

Old Salem Historic District

Guide to the
Certificate of
Appropriateness
(COA)
Process and
Design Review
Guidelines



PREFACE

“We are not going to discuss here the rules of the art of building as a whole but only those rules which relate to the order and way of building in our community. It often happens due to ill-considered planning that neighbors are molested and sometimes even the whole community suffers. For such reasons in well-ordered communities rules have been set up. Therefore our brotherly equality and the faithfulness which we have expressed for each other necessitates that we agree to some rules and regulation which shall be basic for all construction in our community so that no one suffers damage or loss because of careless construction by his neighbor and it is a special duty of the Town council to enforce such rules and regulations.”

*-From Salem Building Regulations
Adopted June 1788*

In 1948, the Old Salem Historic District was established as the first locally-zoned historic district in the State of North Carolina. Creation of the Old Salem Historic District was achieved in order to protect one of the most unique and significant historical, architectural, archaeological, and cultural resources in the United States. Since that time, a monumental effort has been undertaken by public and private entities, nonprofit organizations, religious and educational institutions, and private citizens to ensure that the physical integrity of this nationally-recognized site has been, and continues to be, conserved, restored, rehabilitated, and preserved for present and future generations.

In 2008, the Forsyth County Historic Resources Commission determined that it was time to comprehensively revise the *Old Salem Historic District Design Review Guidelines*, as the existing *Guidelines* had not been changed for over 20 years. As a result, a 12-person

subcommittee was formed to review and update the *Guidelines*. The subcommittee's membership included present and former members of the Commission, residential property owners, representatives of the nonprofit and institutional property owners within the District, and preservation and building professionals with an understanding of historic resources. Over the course of two years, the subcommittee met and worked with the intention of clarifying and updating subject matter, clearly illustrating appropriate and inappropriate work, and providing general information, while introducing new categories to assist property owners and the Commission. The end product is a user-friendly document that reflects the last twenty years of experience, as well as time-tested knowledge and new technology in the preservation field.



Map of Salem, from a Detail of the Salem Town Lot, 1774, by Philip Christian Gottlieb Reuter. Courtesy of Moravian Archives, Winston-Salem, North Carolina.

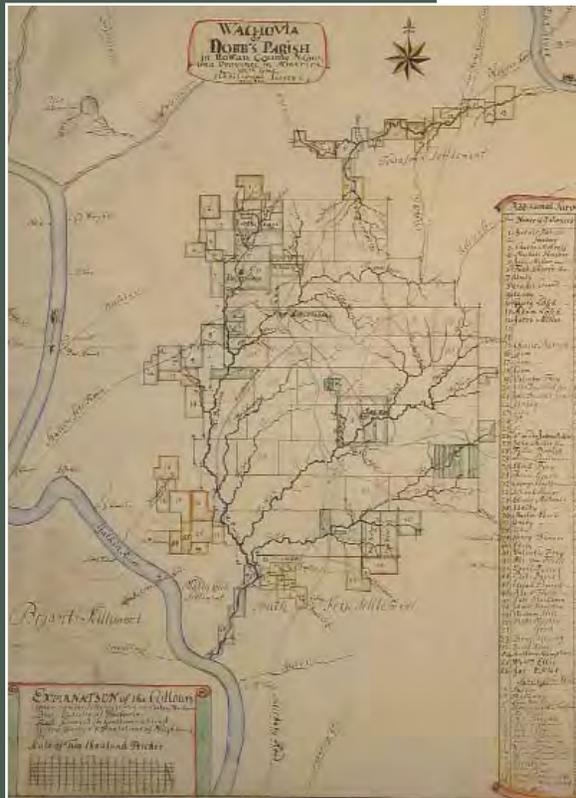
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WHY IS OLD SALEM SIGNIFICANT?

OLD SALEM'S HISTORY AND CHARACTER



Map of Wachovia in North Carolina, 1766, by Philip Christian Gottlieb Reuter. Courtesy of Moravian Archives, Herrnhut, Germany.

Salem was established in the 18th century by the Moravians, who were members of an “ancient Protestant Episcopal Church,” the *Unitas Fratrum* or Unity of the Brethren, that had its roots in 1457 in what is now the Czech Republic (Bohemia and Moravia). Forerunners of the Moravians were followers of John Hus, a Catholic priest, who was burned at the stake by the Roman Catholic Church in 1415 for alleged heresies. In 1722, after many years of persecution, members of the sect found refuge on the estate of Count Nicholas Ludwig von Zinzendorf, a nobleman who lived in the German state of Saxony. Under his leadership, the church was reorganized. The term “Moravian,” a reference to the birthplace of the emigrants in 1722, was often used to describe this group and became the official name of the church.

The early Moravians were at the vanguard of world mission work, an emphasis that led them to America in 1735 to mission to Native Americans and to establish a permanent home for themselves. Early attempts at settlement

brought the Moravians to Savannah, Georgia, but they were unsuccessful due to the climate and neighbors who insisted the group become active in a military dispute between the English and the Spanish. Because the Moravians were pacifists, opposed to military involvement, they soon left the area. In 1740-41, Moravians purchased 500 acres of land in Pennsylvania and built Bethlehem, which was the first permanent Moravian settlement in the United States. Additional congregations in southeastern Pennsylvania and northern Maryland soon followed.

The Moravians established a reputation as good colonists, and twelve years later, Lord Granville of England invited them to purchase a tract of his land in North Carolina. So in 1752, Moravian Bishop August Gottlieb Spangenberg and a group of brethren traveled from Bethlehem to North Carolina to search for a suitable 100,000-acre tract on Granville's land. After searching for almost five months, the survey party located a tract that Spangenberg thought had been “reserved by the Lord for the Brethren.” Spangenberg called it Wachau (anglicized to “Wachovia”) after the Wachau valley in Austria, ancestral home of the Zinzendorf family. Once negotiations with Lord Granville were complete, the first group of Moravians set out from Pennsylvania for Wachovia in early October 1753 and reached the site of Bethabara on November 17, 1753, to begin the colony.

While Bethabara was the first Moravian settlement in what is today Forsyth County, it was established as a temporary community from which to base construction of the Wachovia Tract's other towns, notably Salem.

The Moravians established Salem in 1766 as the central town for the Wachovia Tract. As with all the towns in Wachovia, it was a congregational town where the Moravian Church regulated economic activity, architectural details and residents' lives. In keeping with the Church's spiritual philosophy, the congregation was divided into "choirs" with members of the same age, sex, and marital status living and working together. The craftspeople of Salem were known for their skills, and they made the town a commercial hub of the North Carolina Piedmont, providing housewares and other goods for backcountry settlers and up and down the coastal region. As the area surrounding Salem grew, the Church's control of community life decreased. In 1856, the Church chose to give up its control and adopted a typical town structure with elected representation.

During the first half of the 19th century, there were many changes that occurred in the Moravian communities, particularly Salem. Increased exposure to "outside" influences began to affect the rules and attitudes of the Moravians. Strict Moravian Church control of property and personal lifestyles began to ease. In 1848-1849, the North Carolina General

Assembly was petitioned to create from Stokes County, the county in which Salem (and Wachovia) was located, a new county to be named for Col. Benjamin Forsyth, a hero of the War of 1812. The new Forsyth County was approved, and when the Salem Congregation was asked to sell land to the new county for a courthouse and county seat, public opinion was deeply divided. Conservative members of the Congregation opposed the location of a courthouse in the heart of Salem. (During that period of time, court sessions were notorious for attracting raucous crowds and "undesirable" visitors.) However, progressives in Salem argued that the town stood to reap great economic benefits if the new county seat grew nearby. It was argued that Salem would lose trade if the new town were located far away from Salem. This economic argument prevailed, and in 1849, the leaders of Salem Congregation voted to sell to Forsyth County approximately 51 acres in the northern part of the Salem Town Lot. The new town was born and in 1851 received the name of Winston.

There was a further departure in Salem's way of life from its Moravian congregational beginnings when, in 1856, the Church officially ended the lease system and allowed Salem residents to own their own property. By December of that year, the North Carolina General Assembly passed an act that incorporated Salem as a North Carolina municipality, which officially ended



Home Moravian Church with the Inspector's House (Principal's House) on Academy Street, circa 1860-80. Courtesy of Old Salem Museums and Gardens.



The Traugott Leinbach House (right) and the Zevely Hotel on Main Street in Salem, circa 1890-1900. Courtesy of Old Salem Museums and Gardens.

Salem's period of theocratic control.

The late 19th and early 20th centuries were periods of unprecedented growth and prosperity for Winston as well as Salem. In particular, industrial development grew at an extremely rapid pace. Eventually tobacco manufacturing became the predominant industry, over

which the R.J. Reynolds Tobacco Company came to reign supreme. However, during this time, other industries also flourished, such as textile and furniture manufacturing concerns. The Salem Cotton Company, established by the Church and private investors with Francis Fries as the first manager, was substantially expanded and updated in 1880 to become Arista Cotton Mill. Other textile plants, such as Indera Mills, flourished. The Fries family was also instrumental in the establishment of the Winston-Salem Southbound Railroad, the first electric generating plant with long-range transmission in the South, and local street cars. Additionally, Charles and Christian Fogle, the sons of a well-respected Salem resident, Augustus Fogle, began Fogle Brothers Company in 1870. Fogle Brothers was responsible for the construction of numerous late

19th and early 20th century buildings in and around Salem and Winston.

With the municipal business of Salem and Winston becoming increasingly intertwined, it seemed logical for the two towns to consolidate. In 1913, the North Carolina General Assembly passed an act providing for the consolidation of the two towns, this time proposing the name Winston-Salem. Voters went to the polls on March 18 and approved the consolidation.

Throughout the first half of the 20th century, development pressures in Winston-Salem were strong, and in 1947 plans to build a grocery store on the site of the Fifth House were announced. The plans proved to be a primary catalyst for the establishment of a locally-zoned historic district, the first of its kind in North Carolina. The ordinance establishing the "Old and Historic Salem District" was adopted in 1948, and with it a board of architectural review, which was charged to oversee exterior changes made to buildings within Salem's boundaries.

Based on other threats to the historic area and the realization that the zoning would not be adequate on its own, Old Salem, Inc. was chartered in 1950. Since that time, the nonprofit organization has diligently worked toward the restoration of the pre-1857 Moravian congregational town through restoring selected buildings,

removing later buildings, and reconstructing lost buildings. These projects have been accomplished with great attention to authenticity, largely supported by an abundance of historical records, including maps, photographs, meeting minutes and ongoing archaeological research. This approach to historic preservation became a model during the second quarter of the 20th century, with the restoration of Colonial Williamsburg being the most notable national example. In 1966, the Old Salem Historic District was listed as a National Historic Landmark District and co-listed on the National Register of Historic Places because of its exceptional importance to the architectural and historical heritage of Winston-Salem, North Carolina, and the United States.

The Old Salem Historic District continues to thrive within the urban area of Winston-Salem as a living museum environment, predominantly containing privately-owned residences and properties, institutions, and nonprofit organizations. This diversity in ownership has made a variety of resources available for the preservation and maintenance of the properties and grounds throughout the District.

OLD SALEM'S ARCHITECTURE AND ENVIRONMENT

Moravian Architecture

The earliest Moravian buildings were half-timbered buildings. Most were somewhat medieval in character and displayed the asymmetry, heaviness, and verticality typical of that time. Steeply-pitched clay tile roofs, herring-bone "Dutch" doors, central chimneys, flared eaves, and half-timbering were all Germanic traits that the Moravians used in the buildings of the Wachovia Tract. The early interiors utilized the Germanic Continental (Flurkuchenhaus) floor plan. This plan consisted of a central chimney and a large "hall-kitchen" that ran the depth of the house. This hall-kitchen was parallel to two smaller rooms that were either heated by stoves or another fireplace. Practicality was the hallmark of early Moravian (German) architecture. For instance, "Dutch" doors were used so that the top half could be left open for light and air while the bottom half remained closed to keep out roving farm animals. Central chimneys were more heat efficient and half-timbering was



The Fifth, Fourth, Third, and First Houses are examples of Moravian architecture.

practical because it used less timber than a log house, and if the clay or brick wore away, it could be replaced. Full brick construction was fairly rare during the early years of the Moravian settlement in the 18th century due to the difficulty of obtaining lime. Log was used, but often for the smaller, less sophisticated buildings.

The evolution of building forms in Salem accelerated significantly during the early 19th century. The traditional Flurkuchenhaus plan continued to be used, but a four-room plan (centered around a common chimney) was in wide use by the 1820s. The use of a “shop” space in the residence with a separate entrance also gave way to a secondary building that exclusively served this function when free-standing shop buildings became common on the streetscape. Other aspects of residential buildings began to see experimentation, such as full-width porches, buildings set back from the street, and even porches over the sidewalks on some buildings. These newly adopted forms were further modified as new national architectural

styles and forms began to see more prominence in Salem for residential buildings.

The late 18th and early 19th centuries were busy building periods in the Moravian communities.

Log, brick and stone, and brick-nogged frame buildings continued to be constructed. In fact, buildings constructed with a hewn frame and brick nogging were popular across the region, and the technique was used until about 1900 in some places, although the buildings were typically sided. While initially fairly rare in use, after the American Revolution, brick began to be increasingly used as a primary construction material. By the early 19th century, the Moravians began to break with German building traditions and adopt the classical symmetry of the Federal style of architecture that had become popular in America during the late 18th century. From then on, Moravian buildings began to be more strongly influenced by architectural styles prominent throughout the United States. A description of several of the styles found in Salem follows.

Classical Styles

Federal

Two British brothers, named Robert and James Adam, adapted the English Georgian style by adding swags, garlands, urns, and other delicate details in order to create what is known in America as the Federal style. In the American colonies, homes and public buildings also took on graceful airs. Inspired by the work of the Adam brothers and also by the great temples of ancient Greece and Rome, Americans began to build homes with Palladian windows, circular or elliptical windows, recessed wall arches, and



*The Federal style 1819
John Vogler house, circa
1882. Courtesy of Old Salem
Museums and Gardens.*

oval-shaped rooms. This new Federal style became associated with America's evolving national identity. Federal architecture was the favored style in the United States from about 1780 until the 1830s. In what is today Forsyth County, German/Moravian building traditions began to wane by about 1800, and architectural design that reflected the classical symmetry of the Federal period started to be seen. Examples include the 1802 home of Dr. Samuel Benjamin Vierling and John Vogler's 1819 residence in Salem. Vierling's house showed an awareness of the Federal style of architecture; while it was not a full-blown example of the style, it did represent an important break with ingrained German/Moravian architectural traditions. The Vogler House was a more obvious example of Federal architecture and featured a symmetrical façade, large windows with flat arches and keystones, slender interior end chimneys, and a gable entrance hood.

Greek Revival

The Greek Revival style dominated American architecture from 1830 to 1860. It was the first national architectural style in the United States found in all regions of the country. The popularity of the style was due to strong associations with classical tradition and democracy. Greek Revival was very adaptable and was utilized in all levels of building from high style to the vernacular. By the 1840s, Salem's architecture had begun to

reflect the Moravians' assimilations into Southern culture, in general, and North Carolina's culture, in particular. The Greek Revival style of architecture swept through North Carolina, and characteristics of the style could be seen all over the state. Locally, the Greek Revival style generally appeared in the form of houses with heavier, squarer, and wider proportions, a center hall plan, larger windows, a front door surrounded by sidelights and a transom, mantels of simple post and lintel construction with a wide frieze, and doors with two long vertical panels. Overall the local community's interpretation of Greek Revival architecture was not an academic translation of the classicism of Greek temples; rather, the spirit of the style manifested itself in simple, functional details and plans. Probably one of the best and most well-known examples of the Greek Revival style in North Carolina is Salem's Edward Belo House, which was remodeled into its current form in 1860. The building features a monumental central two-story Corinthian portico flanked by two-story porches detailed with columns and cast iron. Salem Academy and College's Main Hall, built in 1854, is an outstanding example of the Greek Revival style with a classic Greek two-story portico, fluted Doric columns, and a full entablature. The Jacob Siewers House is also a fine example of Greek Revival architecture that features a front porch with Tuscan columns.



Salem Academy and College students stand around the Greek Revival style Main Hall, circa 1858. Courtesy of Old Salem Museums and Gardens.

Picturesque Styles Gothic Revival



1893 Cedarhyrst was built in the Gothic Revival style.

Beginning in the mid-19th century, many architects grew tired of the restrained qualities of architecture based on Greek (and Roman) examples. Interests called for more fancy, “picture-book-like” or picturesque buildings. One of the first styles to address this growing revision in tastes was Gothic Revival. This picturesque style began to be used in residential buildings as well as churches. In its residential interpretation, Gothic Revival had a vertical emphasis and usually featured a steeply pitched roof and steep cross gable. The gables’ steepness can be emphasized by fretwork (bargeboard, vergeboard, gingerbread) that follows the line of the eaves. Main doorways are usually in the form of a pointed arch and the windows are tall and narrow with pointed arches. These are called “lancet windows.” While the Gothic Revival style began during the mid-19th century in the United States, existing evidence indicates that the style did not

appear in Forsyth County until the last quarter of the 19th century. Local interpretations of the Gothic Revival style were of two types – Carpenter Gothic, the vernacular and usually frame variation; and, the purer style (often executed in stone). By far, the majority of the county’s Gothic Revival style buildings were

in the Carpenter Gothic style. One notable exception is Cedarhyrst, constructed in 1893 at the entrance to God's Acre in Old Salem. The stone house features a steep vertical roof, a Gothic-arched stone entrance porch, and a castellated stone porte-cochere.

Italianate

The Italianate style was very popular in the North Carolina Piedmont during the 1870s and 1880s. Typically, Italianate style buildings are two to three stories in height with low-pitched hipped roofs, although sometimes gabled. Wide overhangs are often supported by heavy brackets. Façades are typically symmetrical with decorative crowns or lintels over doors and windows. A fine residential example of the Italianate-influenced style is the Tilla Stockton House, located at the northern end of the District.

Second Empire

Second Empire was popular in the United States following the time when the Italianate style was at its height. Considered then as a very contemporary style, it imitated French building fashion during the reign of Napoleon III (France's Second Empire), from which the style takes its name. The main feature of Second Empire style is the mansard roof, a boxy, steeply pitched roof line that can be concave, convex, straight, or S-shaped. This roof form was considered particularly functional because it permitted

a full upper story of usable attic space. Other features include dormer windows that protrude from the roof and decorative brackets below the eaves. The Dr. John Francis Shaffner House in Old Salem is the finest existing representation of the style in Forsyth County. This imposing brick house features the prominent mansard roof with round-headed dormers, cut stone lintels over each window, and heavy paired brackets. Another example of the style is Fogle Flats, adjacent to the north end of God's Acre. Fogle Flats are a row of brick townhouses with a mansard roof and gabled dormers.

Victorian Styles

Romanesque Revival

During the second half of the 19th century, the Romanesque Revival style was predominantly used for civic and collegiate buildings. Buildings of this style are typically monochromatic brick or stone buildings with semi-circular arched window and door openings, brick corbelling at the eaves, and a variety of roof shapes. The Second Salem Boys' School is the only Romanesque Revival style building in the District and the only surviving Romanesque Revival style school building in Forsyth County.

Queen Anne

Popular during the Victorian period, the Queen Anne style is characterized by irregular massing, varied roof forms, bays, turrets, and detailed

ornamentation. The exterior of a Queen Anne house can be quite elaborate in its use of surface materials and detailing. A variety of textures, materials, colors, and distinctive millwork are the usual components of the Queen Anne style. Houses can be one or two stories and often have wraparound porches. The Queen Anne style was probably the most popular style in Winston and Salem during the late 19th century; in Old Salem, the Charles Pfohl House is an excellent example of a Queen Anne-style cottage.

Revival Styles

Colonial Revival

The turn of the 20th century ushered into Salem the Colonial Revival style for a small number of residences. Colonial Revival style façades are typically symmetrical and incorporate a number of classical elements, including decorative door pediments, sidelights, fanlights, and small porticos at front entrances. The Stockton House on S. Main Street is the earliest Colonial Revival style house in the District. This two-story frame house with a low hip roof displays a single-story porch with Tuscan columns in groups of two and three on painted brick bases with a simple



The Second Salem Boys' School is the only Romanesque Revival building in the District.

balustrade between. The front entrance is a pair of oak doors surrounded by a rectangular transom with tracery and sidelights with geometric-patterned beveled glass.



A Moravian Revival dormitory.

Moravian Revival

During the 1920s and 1930s, Salem Academy and College embarked upon a sizable physical expansion. In an attempt for the institution's new buildings to fit into the architectural fabric of their surroundings, they were constructed in the Moravian Revival style, purposely taking on prevailing design details of Salem's original Moravian structures. These details include Flemish bond red brick façades, relieving arches over windows, lancet tracery in transoms above entry doors, and rounded Moravian hoods. Examples of the Moravian Revival style can be seen in the Salem Academy and College Library and the Alice Clewell Residence Hall.

Archaeology

Also significant to Old Salem are its abundant archaeological resources. During the 1950s and 1960s, a number of archaeological investigations were first conducted in Old Salem and yielded a wealth of information about the day-to-day life of the 18th and 19th century Moravian town. Subsequent investigations have resulted in the location and identification of a number of primary

and secondary buildings and structures once located in the District. Archaeological research and field studies are ongoing in Old Salem and continue to provide valuable information about Moravian life. The entirety of Old Salem is designated as an archaeological site.

Archaeological evidence within Old Salem can contain critical information, including but not limited to: outbuilding location, form and material; yard and garden layout and function; information about historic domestic occupation; and, information about industrial and craft activities and locations. Additionally, individual artifacts encountered within Old Salem can provide unique and important information and should be treated accordingly. The Old Salem Department of Archaeology is a resource available for consultation when archaeological materials are encountered.

Gardens & Landscapes

The 18th century gardens of Salem were primarily utilitarian, although at times, ornamental gardens could be found; the "pleasure garden" became more common during the 19th century. Almost all residences featured a fenced "house yard," and to the rear of houses a garden could be found. These rear gardens typically consisted of a series of "squares" or plots planted in vegetables, herbs, and flowers. Fruit trees were often planted at the edges of the garden,

and the garden itself was often bordered with fruit-bearing shrubbery. Paths through the garden were of grass, bark, or dirt. Trees were typically planted along the streets. As travel became more frequent, more exotic plant material was brought into Salem and gardens became more ornamental.

Additionally, from the beginning, all principal activity in Salem was centered around the town square. The first buildings for worship, school, and commercial enterprise were all located on Salem Square. God's Acre, the town's principal graveyard, has been in use since 1771. Its identical white stones symbolize the Moravians' belief of equality in death. The Strangers' Graveyard at the St. Philips Church complex was first used for the burial of non-Moravians, then as the segregated "Negro God's Acre."



The Single Brothers' Garden, circa 1885. The buildings in the center of the photograph include the Slaughterhouse, the Brewery and the Tannery. Courtesy of Old Salem Museums and Gardens.

WHAT DOES IT MEAN TO OWN PROPERTY IN A HISTORIC DISTRICT?



In 1948, Old Salem was recognized for its historical importance when it was established as Winston-Salem's and North Carolina's first locally-zoned historic district. The purpose of the Old Salem Historic District is to protect the unique character of the area, which stands as a museum-quality district. The authority of the Historic Resources Commission (HRC) to review significant changes within the Old Salem Historic District gives protection to and enhances this nationally-significant site.

Since the appearance of Old Salem is integral to its historic character, any changes must be appropriate not only to the property but to the District as a whole. Therefore, one purpose of these *Guidelines* is to assist property owners with planning and implementing changes to their properties. Also, these *Guidelines* assist the Commission and Commission staff in determining the appropriateness of any proposed changes to a property. The Commission, the Old Salem Design Review Guidelines Revision Subcommittee and Commission staff have strived to address every major issue regarding the preservation of Old Salem. Each project is reviewed based on a structure's date of construction, its original building materials and its compatibility with the historic character of the District. Projects that do not involve a structure are evaluated based on their appearance when Salem was a congre-

gational town with a theocratic government. The following information explains the process and procedures established for all locally-zoned historic districts. The best way to prepare for a project is to become familiar with this document and with the Historic Resources Commission, its purposes and procedures.

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 government is authorized by the North Carolina General Statutes to promote the use and conservation of historic districts for education, pleasure, and enrichment of the residents of the city and state as a whole.

The HRC is a twelve-member board that conducts the design review process for Historic Districts, Historic Overlay Districts, and 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 Clemmons Village Council, and one by the

Kernersville Board of Aldermen. The HRC consists of six at-large members and 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
- Historic (H) District property owner
- Historic Overlay (HO) District property owner
- Local Historic Landmark (LHL) property owner

Authorizing the HRC's goals, a historic preservation ordinance is included in the *Unified Development Ordinances (UDO)*. The ordinance allows the establishment of locally-zoned Historic Districts, Historic Overlay Districts, and Local Historic Landmarks.

DESIGN REVIEW PROCESS

The Old Salem Historic District was created to ensure that proposed revisions or alterations to historic resources do not compromise the special character of an individual property or the District as a whole. Through the design review process, the Commission examines and evaluates plans before work has begun and applies the District's design review guidelines

to determine if proposed changes are in keeping with a property or a District's 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.

One of the purposes of the Commission is to assist and consult with property owners about proposed work. In the early planning stages of a project, property owners should call Commission staff with any questions or concerns. The staff can assist by reviewing the relevant guidelines with the property owner, suggesting solutions to problems, and explaining the design review process.



Dr. Henry T. Bahnson grew lily pads in a pond behind his house on Church Street, circa 1890. Courtesy of Old Salem Museums and Gardens.

WHAT IS A COA?



CERTIFICATES OF APPROPRIATENESS

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 exterior work. Routine Maintenance work does not require a COA. Many buildings in the District are Local Historic Landmarks and must also follow the Design Review Guidelines for that program, which may oversee alterations to a building's interior.

Design Review Guidelines

Design review guidelines are perhaps the most important component of a locally-zoned historic district. They establish criteria that identify design concerns for each district and help property owners ensure that exterior alterations respect the character of an individual property and the district as a whole. Design review guidelines provide the Commission and staff with standards for making decisions when reviewing applications for Certificates of Appropriateness (COAs).

Through the implementation of design review guidelines, the following is achieved:

1. Public awareness of the architectural and historic character of the District is increased;
2. Investment values 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.

Contributing and Noncontributing Resources

Each locally-zoned historic district is assigned a period of significance, which is defined as the period when a district was associated with important events, activities, or persons, or attained the characteristics that qualify it for historic status. Old Salem's period of significance, from 1766 to 1856, is the time when Salem was a communal congregational town with a theocratic government. Buildings, sites, structures, and objects that existed during this time period are considered "contributing resources" of the District. Buildings, sites, structures, and objects from *outside* this period are considered "noncontributing resources." Nevertheless, many of the Old Salem Historic District's noncontributing resources are important

to the history of Winston-Salem and Forsyth County. Furthermore, changes to any building, site, structure or object in the District, whether contributing or noncontributing, have the potential to adversely affect the District as a whole. Therefore, each project, whether it involves a contributing or a noncontributing resource, is reviewed based on the structure's date of construction, its original building materials and its compatibility with the historic character of the District. Projects that do not involve a structure are evaluated based on their appearance when Salem was a congregational town with a theocratic government.

Applications

A COA application form may be obtained by contacting Commission staff or online at <http://www.ForsythCountyHRC.org> in the *HRC Forms* section. When applying for a COA, attach the required documentation as listed on the application. Typical documentation includes a detailed description of the project (including materials to be used and the location of 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. Please refer to the *Summary of Application Materials* in Appendix B for more details. The deadline for all Major Work COA applications is twenty-one (21) days prior to the next Commission meeting.

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 voice support for, or 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 stipulations or conditions. Should this happen, an applicant is required to follow those stipulations or 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.



*The 1849 Belo House.
Courtesy of Old Salem Museums
and Gardens.*



Timothy and Charlotte Vogler's house, built in 1832, along with Timothy's gunsmith shop, built in 1831, circa 1882. Courtesy of Old Salem Museums and Gardens.

Other Permits

It is the responsibility of a property owner to verify with the Winston-Salem/Forsyth County Inspections Division whether any other permits are required before proceeding with a project. This includes projects such as building additions, new constructions, demolitions, fence installations, and sign installations.

After-the-Fact Applications

An after-the-fact COA 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 Winston-Salem Zoning Board of Adjustment within thirty (30) days of 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 Board of Adjustment's decision shall be to Forsyth County Superior Court.

Unauthorized Major and Minor Work projects violate 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.

STANDARDS FOR HISTORIC BUILDINGS

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. Although the *Rehabilitation Standards* serve as the basis and underlying principles for the *Old Salem Historic*

District Design Review Guidelines, the *Secretary's Standards for Restoration and Reconstruction* are also valid approaches in Old Salem.

The *Rehabilitation Standards* are also used when evaluating State and Federal Historic Preservation Tax Credit applications. This incentive program allows property owners to receive tax credits for approved rehabilitation projects. For more information regarding the Historic Preservation Tax Credit programs contact the North Carolina State Historic Preservation Office.

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of development, such as adding conjectural features or architectural elements from other

buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic finishes shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations or related new construction shall not

destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

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

The Secretary of the Interior's Standards for Restoration

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period 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.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. 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.
9. Archaeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

The Secretary of the Interior's Standards for Reconstruction

1. Reconstruction will be used to depict vanished or nonsurviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archaeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the nonsurviving historic property in materials, design, color, and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.



*Single Sisters' House, 1882.
Courtesy of Old Salem Museums
and Gardens.*

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 exterior work that focus on keeping a property in good condition and do not have the potential to harm historic materials. Property owners should conduct routine inspections of a property and take preventative steps to alleviate the necessity of more intense and larger repairs, rehabilitations, or restorations. Routine Maintenance of a property does not require approval from the Commission or staff.

Please refer to the **Categories of Work Chart** in **Appendix A** for primary examples of work that require a COA.

MINOR WORK

Minor Work projects are types of exterior work where the visual character of a structure or site is not significantly altered. 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 *Old Salem Historic District Design Review Guidelines*. Contact 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 Minor Work projects to the Commission if the changes involve alterations, additions, or removals that are substantial, or do not meet the *Guidelines*. 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 Winston-Salem/Forsyth County Inspections Division. Staff will brief the Commission each month on Minor Works approved during the previous month.

Please refer to the **Categories of Work Chart** in **Appendix A** for the list of eligible Minor Work items.

MAJOR WORK

In general, Major Work projects involve a change in the appearance 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.

Please refer to the **Categories of Work Chart** in **Appendix A** for primary examples of work that are considered Major Work.



Built on Church Street in 1827 by gunsmith Christoph Vogler, who died shortly after it was completed, this house was occupied by his widow, Anna Johanna Vogler until her death in 1870. Courtesy of Old Salem Museums and Gardens.



Circa 1865 view of various outbuildings taken from the window of Traugott Leinbach's photography studio on Main Street. The buildings were located on Church Street south of the Single Sisters' House. Courtesy of Old Salem Museums and Gardens.

GUIDELINES FOR EXISTING STRUCTURES: MATERIALS AND ELEMENTS



*In the 1950s the Miksch House
was being used as a drugstore.
Courtesy of Old Salem Museums
and Gardens.*



*Miksch House after restoration.
Courtesy of Old Salem Museums
and Gardens.*

WOOD



Retain and preserve wood features that contribute to the form and character of the structure.



Wood was a commonly used building material in Salem due to its wide availability and flexibility. It was used for an array of decorative elements, such as shutters, columns and trim, and also in major structural elements, such as siding and framing. Wood requires regular maintenance to keep it free from water damage and wood-devouring insects.

RECOMMENDED MAINTENANCE

1. Keep wood surfaces primed and painted when historically appropriate. Wood elements on some historic structures in Salem were

not painted but benefit from wood preservative. See *National Park Service Preservation Brief 26: The Preservation and Repair of Historic Log Buildings* (<http://www.nps.gov/history/hps/tps/briefs/brief26.htm>) for additional information on this subject.

2. Keep wooden joints properly sealed or caulked 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.
3. Regularly inspect wood surfaces and features for signs of moisture damage, mildew, and fungal infestation.
4. Structures should be regularly inspected and treated for wood-devouring pests.
5. Provide adequate drainage to prevent standing water close to structures.
6. 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.



INAPPROPRIATE TREATMENTS

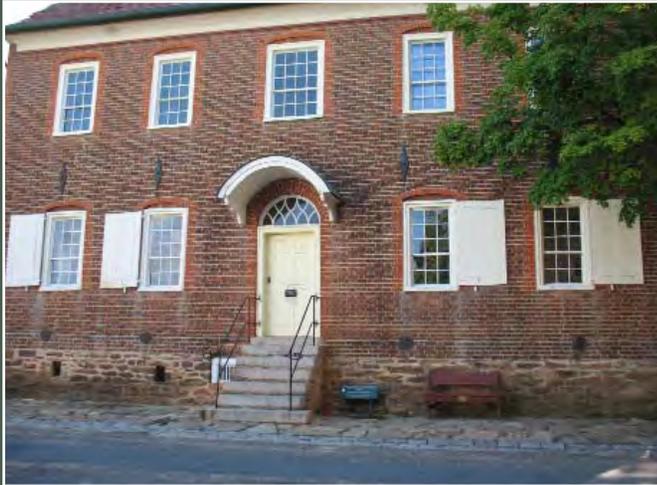
1. Do not use high-pressure washing to clean wood siding or trim. The pressure can force moisture behind the siding, leading to rot and paint failure.
2. Do not use materials that are not compatible with the structure or the District. Aluminum and vinyl siding, asphalt and asbestos shingles, artificial stone, EIFS (Exterior Insulation Finish Systems), unpainted pressure-treated wood or masonite are not acceptable.
3. Do not cover wood features, including brackets, columns, eaves, soffits, trims, sills, etc., with aluminum or synthetic materials.
4. Do not add wood features or details to a structure that create a false historical appearance.
5. Do not use liquid siding or liquid vinyl paint as a substitute for paint, as the added thickness covers details and damages the structure.



GUIDELINES

1. Retain and preserve exterior walls and wood features that contribute to the overall form and character of a structure, including such functional and decorative features as siding, shingles, cornices, bays, quoins, arches, fascias, moldings, pediments, columns, balustrades, window or door trims and architectural trim.
2. Repair only the deteriorated wood detail or element rather than the entire feature. Repair options include patching, reinforcing, splicing, piecing in and consolidating with an epoxy-based product. Repairs should match the original detail or element in design, profile, dimension, texture and material.
3. If original wood siding or a feature is too deteriorated for repair, the proposed replacement should match the original as closely as possible in size, shape, profile and texture. Replacements of original elements should be made only with in-kind materials. The Commission may require repair of a feature rather than its replacement.
4. Replace a completely missing wood feature with a new feature based on documentation or physical evidence of the original design. If documentation or evidence is unavailable, a new design should be compatible in dimension, detail, size, material, orientation, scale, profile, finish and texture with the property and the District.
5. When replacing wood elements, nail types and nailing patterns should be appropriate to the structure.
6. Care should be taken to duplicate saw marks on replaced wood elements. Wood found in any house in Old Salem built before 1850 was either hand-hewn, pit sawn or sash sawn. All three of these methods leave distinctive marks on the wood. To mimic the saw marks of the sash saw use a modern-day band saw in lieu of modern-day sawn material.
7. In the event of removal of non-original exterior siding materials, such as asbestos or asphalt shingle, aluminum or vinyl siding, repair of the original siding is required. If the original wood siding is too deteriorated for repair, the replacement siding must match the original in material, size, design, profile and shape.

MASONRY



Historic masonry materials found in Old Salem include brick, stone, terra-cotta, tile, limestone, granite, slate and mortar. Most contemporary brick and mortar are made differently than the materials used in Old Salem's historic structures. New, harder bricks or improperly mixed mortar can

damage historic brick. Most masonry problems can be avoided with regular inspections and maintenance. Careful maintenance of historic masonry will ultimately contribute to the preservation of the entire structure.

RECOMMENDED MAINTENANCE

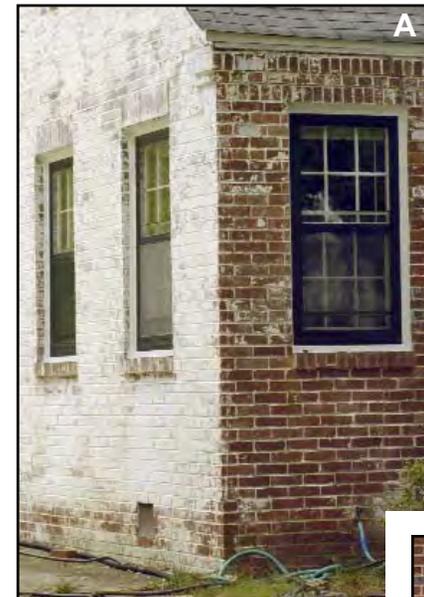
1. Regularly inspect masonry surfaces and features for signs of moisture damage, mildew and insect activity.
2. Clean masonry with the gentlest means possible. Test any cleaning technique on an inconspicuous area to evaluate its effects. Low pressure water (equivalent to the pressure of a garden hose) and natural bristle brushes are as forceful as should be used to clean historic masonry.
3. Vines and other vegetation growing up a masonry wall will, 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.

4. 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.



Do not repoint masonry with mortar that is harder than the original mortar or brick as it may damage the structure.



Do not (A) paint masonry that was not originally painted, (B) apply artificial stone, or (C) repoint masonry with inappropriate mortar types.

INAPPROPRIATE TREATMENTS

1. Do not clean masonry surfaces with methods such as sandblasting, high pressure washing or chemicals.
2. Do not apply waterproofing or water repellent coatings to masonry, except to solve a specific, identified problem.
3. Do not apply paint, cement coating, stucco, artificial stone, brick veneer or other coatings to masonry surfaces or features, such as walls, foundations and chimneys that were not covered historically.
4. Do not use electric hammers or saws to remove mortar, as they can damage the surrounding masonry. Hand chiseling is the preferred method of mortar removal but should be undertaken with great care. Grinders are typically approved if their size and operation is appropriately controlled.



Take care not to damage masonry when removing vegetation.

5. Do not repoint masonry with mortar that is harder than the original mortar or brick. Brick expands and contracts with temperature changes; if a hard mortar, such as portland cement, is used, the hard mortar will not flex as much as needed, leading to cracked, broken and spalled brick.
6. Do not repoint masonry with a synthetic caulking compound.

GUIDELINES

1. Retain and preserve masonry materials, including brick, stone, terra-cotta, limestone, granite, slate and clay tile; and their distinctive construction features, including bond patterns, water tables, foundations and unpainted surfaces, which contribute to the overall form and character of a structure.
2. Retain and preserve the original color, texture, hardness, shape, size and material of masonry features.
3. Repoint mortar joints only if they are cracked, crumbling or missing, or if damp walls or damaged plaster indicate moisture penetration.
4. No two repointing projects are exactly the same. When repointing mortar joints, use the correct proportion of cement, lime and sand for each project's mortar mix to match the original in hardness, color and texture. See *National Park Service Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings* (<http://www.nps.gov/history/hps/tps/briefs/brief02.htm>) for additional information on this subject.
5. Repair or replace deteriorated brick or mortar joints matching the original in size, color, hardness, texture, tooling, bonding patterns and width of joint. Do not use materials that seek to imitate brick. Match original mortar joints in width and profile.
6. Replace only the deteriorated detail, unit or element of a masonry surface or feature rather than the entire surface or feature. Match the original in location, design, style, dimension, detail, hardness, texture, pattern, material and color based on documentation or physical evidence.
7. Some masonry structures in Old Salem 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.

STUCCO



Stucco is an exterior wall treatment composed of cement, lime and sand. Many stucco surfaces in Old Salem are painted to resemble cut stone. As with masonry surfaces, stucco should be cleaned very carefully and never sandblasted.

RECOMMENDED MAINTENANCE

1. Regularly inspect surfaces and features for signs of moisture damage, mildew and insect activity.
2. Keep joints properly sealed or caulked to prevent moisture infiltration. Caulking should match the color of the stucco. However, some joints are meant to remain open to prevent moisture build-up and should not be caulked.
3. Clean painted surfaces with the gentlest means possible. Low pressure water (equivalent to the pressure of a garden hose) is as harsh as should be used to clean stucco.



Some stucco surfaces in Old Salem are painted to resemble cut stone.

INAPPROPRIATE TREATMENTS

1. Do not use new stucco that is harder than or does not convey the same visual appearance as the existing material.
2. Do not remove an original stucco finish.
3. Do not use materials that are not compatible with the structure or the District. Replacement materials, including artificial stone or EIFS (Exterior Insulation Finish Systems) are not permitted.
4. Do not apply a stucco finish to a structure that did not originally contain such a finish.



Artificial stone is not permitted.

GUIDELINES

1. Retain and preserve stucco materials and their distinctive construction features, including their functional and decorative features.
2. Repair or replace original stucco with materials that duplicate as closely as possible the original in hardness, composition, color, style, texture and character.
3. Remove and patch only a deteriorated portion of stucco rather than the entire surface. Match the original in hardness, composition, color, style, texture and character.
4. Pencil or score stucco to resemble cut stone only when it is historically appropriate.



Repair original stucco with materials that duplicate the original in hardness, composition, color, style, texture and character.

SUBSTITUTE SIDING AND TRIM MATERIALS

The exterior walls of a structure are often its most prominent feature. Brick, stucco, stone, wood shingles, wood clapboards and wood timbers are the original materials used for exterior walls in Old Salem and are extremely important to the fabric of the District. Substitute materials can never have the same qualities as these original materials and may not be added to District structures.

INAPPROPRIATE TREATMENTS

1. Non-original siding and trim materials, including composite materials, imitation stone or brick, vinyl, aluminum and cementitious siding, are not permitted.

GUIDELINES

1. The restoration of original siding materials to structures sheathed in non-original materials is encouraged.
2. In the case of structures sheathed in a substitute material, regular repair and maintenance of such material is appropriate. Repair of such material must match in profile, texture and color.



PAINT



Do not paint masonry that was originally unpainted.



Select a color scheme that is based on historic evidence.

Paint has both decorative and functional roles, making it an important element of the Historic District. Paint shields building materials from the elements while accentuating a structure's character-defining details. It is essential that a color scheme (or lack of one) be based on historic evidence.

RECOMMENDED MAINTENANCE

1. Routine maintenance of painted surfaces is best accomplished with gentle cleaning. A low-pressure wash, such as using a garden hose and a soft-bristle brush, can remove layers of dirt and mildew without damaging the paint.
2. Remove failing paint to give new paint a good bonding surface through hand scraping and light sanding.
3. Care should be taken to mitigate the hazards of lead paint. See *National Park Service Preservation Brief 37: Appropriate Methods or Reducing Lead-Paint Hazards in Historic Housing* (<http://www.nps.gov/history/hps/tps/briefs/brief37.htm>) for additional information on this subject.



INAPPROPRIATE TREATMENTS

1. High-pressure washes, rotary sanding and sandblasting will damage painted material and are not permitted.
2. Do not remove original paint layers as stripping multiple paint layers destroys valuable historical information.
3. Do not paint masonry that was originally unpainted.
4. Do not remove paint to achieve a finish that is not historically appropriate.
5. Do not use liquid siding or liquid vinyl paint as a substitute for paint, as the added thickness covers details and damages the structure.



GUIDELINES

1. Select a color scheme that is based on historic evidence such as existing paint layers, paint analysis, historic paintings or photographs. When evidence is unavailable, a color scheme should be based on documentation from similar structures in Old Salem or otherwise stylistically common for the period of the building.

ROOFS



The roof is one of the major distinguishing features of a structure, helping to define its architectural character while shielding it from the elements. The original roofing materials that were used for many structures in Old Salem, including

slate, clay tile and wood shingles, are seldom used on modern-day structures and add greatly to the District's distinctiveness.



Both a roof's form and materials should be compatible with the structure and District.

RECOMMENDED MAINTENANCE

1. Repair roofs and their distinctive features through recognized preservation methods for resetting or reinforcing. For additional information on this subject, see the following publications:
 - a. *National Park Service Preservation Brief 4: Roofing for Historic Buildings* (<http://www.nps.gov/history/hps/tps/briefs/brief04.htm>),
 - b. *National Park Service Preservation Brief 19: The Repair and Replacement of Historic Wooden Shingle Roofs* (<http://www.nps.gov/history/hps/tps/briefs/brief19.htm>),
 - c. *National Park Service Preservation Brief 29: The Repair, Replacement and Maintenance of Historic Slate Roofs* (<http://www.nps.gov/history/hps/tps/briefs/brief29.htm>), and
 - d. *National Park Service Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs* (<http://www.nps.gov/history/hps/tps/briefs/brief30.htm>)

INAPPROPRIATE TREATMENTS

1. Do not add features that compromise a structure's character, which may include roof ventilators, satellite dishes, or solar panels.
2. Do not change existing roof lines unless restoring a roof to an original roof line.
3. Do not remove roof features that are significant to the character of the structure such as dormers, chimneys, cornices, brackets, rafter tails and cupolas.



Do not change existing roof lines unless restoring a roof to an original roof line.



Roof ventilators should not be added.

GUIDELINES

1. Retain and preserve roofs and roof forms including shape, lines and pitch that contribute to the overall character of a structure, including their functional and decorative features including roofing materials, eaves, cresting, overhangs, rafter tails, crown molding, dormers, chimneys, cupolas and cornices.
2. Repair only the deteriorated portion of roofs that include slate, clay tile or wood shingles rather than the entire roof. Match the original design, dimension, detail, color, texture and material. Substitute materials will be considered if they are compatible in design, dimension, detail, proportion, texture, pattern and the character of the building and District.
3. Replace a completely deteriorated roof with the same material or a new roof based on documentation or physical evidence of the original design. If documentation or evidence is unavailable, a new roof's design, dimension, detail, proportion, texture and pattern should be based on those of similar buildings in the District.
4. Prior to installing new roofing materials, remove the existing roof covering.
5. Flashing materials and method of installation should be compatible with the original roof's material and style.



GUTTERS



Gutters and downspouts direct water away from a structure and its foundation. Historic gutter and downspout designs, such as those made with wood or copper, are important distinguishing features to structures in Old Salem.

RECOMMENDED MAINTENANCE

1. Maintain gutters and downspouts through seasonal cleanings

INAPPROPRIATE TREATMENTS

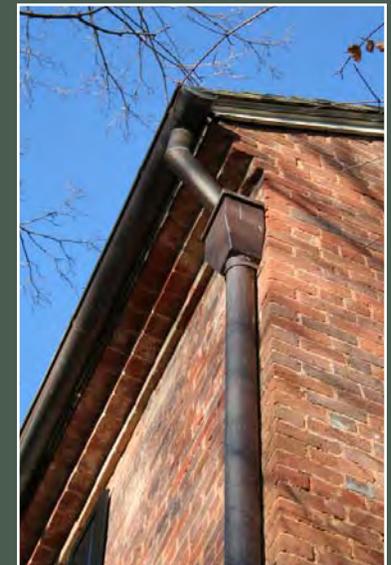
1. Do not remove, damage or obstruct architectural features of a structure when installing new gutters and downspouts.
2. Exposed aluminum gutters, downspouts and guards are not permitted unless historically appropriate to the structure.
3. Rain collection systems such as cisterns or rain barrels must be compatible with the character of the structure and District.

GUIDELINES

1. Gutters and downspouts should be located only where historically appropriate or necessary due to water intrusion issues.
2. Gutter and downspout styles, profiles and materials must be in keeping with the appropriate style of the structure.
3. Retain existing copper and wood gutters and downspouts. Repair or replace deteriorated gutters and downspouts, matching the original in material, color, dimension and profile.
4. Retain original integral gutter systems, but monitor closely for leaks.



*Rain barrel.
Photo courtesy of Harvard Avenue via flickr.*



SHUTTERS

Although modern shutters are principally nonfunctioning decorations, original shutters in Old Salem are working parts of the structure, used to control the amount of interior light and the temperature of a structure. Proper maintenance of shutters includes keeping them operational.

RECOMMENDED MAINTENANCE

1. The life span of shutters can be extended with proper maintenance to include scraping, painting, keeping them in good repair and securely fastened to the structure.

INAPPROPRIATE TREATMENTS

1. Shutters constructed of aluminum, vinyl and other synthetic materials are not permitted.
2. Shutters may not be added unless it is documented or there is physical evidence that the structure originally had shutters.



An example of shutters that are not sized properly to cover their windows.

GUIDELINES

1. Retain existing shutters. Repair deteriorated shutters with the original material, design and dimension.
2. Replace completely deteriorated or missing shutters with shutters matching the material, size, scale and design of the original. The Commission may require repair of a feature rather than its replacement.
3. Shutters must be installed on hinges. Historically appropriate hardware, including holdbacks, hinges, latches and shutter dogs may also be required.
4. Shutters must be sized and positioned to properly fit their window when shut.



Historically appropriate hardware must be used for shutters.

WINDOWS



Windows are prominent elements of a structure, reflecting its architectural style and period of construction. The wavy surface of older glass window panes is just one of the unique characteristics of many windows in Old Salem. The size, number, style and spacing of windows contribute to the distinctiveness of a

structure and the District. The character of historic structures is frequently destroyed beginning with changes to the windows.

RECOMMENDED MAINTENANCE

1. The life span of a window can be extended with proper maintenance. Reglazing, caulking and painting can prolong the usefulness and beauty of an old window.
2. Ensure that all hardware is in good operating condition.



Proper maintenance will extend the life span of a window.

INAPPROPRIATE TREATMENTS

1. Exterior storm windows are not permitted.
2. Do not add, remove, reduce or enlarge window openings unless the work is based on documentation or physical evidence of the original design.



*(A) Storm windows are not permitted.
(B) Do not remove window openings.*



GUIDELINES

1. Retain and preserve windows, including their functional and decorative features including frames, sashes, muntins, mullions, sills, heads, jambs, moldings, surrounds, trim, glazing, hardware and shutters that contribute to the character of a structure.
2. Retain and preserve the position, number, size, proportion and arrangement of window openings in a structure wall unless the work is based on documentation or physical evidence of the original design.
3. Repair only the deteriorated portion of a window rather than the entire window. Match the original in design, dimension, detail and material.
4. Replace a completely deteriorated or missing window with a new window based on documentation or physical evidence of the original design. If documentation or evidence is unavailable, a new design must be compatible in design, location, size, pattern, pane configuration, panel configuration, architectural trim, detail, muntin profile and style with the structure and the District. Utilizing the same material as the original window is required when replacement is necessary.
5. Exterior window treatments are only acceptable where historically appropriate as determined by written or photographic evidence.
6. Internal air-conditioning units should be used instead of window units, whenever possible. Do not alter window or structure elements to install a window air-conditioning unit. Locate portable window air-conditioning units on elevations of low visibility, whenever possible. Window air-conditioning units should be removed and stored during months when they are not operated.

DOORS



The front door is a focal point of a structure's façade, dividing public and private space. In fact, doors reflect the history of Old Salem more than in most historic districts. Many of the buildings here have two front doors – one for a residence and one for the business operated by that family. It is important to preserve historic doors and their openings. A door's hardware also adds to a structure's character.

RECOMMENDED MAINTENANCE

1. The life span of doors can be extended with proper maintenance and painting.

INAPPROPRIATE TREATMENTS

1. Do not install flat-surfaced doors or those with decorative windows that are incompatible with the style of the structure.
2. Do not install storm doors, sliding glass or French doors.
3. Do not add new door openings or repair, remove, reduce or enlarge door openings unless the work is based on documentation or physical evidence of the original design or is required by law or code.
4. Do not remove original doors, hardware or trim.



Storm doors are not permitted.



Many buildings in Old Salem have two front doors.



GUIDELINES

1. Retain and preserve doors, including their functional and decorative features including frames, glazing, panels, fanlights, transoms, surrounds, thresholds and hardware, that contribute to the overall character of a structure.
2. Retain and preserve the position, number, size, proportion and arrangement of doors in a structure wall unless restoring the structure to its original design based on documentation or physical evidence.
3. Repair only the deteriorated portion of a door feature or detail rather than the entire feature. Match the original in design, dimension, detail and material.
4. Replace a completely missing or deteriorated door with a new door based only on documentation or physical evidence of the original design. If documentation or evidence is unavailable, a new design must be compatible in design, location, size, pattern, pane configuration, panel configuration, architectural trim, detail and style with the structure and the District. Utilizing the same material as the original door is required when replacement is necessary.
5. If a new door or feature is required to meet accessibility codes, see the Safety, Accessibility and Code Requirements section for appropriate guidelines.

ENTRANCES, PORCHES AND BALCONIES



An example of an inappropriate porch enclosure.



Do not remove detail material from a porch.



An example of inappropriate changes to a porch.

Porches are a transitional area between the exterior and interior of a structure as well as a social gathering place. Porches and balconies take a variety of shapes and forms, varying from small one-bay porches to large covered public areas. Entrances and porches serve as an important first view of a structure and should be preserved as they were originally intended.

INAPPROPRIATE TREATMENTS

1. Do not remove an original entrance, porch, portico, porte cochere or balcony.
2. Do not remove any detail material associated with an entrance, porch, portico, porte cochere or balcony, including balusters, posts or railings, unless an accurate restoration requires it.
3. Do not install an additional entrance or porch unless it is based on documentation or physical evidence of the original design or required for accessibility purposes. The new entrance or porch should not obscure, damage or destroy any character-defining features.
4. Do not add features or details to an entrance, porch, portico, porte cochere or balcony that will create a false historical appearance unless documentary or physical evidence shows such feature and material was originally used.

RECOMMENDED MAINTENANCE

1. The life span of entrances, porches, porticos, porte cochere and balconies can be extended with proper maintenance and painting.
5. Do not replace wood floors with concrete, brick or stone unless documentary or physical evidence shows such material was originally used.
6. Do not enclose areas beneath porches unless historically appropriate. This includes the use of decorative wood skirting, lattice panels, brick or stucco.
7. Artificial turf, indoor/outdoor carpeting or similar materials are not permitted for porch floors.
8. Enclosure of porches, other than screen enclosures, is not permitted.



GUIDELINES

1. Retain and preserve entrances, porches, porticos, porte cocheres and balconies, including their functional and decorative elements, including columns, pilasters, piers, entablatures, balusters, balustrades, sidelights, fanlights, transoms, steps, railings, handrails, floors and ceilings, that contribute to the overall character of a structure.
2. Repair only the deteriorated detail or element of an entrance, porch, portico, porte cochere or balcony rather than the entire detail or element. Match the original in location, design, style, dimension, detail, texture, pattern and material.
3. Repair or replace original porch floors to match the original in design, style, dimension, detail, texture and material.
4. Replace a completely deteriorated or missing entrance, porch, portico, porte cochere or balcony with a new feature based on documentation or evidence of the original design. If documentation or physical evidence is unavailable, a new design should be compatible in style, dimension, detail, texture, pattern and material with the structure and District.



5. Screen enclosures may be considered if the following conditions are met: (1) The structural supports of the enclosure should be kept to a visual minimum. (2) The enclosure must be reversible and not obscure, damage or destroy any character-defining features. (3) Such enclosures are installed behind the original railing and/or columns. (4) Such enclosures are not permitted on elevations facing public streets. Removal of any existing enclosures to restore the original appearance is recommended.
6. If a new entrance or feature is required to meet accessibility codes, see the Safety, Accessibility and Code Requirements section for appropriate guidelines.

ARCHITECTURAL DETAILS OR ELEMENTS



Architectural details and elements, including but not limited to columns, cornices, trims and moldings exhibit designs, materials and finishes, help establish a structure's distinct character by showcasing superior craftsmanship and design. Such features are usually associated with a particular architectural style deserving of preservation.

RECOMMENDED MAINTENANCE

1. Inspect architectural details for signs of water damage, loose or missing pieces and separation from the structure.
2. Ensure protection against water and moisture damage through proper sloping, flashing and ventilation.



INAPPROPRIATE TREATMENTS

1. Do not permanently remove or alter an original architectural detail.
2. Do not add details, ornamentation or other decorative elements unless documentary, physical, photographic or other evidence indicates the structure once had such details or elements. Adding ornamentation that is out of character with a structure's architectural style gives a false historical appearance.



GUIDELINES

1. Retain and preserve architectural details, including functional and decorative features including cornices, bays, quoins, arches, water tables, brackets, entablatures, fascias, moldings and storefronts that contribute to the form and character of a structure.
2. Repair only the deteriorated portion of an architectural detail or element rather than the entire feature. Match the original detail or element in design, dimension, texture and material.
3. Replace a completely deteriorated architectural detail or element by matching the original detail or element in design, dimension, texture and material.

CHANGES TO THE ENVIRONMENT



PUBLIC RIGHTS-OF-WAY



Protect and preserve features including granite curbing, and brick or stone gutters.

Streets and sidewalks link the District's structures and public spaces to each other and the rest of the city. Their materials, dimensions, topography and patterns are important underlying features of the District's character.

INAPPROPRIATE TREATMENTS

1. Do not remove, obscure or conceal granite curbing in the process of street or sidewalk maintenance, repair or improvements.
2. Plain concrete and asphalt are not permitted for street paving.

GUIDELINES

1. Preserve and maintain the topography, patterns, features, and dimensions of streets, sidewalks and street plantings.
2. Protect and preserve features including granite curbing, brick or stone gutters or paving, and street plantings.
3. Repair sidewalks, curbs and paving, where needed, to match adjacent material in design, color, material, pattern, texture and tooling.
4. Maintain sidewalks in such a manner so as not to disturb trees and vegetation.
5. Surface streets with materials that are compatible with the historic character of the District. Plain concrete and asphalt are not permitted for street paving.
6. Except where original materials exist, surface sidewalks with brick or stone; driveway aprons with granite pavers.
7. Traffic and parking signs should be constructed of wood and painted green to minimize their impact on the District.
8. Locate cables and wires underground, whenever possible.



WALKWAYS AND STEPS



Walkways and steps are an extension of the architecture and the landscape. They connect the front door of a structure to the sidewalk, creating a pedestrian-friendly and inviting community.



The District includes stone steps (top) and brick walkways (above).

INAPPROPRIATE TREATMENTS

1. Walkways constructed of asphalt are not permitted.



An inappropriate walkway repair.

GUIDELINES

1. Retain and preserve the topography, pattern, configuration, features, dimensions, materials, textures and color of existing walkways and steps that contribute to the character of the District.
2. Repair only the deteriorated portion of a walkway or steps rather than replace the entire feature. Match the original in location, design, style, dimension, detail, texture, material, mortar type, pattern and spacing. Asphalt is not an appropriate patching material.
3. Replace a completely deteriorated or missing walkway or set of steps with a new feature based on documentation or physical evidence of the original design. If documentation or evidence is unavailable, a new design must be compatible in location, pattern, spacing, configuration, dimension, scale, texture and material with the character of the structure and the District. Historically appropriate materials may include stone, brick, pine bark, mulch and packed dirt.
4. Maintain the connection between the public sidewalk and the structure. It is not appropriate to remove a walkway that connects a structure with the public sidewalk, unless documentation or physical evidence shows otherwise.



RAILINGS

Railings found in the District are typically made from wrought iron and painted black with little flourish. They were built to last and will be with us for many years to come if they are properly cared for, simply by keeping them painted.

GUIDELINES

1. Retain and preserve the design, pattern, configuration, features, dimensions, materials and color of existing railings that contribute to the character of the District.
2. Repair only the deteriorated portion of a railing rather than the entire feature. Match the original in location, design, style, dimension, detail, texture, pattern and material.
3. Replace a completely deteriorated or missing railing with a new railing based on documentation or physical evidence of the original design. If documentation or evidence is unavailable, a new design must be compatible in location, configuration, dimension, scale and materials with the character of the structure and the District.
4. Design new railings to be compatible in location, pattern, spacing, configuration, dimension, scale, materials and color with the character of the structure and District.



An example of an inappropriate type of railing.



A railing in the District .



COMMUNAL AREAS

Old Salem includes a number of historic communal areas, including Salem Square and God's Acre, the town's graveyard. Salem Square is a classic town green – a central gathering place criss-crossed by walkways. God's Acre has been in use since 1771. Its identical white stones symbolize the Moravians' belief of equality in death.

GUIDELINES

1. Preserve and maintain the design of public spaces including parks, gardens, graveyards and open space.
2. Preserve and maintain historic site elements and significant landscape features, including fences, walls, grave markers, structures and trees.
3. Street furniture, trash receptacles and other proposed accessory features must be compatible with the District in design, scale, material and location.



DRIVEWAYS AND PARKING AREAS



An example of appropriate driveway placement and screening.



An example of inappropriate driveway placement.



Crush and run gravel is not an appropriate material for driveways or parking areas.

The proper placement of driveways and parking areas and their construction with appropriate materials will assist in limiting the impact of motor vehicles on the District.

INAPPROPRIATE TREATMENTS

1. Do not install new parking areas or driveways, including circular drives, parking pads and parking strips in the front of a building.
2. Crush and run gravel, crushed stone and brick chips are not appropriate materials for driveways or parking areas.

GUIDELINES

1. Driveway and parking area design and materials should be compatible with the character of the building and the District. Unless a building was originally constructed with a driveway or parking area made from another material, compatible materials include pea gravel, river stone, cobblestone and brick.
However, when replacing a driveway or parking area, it must be replaced with one of the appropriate materials listed above.
2. Locate new driveways and parking areas behind or to the side of buildings, in locations that require a minimum of alteration to historic site features including landscaping, mature plantings, retaining walls, and curbs. Keep new driveways and curb cuts to the minimum width possible. Driveways should lead directly to the rear or side of the building.
3. Divide large parking areas into smaller components with interior planting areas. Incorporate existing mature trees into the new parking lot design.
4. Driveways and parking areas that do not conform to these regulations may be repaired.
5. Screen driveways and parking areas with landscaping materials and/or fencing so they are not highly visible from public areas.
6. 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 driveway or parking area construction in the proposed location or may require mitigation. Mitigation options include, but are not limited to, construction techniques that limit ground disturbance, Archaeological Monitoring, a Phase I Archaeological Investigation or a Phase II Archaeological Investigation. See Appendix D for descriptions of terms related to archaeology.

WALLS



Landscape timbers or railroad ties are not permitted.



Modern landscaping blocks are not permitted.



An example of an appropriate wall in the District.

Beyond the aesthetic appeal of walls, they also retain the earth between differing grade elevations. They help establish a sense of visual continuity while retaining steep hillsides and assisting with erosion control.

INAPPROPRIATE TREATMENTS

1. Landscape timbers, railroad ties, exposed concrete block and modern landscaping blocks are examples of inappropriate materials for wall construction of any height.

GUIDELINES

1. Retain and preserve walls that contribute to the character of a structure or a site, including walls with historic design elements or that exhibit historic construction methods.
physical evidence is unavailable, a new design must be compatible in location, design, dimension, detail, texture, pattern, material and color with the character of the structure and the District.
2. Repair only the deteriorated portion of a wall, rather than the entire feature. Match the original in location, design, dimension, detail, texture, pattern, material and color.
3. Replace a completely deteriorated or missing wall with one based on documentation or physical evidence of the original design. If documentation or
4. New walls must be compatible with the property and District in regard to location, size, scale, materials and design. Appropriate materials for new walls include stone and brick. Unless reconstructing a wall that is documented to have existed between 1766 and 1856, construction of new walls should be undertaken in a manner that preserves significant mature trees.

FENCES



Fences serve both decorative and utilitarian functions. They secure boundaries, confine animals, protect planted areas and provide privacy. Fences at the front property line are typically used as an architectural ornament that separates public and private space. Fence types vary throughout the District by their placement on the property and by the time period in which the building was constructed.



Nail material and type should be appropriate to a fence's style and location.

INAPPROPRIATE TREATMENTS

1. Chain-link or any types of aluminum or synthetic material fence, such as vinyl, are not permitted.
2. Modern, pre-cut pickets, prefabricated sectional fencing and exposed screw attachments are not permitted.
3. Fences constructed of unpainted, pressure-treated lumber are not permitted.



An example of pre-cut pickets and sectional fencing.

GUIDELINES

1. Retain and preserve fences, including such functional and decorative elements as gates, decorative rails, pickets, pillars, posts and hardware, that contribute to the character of a structure or a site.
2. Retain and preserve fence materials, including wood, cast iron and wrought iron, that contribute to the overall character of a structure or a site.
3. Repair only the deteriorated portion of a fence rather than the entire feature. Match the original in location, design, style, dimension, detail, texture, pattern, material, nail type, nail pattern and color.
4. Replace a completely deteriorated or missing fence with one based on documentation or physical evidence of the original design. If documentation or physical evidence is unavailable, a new fence should be compatible in location, design, style, dimension, detail, texture, pattern, material and color with the character of the building and the District.
5. The appropriate style of fencing generally depends upon its location. In historically agricultural areas on the edges of Old Salem, the snake rail fence was most often used. In the center of Salem, styles tended to be more decorative. Picket and board fences tended to be used along the front lot lines along the street while vertical board fencing was used to separate one lot from another. Fence styles should reflect this historic pattern.
6. When historically appropriate, new fences should be located around the perimeter of the lot and/or across the middle of the back of the lot to separate the house yard from the garden area, which reflects the historic pattern of the District.
7. For properties portraying 18th century features, wood used for fencing should be split or pit sawn and affixed with wrought head nails. The number of nails used in the fence should be minimized: fencing boards less than 4" wide – 1 nail at each rail; fencing boards 4" to 10" wide – 2 nails at each rail; and fencing boards wider than 10" – 3 nails at each rail.
8. For properties portraying features between 1800-1850, wood used for fencing should be band sawn and properly dimensioned – no less than $\frac{3}{4}$ inch thick for pickets and no less than 1 inch thick for other fencing boards. Boards and pickets should be affixed with cut nails, not modern wire nails or fasteners.
9. Heights for picket fences should be 40"-48" and heights for board fences should be no greater than 6 feet. Fences greater than 6 feet must be based on documentary evidence.
10. Nail types and patterns should be appropriate to the type of fencing used. For example, galvanized cut nails, which resist rust, are permitted for painted fences; for unpainted fences, ungalvanized nails must be used so the nail heads *will* rust.



SIGNIFICANT LANDSCAPE FEATURES

The character, pattern and rhythm of plantings and other landscape features within the District should be preserved through proper maintenance and the introduction of compatible new or replacement features. Significant landscape features include the topography, vistas, views, ground cover, lawns, paths, walkways, steps, gardens, individual trees, the tree canopy, streams, plantings, fences, walls, street furniture and/or grave markers. When developing a landscape plan, the special characteristics of the specific site, as well as those of the District, should be considered.

INAPPROPRIATE TREATMENTS

1. Do not remove healthy mature trees that are 6 inches in diameter at a height of 4½ feet unless restoring a historic landscape or the tree is dead, diseased or hazardous to life or property.
2. Do not replace natural ground cover with inappropriate materials such as crushed stone, artificial pebbles, brick chips, rubber, artificial turf, ground tires or other materials that are not compatible with the character of the structure or District.
3. Do not grade, fill or excavate in areas that would adversely affect the character of the property or District.
4. The Commission discourages displaying plants in ways that are not historically appropriate, including using pots and hanging plants.



An example of an inappropriate tree type.



An example of inappropriate tree trimming. Photo courtesy of waltarrrr via flickr.



GUIDELINES

1. Retain and preserve significant landscape features.
2. Retain and preserve the relationship between structures and significant landscape features of the District setting, site topography, retaining walls, fences, foundation plantings, streets, walkways and driveways.
3. The scale and placement of new vegetation must be compatible with the property and District. Incorporate indigenous or historically appropriate plant materials in new landscape designs. Examples of indigenous and historically appropriate tree and vegetation species are listed in Appendix C. The Commission encourages the restoration of historic landscapes.
4. Removal and replacement of trees is allowed when restoring a historic landscape, if a tree is dead, diseased or hazardous to life or property. When removing a tree, remove it to below existing grade.
5. Protect large trees and other significant landscape features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment.
6. Prune and trim trees in a manner that preserves the tree canopy in the District. Topping of trees is not permitted.

LIGHTING

Even though electricity was not commonplace in Old Salem when most of its buildings were constructed, it would not be safe or practical to exclude lighting from the District. Lighting should be compatible with the District in its placement, fixture design and intensity.



Examples of appropriate lights (above and right).



INAPPROPRIATE TREATMENTS

1. String lights are not permitted.
2. Do not install a series of footlights along a path or sidewalk in the District.
3. Do not illuminate structure elevations or landscaping.



String lights are not permitted.



GUIDELINES

1. Lighting that seeks to imitate period gas or oil lighting, but is wired for electricity, must be compatible with the character of the structure and the District.
2. Retain and preserve lighting fixtures that contribute to the overall character of a structure, site or streetscape.
3. Replace a completely missing or deteriorated exterior lighting fixture with a new one based on documentation or physical evidence of the original design or a new design compatible in appearance, location, design, material, finish and scale to the structure, site and District.
4. New site and street lighting must be compatible with the character of the site and the District. Consider the location, design, material, size, finish and scale of a proposed fixture in determining its compatibility. Light fixtures should not have a false historical appearance.
5. Install recessed lights, light posts or directional lights in unobtrusive locations. Lighting placed in trees may be appropriate in cases where the lighting fixtures do not detract from the character of the District and where other types of lighting are not appropriate.
6. Motion sensor lights may be used in unobtrusive locations if they are not triggered by movement in public areas or common movement of vegetation caused by wind.
7. Lighting for signs should illuminate the sign only. Light and glare should not significantly spill over to other areas of the property.



Recessed lights are appropriate in unobtrusive locations.

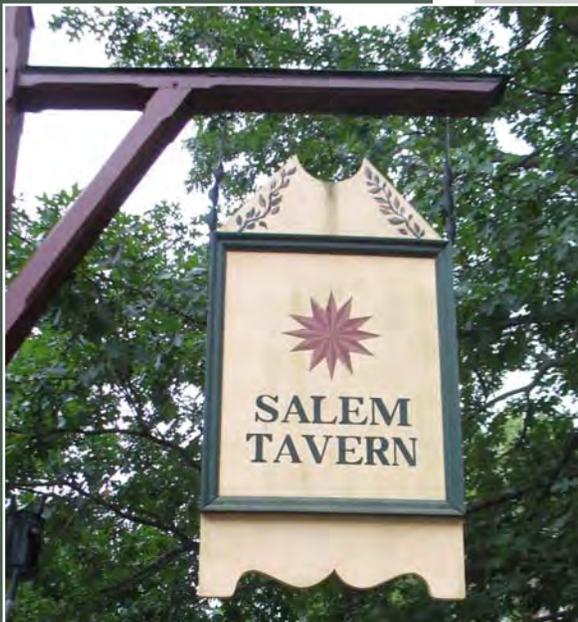
SIGNAGE



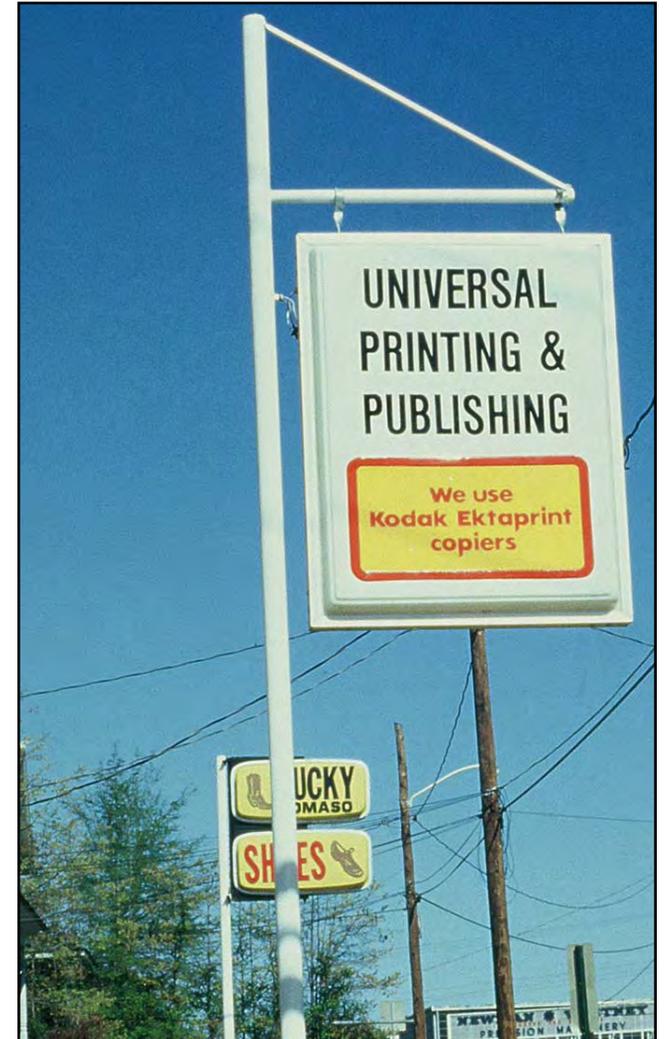
In order to maintain the historic context of the District, it is important to install signage that will not detract from the pedestrian scale or original function and purpose of the structure. Historically, painted wooden signs were hung on the front elevation of a structure to advertise a business.

INAPPROPRIATE TREATMENTS

1. Plastic, vinyl, freestanding, portable, rooftop, flashing, internally-illuminated or lighted message signs, billboards and painted wall signs are not permitted.
2. Temporary signs not promoting an event, including real estate and political signs, are not permitted outside structures in the District.
3. Do not attach signs to a structure in a manner that would damage, conceal or cause the removal of an architectural feature or detail unless restoring a documented sign that existed before 1856.



Property owners are encouraged to replicate documented signs on contributing properties.



Internally-illuminated signs are not permitted.



New signage must be compatible in material, size, scale, typeface and character with the structure or the District.

GUIDELINES

1. Retain and preserve signs that contribute to the character of the structure or the District.
2. New signage must be compatible in material, size, scale, typeface and character with the structure or the District. Appropriate sign materials are wood, metal, or composite materials that appear indistinguishable from wood or metal.
3. Design of new signage should relate to the structure's architectural style or incorporate elements of such style.
4. New signage should not be obtrusive or cover large portions of the building façade, any significant architectural features, or block streetscape views unless it is a restoration of a documented sign that existed before 1856.
5. 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.
6. Temporary special event signs or banners for religious, educational or nonprofit organizations may be erected no sooner than thirty (30) days before, and must be removed three (3) days after, the event.
7. Lighting for signs should illuminate the sign only. Light and glare should not significantly spill over to other areas of the property.
8. Property owners are encouraged to replicate documented signs on contributing properties.
9. A sign's mounting should complement and enhance the sign's design and be based on historic evidence.
10. Each structure should include a sign, measuring no more than 4 inches high and no more than 18 inches wide, placed in the lower left corner of the front structure elevation, that identifies its address number, name and the date it was built. The font for the address number should be approximately three inches tall and the other text should be approximately one inch tall.

ACCESSORY FEATURES



Examples of inappropriate accessory features.

A compromise must be met between modern conveniences and the preservation of historic neighborhoods. Many accessory features, such as central air-conditioners, must be located so as not to diminish the character of the District.



An appropriate bench (above).



An example of screened mechanical equipment (right).



Mailboxes for pre-1899 buildings should be constructed of wood and kept in discrete locations (above). Concealed mail slots may also be permitted if damage to the building is reversible (top).

GUIDELINES

1. Outdoor mechanical equipment and heating and air-conditioning units should be installed in areas where they will require the least possible alteration to the appearance of the structure and be hidden from public view. Place all exposed exterior pipes, meters and fuel tanks on rear portions of the structure and screen these elements, where possible.
2. Construction of new exterior stairs must not detract from the character of the building or District. If new exterior stairs are necessary, they should be placed in an area of low visibility on the rear elevation of the structure. Staircase construction should be reversible and not obscure, damage or destroy any character-defining features. Use materials that are compatible with those of the structure.
3. Internal air-conditioning units should be used instead of window units, whenever possible. Do not alter window or structure elements to install a window air-conditioning unit. Locate portable window air-conditioning units on elevations of low visibility, whenever possible. Window air-conditioning units should be removed and stored during months when they are not operated.
4. Contemporary communication equipment that is inconsistent with the historic character of the District, including antennas and satellite dishes are not permitted.
5. Modern utility service connections should be screened or hidden with historically appropriate materials, such as wooden boxes.
6. Trash containers, recycling containers and dumpsters should be located in the rear of the property or in a location not visible from the street and, when possible, screened from view.
7. Trash receptacles and benches should be compatible with the District in material, design and detail. Approved trash containers have included wooden barrels.
8. Recreational or special features, including in-ground swimming pools, hot tubs, saunas, basketball goals, swing sets and play-houses are not permitted.
9. The size and scale of accessory features should not detract from the character of the building or District.
10. Mailboxes were not used in Salem before 1899. To minimize their impact on the District, mailboxes for pre-1899 buildings should be constructed of wood and kept in discrete locations, such as hidden inside a fence. Concealed mail slots may also be permitted if damage to the building is reversible.



An example of an appropriate trash container.

SAFETY, ACCESSIBILITY AND CODE REQUIREMENTS



An example of inappropriate stairs.

A new use or the substantial rehabilitation of a historic structure may require compliance with current standards for life-safety and accessibility by persons with disabilities. Both the North Carolina State Building Code and the federal Americans with Disabilities Act include some flexibility in compliance when a historic structure is involved. Introducing items such as wheelchair ramps, fire exits and fire stairs without damaging the original fabric of a historic structure will take careful planning and will usually require consultation with experienced design professionals and HRC staff.

GUIDELINES

1. Meet accessibility and life-safety building code requirements in such a way that the site and its character-defining features and the structure's character-defining elevations, features and finishes are preserved.
2. Design and construct new fire exits, stairs, landings, ramps and elevators to be compatible with the scale, materials, details and finish of the structure.
3. Construct fire exits, stairs, landings, ramps or elevators on the least obtrusive elevations, including rear or inconspicuous side locations.
4. 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.
5. 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 is removed.
6. Safety features should be unobtrusively located to limit the need for building alterations and should not detract from the historic character of the District.



An example of an appropriate ramp.

NEW CONSTRUCTION



*Photo courtesy of Old Salem
Museums and Gardens.*

NEW CONSTRUCTION PRINCIPAL STRUCTURES

The guidelines for new construction ensure that new structures are compatible with the character of the District and do not damage significant landscape or archaeological features. As part of the COA application, the applicant must document the 1766-1856 history of the site in order to determine the likelihood of onsite significant archaeological features. Property owners are encouraged to reconstruct documented structures that existed in Old Salem between 1766 and 1856 but should avoid constructing structures that seek to imitate historic structures that are not authentic reconstructions.



Site Planning

1. Parking and service entrances should be located to the rear or otherwise properly screened with fencing and/or vegetation.

The Charles Cooper House, circa 1890 (left). Courtesy of Old Salem Museums and Gardens, and its 2008 reconstruction (top).

2. Significant historic features should be retained, whenever possible.
3. Significant reshaping of land contours is not permitted unless it returns the site to a documented historic landscape.

Lot Coverage and Spacing

1. The lot coverage of new construction should repeat patterns already established in the District.
2. Space new construction based on the pattern between existing structures on the same city block. Follow the dimensional requirements of the *UDO*.

Setback

1. Unless reconstructing a documented historic structure that dates between 1766 and 1856, building setbacks should be consistent with existing structures on the same block but shall, at a minimum, meet the dimensional requirements of the *UDO*.

Orientation

1. Unless reconstructing a documented historic structure that dates between 1766 and 1856, the primary building entrance must be located on its street-facing building wall. If there is more than one street-facing

wall, the placement of the primary entrance should repeat patterns already established in the District.

Massing

1. Massing of new construction should repeat patterns already established in the District.

Complexity of Form

1. The complexity of the form of any new construction should be compatible with and repeat patterns already established in the District.

Height, Width and Scale

1. Structure height and width should be consistent with patterns already established in the District but shall, at a minimum, follow the dimensional requirements of the *UDO*, unless reconstructing a documented historic structure that dates between 1766 and 1856.
2. Unless reconstructing a documented historic structure that dates between 1766 and 1856, the scale of new construction elements should be compatible with surrounding structures in the District.

Directional Expression

1. The relationship between the height and width of a new residential structure must be compatible with patterns already established in the District.

Roof Form and Materials

1. Roof form and pitch should repeat patterns already established in the District.

2. Use roof materials that are visually compatible with those of historic structures in the District, such as clay tile, wood or slate shingles.
3. Use a cornice design appropriate to the design of the structure being constructed that repeats patterns already established in the District.

Exterior Building Materials

1. Preferred exterior building materials include those that are prevalent in the District, such as wood siding, brick, stone and stucco.
2. Materials not permitted include EIFS (Exterior Insulation Finish Systems), vinyl and aluminum siding and trim. Other proposed materials must be compatible in size, design, dimension, detail, proportion, texture, and appearance with the historic character of the District.

Doors and Windows

1. Unless reconstructing a documented historic structure that dates between 1766 and 1856, the primary building entrance must be located on its street-facing building wall. If there is more than one street-facing wall, the placement of the primary entrance should repeat patterns already established in the District.
2. The ratio of solids (walls) to voids (window and door openings) should be compatible with patterns already established in the District.
3. The placement of window openings should be compatible with patterns already established in the District.

4. The size and proportion of window and door openings should be compatible with patterns already established in the District.
5. Windows should be constructed of wood with true divided lights or exterior muntins with spacer bars between glass panes. The configuration of the window panes and muntin profile should be compatible with the building and District.
6. Exterior storm windows, storm doors and screen doors are not permitted.
7. Metal, metal-clad and fiberglass doors are discouraged for residential construction, but may be permitted if they are indistinguishable from painted wood doors and compatible with the building and District or are used on building elevations not visible from public areas.
8. Door style, operation and hardware should be compatible with historic doors found in the District.
9. If shutters are appropriate to the building, they must be scaled and positioned to fit the window opening, constructed of wood or a material indistinguishable from painted wood, mounted on working hinges and compatible with the building and District.
10. Tinted or mirrored glass is not permitted in the District.
11. Window and door openings should be recessed on masonry structures and surrounded by raised casing on frame structures. Window and door openings that are flush with the exterior wall are not permitted.

Exterior Architectural Elements

1. Architectural elements, such as porches, chimneys and foundations should be compatible with patterns already established in the District.

Color

1. The building's color scheme must be compatible with historic color schemes in the District.

Archaeology

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 construction in the proposed location, or may require mitigation. Mitigation options include, but are not limited to, construction techniques that limit ground disturbance, Archaeological Monitoring, a Phase I Archaeological Investigation or a Phase II Archaeological Investigation. See **Appendix D** for descriptions of terms related to archaeology.

NEW CONSTRUCTION ACCESSORY STRUCTURES

The guidelines for accessory structures are to ensure that new accessory structures are compatible with the character of the District.

INAPPROPRIATE TREATMENTS

1. Unless a new accessory structure is a pre-1856 reconstruction, it must not detract from the overall historic character of the District, structure or site, or require removal of another structure, site feature or Significant Archaeological Feature.
2. The addition of an accessory structure that is not a pre-1856 reconstruction should not significantly diminish the open space of an existing lot.
3. Contemporary premanufactured metal accessory buildings are not permitted.



An inappropriate accessory structure.

GUIDELINES

1. The guidelines for New Construction: Principal Structures shall apply to new accessory structures.
2. A new accessory structure should be compatible in location, orientation, form, size, scale, material and finish with the principal building and District.
3. The roof line of a new accessory building must be below that of the principal building.



An appropriate accessory structure.

NEW CONSTRUCTION ADDITIONS

The guidelines for building additions are to ensure that new additions are compatible with the character of the District.

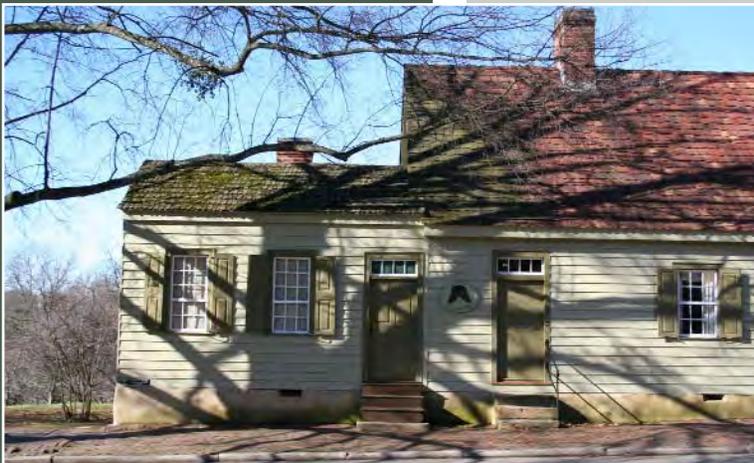
INAPPROPRIATE TREATMENTS

1. A building addition should not appear to be part of the existing building by extending its exact wall plane, roof line or cornice height.



An example of an inappropriate addition.

2. Additions should not exceed the height of the principal building.



An example of a reconstruction of a historic addition.

GUIDELINES

1. The guidelines for New Construction: Principal Structures shall apply to additions.
2. Additions may be located only where they are not highly visible from public areas.
3. Construct new additions so that there is the least possible loss of historic fabric and so that character-defining features of the building are not destroyed, damaged, obscured or radically changed.
4. Design additions so that if they were removed, the essential form and integrity of the original structure would be retained.
5. Design additions so that the massing, size, scale, materials, style, detail, design and ratio of solids (walls) to voids (window and door openings) are compatible with the existing building.
6. Design additions so that the overall character of the site, site topography and character-defining site features are retained.
7. An addition should not change the orientation or the primary entrance of the existing building.

RELOCATION OF STRUCTURES

The relocation of historically or architecturally significant structures within the District is strongly discouraged. The Commission may delay relocation for up to 365 days to explore alternatives.

Moving a significant structure is sometimes the only alternative to demolition and should be used as a method of last resort when other efforts to preserve a structure have failed. Moving a building is an expensive undertaking and often results in a loss of integrity to the relocated structure and its surrounding neighborhood. The Commission should be consulted early in the planning stages of any proposed relocation.



Photo courtesy of Old Salem Museums and Gardens.

GUIDELINES

1. Exhaust all alternatives for retaining a historic structure in its place before relocation is considered. it is moved. The structure should be moved as a single intact unit, whenever possible.
2. Documentation of the structure, which may include photographs, measured drawings and written documentation, will be required to be filed with the Historic Resources Commission prior to moving any historic structure in the District.
3. Protect the structural and architectural integrity of a structure when
4. The guidelines for New Construction: Principal Structures shall apply to buildings moved into or within the District.
5. Clear the lot of construction debris and, until the lot is reused, replant or otherwise maintain the lot once a building has been completely removed.

DEMOLITION

The demolition of historically or architecturally significant structures within the District is strongly discouraged. The Commission may delay demolition for up to 365 days to explore alternatives to demolition, such as finding new owners willing to restore the structure, adapting the existing structure to its owner's needs, seeking assistance from a state or local preservation organization, or relocating the structure to another site.



Courtesy of Old Salem Museums and Gardens.

GUIDELINES

1. Exhaust all alternatives for saving a historic structure before demolition is considered.
2. Documentation of the structure, which may include photographs, measured drawings and written documentation, will be required to be filed with the Historic Resources Commission prior to demolishing any historic structure in the District.
3. Clear the lot of construction debris and, until the lot is reused, replant or otherwise maintain the lot once a structure has been demolished.

APPENDIX A.

CATEGORIES OF WORK

NR = No Review S = Minor Work (Staff Review)
 HRC = Major Work (Historic Resources Commission Review)
 X = Not Permitted

Proposed Work	Level of Review	Proposed Work	Level of Review
Demolition	HRC	Change Color	HRC
Partial Demolition	HRC	Alteration to any Elevation	HRC
New Construction/ Relocation	HRC	Installation of New Feature	HRC
Additions	HRC	Roof	
Building Exterior – Wood/Masonry/Stucco/ Siding & Trim		Maintenance as defined in <i>Guidelines</i>	NR
Maintenance as defined in <i>Guidelines</i>	NR	Change in Roof Shape, Pitch, Line	HRC
Remove Non-Historic	HRC	Replace Original	
Cover Existing Material	HRC	with matching material and design	S
Add Substitute Materials	HRC	Replace with Substitute	HRC
Replace Original with matching material and design	S	Installation of New Features	HRC
Repointing and other masonry repairs when the color and composition (hardness and texture) matches the original	S	Gutters	
		Maintenance as defined in <i>Guidelines</i>	NR
		Replace Original	
		with matching material and design	S
		Change in Materials	HRC
		Change in Design	HRC
		Windows	
		Maintenance as defined in <i>Guidelines</i>	NR
		Add New Opening	HRC
		Fill in Existing Opening	HRC
		Change in Materials or Design	HRC
		Wood	HRC
		Aluminum Clad	X
		Vinyl Clad	X
		Fiberglass	X
		Metal	X
		Vinyl	X

Proposed Work	Level of Review
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Windows continued...

Replace Original with matching material and design	S
Installation of Awnings	HRC
Enlargement or Reduction of Window Opening	HRC

Storm Windows	X
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Shutters

Maintenance as defined in <i>Guidelines</i>	NR
Wood	HRC
Plastic	X
Metal	X
Composite	X
Replace Original with matching material and design	S

Doors

Maintenance as defined in <i>Guidelines</i>	NR
Add New Opening	HRC
Fill in Existing Opening	HRC
Change in Material or Design	HRC
Wood	HRC
Metal	X
Fiberglass	X
Vinyl	X
Replace Original with matching material and design	S
Enlargement or Reduction of Door Opening	HRC

Proposed Work	Level of Review
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Entrances, Porches & Balconies

Maintenance as defined in <i>Guidelines</i>	NR
Enclose	HRC
Remove	HRC
Change Design	HRC
Add or Change Steps	HRC
Replace with Substitute Materials	HRC
Replace Original with matching material and design	S

Architectural Details or Elements

Maintenance as defined in <i>Guidelines</i>	NR
Remove	HRC
Change Design	HRC
Change Material	HRC
Replace Original with matching material and design	S
Installation of new Architectural Detail	HRC

Paint

Maintenance as defined in <i>Guidelines</i>	NR
Change of Color	HRC

Driveways and Parking Areas

Change in Material or Design	HRC
New, expanded, or relocated	HRC

Proposed Work	Old Salem
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Public Rights-of-Way	
Change in Material or Design	HRC
New, expanded, or relocated	HRC

Walkways and Steps	
Change in Material or Design	HRC
New, expanded, or removal	HRC

Railings	
New/Remove/Change Location	HRC

Walls	
Change in Material	HRC
New, expanded, or removal	HRC

Fences	
Change in Material	HRC
Remove/Change Location	HRC
New	HRC

Vegetation	
Removal of tree that is dead, diseased, or causing damage to a structure	S
Removal of healthy tree (over 6" diameter at 4.5' height)	HRC
Grade, Fill, Excavate	HRC
New Tree/Vegetation	S

Communal Areas	
Change of Design	HRC
Addition or Removal of Elements	HRC

Proposed Work	Old Salem
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Lighting	
Install new lights	HRC
Removal	S

Signage	
Install new	HRC
Identification sign smaller than 144 square inches	S
Removal of sign	S

Accessory Features	
Mechanical equipment (screened from view)	S
Exterior stairs	HRC
Window Air Conditioners	S
Antennas, Satellite Dishes, Ventilators	X
Public Trash Receptacles	S
Public Benches	S
Recreational Features (swimming pools, basketball goals, swing sets, etc.)	X

Accessibility	
New features	HRC

APPENDIX B.

SUMMARY OF APPLICATION MATERIALS

The following are examples of the type of submission materials required for review of a Certificate of Appropriateness (COA) application. The applicant should review and submit items that best explain and demonstrate the proposed work requested. Please contact Commission staff with questions regarding appropriate submission materials for specific project applications. Failure to supply adequate documentation or required materials will result in delays in processing the application and/or denial of the request.

Detailed Description

Provide a detailed description of the project, including any changes or additions. Describe the material to be used, including type, texture, color, size, shape, width, manufacturer, or other relevant information.

Building and/or Site Photos

Provide good-quality color photos clearly showing front, side, and rear views. A minimum of two photos – front and side, rear and other side, if needed.

Streetscape Photos

Take streetscape photos from across the street, looking in each direction. Be sure to show the building or site in relationship to its neighbors.

Detail Photos

Provide close-up photos of any specific architectural features you propose to change.

Sales Literature or Samples

Manufacturer's literature or samples – such as a brochure, material sample, and/or color selection – should be submitted to help clarify the proposed work.

Site Plans

The site plan shows the location and size of existing and proposed structures on the lot. It should be drawn to scale and show property lines, building and street locations, proposed

structures or additions with dimensions and distances to property lines, landscape features or other layouts, and total square footage of the lot and buildings. Include a north arrow.

Elevations

Elevation drawings show the design, materials, dimensions, and final appearance of the exterior of the building. They should be drawn to scale, identify building materials, and show each side of the structure to be changed, added to, or built. Submit elevations when an exterior change is proposed.

Construction Drawings

These include section and detail drawings showing how the structure is being put together. Drawn to scale, they should be submitted for all additions and new construction.

Landscape Plans

The landscape plan shows the location, size, variety of vegetative material proposed for the property. This includes the installation of such features as organic material, fountains, porches, walkways, decks, fences, steps, exterior lights, and parking areas.

APPENDIX C.

TREES IN EARLY WACHOVIA

The following inventory is based on information compiled from early Moravian records by the late Flora Ann Bynum, the long-time head of the Old Salem Landscape Restoration Committee.

TREES NATIVE TO WACHOVIA

White or American ASH

Fraxinus americana

Green or Red ASH

Fraxinus pennsylvanica lanceolata

American BEECH

Fagus grandifolia

River BIRCH

Betula nigra

BLACKHAW

Viburnum prunifolium

BOXELDER

Acer negundo

Yellow BUCKEYE

Aesculus octandra

American CEDAR

Juniperus virginiana

Black CHERRY

Prunus serotina

American CHESTNUT

Castanea dentata

CHINQUAPIN

Castanea pumila

Southern CRAB APPLE

Malus angustifolia

Sweet CRAB APPLE

Malus coronaria

Eastern Flowering DOGWOOD

Cornus florida

American ELM

Ulmus americana

Winged ELM

Ulmus alata

FRINGE TREE

Chionanthus virginicus

Black or Sour GUM

Nyssa sylvatica

Sweet GUM

Liquidambar styraciflua

Sugar HACKBERRY

Celtis laevigata

HACKBERRY

Celtis occidentalis

HAWTHORN

Crataegus phaenopyrum

and *C. crus-galli* are among native species.

American HAZELNUT

Corylus americana

Bitternut HICKORY

Carya cordiformis

Mockernut HICKORY

Carya tomentosa

Pignut HICKORY

Carya glabra

Shagbark HICKORY

Carya ovata

American HOLLY

Ilex opaca

IRONWOOD or American Hornbeam
Carpinus caroliniana
American LINDEN
Tilia Americana
LINDEN or White Basswood
Tilia heterophylla
Black LOCUST
Robinia pseudoacacia
Honey LOCUST
Gleditsia triacanthos
Sweetbay MAGNOLIA
Magnolia virginiana
Umbrella MAGNOLIA
Magnolia tripetala
Florida or Southern Sugar MAPLE
Acer floridanum or Acer barbatum
Red MAPLE
Acer rubrum
Red MULBERRY
Morus rubra
Black OAK
Quercus velutina
Blackjack OAK
Quercus marilandica
Chestnut OAK
Quercus prinus
Pin OAK
Quercus palustris
Post OAK
Quercus stellata
Red OAK
Quercus rubra

Scarlet OAK
Quercus coccinea
Spanish or Southern Red OAK
Quercus falcata
Swamp White OAK
Quercus bicolor
White OAK
Quercus alba
Willow OAK
Quercus phellos
PAWPAW
Asimina triloba
Common PERSIMMON
Diospyros virginiana
Shortleaf PINE
Pinus echinata
Virginia or Scrub PINE
Pinus virginiana
White PINE
Pinus strobus
American or River PLUM
Prunus americana
Chickasaw PLUM
Prunus augustifolia
Yellow POPLAR or Tuliptree
Liriodendron tulipifera
Eastern REDBUD
Cercis canadensis
SASSAFRAS
Sassafras albidum
SERVICEBERRY
Amelanchier canadensis

Carolina SILVERBELL
Halesia carolina
SOURWOOD
Oxydendrum arboreum
SYCAMORE
Platanus occidentalis
Black WALNUT
Juglans nigra
White WALNUT or Butternut
Juglans cinerea
Black WILLOW
Salix nigra
WITCH HAZEL
Hamamelis virginiana

NON-NATIVE TREES PLANTED BY THE EARLY SETTLERS

Moravian records document the planting of non-native trees in Wachovia during the 18th and first quarter of the 19th century. These included the following:

CATALPA
Catalpa speciosa or Catalpa bignonioides
LOMBARDY POPLAR
Populus nigra 'italica'
YELLOW WILLOW
Salix alba 'vitellina'
WEEPING WILLOW
Salix babylonica

Also planted during the 18th century were non-native fruit trees, principally APPLE and PEACH, but also both sweet and sour CHERRIES, APRICOT, PEAR, QUINCE and WHITE MULBERRY.



APPENDIX D.

TERMS

Aluminum Siding – Sheets of exterior architectural covering, usually with a colored finish, fabricated from aluminum.

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 familiar with archaeological resources in Old Salem 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.

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 which consists of alternating courses composed entirely of stretchers or entirely of headers.

Flemish Bond – A brick walling 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 7-3/4 x 3-5/8 x 2-1/4 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 which 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 which 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 HardiePlank, made from a cement compound.

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 style embraced Georgian, Federal, Greek Revival, and Renaissance Revival (or Neoclassical) architecture.

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.

Contributing – A building, site, structure, or object that adds to the historic associations, historic architectural qualities, or archaeological values for which a property and/or the District is significant because: 1) it was present during the District's period of significance (Old Salem's period of significance is 1766-1856); 2) it relates to the documented significance of the property and possesses historic integrity; or, 3) it is capable of yielding important information about the period.

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

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 at 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.

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.

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

EIFS – (Exterior Insulation Finishing System) A synthetic stucco made with foam insulation board.

Elevation – Scaled drawing of the front, rear, or side of a building. Usually required for new construction, additions 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.

Façade – The front or side 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.

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

Flashing – Overlapping pieces of noncorrosive metal installed to make watertight joints at junctions between roofs 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.

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.

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

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

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.

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.

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

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 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.

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.

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.

Noncontributing – Any building, site, structure, or object that does not add to a property's and/or the District's historical associations, historical architectural qualities, or archaeological values because: 1) it was not present during the period of significance (1766-1856); 2) it does not relate to the documented significance of the property;

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 period.

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.

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.

Phase I Archaeological Investigation – An investigation in conformity with professionally recognized standards for cultural resources management by an archaeologist familiar with archaeological resources in Old Salem, 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 his findings.

Phase II Archaeological Investigation – A full-scale investigation in conformity with professionally recognized standards for cultural resources management by an archaeologist familiar with archaeological resources in Old Salem, 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 his findings.

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.”

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 – A paint, applied as a first coat, which serves the function of sealing and filling wood, plaster, and masonry.

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.

Roofing Tile – A tile for roofing, usually of burnt clay, available in many configurations and types, such as plain tiles, single-lap tiles, and interlocking tiles.

Sandblast – 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 moving part of a window.

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

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

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.

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.

Shutter Dog – A tie-back used to keep shutters in the open position.

Sidelight – Long fixed sash located on either side of a door.

Significant Archaeological Feature – An Archaeological Feature which: 1) aids in the interpretation or restoration of the District; 2) relates to the documented significance of the site

and possesses historic integrity; or, 3) it is capable of yielding important information about the District’s period of significance (1766-1856).

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

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.

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.

Transom, or Overdoor Light – A glazed panel above a door or a storefront, sometimes hinged, to be opened for ventilation at ceiling level.

Tread – The horizontal 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.

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.

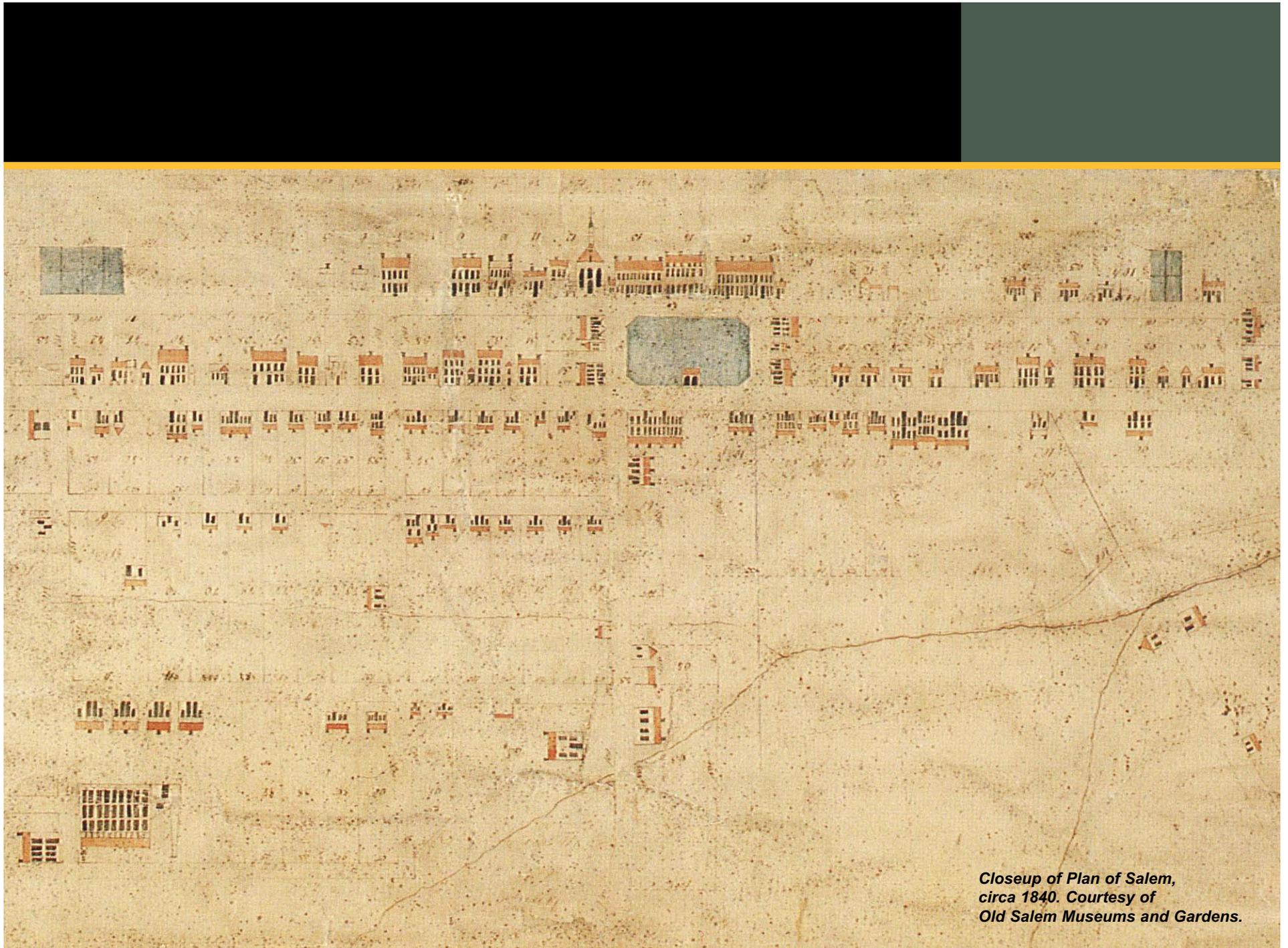
Veneer – Thin sheets of wood made by rotary cutting or slicing of a log. Also, an outside facing of brick, stone, etc. that provides a decorative, durable surface but is not load bearing.

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.

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

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.



*Closeup of Plan of Salem,
circa 1840. Courtesy of
Old Salem Museums and Gardens.*

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Main Street in Salem, circa 1866, showing the Salem Hotel and the Blum House. Courtesy of Old Salem Museums and Gardens.