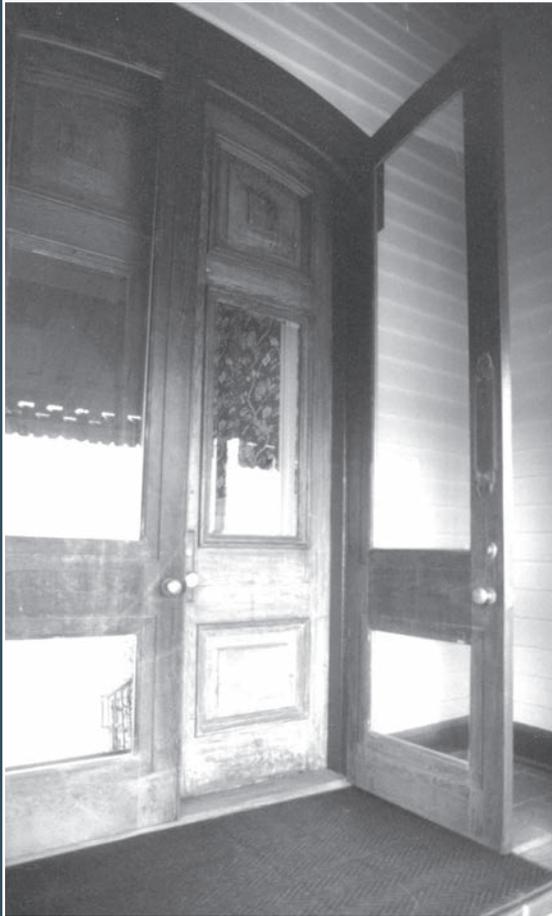
Some accessibility or life safety requirements will require alterations or additions to the historic building. For example, the raised foundation of many historic buildings often requires a ramp, lift, or elevator to provide better access to the first floor. In other situations, the introduction of a fire exit or fire stair may present a challenge. Similarly, the addition of a handicapped accessible parking space or a more uniform walkway may require sensitive modifications to the building site. Other times, less major changes such as the introduction of a simple handrail or the reversal of a door swing may be needed. No matter what the scale of the modification, it is always best to identify acceptable solutions that have little or no impact on the historic property. Likewise, reversible modifications and changes to less prominent elevations are preferable to irreversible or highly visible changes.

## GUIDELINES

1. Carefully consider the implications of accessibility or life-safety requirements triggered by a proposed change in use of a historic building or site and determine the compatibility of such modifications on the architectural integrity of the building and the historic character of the building and site.
2. Meet accessibility and life-safety building code requirements in such a way that the site and its features and the structure's elevations, features, and finishes are preserved.
3. Design and construct new fire exits, stairs, landings, ramps, and elevators to be compatible with the scale, materials, design, details, and finishes of the structure.
4. Construct fire exits, stairs, landings, ramps, or elevators in the least obtrusive locations, including rear or inconspicuous side locations.
5. Construct new or additional means of access, if required by code or law, that are reversible and that do not compromise the original design of an entrance or porch.
6. Retain and preserve architectural elements, such as porch railings, so they may be restored to the structure when new access features, such as a wheelchair ramp or safety requirement, are removed.
7. Safety features should be unobtrusively located to limit the need for building alterations and should not detract from the historic character of the historic landmark.



# Utilities and Energy Retrofit



Courtesy of  
Jo Ramsay Leimenstoll

Many of Forsyth County's historic landmarks illustrate traditional energy-conserving features that pre-date the days of central heating and cooling systems. Mature shade trees, wraparound porches, raised foundations, gable vents, open stairwells, operable windows, transoms, shutters, and awnings are all features of historic landmarks that allow occupants to continue to mitigate the effects of the local climate.

## Issues to Consider

It makes sense to ensure that existing energy-conserving features of historic landmarks are functioning properly prior to introducing new modifications. For example, if the existing windows need reglazing and new weatherstripping to make them weathertight again, these repairs should be made prior to the installation of storm windows. Unobtrusive retrofit measures such as the installation of insulation in the attic, basement, or crawl space, or replacement of a furnace can also have a major impact on energy consumption with no visual impact on the historic landmark, but it is less cost-effective and

problematic to install wall insulation. The replacement of lost or diseased shade trees can provide energy savings, while enhancing the historic setting.

The introduction of low-profile storm windows that fit the existing window opening, finished in compatible colors, is a common energy-conserving step with minimal visual impact. To allow for the continued operation of the existing sash for ventilation, the storm unit should also be operable with divisions that align with the meeting rails of the window sash. Even more reversible than exterior units is the installation of interior storm windows. Whether installed on the interior or exterior, it is critical that the ventilation holes in the bottom of storm windows are kept open so condensation will not cause moisture damage to the original sash and sill. Full light storm doors conceal less of the existing doors and their visual effect is further minimized if they are finished in colors that are compatible with the existing door.

Often, the introduction of new mechanical systems, utilities, and communication equipment is necessary as a historic landmark continues in use. It is important to sensitively locate such contemporary features so they do not compromise the historic landmark. Their visual impact can be reduced through unobtrusive siting – on rear elevations, rear roof slopes, or locations that are not highly visible. Screening with landscaping or fencing can reduce their impact even more.

## GUIDELINES

1. Retain and preserve inherent and traditional energy-conserving features of a historic landmark.
2. Maintain and improve the energy-conserving features of historic landmarks through traditional methods, including the following steps:
  - Repair and reglaze sash and door joinery as necessary to ensure units are weathertight to resist wind and water.
  - Weatherstrip windows and doors to increase energy efficiency.
  - Insulate attics, basements, and crawl spaces, if possible, to improve efficiency of mechanical systems.
  - Control ventilation by using existing energy-conserving building features such as operable windows, awnings, shutters, attic vents, and louvered blinds.
  - Retain natural site features, such as windbreaks and shade trees, when possible, that aid in energy conservation.
3. If desired for energy efficiency, select narrow profile exterior or interior storm windows with a painted or prefinished enamel color that is compatible with the existing sash. Install correctly-sized storm windows with care so that they do not damage or obscure existing sash or frames. For double-hung windows, select operable storm windows with dividers that align with the meeting rails of the existing sash.
4. If desired for energy efficiency, select full-light storm doors with a painted or prefinished enamel color that is compatible with the existing door. Install correctly-sized storm doors with care so that they do not damage or obscure the existing door or frame.
5. If desired for energy efficiency and if historically appropriate, select fabric awnings for window, porch, storefront, or entrance openings. Install awnings with care so that the original historic features are not damaged or obscured.
6. If desired for energy efficiency, install new mechanical systems with care so alterations to the historic building are minimal. Select unobtrusive locations for new mechanical equipment on rear elevations or other areas not highly visible. Minimize related changes to designated landmark interiors. Screen exterior mechanical equipment from view.
7. Minimize the visual impact of utilities, mechanical equipment, and communication equipment – including transformers, heating and air conditioning units, meters, exposed pipes, chases, cables and wires, solar collectors, and satellite dishes – by installing them in unobtrusive locations that are not highly visible and by screening them from view. It is not appropriate to locate them on prominent exterior elevations or on roof slopes that are highly visible.
8. Protect significant site features, including, but not limited to, mature trees and archaeological features, from damage if installing underground utility or communication lines.



Courtesy of Jo Ramsay Leimenstoll

# New Construction and Additions



# New Construction and Reconstruction

## New Construction and Reconstruction

At times, introducing new construction to a landmark site may be desirable. When earlier accessory structures have been lost, new construction may actually enhance the context of the landmark setting. While each landmark property represents a unique setting – and, hence, should be considered individually – certain considerations should be kept in mind for all proposed new construction. Above all, the new construction must be compatible with the landmark building and site, and it must not overwhelm them.

## Issues to Consider

An understanding of the nature of the specific landmark site, its visual and spatial character, and the interrelationship between primary and accessory structures is essential in evaluating the impact of any proposed new construction. When planning new construction, it is important to bear in mind the existing relationship of built to unbuilt space on the site. Proposed construction should not dramatically alter that relationship. In general, the more minimal its impact on the landmark property, the better. It is also important to consider the relationship of the new building to the principal landmark building and to any existing accessory structures.

In addition to the relationship of the new building to the site and setting of the landmark, the compatibility of the

new construction is critical as well. New construction should relate to the original in mass, height, form, scale, proportion, and roof shape and size. In addition to considerations of size and design, the materials utilized in new construction should also be compatible in texture, pattern, detail, finish, and color with the landmark structure. New construction should be compatible with, but differentiated from, the historic building.





*Anna Catharina House in Salem, Date Unknown*  
Courtesy of Old Salem Museums and Gardens

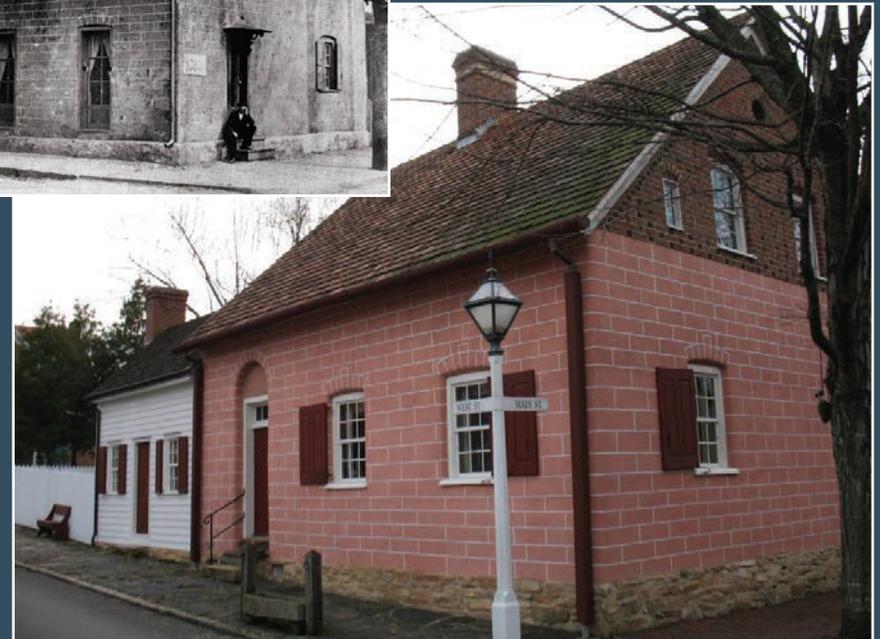


## GUIDELINES

1. Design new construction on landmark sites so that it is compatible with the visual and spatial character of the landmark's setting. It is not appropriate to introduce new construction if it compromises the overall landmark setting or necessitates the loss of a significant site feature.
2. Site new construction so that it does not diminish or compromise the character of the landmark building.
3. Site new construction on landmark sites so that it conforms to the historic patterns of building setback, spacing, and orientation that are characteristic of the specific landmark site or similar landmark sites.
4. Limit the size and scale of new construction so that it does not visually overpower the landmark building or significantly alter the historic relationship of built to unbuilt area of the landmark setting.
5. Design new construction so it is compatible with the landmark building in massing, form, proportion, height, roof shape, and relationship of solid areas to openings in the exterior walls.
6. Design new construction so that it is compatible with the landmark building in terms of the location, spacing, scale, proportion, and size of door and window openings. Select doors and windows for the new construction that are compatible in configuration, proportion, material, and detail with the windows and doors of the landmark building.
7. Design new construction so it is compatible in materials with the historic materials of the landmark building with regard to composition, size, shape, pattern, texture, scale, detail, color, and surface finish.
8. Design new construction so that it is compatible with, but differentiated from, the landmark building, unless the construction is a documented reconstruction.
9. Limit excavation or site grading related to new construction so that damage to significant site features, such as mature trees or archaeological resources, is minimized. Prevent damage to such site features during construction by limiting the use of heavy equipment or other potentially hazardous construction activities.



*Traugott Bagge House, Date Unknown*  
Courtesy of Old Salem Museums and Gardens



# Additions



Courtesy of  
Jo Ramsay Leimenstoll

Change is an inherent component to the life of any historic structure. Such change may be as subtle and reversible as a new coat of paint or may be as substantial as an addition. Reflecting changes in ownership, usage, or economic circumstances, additions are important in understanding the history of a landmark structure over time. For this reason, removing some additions may detract from the historic character of a landmark building.

Likewise, new additions to a landmark building should be undertaken in a manner sensitive to its historic character and architectural integrity. New additions should be compatible with the original structure and should not detract from the historic building or site.

## Issues to Consider

When an addition is proposed to accommodate the ongoing needs and usage of a landmark structure, several issues must be addressed to ensure its compatibility. First of all, it is critical that the addition is unobtrusive. As the rear elevation tends to be less character-defining than more prominent elevations, and is generally hidden from public view, it is usually the preferred location for an addition.

Another key consideration for minimizing the impact of a proposed addition is its size in relation to the landmark building. The original building should never be overwhelmed by the size or height of the proposed addition. In order to prevent unnecessary damage to the historic fabric of the landmark building and to allow for the possibility of their removal in the future, additions should be as self-supporting as possible.

Beyond ensuring that the new addition does not detract in any way from the original landmark structure, in location, size, scale, color, or massing, it is important to ensure its compatibility with the landmark building in terms of the size, proportion, color, and placement of window and door openings. The selection of compatible materials, finishes, and details for the addition is also important. The new addition should relate visually to the original, but should be differentiated from it, unless it is a reconstruction. A shift in the wall plane or break in the roofline will ensure that the new addition is discernible from the original structure.

Finally, the new addition should cause minimal impact to the site and landmark setting. The existing visual and spatial character of the site should be preserved. Additions should not cause the loss of any significant site features, nor should they alter the spatial relationship of the structure to its setting. It is also important to protect significant site features, such as mature trees and archaeological features, from damage as the result of the related construction work.

## GUIDELINES

1. Retain additions to historic landmarks that contribute to their overall historic character.
2. Introduce additions so that they are compatible with the visual and spatial character of the landmark's setting. It is not appropriate to introduce an addition if it compromises the overall landmark setting or necessitates the loss of a significant site feature.
3. Introduce additions so that they are compatible with the architectural character of the landmark building. Locate additions on non-character-defining elevations, usually the rear elevation, so they do not diminish or compromise the architectural character of the landmark building.
4. Keep the size and scale of additions modest so that they do not visually overpower the landmark building or significantly alter the historic relationship of built to unbuilt area of the landmark setting.
5. Design additions so they are compatible with the landmark building in massing, form, proportion, color, height, roof shape, and relationship of solid areas to openings in the exterior walls.
6. Design additions so that they are compatible with the landmark building in terms of the location, spacing, scale, proportion, color, and size of door and window openings. Select doors and windows for the new construction that are compatible in configuration, proportion, material, and detail with the windows and doors of the landmark building.
7. Design additions so they are compatible in materials with the historic materials of the landmark building with regard to scale, size, shape, pattern, texture, scale, detail, color, and surface finish.
8. Design additions so that they are compatible with, but differentiated from, the landmark building. It is not appropriate to design additions to a historic landmark in an attempt to appear original to the building or to portray a false historic appearance, unless it is a reconstruction.
9. Construct additions so that the initial loss of historic building fabric is minimized and so they are structurally self-supporting and could be removed in the future with minimal damage to the landmark building.
10. Limit excavation or site grading related to construction of an addition so that damage to significant site features, such as mature trees or archaeological resources, is minimized. Prevent damage to such site features during construction by limiting the use of heavy equipment or other potentially hazardous construction activities.



# Decks



The deck is a popular contemporary alternative to the traditional patio or terrace. While it serves the same function of providing an informal, outdoor living space, it differs from its traditional precedents in several details. Usually constructed of wood, the deck is generally aligned with the first floor and supported by posts. Located at the rear of the building, steps typically lead from the deck to the backyard. Like any addition to a historic building, an appropriate deck should be compatible in size,

material, detail, and finish, complementing the landmark structure, while remaining differentiated from it.

## Issues to Consider

Because of its inherently contemporary nature, adding a deck to a landmark structure requires a great deal of sensitivity to the characteristics of the site and structure.

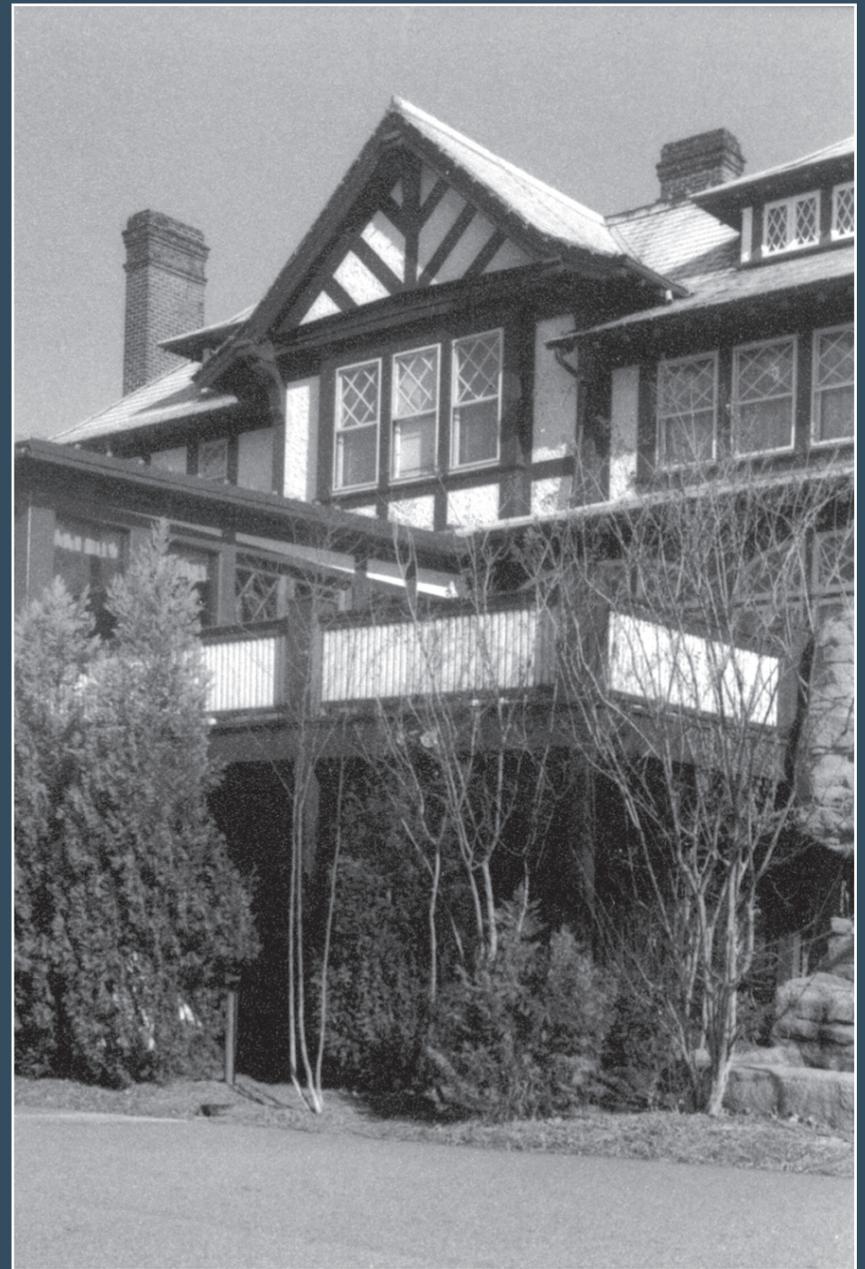
Modesty of size and discretion in location are critical in adding a deck to a landmark without compromising its architectural integrity. A small deck that neither overwhelms the original structure nor compromises the landmark's relationship to the setting is best. Locating the deck inconspicuously in the rear will also ensure that it does not compromise the landmark. In addition to screening the deck from public view, it is also important to ensure that the new deck does not destroy mature plantings or known archaeological features.

It is important, when constructing a deck, to protect the historic fabric of the landmark structure. Building the deck so that it is structurally self-supporting is one way to minimize damage to the building and make the addition more easily reversible in the future. Insetting a deck from the building corner will also protect corner details, and render the deck less conspicuous.

It is best to utilize simple details in the design of the deck, rather than trying to imitate historic details. Compatible materials, proportions, and simplified details that relate to the historic structure will relate the deck to the structure more appropriately. A stain or paint color compatible with the color scheme of the building will protect the deck from the elements while rendering the deck more visually harmonious with the landmark structure.

## GUIDELINES

1. Design decks so that they are compatible with the visual and spatial character of the landmark's setting. It is not appropriate to introduce a deck if it compromises the overall landmark setting or necessitates the loss of a significant site feature.
2. Introduce decks so that they are compatible with the architectural character of the landmark building. Locate decks on noncharacter-defining elevations, usually the rear elevation, so they do not diminish or compromise the architectural character of the landmark building.
3. Keep the size and scale of decks modest so that they do not visually overpower the landmark building or significantly alter the historic relationship of built to unbuilt area of the landmark setting.
4. Design decks, railings, and related steps so they are compatible with the landmark building in materials, color, detail, and scale.
5. Construct decks so that the loss of historic building fabric is minimized and they could be removed in the future with minimal damage to the landmark building.
6. Limit excavation or site grading related to construction of a deck so that damage to significant site features, such as mature trees or archaeological resources, is minimized. Prevent damage to such site features during construction by limiting the use of heavy equipment or other potentially hazardous construction activities.



Courtesy of Jo Ramsay Leimenstoll

# Relocation of Landmark Structures

Relocating a landmark structure is both an expensive and a complicated task. Moving a historic structure breaks its inherent connection with its site, and can compromise the historic integrity of the landmark. Further, the actual process of moving can seriously damage a historic structure. Hence, relocation should be avoided when at all possible, and should only be undertaken under extreme circumstances. However, if the original setting of a landmark has greatly changed, if moving the structure serves the greater public good, or if relocation will prevent the destruction of a landmark property, then relocation should be given full consideration. Because of the irreversible nature of relocation, statewide legislation confers upon the Commission the power to delay relocation for up to one year in order to ensure that the Commission and property owner work together to fully explore all alternatives to relocation or demolition.

## Issues to Consider

Before planning the complex task of relocating a landmark structure, a great deal of planning and preparation is necessary. Choosing an appropriate site for the relocation of a landmark structure is an important first step in the process. The new site should be compatible with the original in topography, landscape character, and larger land use context. In addition, the new setback, orientation, and relationship with other buildings near the new site should be assessed in terms of compatibility.

It is best to involve a contractor experienced in moving similar buildings very early in the planning stages. The contractor can assess the structural condition of the building to determine if the structure is able to withstand the stress of relocation. Because relocation increases vulnerability, it is important to secure and weatherproof the building before and after the move to prevent damage from the elements. An experienced contractor can also plan the best route, which would cause minimal damage to the old and new sites.

Prior to relocation, the landmark should be recorded on its original site through photography, video, drawings, and/or site plans. Because the original context of the landmark will be forever lost, documenting it on its original site will provide future generations with a means of understanding the landmark building.



## GUIDELINES

1. Record through photographs, video, site plans, and/or graphic means the original landmark setting and site conditions prior to relocation of a landmark building.
2. Prevent or minimize damage to the landmark building during and after the move in appropriate ways; such as,
  - Assessing the structural condition of the building prior to the move.
  - Taking all necessary precautions during the move to prevent damage.
  - Selecting contractors with experience in relocating historic buildings.
  - Protecting and securing the building from weather damage and vandalism.
3. Prevent or minimize damage to significant site features of the original site, the new site, and along the relocation path during the move.
4. Select a new site for the landmark building that is compatible in terms of the original setback, orientation, and spacing from other buildings of the landmark building. Consider visual and spatial compatibility of the new site in terms of the larger context of surrounding properties.
5. Review related site changes to the original site and new site according to the relevant design guidelines.





# Demolition of Landmark Structures



The Historic Resources Commission strongly discourages the irreversible act of demolishing a landmark structure. Prior to demolition, it is important that all parties involved deliberate carefully and consider all

possible alternatives. While demolition may seem like the most desirable alternative, it may be possible to sell the landmark to another owner who will be able to preserve it, to adapt the structure to a new use, or even to relocate it. Because of the irreversible nature of demolition, state-wide legislation confers upon the Commission the power to delay demolition for up to one year in order to ensure that the Commission and property owner work together to fully explore all alternatives to demolition. Occasionally, neglect of a landmark structure by property owners results in the loss of structural integrity. The Commission ardently discourages such acts of demolition by neglect, and provides for remedy of such instances through provisions found in the *Unified Development Ordinances*.

## Issues to Consider

In reviewing proposals for the demolition of a landmark structure, the Commission also reviews proposed plans for the site and for any related landmark structures following demolition, particularly if the site is to retain its landmark status. If no new construction is to begin in the near future, the site should be cleared of debris, below grade openings filled, and the site seeded or ground cover introduced. In addition, archaeological resources and mature trees should be protected from damage during the demolition process.

The HRC requires that landmark buildings be recorded prior to demolition. Photographs of exterior elevations, as well as significant interior and exterior features, should be provided to the Commission. Such photographic/video documentation and architectural drawings or site plans will be submitted by the applicant to the Commission, which will retain such records.

Finally, the Commission encourages the salvaging of reusable architectural materials and features. The HRC can assist property owners in identifying such items and in locating recipients.

## GUIDELINES

1. Identify and consider alternatives to demolition in collaboration with the HRC and other interested parties.
2. Record through photographs, videos, architectural drawings, site plans, and/or other graphic means the landmark and its setting and site conditions prior to demolition of a landmark.
3. Salvage, or allow for others to salvage, reusable architectural materials and features prior to demolition.
4. Submit a site plan of related post-demolition site work for review by the HRC.
5. Protect significant site features from damage during demolition.
6. Clear the site of debris and implement approved post-demolition site work promptly following demolition.



# Appendix



# Glossary

**Arbor** – An open framework constructed of wood or metal intended to be covered with vines.

**Arch** – A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position; a rounded arch generally represents classical or Romanesque influence while a pointed arch denotes Gothic influence.

**Archaeological Feature** – An association of artifacts, items or other evidence of human occupation including, but not limited to, foundations, house floors, grave sites or storage pits encountered during archaeological excavation. See also, Significant Archaeological Feature.

**Archaeological Monitoring** – Monitoring by an archaeologist who, in conformity with professionally recognized standards in cultural resources management, watches any Ground Disturbing Activity associated with a project with the goal of protecting Significant Archaeological Features from damage.

**Architrave** – The lowermost member of a classical entablature, resting originally upon columns.

**Asbestos Shingle Siding** – Dense, rigid board containing a high proportion of asbestos fibers bonded with portland cement.

**Asphalt Siding** – Siding manufactured from saturated

construction felts (rags, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather.

**Awning** – A roof-like covering of canvas, often adjustable, over a window, door, etc., to provide protection against the sun, rain, and wind.

**Balcony** – A projecting platform on a building, sometimes supported from below, sometimes cantilevered; enclosed with a railing or balustrade.

**Baluster** – One of the closely-spaced supports for a railing.

**Balustrade** – A railing composed of an upper and lower rail supported by a series of balusters, or uprights, often found on porches or balconies.

**Bay** – A recess in a room causing a projection on the exterior wall of a building, usually framed by windows.

**Bond** – The arrangement of bricks or other masonry units to provide strength and stability, sometimes in a decorative pattern.

**Common Bond** – Also called American bond; a brick wall pattern in which the fifth, sixth, or seventh course is a header course.

**English Bond** – A brick pattern that consists of alternating courses that are composed entirely of stretchers or entirely of headers.

**Flemish Bond** – A brick wall in which every course is composed of alternating headers and stretchers.

**Running Bond** – Also called stretcher bond; a contemporary pattern of continuous stretcher courses with no headers.

**Brackets** – Projecting support members found under roof eaves or other overhangs.

**Brick** – Bricks are generally composed of clay mixed with some coarser materials such as silt or sand and burnt, not baked, in a kiln. The common standard brick is now about  $7\frac{3}{4} \times 3\frac{5}{8} \times 2\frac{1}{4}$  inches, but many other sizes exist.

**Brick Veneer** – An outer covering, usually for a wood frame building, consisting of a single layer of brick attached to the load bearing walls with ties.

**Built-in Gutters** – Gutters that are sunken below the roofline, and usually concealed behind a decorative cornice.

**Capital** – The top or head of a column. In classical architecture, there exist orders of columns; these are proportioned and decorated according to certain modes. The three basic modes were established by the ancient

Greeks. These are the Doric, the Ionic, and the Corinthian. These were modified by the Romans who added the Tuscan, the Roman Doric, and the Composite, the latter being a combination of the Greek Ionic and Corinthian orders. In American 19th century building, the Greek Revival style is a conscious effort to reproduce and adapt the styles and ideals of ancient Greece. The latter “Classical” styles tend to be borrowed from the Renaissance forms that were borrowed from ancient Roman forms.

**Casement Window** – A window that swings open along its entire length, usually on hinges fixed to the side of the opening into which it is fitted.

**Casing** – The exposed trim molding, framing, or lining around a door or a window; may be either flat or molded.

**Cast Iron** – Iron that has been shaped by being melted and cast in a mold.

**Caulk** – To fill a joint, crack, etc., with caulking.

**Caulking** – A resilient mastic compound, often having a silicone, bituminous, or rubber base; used to seal cracks, fill joints, prevent leakage, and/or provide waterproofing.

**Cementitious siding** – Exterior siding, such as Hardiplank, made from a cement compound.

**Certificate of Appropriateness** – An authorization from a local preservation commission to alter an existing building or site, or to construct a new structure, to relocate a historic structure or feature, or to demolish a historic structure or feature.

**Character-Defining** – A feature or element of a structure that is essential to its architectural or historic significance.

**Cistern** – A reservoir, tank, or container for storing or holding water or other liquid.

**Clapboard** – Horizontal wooden boards tapered at the upper end and laid so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than 6 inches wide. This was a common outer face of 19th and early 20th century buildings.

**Classical** – A loose term to describe the architecture of ancient Greece and Rome and their later European offshoots- The Renaissance, Baroque, and Rococo styles. In the United States, classical embraced Georgian, Federal, Greek Revival, and Renaissance Revival (or Neoclassical).

**Colonial Architecture** – Architecture transplanted from the motherlands to overseas colonies, such as Portuguese Colonial Architecture in Brazil, Dutch Colonial architecture in New York, and above all, English Georgian

architecture of the 18th century in the North American colonies.

**Colonial Revival Architecture** – A style popular during the late 19th century and the early 20th century. The style commonly features an accentuated front entry, doors with overhead fanlights and/or sidelights and a symmetrically balanced front façade. The style is remindful of the 18th century English Georgian architecture that appeared in the North American Colonies.

**Column** – Vertical shafts or pillars that support construction above; usually fabricated out of wood in residential buildings and often from iron or stone in commercial buildings.

**Compatible** - Possessing characteristics that allow for a harmonious relationship. Compatibility does not require matching or copying of attributes, and may involve the relation of dissimilar things that are juxtaposed to produce an agreeable effect.

**Concealed Gutter** – A gutter that is concealed from view because it is boxed within the roof soffit or cornice.

**Consolidant** – A material, such as epoxy resin, used to stabilize a deteriorated material by consolidating with it.

**Consolidating** – To stabilize a deteriorating material by infusing it with another material, for example, to inject epoxy resin into deteriorated wood.

**Contributing** – A contributing resource is defined as a building, site, structure, or object that adds to the historic associations, historic architectural qualities, or archaeological values for which a landmark is significant because: 1) it was present during the landmark's period of significance; 2) it relates to the documented significance of the landmark and possesses historic integrity; or, 3) it is capable of yielding important information about the landmark.

**Corbel** – A projection (or building out) from a masonry wall, sometimes to support a load and sometimes for decorative effect.

**Corner Board** – A narrow vertical board at the corner of a traditional frame structure, into which the clapboards or weatherboards butt.

**Cornice** – The top part of an entablature, usually molded and projecting; originally intended to carry the eaves of a roof beyond the outer surface.

**Cresting** – A decorative coping, balustrade, etc., usually designed to give an interesting skyline.

**Crown Molding** – Finish molding located at the top edge of an exterior wall, or the area of transition between wall and ceiling of an interior wall.

**Cupola** – A small vault on top of a roof; sometimes spherical in shape, sometimes square with a mansard or conical roof.

**Deck** – An uncovered porch, usually at the rear of a building; popular in modern residential design.

**Directional Light** – A light fixture that controls the direction of the light source by its shape or a shield.

**Disk Sanding** – Sanding with an electrical, rotating circular disk sander.

**Dormer** – A window placed vertically in a sloping roof, with a roof of its own.

**Double-Hung Window** – A type of window with an upper and lower sash in vertical grooves, one in front of the other, which are moveable by means of sash cords and weights.

**Downspout** – A pipe for carrying rainwater from roof gutters.

**Drip Line** – The circle implied on the ground by the full extension of a tree's branches.

**Eaves** – The portion of the roof that extends beyond the walls.

**Elevation** – Scaled drawing of the front, rear, or side of a building. Usually required for new construction, addition and other major alterations to the building façade.

**Entablature** – An architectural element at the top of a wall or above a column capital comprised of the architrave, frieze, and cornice.

**Epoxy, Epoxy Resin** – A plastic material often used as an adhesive, filler, or coating in the repair of missing building components.

**Exterior Insulation and Finishing System (EIFS)** – Synthetic stucco made with foam insulation board.

**Façade** – The front, rear, or sides of a building.

**Fanlight** – A semicircular window with radiating muntins, located above a door or window.

**Fascia** – A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or eaves side of a pitch roof. The rain gutter is often mounted on it.

**Ferrous Metals** – Metals containing iron.

**Finial** – A formal ornament at the top of a canopy, gable, pinnacle, streetlights, etc.

**Flashing** – Overlapping pieces of non-corrosive metal installed to make watertight joints at junctions between roof and walls, around chimneys, vent pipes, and other protrusions through the roof.

**Fluting** – A system of vertical grooves (flutes) in the shaft of an Ionic, Corinthian, or Composite column. Doric columns have portions of the cylindrical surface of the columns separating the flutes.

**Foundation** – The supporting portion of a structure below the first floor construction, or below grade, including footings.

**Foundation Plantings** – Shrubs, groundcover, and other plants used to border the foundation of a building.

**Foursquare** – A 20th century house type characterized by its square plan with a room in each corner and a hipped roof.

**French door** – A door having glass panes throughout or nearly throughout its length.

**Frieze** – The intermediate member of a classical entablature, usually ornamented. Also a horizontal decorative panel. A frieze is a feature of the Greek Revival style, but may be found in other types of architecture.

**Gable** – The triangular upper portion of a wall at the end of a pitched roof.

**Galvanic Reaction** – A corrosive reaction between two dissimilar metals.

**Galvanize** – To coat steel or iron with zinc, as for example, by immersing it in a bath of molten zinc.

**Gingerbread** – A thin, curvilinear ornament produced with machine-powered saws.

**Glass Bead Peening** – The process of blasting a surface with small glass beads.

**Glazing, Reglazing** – Sealing the edges of a glass pane in a window sash or door with a putty or glazing compound to prevent the passage of air or water.

**Grain** – The direction, size, arrangement, appearance, or quality of the fibers of wood.

**Graining** – Painting that imitates the appearance of wood grain.

**Granite** – A crystalline silicate rock having visible grains; in the building stone industry, this includes gneiss and other igneous rocks that are not granite in the strict sense.

**Ground Disturbing Activity** – A disturbance to the soil such that an archaeological object could be damaged or the contextual integrity of an archaeological site compromised.

**Gutter** – A shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.

**Hand-Hewn** – To make, shape, smooth, etc., with cutting blows.

**Half-Timbered** – A building with exposed wood framing. The spaces between the wooden timbers are filled with plaster, brick, or stone.

**Header** – A brick laid across the thickness of a wall to bond together different wythes of a wall; the exposed end of the brick.

**Heat Plates or Guns** – Mechanical devices used to remove paint by heating the painted surface until the paint softens.

**High-Pressure Wash** – A means of cleaning a surface by blasting it with a pressurized stream of water at a high velocity that can damage wood and masonry surfaces.

**Hipped Roof** – A roof without gables, each of whose sides, generally four, lie in a single plane and join the others at an apex or ridge.

**Hood** – An arched doorway covering.

**Interpretive Period** – A single date or era that a historic structure uses to give clarity to its understanding.

**Jamb** – The vertical sides of an opening, usually for a door or a window.

**Lancet** – A narrow window with a sharp pointed arch typical of Gothic architecture.

**Lattice** – A network, often diagonal, of interlocking lathe or other thin strips used as screening, especially in the base of a porch.

**Lead paint** – Paint or other surface coatings that, by definition, contain lead in excess of 1.0 milligrams per square centimeter (mg/cm<sup>2</sup>) or 0.5 percent by weight.

**Light** – A pane of glass.

**Limestone** – Rock of sedimentary origin, composed principally of calcite or dolomite or both; used as building stone or crushed-stone aggregate or burnt to produce lime.

**Lintel** – A horizontal member spanning an opening supporting construction above; a beam.

**Liquid siding** – A paint-like material applied to a building exterior that is meant to last decades.

**Low-Pressure Wash** – A means of cleaning a surface by spraying it with a pressurized stream of water at a low velocity.

**Malleability** – The quality of a metal to be hammered or pressed into a shape without breaking.

**Mansard Roof** – A modification of the hipped roof in which each side has two planes, the upper being more shallow. This roof is characteristic of the Second Empire style.

**Marbleizing** – Painting that imitates the appearance of marble.

**Mildew** – A fungus that grows and feeds on paint, cotton, and linen fabrics, etc. that are exposed to moisture; causes discoloration and decomposition of the surface.

**Molding** – A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as a trim around openings.

**Mortar** – A mixture of portland cement, lime, putty, and sand in various proportions, used for laying bricks or stones. Until the use of hard portland cement became common, the softer lime-clay or lime-sand mortars and masonry cement were used.

**Mortar Joints** – The mortar between adjacent bricks or stones.

**Mortar Pointing** – Raking out deteriorated mortar joints and filling them with a surface mortar to repair the joint.

**Mullion** – A vertical member dividing a window area and forming part of the window frame.

**Muntin** – A molding forming part of the frame of a window sash and holding one side of a pane.

**Noncharacter-Defining** – A feature or element of a structure that is not essential to its architectural or historic significance.

**Noncontributing** – A noncontributing resource is defined as any building, site, structure, or object that does not add to a landmark's historical associations, historical architectural qualities, or archaeological values because: 1) it was

not present during the landmark's period of significance; 2) it does not relate to the documented significance of the landmark; or, 3) due to inappropriate alterations, disturbances, additions or other changes, it no longer possesses historic integrity or is incapable of yielding information about the landmark.

**Overdoor Light** – A window area above a doorway and sometimes continued vertically down the sides often decoratively treated. An overdoor light is a common feature of many 19th and early 20th century buildings.

**Pane** – A flat sheet of glass cut to size for glazing a window, door, etc., often small in size; larger panes are usually called "sheets."

**Panel** – A thin, flat piece of wood framed by stiles and rails as in a door or fitted into grooves of thicker material with molded edges for decorative wall treatment.

**Patina** – The film that forms on bronze or copper through natural oxidation, typically blue or green in color.

**Patio** – An open, outdoor living space adjacent to a building at ground level, usually surfaced with stone, tiles, or concrete.

**Pediment** – A triangular gable bounded on all sides by a continuous cornice; this form is characteristic of classical architecture.

**Pergola** – An open roof or cross rafters supported by columns or posts, intended for vines to grow on, usually shading an entrance, porch, or terrace.

**Phase I Archaeological Investigation** – An investigation in conformity with professionally recognized standards for cultural resources management by an archaeologist, in which a series of test holes is dug to determine whether the soil contains Significant Archaeological Features that are not visible from the surface. The archaeologist will issue a report to the Commission to document the findings.

**Phase II Archaeological Investigation** – A full-scale investigation in conformity with professionally recognized standards for cultural resources management by an archaeologist, in which information and features are retrieved from an archaeological site through field methods and techniques including but not limited to systematic, controlled surface collection, shovel tests, block excavation, mechanical auguring, hand-excavated test units, deep testing, mechanical removal and use of remote sensing techniques. The archaeologist will issue a report to the Commission to document the findings.

**Pigments** – The ingredients used to tint or color paints.

**Pilaster** – A flat or half-round decorative member applied at a wall suggesting a column; sometimes called an engaged column.

**Pit Sawn** – A method of sawing logs or timbers, as into boards, in which the piece to be cut is laid horizontally across a pit and cut by a saw operated vertically by two people, one above and one in the pit below the piece

**Pitch** – The degree of slope of a roof.

**Pitched Roof** – A roof having two slopes that meet at a central ridge, sometimes called a “gable roof.”

**Polychromatic** – Describing a multi-colored paint scheme.

**Porch** – A covered outdoor area attached to the house, usually roofed and generally open sided with a floor and balustrades.

**Portico** – A small entrance porch or covered walk consisting of a roof supported by open columns.

**Portland Cement** – A very hard and strong hydraulic cement, one that hardens under water, made by heating a slurry of clay and limestone in a kiln.

**Porte Cochere** – A roofed passageway large enough for wheeled vehicles to pass through.

**Pressure-Treated** – Wood treated with a chemical or chemicals applied under pressure to reduce such problems as insect infestation, decay, and rotting.

**Primer** – Paint, applied as a first coat, which serves the function of sealing and filling wood, plaster, and masonry.

**Professional Archaeologist** – An individual with a graduate degree in archaeology, anthropology, or a closely related field, plus: 1) at least one year of full-time professional experience or equivalent specialized training in archeological research, administration or management; 2) at least four months of supervised field and analytic experience in general North American archeology, and 3) a demonstrated ability to carry research to completion. In addition to these minimum qualifications, a professional in prehistoric archaeology shall have at least one year of full-time professional experience at a supervisory level in the study of archaeological resources of the prehistoric period. A professional in historic archaeology shall have at least one year of full-time professional experience at a supervisory level in the study of archaeological resources of the historic period.

**Quoin** – In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall; often distinguished decoratively from adjacent masonry.

**Rafter** – The sloping member of a roof that supports its covering.

**Rafter Tail** – The part of a rafter that projects beyond a house wall, often used decoratively.

**Railing** – A structure designed to provide support, such as on a staircase or to block an area from access.

**Repoint** – See Mortar pointing.

**Sandblasting** – An abrasive and damaging method of cleaning bricks, masonry, or wood, which involves directing high-powered jets of sand against a surface.

**Sanding** – A flattening down or smoothing of a surface with abrasive paper or cloth, either by hand or by machine.

**Sash** –The portion of a window that contains the glass panes, often operable.

**Sash Sawn** – Lumber sawn using traditional water powered up and down sawmills of the early 19th century.

**Sawnwork** – Flat decorative detailing in cutout planking, formed with a band saw, popular in the 1880s and 1890s.

**Screen Porch** – A porch or veranda that is enclosed with woven wire cloth or screening, to keep insects out while allowing maximum ventilation.

**Shingles** – A roofing unit of wood, asphalt, slate, tile, or other material, cut to stock lengths, widths, and thicknesses; used as an exterior covering on roofs and applied in an overlapping fashion.

**Shutters** – Small wooden “doors” on the outside of windows, originally used for security purposes. In the 19th century, they were closed over windows at night or during storms.

**Shutter Dog** – A tieback used to keep shutters in the open position.

**Sidelight** – A narrow window placed immediately beside one or both sides of an entrance door.

**Significant Archaeological Feature** – An Archaeological Feature which: 1) aids in the interpretation or restoration of the landmark; 2) relates to the documented significance of the site and possesses historic integrity; or, 3) is capable of yielding important information about the landmark’s significance.

**Sill** – The horizontal water-shedding member at the bottom of a door or window.

**Site Plan** – A scaled drawing illustrating the shape and size of a plot of land and locating any buildings and site features.

**Slate** – A hard, brittle metamorphic rock consisting mainly of clay materials, characterized by good cleavage along parallel planes; used in thin sheets as roofing or in thicker slabs for flooring.

**Soffit** – The exposed undersurface of any overhead component of a building such as an arch, balcony, beam cornice, lintel, or vault.

**Story** – The space in a building between floor levels or between a floor and a roof above.

**Stucco** – An exterior finish, usually textured, composed of portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than portland cement.

**Surround** – The molded trim around a door or window opening.

**Terne Metal** – Metal with a coating consisting of an alloy of lead containing up to 20% tin.

**Terra Cotta** – Hard, unglazed fired clay, used for ornamental work and roof and floor tile. Also fabricated with a decorative glaze and used as a surface finish for buildings in the Art Deco style.

**Topping** – Refers to the practice of dramatically pruning the top of trees thus altering their overall form and shape, which is not recommended for landscape elements of landmarks.

**Traditional Methods** – In this document, refers to long-standing maintenance and repair methods that are widely accepted by preservation professionals for protecting historic structures and historic site features.

**Transom, or Overdoor Light** – A glazed panel above a door or a storefront, sometimes operable to provide ventilation.

**Tread** – The horizontal board in a stairway on which the foot is placed.

**Trim** – The finish material on a building, such as moldings, applied around openings or at the floor and ceilings of rooms.

**Turret** – A small tower, usually corbelled from a corner.

**UDO** – The Winston-Salem/Forsyth County *Unified Development Ordinances* (UDO) are the compilation of regulations that govern land use, which include the Zoning Ordinance, the Environmental Ordinance, and the Subdivision Ordinance/Regulations.

**Veneer** – Thin sheets of wood made by rotary cutting or slicing of a log. Also, an outside facing of brick, stone, etc. that provides a decorative, durable surface but is not load-bearing.

**Vernacular** – Refers to buildings constructed in the traditional or regional form and not designed by an architect or designer.

**Vinyl Siding** – Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastic made from styrene and other chemicals, usually fabricated to resemble clapboard.

**Waterblasting** – A cleaning process using high-pressure water to abrade the surface, which can damage wood and masonry.

**Water Table** – A belt course differentiating the foundation of a masonry building from its exterior walls.

**Windbreak** – A fence, hedge, or row of trees that partially blocks the force of the wind.

**Wood Shingles** – Thin rectangular pieces of wood installed in overlapping rows to cover walls or roofs. The butt of the shingles can be cut in a variety of shapes to give a distinctive pattern to a wall surface.

**Wrought Iron** – Iron that is rolled or hammered into shape, never melted.

# Acknowledgements

## **City of Winston-Salem**

Allen Joines, Mayor  
Vivian H. Burke, Mayor Pro Tempore, Northeast Ward  
Denise D. Adams, North Ward  
Dan Besse, Southwest Ward  
Robert C. Clark, West Ward  
Molly Leight, South Ward  
Jeff MacIntosh, Northwest Ward  
Derwin L. Montgomery, East Ward  
James Taylor, Jr., Southeast Ward  
Lee Garrity, City Manager

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Bill Whiteheart  
Everette Witherspoon  
Dudley Watts, Jr., County Manager

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Keith Hooker  
Irving Neal  
Tracey Shifflette  
Curtis L. Swisher, Town Manager

## **Village of Clemmons**

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Mike Rogers, Mayor Pro Tempore  
Mary L. Cameron  
Norman Denny  
Bill Lawry  
Gary Looper, Village Manager

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Brent Gearhart  
Becky Gibson  
David Hauser  
David Lusk  
Mark Maxwell  
Langdon Oppermann  
Kevin Owen, AIA  
Daniel Yohannes

## **City-County Planning Staff**

A. Paul Norby, FAICP, Director  
Margaret C. Bessette, AICP, Assistant Planning Director  
David E. Reed, AICP, Principal Planner  
Michelle M. McCullough, Project Planner  
C. LeAnn Pegram, Project Planner  
Angie Plummer, Planning Graphics Coordinator

