



**Town of Davidson
Historic Preservation Commission Regular Meeting
Town Hall and Community Center
Community Room 120
251 South Street
Wednesday, May 21, 2025 at 5:30 PM**

I. CALL TO ORDER

II. SILENT ROLL CALL

III. CHANGES TO THE AGENDA

IV. REVIEW/APPROVAL OF MINUTES

a. Meeting Minutes

Summary: The Historic Preservation Commission will consider approval of April 16, 2025 meeting minutes.

V. OLD BUSINESS

VI. NEW BUSINESS

VII. INFORMAL FYI REVIEW

VIII. OTHER ITEMS

a. Review Draft Historic District Design Standards

Summary: The Commission will review the latest draft historic district design standards. These standards provide guidance for alteration, restoration, new construction, additions, relocation, or demolition affecting properties in the local historic district. These updated standards may be adopted by the HPC later this spring.

A full set of updated design standards is available as an agenda attachment and under the "Documents & Resources" tab at www.townofdavidson.org/designstandardsupdate

IX. ADJOURN



**Historic Preservation Commission
Meeting Minutes
April 16, 2025**

A meeting of the Town of Davidson **Historic Preservation Commission** was held in Community Room 120 at Davidson Town Hall, 251 South Street, Davidson, NC 28036.

I. CALL TO ORDER: 6:14 p.m.

II. ROLL CALL AND DETERMINATION OF QUORUM:

Members Present signified by ☒:

☒ Andrew Gale	☒ Erica Kennedy	☒ Nicole Perri
☐ Tom Gibbs	☒ Dave Malushizky	
☒ Rachel Johnson (Chair)	☐ Rusty Miller	

Town Representatives: Lindsay Laird, Senior Planner

III. CHANGES TO THE AGENDA: N/A

IV. REVIEW/APPROVAL OF THE MINUTES:

a. March 19, 2025, Minutes

Motion to recommend approval of minutes:

- **Motion:** Nicole Perri
- **Second:** Rachel Johnson
- **Vote:** 5-0 (Motion Passed)

V. OLD BUSINESS: N/A

VI. NEW BUSINESS: N/A

VII. INFORMAL FYI REVIEWS: N/A

VIII. OTHER ITEMS:

a. Review Draft Historic District Design Standards

The Historic Preservation Commission reviewed the latest draft historic district design standards. No decisions were made.

IX. ADJOURNMENT: The meeting adjourned at 6:33 pm.

APPROVAL OF MEETING MINUTES:

Date: _____ By: _____

G. Height & Width

The actual size of a new building can either contribute to, or conflict with, the existing structures in a historic district. Height and width are two primary considerations for making new buildings fit within a historic district.

STANDARDS

1. The height and width of a new building should be compatible with neighboring historic buildings within a 360-degree range of visibility of the new building. The height of a proposed building should be within 10 percent of the average height of historic structures on both sides of the block to achieve visual compatibility.
2. Height reduction techniques should be used, such as stepped back elevations, to keep the height within the historic context.
3. Besides the overall height of the proposed new building, the foundation, window head, and cornice heights should also relate to the surrounding existing historic buildings.
4. Design new buildings to respect the existing width of original structures in the district. The width should be within 10 percent of the average width of the other contributing buildings on both sides of the subject block.

Standard 4 Alternative: Design new buildings to respect the existing width of original structures in the district. The width should be within 10 percent of the average width of the other contributing buildings on both sides of the subject block. Alternatively, larger building facades may achieve visual compatibility through façade articulation.

Standard 1 Alternative:

The height and width of a new building should be compatible with neighboring historic buildings within a 360-degree range of visibility of the new building. The height of a proposed building should be within 10 percent of the average height of historic structures on both sides of the block to achieve visual compatibility. Alternatively, taller buildings (not to exceed height maximums permitted by the Davidson Planning Ordinance) may achieve visual compatibility through façade articulation.

One and One Half Story



Two and One Half Story



to two and one-half stories depending on the street.

One Story



The historic commercial buildings are one and two story. Newer three story buildings have been successfully added at the edges of the commercial area of the historic district.



2025 HISTORIC DISTRICT DESIGN STANDARDS

DESIGN STANDARDS

TOWN OF DAVIDSON

Mayor, Mayor Pro Tempore & Board of Commissioners

Rusty Knox - Mayor

Autumn Rierson Michael - Mayor
Pro Tempore

Board of Commissioners

Tracy Mattison Brandon

Ryan Fay

Steve Justus

Ted Stauffer

HISTORIC PRESERVATION BOARD & DESIGN REVIEW BOARD

Rachel Johnson, Chair

Andrew Gale

Tom Gibbs

David Malushizky

Rusty Miller

Nicole Perri

Brent Zande

PLANNING STAFF

Jason Burdette, Planning Director

Lindsay Laird, Senior Planner



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Introduction

DAVIDSON DESIGN STANDARDS



Davidson's Main Street is inviting and well maintained. Recently, existing buildings have been rehabilitated and new commercial buildings have been added that complement the historic district character.



There is a wide variety of architectural styles found throughout the residential areas of the Davidson Historic District.

A. Background

As communities develop through time, each generation leaves its physical imprint on the town. Many factors contribute to Davidson's distinctive sense of place. These may include regional transportation routes and types, eras of economic and resulting physical growth, material and building technology, local regulations, and architectural tastes of each generation. The combination of these influences through time has created the unique sense of place that is Davidson.

These architectural styles, building types, street patterns, and open spaces create neighborhoods and commercial areas that become more distinctive and treasured as they survive subsequent generations of development. The Town of Davidson wisely recognized the importance of instituting policies to ensure the preservation of this rich architectural heritage by locally designating most of the downtown in 1989. The district was expanded to include the residential area along North Main Street and nearby streets in 2020. This designation creates an overlay zoning district that provides protection and enhancement of this historic character through a design review process administered by the local Historic Preservation Commission (HPC) assisted by Town Planning Staff.

In 2009, the Davidson Historic District was listed on the National Register of Historic Places. This nationally listed historic district includes the locally designated district but expands to include the larger surrounding areas that also

contain historic properties due to their age and architectural styles as well as their roles in the community's previous development eras. (See map of the boundaries of both historic districts on page 2.2)

NOTE: Some of the areas of this broader National Register Historic District are outside of the local historic district boundaries and currently do not come under the purview of the local review process and HPC. However, the standards in this publication do contain helpful information for those property owners as well. In the near future, it is expected that the Town of Davidson will expand the local historic district to better align with the National Register boundaries.

This publication, The Davidson Historic District Standards are designed to manage, not stop, change in the historic areas of the Town. They are an update of previous design guidelines that were created in 2009 and are intended to provide guidance to property owners, tenants, architects, designers, and contractors as they develop plans and changes to both new construction and exterior alterations to existing buildings and sites. Also, these standards provide similar guidance for locally designated historic landmarks located outside the historic district overlay district.

B. Historic Preservation Goals and Role of the Design Standards

As listed in the original historic preservation ordinance in 1989, the Town of Davidson established a local historic district with the following goals:

- Preserve and protect the architectural heritage of the Town;
- Promote the educational, cultural, economic, and general welfare of the people of Davidson;
- Foster civic pride;
- Ensure harmonious and orderly growth and development;
- Strengthen the local economy; and
- Stabilize and improve property values.

Further statements of support and additional goals for historic preservation in Davidson are included in the recently adopted Davidson Historic Preservation Plan and in Section 22 of the town's planning ordinance entitled the Town of Davidson Historic Preservation Ordinance.

Section 22 states that this section is enacted to:

- Safeguard the heritage of the Town of Davidson by preserving districts and landmarks herein that embody important elements of its culture, history, or prehistory; and
- Promote the use and conservation of such districts and landmarks for the education, pleasure, and enrichment of the residents of the Town of Davidson and of the State as a whole.

The standards in this publication are the tool to provide guidance for all those involved in this design review process as spelled out in the ordinance. The positive role as well as the limitations of these standards are as follows:

What Standards can do:

- Assist in the preservation and rehabilitation of historic buildings in the districts;
- Provide guidance up front before property owners, architects/designers, and contractors make plans and present to the HPC;
- Give detailed guidance to property owners and the HPC;
- Result in appropriate changes to historic buildings and improve the quality of new development in the districts;
- Help resolve specific design concerns that may be present in the district;
- Assist the building industry by helping it better understand the district's physical character;
- Help protect current property values in the district;
- Increase public awareness about the community vision for the district;
- Help provide an objective and fair basis for the HPC's review of projects;
- And help reduce the frequency of appeals by providing clearly stated standards to both the property owner and the HPC.

What Standards do not do:

- These standards do not require that property owners make changes to their properties; they just provide guidance if they choose to make changes.
- List specific standards for building size requirements, landscaping standards, detailed parking requirements, sign regulations, and other specific elements of a building project; (Many of these requirements are found in the zoning ordinance and other local regulations.)
- Regulate amount/location of new development; (Zoning defines those aspects);
- Increase new construction or rehabilitation activities; (That activity is the role of the private market.)
- Improve maintenance of existing properties; (Locally adopted maintenance codes contain those requirements.)
- And regulate interior design. (The HPC does not review interiors, but building codes have a wide variety of requirements for the entire building dependent upon its proposed use.)



The historic district includes significant historic buildings on the Davidson College campus including the Philanthropic Hall, built in the Greek Revival style in 1849-50.

C. Design Review Process

The design review process for the Davidson Historic District is intended to ensure that changes within the district are compatible with the district's historic and architectural character. In the review process, proposed changes are submitted and reviewed before work begins.

The review does not apply to interior alterations or routine maintenance that does not affect the exterior appearance of a property. It does apply to any exterior alterations, new construction, significant landscape or streetscape changes, and the demolition or relocation of buildings within the historic district. The HPC can also delay the demolition of a district building for up to 365 days to allow time for the exploration of alternatives to demolition.

Property owners are encouraged to consult with the HPC and the town staff early in the planning stages for proposed exterior changes. Staff can provide technical assistance, helpful advice, and explain the design review process. See the next chapter, II. Planning Your Project for more details about moving forward on a project related to your historic property.



2

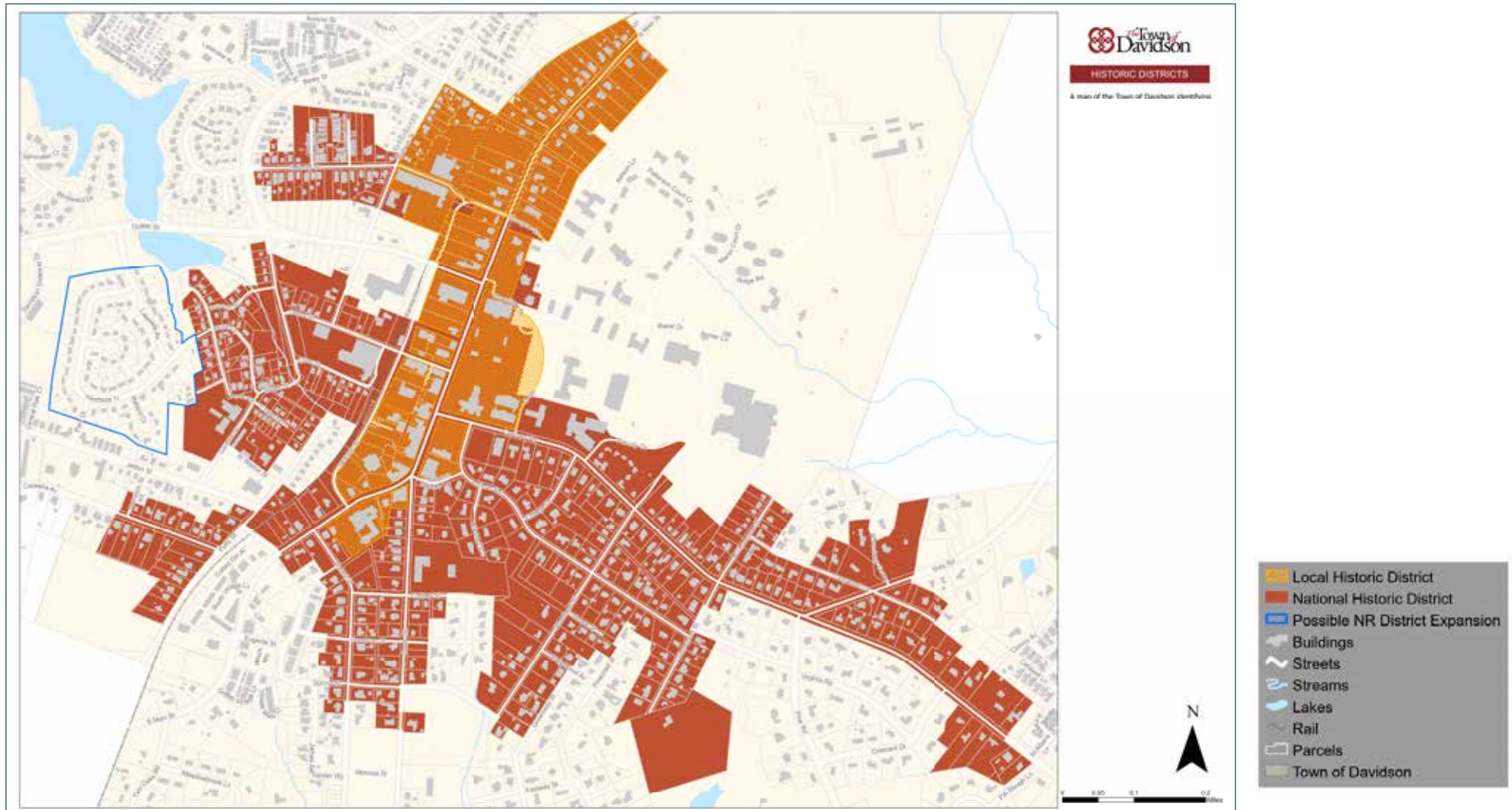
Planning Your Project

DAVIDSON DESIGN STANDARDS

A. Introduction

This chapter outlines steps to planning a project that is within the local historic district boundaries as well as the process for review and approval of the project.

The map below shows the boundaries of the National Register of Historic Places Historic District in dark orange. The light orange overlay is the local historic district. The blue outlined area to the west shows the potential historic district expansion area in Lakeside Park.



B. Building Treatment Terms

There are several approaches or treatments that should be studied as you plan which is the most appropriate for your property:

1. Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. Limited and sensitive upgrading of mechanical, electrical, and plumbing systems, and other code-required work to make properties functional, is appropriate within a preservation project.

2. Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural value. This approach acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. This approach should not damage or destroy historically significant materials, features, or finishes and requires that any changes be compatible with the building and its context. However, greater latitude is given to replace extensively deteriorated, damaged, or missing features using the same material or compatible

substitute materials. The standards of this publication are based on the Secretary of the Interior's Standards for Rehabilitation listed on page 2.5 that reflect this treatment approach.

3. Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

4. Reconstruction is defined as the act or process of depicting, through new construction, the form, features and detailing of a non-surviving site, landscape, building, or structure to replicate its appearance at a specific period and in its historic location.

5. Remodeling or Renovation are commonly used layman's terms, but within this context of historic definitions, they have a different meaning. Remodeling or renovation makes changes to the property without necessarily taking into consideration or maintaining the historic character-defining features of a building. In many cases, what is commonly called a historic remodeling, or a historic renovation is a rehabilitation project for the purposes of these definitions.

C. Identify the Architectural Style & Elements of Your Building & Property

1. Building Style & Character-Defining Building Features

Read Chapter 3 for more information about the most common architectural styles and building types found in the historic district. Review the photos throughout the section and find the category of style that is most similar to your building. The summary description of your style will help determine the major character-defining features of your building and its style. These features are the individual elements of the exterior design that help define its historic character unless they have been replaced by newer elements that do not relate to the historic design. Once identified, these important elements should be preserved and retained in any rehabilitation project.

Character-defining features generally include:

- Exterior wall materials;
- Original roof materials or in-kind replacements;
- Original foundation materials;
- Original windows, shutters, and doors or replacements of the same design;
- Original chimneys;
- Original porches;
- Original cornices and other decorative details; and
- Early changes to the building (including changes to those features listed above) that because of their age and design, have acquired their own significance and become character-defining features.

This careful analysis will ensure that the preservation and the design integrity of these character-defining elements and features of the exterior will be paramount to, and identified early in the process of, planning your project. For more detailed information, see:

Preservation Brief #17 - *Architectural Character-Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character* <https://www.nps.gov/orgs/1739/preservation-briefs.htm>

2. Character-Defining Site and Scale Features

Next, review the site of your property to better understand its overall character and how it relates to other properties on the street. Historic site features, forms, and arrangements play an essential part in defining a property's historic character. The site features may include:

- Slope and grading of the site;
- Setback and spacing of the building's location;
- Location and significance of any outbuildings and structures;
- Location, design, and materials of walkways, walls, fences, and other site elements and
- Location and type of any landscaping including trees, shrubs, hedges, planting areas, and types of plantings.

These site features along with the building characteristics make up the context of a property. When planning your project,

you should study the context of all the surrounding properties including both sides of the entire block where your property is located to ensure that your project will respect this existing historic context.

3. Level of Significance

Your historic building may be very significant within the historic district if it is older than most others, is a rare example of a form or style, and retains a large degree of its exterior design and materials. In some cases, you may want to consider a preservation approach on the exterior of the building; and perhaps consider a reconstruction approach if some items are missing and there is good documentation of their original appearance.

4. Physical Condition

Likewise, if the historic exterior features of your historic building are in good condition, you may want to consider a preservation approach. In other cases, if the building requires more extensive repairs and replacements, then it may be a better candidate for a rehabilitation approach.

5. Proposed Use

While many historic buildings adapt readily to different uses than the original use, there may be instances where the new use requires functional changes to the exterior that would irreparably compromise the historic integrity of the design. In those cases, another use should be found for the historic building that retains the integrity of exterior design.

D. Review the Secretary of the Interior's Standards for Rehabilitation

These standards are the basis of many of the recommendations of this guide as interpreted by the Town of Davidson staff and the HPC when reviewing your project. First developed in 1979, these guidelines have been expanded and refined several times. They are used by the National Park Service to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity.

The guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district in the United States. The North Carolina State Historic Preservation Office has adopted these guidelines for reviewing projects that come under their purview. These guidelines also must be followed if applying for federal and/or state rehabilitation tax credits.

<https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm>

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 alterations 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 historical 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 property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and 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.

E. Federal, State, and Local Incentives

Tax credits for the rehabilitation of historic buildings have generated more than two billion dollars of investment through certified rehabilitation projects since 1976 in North Carolina. The federal program is a credit of 20% for the qualifying rehabilitation of income-producing historic properties. See:

<https://www.nps.gov/subjects/taxincentives/index.htm>

In 1998, North Carolina introduced a state historic tax credit to augment the federal program and instituted a 15% to 25% tax credit for income producing historic properties and later a 15% “non-income producing” historic tax credit program available to homeowners. Although preservation tax credits are a separate program from Davidson’s local historic district overlay zoning, sizable federal and state tax credits may be applied to the approved rehabilitation of buildings that contribute to the character of Davidson’s Historic District.

In North Carolina, the State Historic Preservation Office administers, reviews, and provides technical assistance for all preservation tax credit projects, both state and federal. Property owners interested in preservation tax credits are encouraged to visit the State Historic Preservation Office web site for more information:

www.hpo.nc.gov

Additional Information About Tax Credits:

These credits may be used to reduce your income tax liability dollar-for-dollar. These credits are much more advantageous than a tax deduction.

To be eligible for the tax credits under either the state or federal program, you must file an application before the work begins and follow the Secretary of the Interior’s Standards for Rehabilitation found in the above section.

The North Carolina State Historic Preservation Office reviews your entire project including proposed changes to the exterior and interior, as well as the design of any additions, to ensure that it meets the standards. If you begin any work on the project, including demolition of parts of the historic building before receiving written approval, you risk not being allowed any of the potential tax credits.

Qualifying project expenses under both the state and federal programs include most approved work related to the rehabilitation of the building (not including acquisition costs) and associated architectural, engineering, project management, and developer fees. Although their design comes under review, additions and other new construction are not eligible expenses nor is most site work.

If you are interested in either or both programs, consult your accountant and/or attorney before you begin your project to determine if the credits may be beneficial to you. If you are using the services of an architectural firm for your project, you should select an office that has experience in using the tax credits and designing your project to follow the Secretary of the Interior’s Standards for Rehabilitation.

Locally, the Main Street Business Grant program provides funds for façade and building improvements. Grants ranging from \$1,000 to \$10,000 are allocated annually through a competitive application process, with recipients chosen by the Historic Preservation Commission based on an established set of criteria. See link below:

www.townofdavidson.org/mainstreetgrant

The second local incentive is a Placemaking Grant program in which the Town has allocated \$5,000 towards grants to collectively reimagine and reinvent public spaces. The intent is to strengthen the connection between people and the places they share by facilitating creative patterns of use, paying particular attention to the physical, cultural, and social identities that help to define “place.” See link below:

www.townofdavidson.org/placemaking

F. Health & Safety Issues

When planning your project, it is often necessary, and always wise, to look at any health and safety challenges that your project may present. Often, the primary challenges may be the existence of lead paint and/or asbestos.

The first step in mitigating these materials is to identify the character-defining features of your building. Many of these features are illustrated in the preceding chapter and will often include original windows, siding, and roof materials.

As a second step, investigate all alternatives to altering or damaging original materials. It is important in all phases of rehabilitation to retain historic features, repair them in a sensitive way when necessary, and as a last option to replace deteriorated elements either with in-kind or appropriate substitute materials.

Depending upon the decisions made in the treatment of various materials and features, the third step is to hire experienced workers that are certified for the abatement of the materials to be removed. In some cases, it may also be possible to do much of the work yourself following applicable instructions for your own safety.

1. Lead Paint

Paints containing lead have not been manufactured since 1978 and, therefore, may not be the top coat on the exterior of a structure. However, if you are removing a substitute cladding material that has been installed over the original wood siding, you may have a lead paint top coat on the underlying wood. If the paint is sound, it may be possible to encapsulate the lead paint layer under new exterior paint. It is not necessary to remove the wood to reduce the lead paint hazard. More information on the actual steps that can be taken are offered in:

Preservation Brief #37: *Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing*. <https://www.nps.gov/orgs/1739/preservation-briefs.htm>

Note: At the time of this document, this brief is being updated.

2. Asbestos

Asbestos may be found in either roofing or siding materials and, in some cases, plaster. In this case, the first question to ask in the project planning is whether or not it is present. If you suspect asbestos is in some material of your building, it is necessary to test it with a certified environmental professional. If the building tests positive for asbestos, you may be able to encapsulate it. Unlike lead paint, which is just a coating, asbestos is an integral part of these materials. Asbestos is only a hazard if it is disturbed. Refer to advice from the testing company to better determine your options.

For more information on the steps to remove asbestos, see:

<https://www.thisoldhouse.com/more/what-you-need-to-know-about-asbestos>

G. Create a Conceptual Plan for Your Project

1. Develop your Architectural Program

The architectural program is simply a list of the goals for your overall project; that list then is translated into a series of project tasks to accomplish these goals. When developing this list of goals and project tasks, the above information about the historic nature of your property and its character-defining features should inform your approach. This step should ensure that any proposed changes minimize impact on the historic character of the property, its site, and its historic building.

2. Review these Standards

This document has more detailed guidance and advice on many aspects of any historic property project including guidelines for the site, historic materials, elements, additions, new construction, signs, awnings, energy conservation, and accessibility among others. Review the table of contents to gain additional knowledge as you plan your project.

3. Consider Architectural Design Assistance

If your project is complicated, consider employing an architect or designer experienced in working with historic buildings or with new construction in historic districts. In larger commercial, office, multi-family, or institutional buildings you must work with a licensed architect or engineer to receive building permits and other approvals.

4. Meet with the Town's Planning Department Staff

This is an important early step to determine what types of documents, drawings, and specifications you will need for review by Town officials. It will also keep you from wasting time and money on a project that would not meet design review, codes, zoning, and other requirements. This may also be the time to present a conceptual design, particularly for an addition or a new building, to the HPC before seeking formal approval.

5. Create a Schematic Design

This step involves transferring your list of project tasks into enough drawings and photos to communicate the nature of your overall project. These schematic drawings should show the elevations or sides of your building that are impacted by the project and are visible from a public right-of-way. A set of floor plans may be necessary as well, depending on the extent of your project, to ensure that it meets building codes, which is another review beyond the HPC application and review process.

6. Meet with Contractors

At this stage, you will have a good understanding of your project and the requirements of the Town. By meeting with several contractors, you can:

- Review their experience working on historic buildings that have gone through HPC and Town review;
- Get detailed cost estimates and perhaps find ways to reduce those costs without affecting the historic character of the project;
- Ask for a list of references of prior similar projects; and
- Ask for a sample contract to review before your final selection of a builder.



It is important that the selected contractor has specialized experience in working on historic buildings as in this photo of a historic window being repaired instead of being replaced.

H. Make Final Applications to the Town for Your Project

At this point you will know what types of applications you need to complete, what drawings, site plans, and specifications you need submit and any material samples that will be required for review. After the Town staff reviews your materials, they may request additional items or clarifications, and then they will schedule your project for reviews by any public bodies such as the HPC, the planning commission, the zoning board of appeals, etc.

You would then obtain the necessary permits after all project approvals and sign a contract for construction. It is important to remember if you are using state or federal tax credits, that you must get approval from the North Carolina State Historic Preservation Office before beginning any demolition or construction work. Also, if you change your plans during construction, those changes should be reviewed before they are made with local building officials and with the state if you are using the historic credits.

1. Certificate of Appropriateness

Many exterior changes in the Local Historic District require a Certificate of Appropriateness (COA) prior to beginning the work, regardless of other required town reviews. Please contact Town Staff if you have questions about whether or not proposed work will require a COA.

- Routine Maintenance does not require a COA.
- Minor Work COA applications are reviewed and approved by staff.
- Major Work COA applications are reviewed by the Davidson Historic Preservation Commission in a quasi-judicial evidentiary hearing.

2. Key Steps in the COA Process

- Review the Davidson Design Review Standards to ensure the proposed work complies PRIOR to applying for a project.
- Applicants are encouraged to consult with staff and review the Minor vs. Major Works List to determine whether a project is classified as “minor work” or “major work.”
- Complete a COA Application and pay the required fee. The COA application and fee may be submitted online using the COA Submittal Form.
- Minor Work applications are approved by Town Staff upon determining that the proposed work meets the Davidson Historic District Design Standards or after working with the applicant to modify the project to meet these standards. After approval, staff will issue

a COA placard. The applicant must then post this placard in public view while performing the approved work. Any minor work application that staff is unable to approve due to conflict with the Design Standards must be converted to a Major Work application to be reviewed by the Davidson Historic Preservation Commission.

- Major Work applications are placed on the next available Historic Preservation Commission (HPC) agenda. A public notice sign advertising the COA hearing will be posted on the property. Additionally, notice letters will be mailed to the owners of property adjacent to the subject property.
- At the COA hearing, the applicant and any other parties who wish to speak do so when the case is called during the evidentiary portion of the quasi-judicial hearing. The HPC may decide to approve, approve with conditions, defer (usually to provide the applicant an opportunity to gather additional information supporting his/her application), or deny the application.
- After the COA hearing, the applicant receives the following: a letter stating the decision that was made and the COA approval placard, if the committee approved the application without conditions. If the approval includes conditions to be completed prior to the issuance of permits, the applicant must act to meet these conditions before the COA approval placard is released. The placard must be posted in public view while the approved work is being performed.

3. Submittal Information Required for All Projects:

- COA Application & application fee (Verify amount with Town Staff)
- Contact information
- General description
- Project details (including a detailed description of each building element to be repaired or replaced)
- Photos of existing conditions and surrounding context
- Building perspectives OR photos of completed work similar to the proposed project
- Building materials/colors
- Statement of Compliance with the Design Standards

4. Information Required for Some Projects:

- Major Work requires addressed, stamped envelopes for property owners adjacent to the project site (See Minor vs. Major Works List for descriptions of each type of work)
- Master Plan or Conditional Planning Area (if applicable)
- Environmental Inventory (if applicable)
- Site Schematic Design
- Building Schematic Design
- Landscape Schematic Design

5. Role of the Historic Preservation Commission (HPC)

As public stewards of the Davidson Historic District, the Historic Preservation Commission (HPC) has several powers and responsibilities. These include recommending to the Board of Commissioners the designation, or the removal, of historic district overlay zoning; granting requests for proposed changes within the historic district that are congruous with the special character of the district; conducting educational programs on historic districts; cooperating with state, federal, and local governments in pursuance of its responsibilities; and conducting meetings or hearings necessary to carry out these roles.

The Board of Commissioners appoints Davidson residents to serve on the HPC. A majority of the commission members must demonstrate a special interest, experience, or education in history, architecture, archaeology, or other related fields. The HPC is assisted by Town staff in their responsibilities.

6. Appeals and Compliance

Any action denying or granting a certificate of appropriateness can be appealed to the Davidson Board of Adjustment, except for an action involving the State of North Carolina, in which case the appeal is heard by the North Carolina Historical Commission. Property owners must notify the Davidson HPC of their intent to appeal within twenty days following the COA decision. An application for appeal to the Board of Adjustment must be filed within sixty days following the HPC's decision. Appeals are in the nature of certiorari, meaning that the property owner is challenging whether the commission based its decision on the design standards and/ or followed its procedures or rules.

A person or corporation who violates the provisions of the historic district regulations is subject to the same criminal misdemeanor and/or civil penalties as apply in any other violation of the town zoning.



3

Architectural & Development Overview

DAVIDSON DESIGN STANDARDS

A. Davidson's Development & Character

In January of 2023, the Town adopted the ***Town of Davidson Historic Preservation Plan***, a road map for the future of Davidson's historic resources. Chapter 2. Evolution of Davidson's Historic Character provides a detailed and extensive examination of the growth of the community from its founding until present-day Davidson. While this plan contains this comprehensive review of all aspects of the town's development through time, it provides specific information related to the community's historic resources by drawing information from various sources. For those who would like to delve into more detail about the evolution of Davidson, the plan recommends the following sources.

An excellent general history book, ***One Town, Many Voices: A History of Davidson, North Carolina***, by Davidson College-based local historians Jan Blodgett and Ralph B. Levering and published by the Davidson Historical Society in 2012. Superbly detailed local landmark nomination reports produced by the Charlotte-Mecklenburg Historic Landmarks Commission for a few distinctive buildings throughout the community supplement the foregoing sources. The Landmarks Commission's documentation also draws upon another source, a history by local historian Mary Beaty written in 1979, ***Davidson: A History of the Town from 1835 until 1937*** (Davidson, North Carolina: Warren Publishing Company, 1979).

Town of Davidson Historic Preservation Plan

Adopted January 2023



Cherishing Properties &
Landscapes
Fostering Vibrancy
Honoring the History of Lived
Experience



The plan also quotes the ***Davidson National Register of Historic Places Nomination*** form providing the town's context in terms of its commerce, industry, and education. Davidson's history is "inextricably linked to Davidson College which predated the surrounding community and influenced its development.... The sway of the school also extended beyond the campus to the entire town, influencing commerce, culture, and the character of its architecture."

In terms of the architecture found in Davidson, the nomination states that "the architectural development of the Davidson Historic District clearly illustrates the emergence of Davidson as a small college town and Piedmont railroad community between the antebellum period and the mid-twentieth century. The presence of prestigious Davidson College has distinguished Davidson from other railroad towns in Mecklenburg County. Throughout its history, the town's disproportionately large professional class of college faculty and businessmen often favored the latest in national architectural designs rather than the traditional domestic forms and conservative interpretations of national styles that characterized the other small towns of the region. Consequently, the Davidson Historic District boasts a particularly fine collection of houses, churches, schools, and college buildings that are often sophisticated expressions of architectural styles. The district's collection of antebellum, classically inspired houses, and academic buildings is unique in the county and reflects the influence of Davidson College, established in 1837."

As the prior design guidelines publication states, "The college created a distinctive sense of place and the tree-shaded campus filled with classically inspired scholastic architecture distinguishes Davidson from other communities. The historic district also contains notable industrial architecture and cotton-mill housing that reflect the region's textile manufacturing boom in the late nineteenth and early twentieth century. The compact business district at the heart of the historic district developed into rows of one-and two-story brick commercial buildings along Main Street opposite the college in the early twentieth century."

B. Architectural Styles

Davidson contains a rich mix of architectural styles and building types that range from the mid-nineteenth to the mid-twentieth century. Due to the strong and continuing influence of Davidson College throughout the community's history, the town has a tradition of design excellence and an openness to new architectural expressions. This commitment to maintaining quality in relation to the town's environment, both natural and built, has resulted in a distinctive and unique community in North Carolina's Piedmont.

Today, the local historic district and the expanded National Register historic district contain a wide variety of building types and associated architectural styles that are described and illustrated in the following sections:

1. Greek Revival

With the popularity of explored ruins of classical Greece and Rome in the eighteenth century, came new architectural forms and elements, particularly columns, pilasters, elaborate cornices, and porticoes. As the United States grew, these new styles suited the growing democracy based on classical ideas of representative government. Public buildings, schools, and other institutions were designed in this new style.

Local examples of Greek Revival architecture are the earlier buildings at Davidson College. They are identified by their temple form, classically styled porticoes with Doric columns, symmetrical facades, simple entablatures, gable roofs, and brick construction.



Dwellings in the Greek Revival style are constructed of brick with symmetrical facades and may have gable or hipped roofs. Central entrances may have transoms and sidelights that are rectangular and also may have some sort of entry portico supported by classical columns that reflect the orders of Greek or Roman architecture. Second floor openings over the entry may have more highlighted details like sidelights, and they may contain a doorway leading to the roof of the portico below. Boxed cornices generally lack decorative detail and exterior end chimneys are typical on this style.



Philanthropic Hall and Eumenean Hall on the campus of Davidson College are pristine examples of the Greek Revival style with their temple form, classical porticoes, simple entablatures, and Doric columns.

2. Italianate

These buildings are easily identified by their large cornice with its overhang and trademark supporting decorative brackets. Commercial Italianate buildings are usually brick, three bays wide, and may have arched window caps.

Italianate houses for the most part, are three-bay, brick dwellings with shallow-hipped roofs, decorative cornices with brackets, and full-width front porches. Windows are usually two-over-two, double sash variety, often with decorative caps.



305 N. Main Street is an "L" shaped frame dwelling with Italianate features such as a bracketed cornice, pairs of segmentally arched windows also with brackets with the main level pair being a projecting bay. Further details decorate the partial front porch.

3. Carpenter Gothic

This return to medieval forms was partly a reaction to the strict order and symmetry of the classical styles. The Gothic style with its emphasis on verticality, steeply pitched roofs, and its trademark pointed arch was associated with religious architecture and the cathedrals of Europe. In Davidson, Gothic Revival buildings are, for the most part, smaller frame churches. Residential examples in this style have steeply pitched gable roofs with highly decorated bargeboards. Decorated gable dormers are typical as are first story porches with sawn millwork details. Bay windows are common and frame construction, with either horizontal siding or board and batten, is the norm, thus the name "carpenter Gothic."



305 S. Main Street is a fine example of the Carpenter Gothic with its decorative wood details on the gable bay and the two gable dormers.

4. Tudor Revival

These dwellings based on English medieval designs have asymmetrical facades with complex gable roof lines. Multi-paned windows used on this house can be casement, double-hung, or leaded glass and may have diamond-shaped panes. Chimneys are often massive and prominent and are sometimes crowned by decorative chimney caps.

Tudor Revival houses tend to be frame with brick veneer or stucco and may have false half-timbering as their dominant feature along with stone as a foundation material. Davidson has a few examples of this style. The English Cottage variation is a smaller scale dwelling with a steeply pitched roof. A gable-facing entry area with an arch may also have a steeply pitched roof, often with a catslide slope at its termination. Brick or stucco are the exterior materials, and windows may be in pairs or may be of a projecting bay design.



838 Concord Road has Tudor Revival details with its timber-framed entry gable flanked by small casement windows along with sets of triple windows.

5. Queen Anne

The Victorian era is closely associated with the Queen Anne style of dwelling. This style is characterized by a complex roof, vertical proportions, asymmetrical facades, and elements such as towers and turrets. Most examples have a wrap-around porch. Decorative tall chimneys and a variety of gable forms highlight the skylines of these larger-scale residences. Davidson has several examples of its own trademark Queen Anne style. These are frame, one-and-one-half story, with projecting gables, a large roof dormer, and a corner turret. Smaller and more vernacular examples have a simpler form, vertical proportions, and a more restrained use of decorative elements, but retain the asymmetrical facades with projecting bays and wraparound porches.



519 N. Main Street is a two-story Queen Anne style house with its asymmetrical facade, full-length front porch, complex roof forms and tall chimneys..



559 N. Main Street is a two-story Queen Anne dwelling with its asymmetrical facade, complex roof with gable and hipped forms, paired windows, and full-width front porch.



230 S. Main Street is a one and one-half story Queen Anne residence has a rich and varied roofline, bay window, tall chimney and decorative porch.



223 S. Main Street is a one and one-half story Queen Anne style house with its large bay window dormer, side and end gable roof forms, wraparound porch with turned columns and tall chimneys.

6. Georgian & Colonial Revival

The Colonial Revival style is based on the earlier Georgian and Federal periods of American architecture in the late-eighteenth and early-nineteenth centuries. This early-twentieth century domestic style often has a rectangular plan, symmetrical façade, a center hall, and is typically constructed of brick or wood. The roof may be a gable or a hipped design. The Dutch Colonial version has a gambrel roof. Colonial Revival details are always classical and porticoes over entrances are common. As in earlier periods, the windows have small panes and are framed with shutters; their proportions, however, are often more horizontal and the first floor may contain paired or triple windows. Doorways can have various elements including sidelights, fanlights, pediments, and columns or pilasters. This style became very popular in Davidson in the early-twentieth century.

Neo-classical Revival of the same era is often seen on larger institutional buildings such as libraries, schools, churches, and college complexes. Buildings of this style may have a temple form with a gable end and a classically designed portico, or have that feature over an entry on an end gable design. The vast majority of these larger structures are brick with symmetrical facades, multi-paned windows, classical cornices, and other details.



This house on Woodland Street is a Colonial Revival home with its symmetrical facade, center entry portico, gable roof and small-paned, double-hung windows.



612 N. Main Street is a Colonial Revival house with its symmetrical brick facade, end chimney, and central entry feature with pilasters and a broken pediment.



321 Woodland Street is a one-story brick Colonial Revival house with end chimneys and recessed entry.



Davidson College Presbyterian Church has Colonial Revival features with bands of windows beneath a pediment along with arched windows on the other bay.



The buildings on Faculty Drive, Davidson College are unusual examples of Colonial Revival style with their one-story construction and prominent classical Roman Doric porticoes.

7. American Foursquare

Identified by its trademark hipped roof with a deep overhang and a dominant central dormer, this style is usually two stories with a full-width front porch. Its name comes from its square-like shape and four-room plan. Openings may or may not be symmetrical between floors. Details may reflect the Italianate, Craftsman, or Colonial Revival styles. The exterior materials may be brick, wood, or stucco. Dormers typically contain square or double-hung paired windows. Eaves are simply detailed with deep overhangs. Versions of this house were built across the United States, some in prefabricated form, and Davidson has several fine examples of this early-twentieth century style.



404 Concord Road is a Foursquare style house with its trademark square proportions and hipped roof. Also its details include paired windows, multiple wall materials and a partial front porch.

8. Bungalow

This house design became the most popular small size residence for the middle-class during the early-twentieth century era and came out of the British Arts and Crafts movement. One of the more common variations is the sweeping side-gable roof form that contains a large central dormer extending over a front porch. Other variations include cross-gable and hipped roof forms. Roof overhangs are usually deep and contain large simple brackets and exposed rafter ends. Brick tapered piers support various column designs. Windows may be in pairs, and there are frequently side bays. Materials are often combined on bungalows and may include brick, shingles, stucco, wood, and combinations of the above. The selection of materials and the decorative details often relate to the stylistic version of the bungalow design which can reflect Craftsman, Tudor, or Colonial Revival influences.



623 N. Main Street is a bungalow dwelling with its prominent gable roof containing a large three-windowed dormer and extending over the full width porch below.

9. Frame Vernacular Houses

This term is associated with building forms that are simple forms, have minimal decoration, and generally are small scale. They are not consciously designed like an academically styled building but reflect the lives of everyday people and events. Davidson examples include simple one-story frame houses with low-pitched gable roofs. Front porches that stretch across most of these cottages' facades are typical. Larger examples may be "L" shaped with intersecting gable roofs and a front porch contained within the "L".



705 N. Main Street is a simple frame house in the local district that has an "L" shaped plan with intersecting gable roofs and a full-width wrap around porch supported by turned posts.

10. Brick Ranch Houses

These mid-century residences are simple rectangular dwellings with brick veneer and a shallow-pitched gable roof. A front driveway may lead to a carport located within one end of the house. A small projecting entry feature may be above the front door, or a partial front porch may be part of the façade. Windows may include pairs or a picture window on the front along with a simple front door design.



139 Woodland Street is a Ranch house example with its simple one-story design executed in brick veneer, with multiple windows

11. Textile Mills

These industrial buildings in Davidson were part of the larger textile manufacturing presence in Mecklenburg County. Often oriented toward the nearby railroad tracks, they typically are one-story brick vernacular structures with rows of segmentally arched windows to provide light to the interior. Shallow pitched roofs have overhanging eaves with simple brackets. Arched details may highlight entry areas. The mills were often remodeled with roofs raised and additions made through time.



This brick industrial building on Delburg Street, formerly the Delburg Cotton Mills, has been adapted to new uses. Its large scale, single story, and rows of large double-hung windows reflect its original design that related to its original function as a mill.

12. Traditional One-and Two-Story Commercial

Most of the historic commercial buildings on Main Street are one and two story, brick construction with flat or shed roofs. They have the typical three-part façade design with a storefront and entrance at the main level, windows on the second floor, and a cornice at the intersection of the roof. The one-story variation has an upper wall and cornice above the storefront. Decoration varies but a 1906 fire destroyed most of the earlier commercial buildings and the twentieth century replacements contain minimum decorative details. There are several examples of corbelled cornices and flat or stepped parapets. Many of the storefronts have been remodeled which is typical for most main streets throughout the country.



Most one-story commercial buildings have storefronts, but minimal decorative details due to their more recent construction dates.



Two-story commercial buildings may have decorative cornices at the roofline and at the storefront. They also may have surviving transoms above the display windows and a second entry door for access to upper floors.



Standards for Site Design & Elements

DAVIDSON DESIGN STANDARDS

A. Introduction

Site design is the relationship between a historic building and its site elements such as landscaping, walkways, driveways, parking areas, outbuildings, fences, and other elements within the property boundary. These site features often help define the historic character of the property and their preservation may be considered an important part of any project in the Davidson Historic District whether in a residential or a commercial area.

The site elements in particular help define much of the rich character of the residential areas and Davidson College Campus. Naturally, the commercial section of the district is characterized by typical commercial buildings that have no setbacks and are joined to neighboring buildings, leaving very limited to no site area. The exceptions are some open terrace areas along Main Street between commercial buildings that are used for outdoor dining and parking areas behind the buildings.

NOTE: Many of the sections of these site design standards also have more detailed requirements and additional standards in the Planning Ordinance. Please obtain more information from the Planning Department when planning changes to a site.



Residential areas in the historic district include setbacks with front lawns and mature landscaping.



The Davidson College campus site is rich with open spaces, mature landscaping, and pedestrian walkways.



Commercial downtown buildings in the historic district typically have zero front setback and no site elements.



While commercial buildings typically have zero setbacks, in downtown Davidson open spaces have been made into gathering and dining areas.

B. Walkways, Driveways & Parking

Most of the parcels in the commercial area do not have these site features. Residential properties typically have sidewalks, and many have driveways that access parking to the side and/or rear of the lot where there may also be a garage.

STANDARDS

1. Retain and maintain existing historic walkways and driveways that are considered contributing site features to the historic character of the property.
2. Parking areas should be located at the rear of a property and with limited visibility from the street.
3. Retain and maintain any existing historic paving and edging materials used on walks and driveways.
4. If possible, repair damaged areas with materials that match the original paving in color, size, texture, and finish as closely as possible.

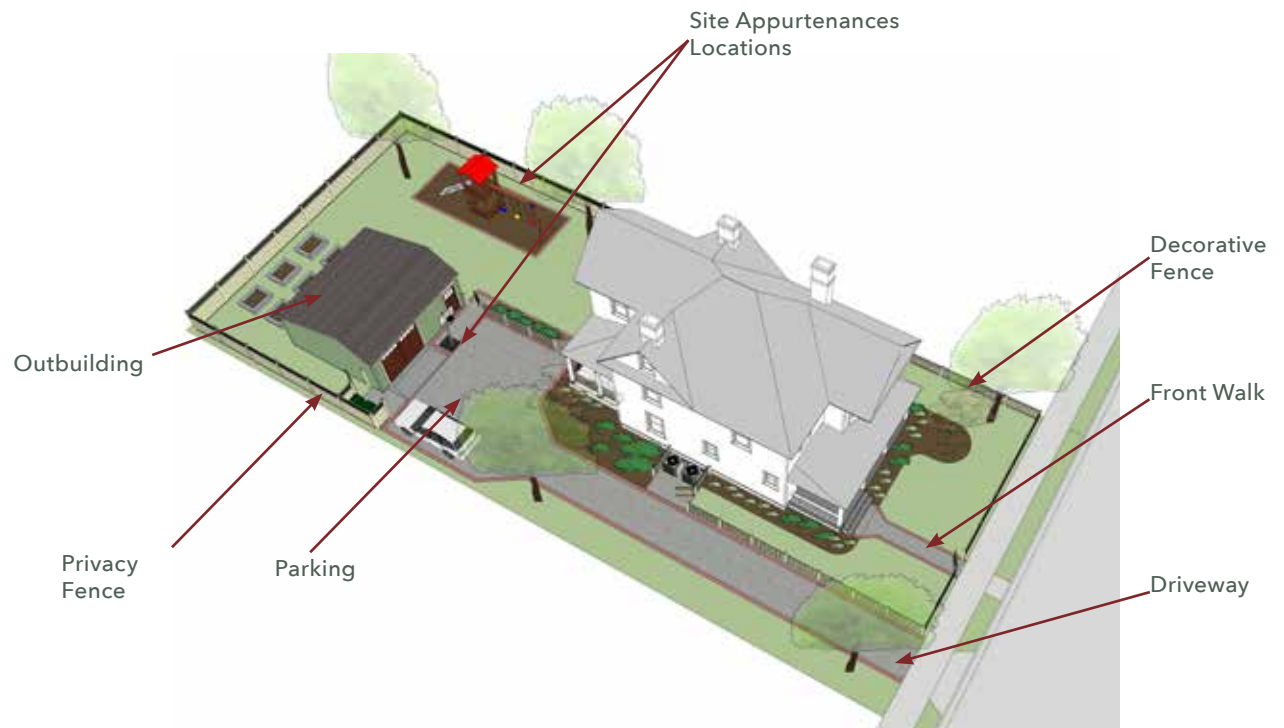


This brick sidewalk is a prominent site element.

5. Ensure that any new paving material is compatible with the context of traditional materials found on surrounding sites.
6. In large private parking areas, limit the visual impact of parking using landscaping, fences, or walls.
7. Within large private parking areas, divide the overall space with plantings, pedestrian walkways, seating areas, and other features. Connect pedestrian paths to buildings on site and to surrounding public sidewalks.

INAPPROPRIATE TREATMENTS

8. Avoid placing driveways on small, narrow lots. Such a feature would have a major negative visual impact on the site.
9. Do not place either hard paved or graveled parking areas in the front lawn. All driveways for residential uses should extend at least to the rear building line.
10. Avoid large expanses of bright, lightly colored concrete.
11. Asphalt paving should not be used for walks, curb cuts, or aprons.
12. Do not demolish contributing historic buildings for new parking areas or structures.



C. Plantings & Trees

Like the placement of a structure on its site, the surrounding landscape also contributes to the character of the historic district.

NOTE: The Town requires a tree permit for any changes to or removal of existing trees. Also, the commission reviews any site treatments and landscaping related to new construction or parking areas.

STANDARDS

1. Retain existing plantings that help define the district's historic character and that relate historic buildings to setting including tree canopies, hedges, foundation plantings, etc.
2. Replace diseased or dead plants and trees with indigenous species.
3. Repeat the dominant landscape design (plant, size, and species) found in the historic district when installing new plantings.

4. Remove invasive species and volunteer plant growth that is not intended as part of the landscaping and that may harm historic features such as walls, walkways, and foundations.
5. When constructing new buildings, additions, or outbuildings, identify and take care to protect significant existing trees and other plantings.
6. Take cues from surrounding properties' historic landscape design and indigenous plant materials when creating landscaped borders, species of screening plants, and ground covers.
7. Use landscaped borders of small trees, shrubs, or hedges to screen parking areas of private sites in the commercial section of the historic district.

INAPPROPRIATE TREATMENTS

8. Do not replace front lawns with paving or gravel for parking areas.
9. Select mulching and edging materials carefully, and do not use plastic edgings, lava, crushed rocks, artificially colored mulch, or other materials that would be incompatible with the existing character of the landscape design in the district.



Typically, residential areas have green lawns.



Mature trees and landscaping are a character-defining site feature in much of the historic district.



Downtown open spaces are well landscaped and designed with attractive gathering areas.

D. Fences, Walls & Gates

Fences, walls, and gates as well as arbors and trellises are site features on some residential properties within the historic district. Wooden picket fences are the typical fence types, but many residential parcels have flat or gently sloping front lawns without such features.

STANDARDS

1. Retain any existing historic fences, walls, and gates.
2. Repair existing historic fences and walls by salvaging original parts or materials for a prominent location from a less prominent location when possible.
3. Replace deteriorated historic fences and gates by matching the material, height, and detail of the existing example. If this is not possible, use a simplified design of similar materials and height.
4. Respect the existing edge condition of the subject street when designing on a new site or rehabilitating an existing lot. If the majority of lots on the subject street have a fence or wall, consider incorporating one into the site improvements. If the majority of the lots on the subject street have an open lawn leading to the street, avoid adding a fence or wall to the front of the lot. However, if a fence is determined needed, it should be similar in height and design materials, as similar fences found in the district. Fences along the street and in front yards may not exceed three feet in height.
5. The design of new fences, walls, and gates should blend in with the materials and designs found in the historic district and should generally reflect the era and style of the surrounding area. Planted hedges also are used to define edges of properties.
6. The structural members of any fence should face inward to the property being fenced. Fences where the structural members are an integral part of an overall design, and where both sides of the proposed fence are identical, are appropriate.
7. Privacy board fences generally are not appropriate for front or side lawns or other highly visible areas. They may be appropriate where necessary to provide screening for delivery, storage, or utility areas otherwise visible from a public-right-of-way. Where permitted, solid board fences over four feet in height should be landscaped to soften their appearance.
8. Chain link, vinyl, split rail, or unpainted pressure-treated wood fences, or walls of concrete block or horizontal wood landscaping timbers where visible from public rights-of-way, are not appropriate in the historic district.

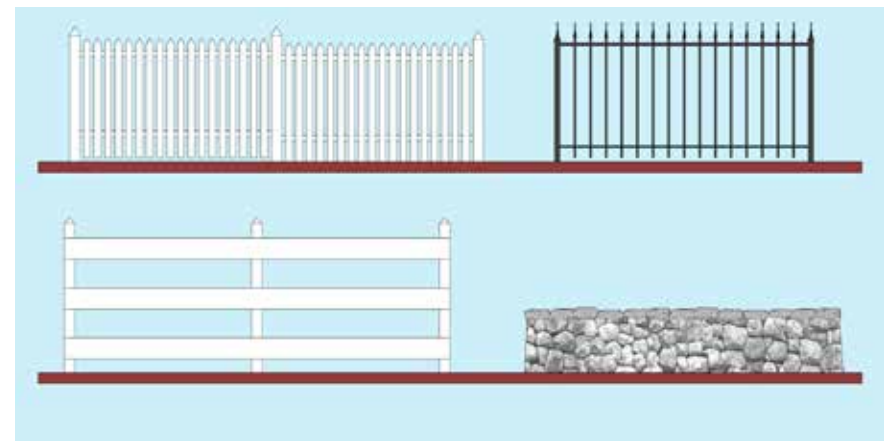
INAPPROPRIATE TREATMENTS



Wood picket and board fences are found throughout the district.



Stone retaining walls are also a feature found throughout the district.



These are the fence and wall types typically found in the district ranging from wood board to metal picket to stone.

E. Site Lighting

Lighting of residential properties generally includes exterior entry lights on houses, minimal lights on walkways and in garden areas, and utilitarian lighting at accessory buildings. Site lighting in the commercial sections of the historic district is generally limited to parking areas or the occasional pole-mounted example.

STANDARDS

1. Retain any historic light fixtures on the site of the residence or the commercial building.
2. Repair and refurbish historic light fixtures when possible. Existing porch lights or lit storefronts often are sufficient.
3. Replace a historic light fixture only when parts for the existing fixture can no longer be found or replicated.
4. Use new fixtures that are compatible with the character of the historic building and the surrounding area.
5. New lights should be full cut-off shielded fixtures and bulbs that eliminate glare and spillover to other properties. This is a fixture in which all emitted light is projected below the horizontal plane of the fixture.
6. Parking areas and building lighting on commercial properties should have shielded lighting sources that adequately light the site and pedestrian paths. Use full cut-off fixtures when installing new lighting or retrofitting existing fixtures.
7. Building facade lighting can be attained with lit storefronts. If storefronts are not part of the facade, entry lighting and/or full cut-off shielded fixtures may be considered to provide safe lighting for customers.
8. Site lighting's light temperature generally should be between 2,700 to 3,000 Kelvins

INAPPROPRIATE TREATMENTS

9. Avoid bright security lighting mounted at eave heights of buildings that are not shielded.



Many residential buildings have pole lights to illuminate the sidewalk to the front entrance.



This side elevation includes pole lights for site illumination as well as shielded fixtures on the building.



Besides public streetlights, some commercial buildings have shielded facade lights to light entrances.

F. Outbuildings, Garages, & Other Site Features

Although the main building on a historic site is the dominant architectural feature, accessory buildings, such as garages, storage sheds, and gazebos can also have an impact on the character of the district depending on their visibility as can terraces, patios, pools, and decks.

STANDARDS

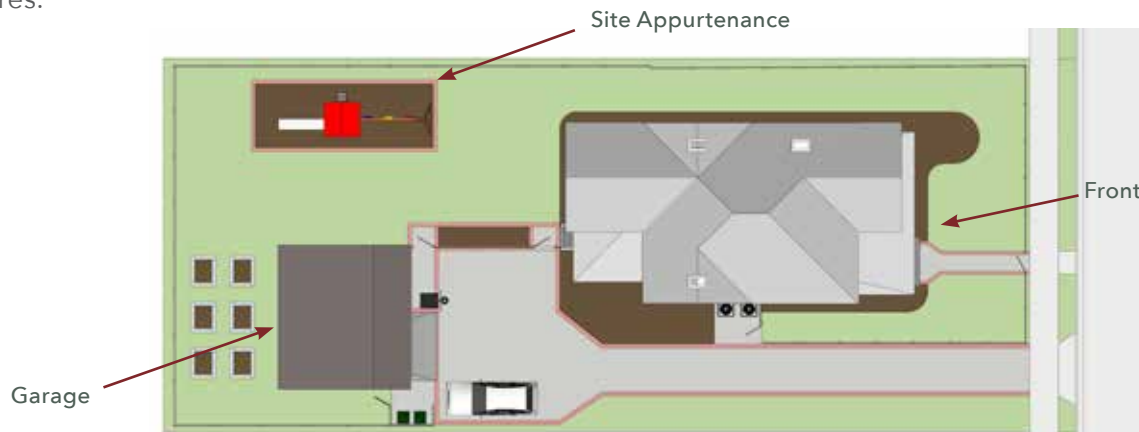
1. Retain and repair historic outbuildings following the existing building standards chapters.
2. Follow the applicable zoning requirements by placing new outbuildings, such as garages or sheds, to the rear of lots that are large enough to accommodate them.
3. Design new outbuildings to be compatible with the style and character of the primary building on the site, especially in scale, materials, roof form, and colors. Their design should emphasize that they are auxiliary structures.
4. If a prior outbuilding was located on the site and its location and design can be determined, it may be appropriate to reconstruct it if it will not detract from the design integrity of the present building.
5. When designing a new garage, utilize traditional building materials or acceptable substitute building materials.
6. New patios, terraces, gardens, decks, or pools should be sited in rear yards. If they are not visible from a public right-of-way, they are not subject to HPC review.
7. Locate and attach decks so that the features and materials of the historic building are not damaged or obscured.
8. If decks are visible from a public-right-of-way, their design should be kept simple and have traditional style balusters to complement the design of the historic building.
9. Decks should be stained with an opaque stain or painted to blend with the colors of the historic building.

INAPPROPRIATE TREATMENTS

10. Prefabricated outbuildings that are not typically in keeping with the historic character of the district are not appropriate if visible from the public street.
11. Deck additions should not be installed on front façade or side elevations of a historic building.



This is an existing example of an outbuilding located to the rear of the property.



Typically, outbuildings and other site amenities are located to the rear of a property.

G. Site Appurtenances & Utilities

Site appurtenances, such as overhead wires, fuel tanks, utility poles and meters, antennae, satellite dishes, exterior mechanical units, and trash containers are a necessary part of contemporary life. The placement of these items can either have a neutral impact on the character of the site and structure or detract from their historic appearance.

Site features fall into two categories; those features that can be controlled by the property owner – antennae, satellite dishes, solar panels, electric vehicle charging units, mechanical units, and trash containers, and those that cannot – overhead wires, utility poles, etc.

STANDARDS

1. Place site appurtenances such as HVAC equipment in inconspicuous areas to the rear or side of the building, and screen with appropriate plantings or fencing while allowing for sufficient air flow. Site appurtenances should not be placed in locations visible from a public right-of-way when possible.
2. Antennae, satellite dishes, and solar panels can be located on rooftop locations not visible from the public right-of-way. Do not install satellite dishes on parts of the building's facade or porch.
3. Store trash containers and dumpsters in screened locations not visible from public rights-of-way.
4. Consider placing overhead utilities coming to the private site underground whenever possible.
5. For commercial buildings with limited site space, place mechanical units on sections of the roof that are not visible from public rights-of-ways if possible, and screen the units as needed.



HVAC equipment should be screened with landscaping and fences.

H. Gathering Spaces & Outdoor Dining

Open spaces in the commercial area of the historic district, in many cases, have already been converted into gathering areas. The following standards apply to updating or adding new gathering spaces.

STANDARDS

1. Consider incorporating a small gathering space to provide opportunities for informal interactions and public outdoor access.
2. Design these spaces to provide for various uses such as seating areas, outdoor dining, or flexible space that can be reconfigured for different gatherings or events. Consider installing special elements such as fountains or art to provide additional amenities.
3. Use landscaping to soften the space and add seasonal color.
4. Provide areas of shade using trees, canopies, or table umbrellas.
5. Consider adding site furnishings such as bike racks, light fixtures, bollards, planters, and trash containers that are coordinated in design, color, and materials.



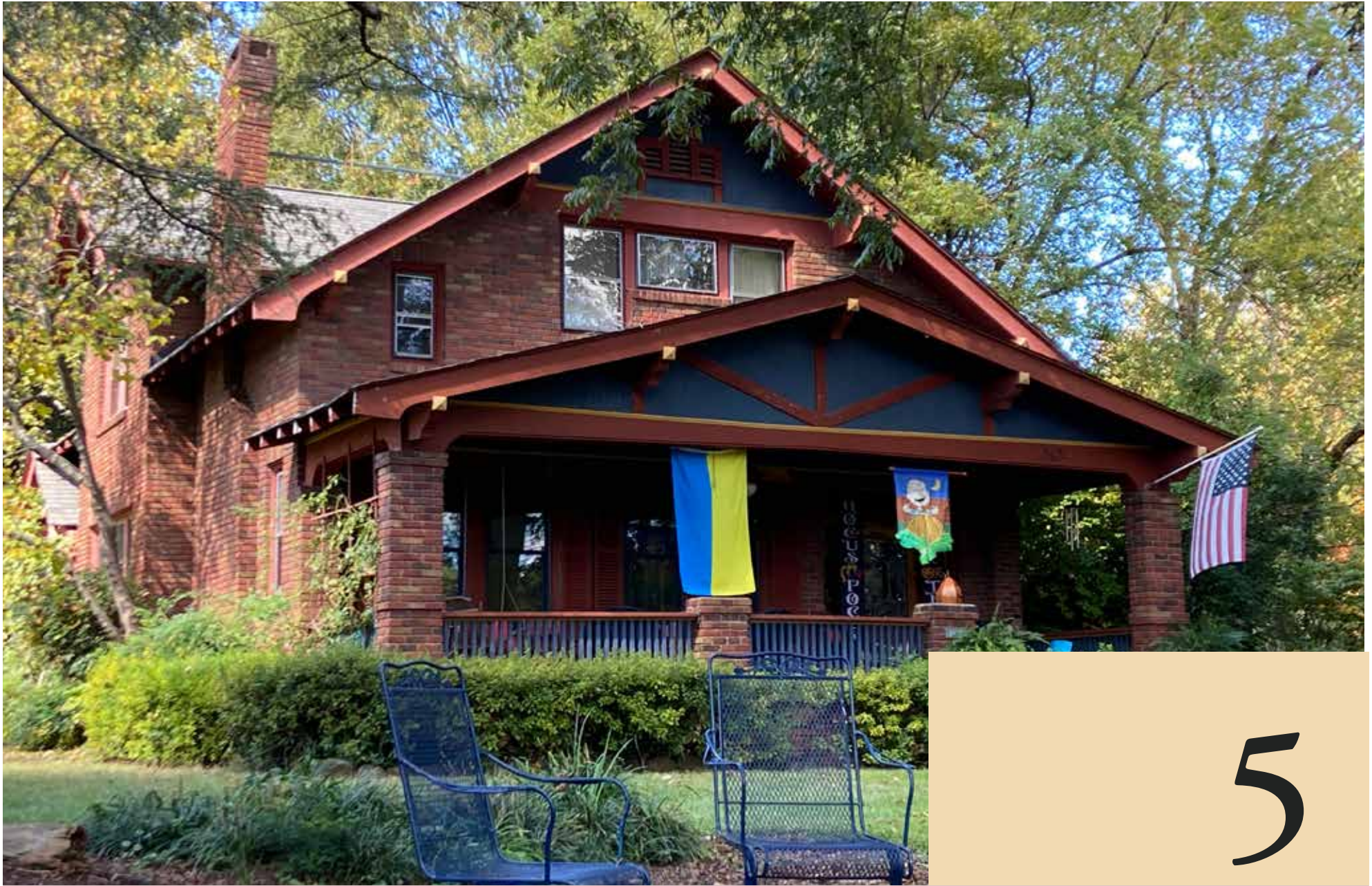
6. Provide full cutoff, pedestrian-scaled lighting to illuminate the space in evening hours, light paths, and highlight site features.
7. Provide electric power sources as appropriate for special events.
8. The design aesthetic of any such space may be traditional or contemporary to add visual interest to the street scene of the commercial areas of the district.

INAPPROPRIATE TREATMENTS

9. Avoid the use of unpainted pressure treated wood for elements in these spaces.
10. Do not demolish historic buildings to create gathering spaces.



Davidson downtown historic district has many examples of attractive and inviting outdoor areas that include open spaces and alleys as illustrated here.



5

Standards for Existing Buildings- Elements

DAVIDSON DESIGN STANDARDS

A. Foundations

The foundation forms the base of a building, is a character-defining feature, and its condition is extremely important to the overall stability of the entire structure. Frame buildings typically have masonry foundations, usually brick. Brick masonry buildings may or may not have delineation between the foundation and wall plane depending on the style of the building.



Brick foundations are typical on Davidson's historic frame residences as shown above and below.



STANDARDS

1. Ensure that land is graded so that water flows away from the foundation, and if necessary, add splash blocks or extensions to the downfalls.
2. Remove any vegetation, such as tree roots, that may cause structural disturbances to the foundation.
3. Retain and preserve historic foundation materials.
4. Ensure that the foundation mortar joints remain properly repointed. See the section on materials (masonry) in the next chapter for more detailed guidance.
5. If moisture is penetrating the foundation, seek the advice of an architect, landscape architect, or engineer experienced in working with historic buildings to recommend a treatment plan to correct this condition. A French drain may need to be installed around the foundation, or other improvements may need to be made to reduce moisture penetration.
6. Retain any decorative vents that are original to the building.
7. Repoint or rebuild deteriorated porch foundation piers by matching materials as closely as possible.

INAPPROPRIATE TREATMENTS

8. Do not alter the original height of the historic foundation.
9. Do not install a new brick veneer covering over historic foundation materials.
10. Do not cover the foundation with wall cladding materials such as replacement siding.
11. Do not apply a stucco coating over brick or stone to attempt to correct a moisture problem.
12. Do not install new openings such as window wells in foundations on primary elevations of the building.
13. Do not paint unpainted brick, stone, or other masonry foundation.

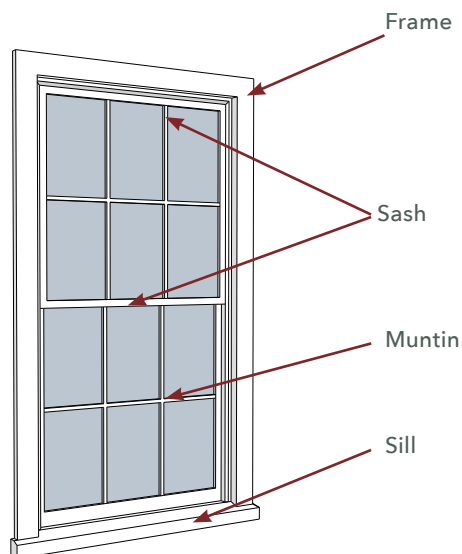


Brick buildings typically have brick continuing to the foundation and if it extends from the building's wall, it is known as a water table .

B. Windows

Windows are one of the major character-defining features on most historic buildings. Their size, sash type, framing, materials, details, and arrangements play a major part in defining the style, scale, and character of a building. The function of windows adds light to the interior of a building, provides ventilation, and allows a visual link to the outside.

Commercial buildings with upper levels typically contain windows that help define the character of the building and may provide a pattern of openings with neighboring buildings. Front façade windows may be more decorated than windows on secondary elevations, which may be more utilitarian and may have been blocked in or covered up.



Basic components of a typical window.

Prior to the proposed replacement of any windows on a historic building, a condition survey of existing windows should be undertaken. By noting the number of windows—whether each window is original or replaced, the material, type, hardware, and finish, the condition of the frame, sash, sill, putty, and panes— you may be able to more clearly gauge the extent of rehabilitation or replacement necessary. Most wood windows can be repaired instead of being replaced.

Windows should not be replaced unless a window survey reveals that a majority of windows on the building are beyond repair or have already been replaced by architecturally inappropriate replacements.

The subject of window repair and replacement is one of the most common issues dealt with by architectural review boards. The following website has a large amount of information about many aspects of historic windows:

<http://www.oldhouseguy.com/windows/>

It also includes information about private companies that make windows and related products. The inclusion of this site does not mean that this publication endorses or agrees with any opinions or information from the author regarding these private companies.

BEFORE REPLACEMENT OF HISTORIC WINDOWS

Care should be taken before deciding to replace existing historic windows for the following reasons:

1. **Durability-** Historic wooden windows are often constructed of old-growth wood that has dense growth rings and provides for better resistance to water and insect damage. These types of windows therefore



Image from brenthull.com

last much longer than wood windows made with recent-growth wood. Historic wood windows may also be repaired and their life extended through several rebuilding phases instead of replacement.

2. **Energy Efficiency-** Historic windows are often replaced in order to save energy costs and to prevent air infiltration. Studies have shown that a properly maintained historic window, with a well-fitted storm window, can be just as efficient as a double-paned replacement window with simulated divided lights.
3. **Life-Span-** Vinyl windows may have an average life of 20 to 25 years before they will need to be replaced again, and they cannot be repaired easily, or at all, if there is failure of their material or sealing. Properly maintained historic wood windows can often last decades longer and are able to be repaired.
4. **Cost Savings-** Window replacement is generally a poor investment since the payback time for them usually is longer than the average individual owns the building.

STANDARDS

1. Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features such as frames, sash, muntins, sills, trim, surrounds, hardware, and shutters.
2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing; replace only those features that are beyond repair. Wood that appears to be in bad condition because of peeling paint or separated joints can often, in fact, be repaired rather than replaced.
3. Uncover, repair frames, and reinstall windows with their original dimensions where they have been removed or blocked in.
4. If interior changes require the removal of a historic window on a primary elevation, retain the frame and sash on the exterior or use shutters, if historically appropriate, to create the appearance of the historic window remaining in its original location.
5. Before replacing historic windows, conduct a physical survey of the window(s) to determine if they can be repaired or consolidated to extend the life of this historic element. If a window on the front of the house must be replaced and an original window of the same style and size is identified on a secondary elevation, place the historic window in the opening on the primary facade.
6. Replace the unit in kind if replacement of a deteriorated window is necessary by:
 - a. Matching the design and dimension of the original frame and sash.
 - b. Maintaining the original number and arrangement of panes.
 - c. Using true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins. Small variations, such as the width and depth of the muntins and sash, are permitted if those variations do not significantly impact the visual character of the historic window design.
 - d. Using the following material types of replacement windows: wood, moisture-reduced wood, or wood-resin composites.
 - e. Considering replacement of only the sash when the historic windows are too deteriorated for repair. By placing a track and a new sash in the old frame, no interior trim is removed, so there is no need to repaint woodwork or repair adjacent interior walls.
7. Base reconstruction of any missing windows on physical evidence, similar remaining windows, or historic photographs.

TECHNICAL INFORMATION

Preservation Brief #9

The Repair of Historic Wooden Windows

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>

INAPPROPRIATE TREATMENTS

8. Do not replace any historic windows without undertaking a condition survey of the existing windows (see form in Appendix).
9. Do not remove existing windows and fill in the openings on primary elevations visible from a public right-of-way.
10. Do not remove historic dormer windows and do not add new dormer windows where they historically were not located.
11. Do not install replacement windows that do not fit the opening.
12. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, reflective quality or color of glazing, or the appearance of the frame.
13. Do not use clip-in/false muntins and removable internal grilles to mimic divided lights.
14. Do not use vinyl windows when replacing historic windows.

This is an example of an inappropriately sized replacement window that is not large enough to fit the original opening so wood strips are added to fill the resulting gap.



Typical Window Types



There is a very wide variety of window types and pane configurations found on Davidson's historic buildings. The illustrations and photographs above show typical examples; however, there are also three-over-one and four-over-one configurations as well as various bay window types. Roof dormer windows are yet another different type and their pane configuration may vary as well. Sidelights and transoms, while allowing light to enter an interior, generally are classified as part of an entry design as opposed to being a known as windows. Window designs generally follow particular architectural styles in their type, configuration, and location.

C. Shutters

Shutters originally functioned to control the amount of light and air entering a structure, as well as providing privacy and protection from the elements. Today, shutters are used more often as a decorative feature than a functional element. Shutters were originally paneled or louvered and hinged to the window frames.

STANDARDS

1. Retain original shutters and hardware.
2. Repair existing historic shutters following the guidelines for wood in the materials chapter.
3. Replace shutters that are beyond repair in kind according to the following criteria:
 - a. Shutters should be constructed of wood or a composite material that retains the characteristics of wood and is able to be sawn and painted.
 - b. Shutters should be sized to fit the window opening and result in the covering of the window opening when/if closed.
 - c. Mount shutters on hinges to give them the appearance of being operable.
 - d. If the hardware is deteriorated, replace it with a non-rusting metal in a similar design.

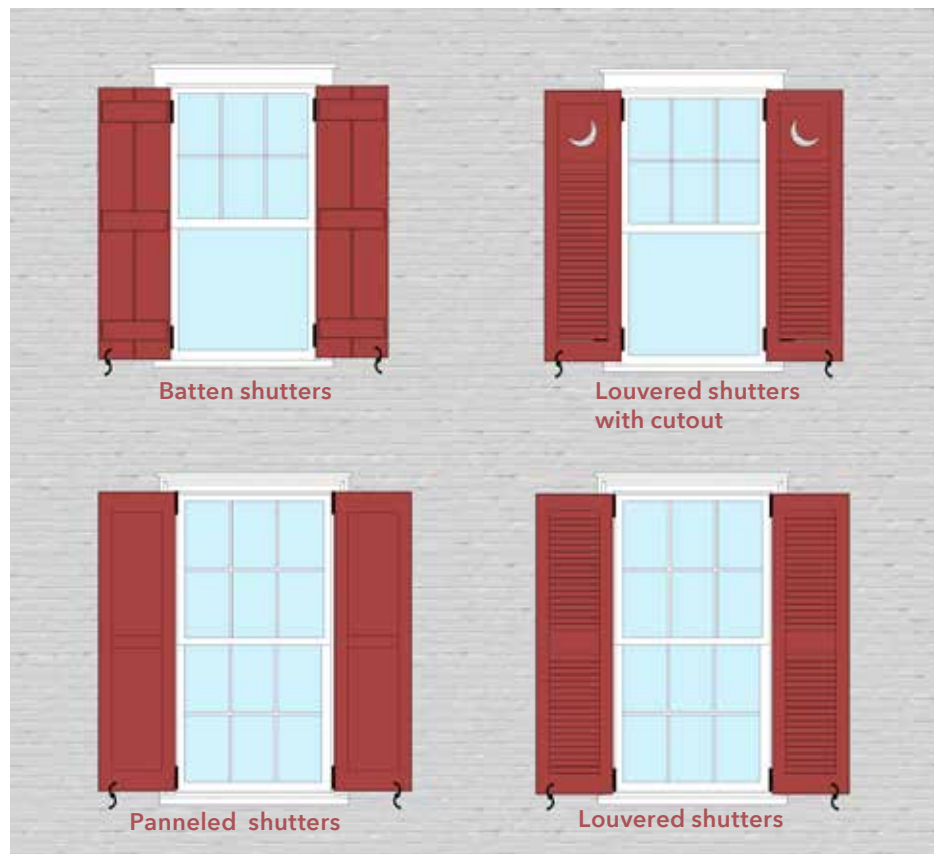
INAPPROPRIATE TREATMENTS

4. Use shutters only on windows that show evidence of their use in the past.

5. Do not use vinyl and aluminum shutters or exterior blinds for any historic structure.
6. Avoid shutters on multiple or bay windows.
7. Do not permanently secure a shutter by mounting it flat to the wall of the building and eliminating its hardware.



Example of a decorative shutter with moon cutout.



D. Doors

Doors are an important focal point of a storefront, an entrance, or porch, and they are often a character-defining feature of the architectural style of a building. Residences and institutional buildings may have a variety of door types reflecting the variety of architectural styles. Commercial buildings may have their original wood-and-glass doors, or they may have more recently installed aluminum frame doors. Door details including the frame, any glass, and the hardware are also part of the character-defining features of this element.

STANDARDS

1. Retain, maintain, and repair existing historic or original wooden door(s) and surrounding wood trim with matching materials. Reuse hardware and locks that are original or important to the historic evolution of the building.
2. Replace historic doors that are beyond repair with a new or salvaged door(s) of the same size, design, material, and type as used originally or sympathetic to the building style, including number and orientation of panel location, and size of any glass panes. The new door should match the original as closely as possible and be based on physical evidence and/or historic photos.

INAPPROPRIATE TREATMENTS

3. Do not remove an original door and its opening on a primary elevation of the building.
4. Do not alter original elements around a door such as trim, sidelights, and transom.
5. Do not remove or replace historic hardware features; additional security may be achieved by adding new locks without removing the old hardware.
6. Do not replace a historic wooden door with a new wooden door that is a different design and may be of a style different from the original. Do not replace existing historic doors with flush designs and metal, fiberglass or composite doors, even if they have a similar design.

There is a wide variety of door types on both commercial and residential buildings in Davidson's historic district. The style of the door is typically dependent on the style of the building.



E. Storm Windows & Doors

Storm windows and doors can save energy and provide increased comfort by reducing air leakage. They also provide an insulating air space between the storm and primary window or door. A well-maintained original wooden window with an exterior storm window may provide a similar insulation value as a new double-paned replacement window. If adding exterior storm windows or doors, they should meet the following criteria:



This six-paneled storm door was designed to match the divisions of the six-paneled door behind it.

STANDARDS

1. Match divisions to sash lines of the original windows. Use meeting rails only in conjunction with double-hung windows, and place them in the same relative location as in the primary sash.
2. Relate openings for screen, or glass panels, of a storm door to the proportions of the main door.
3. Size exterior storm windows to fit tightly within the existing window openings without the need for a sub-frame or panning (a filler panel) around the perimeter.
4. Match the color of the storm window with the color of the primary window frame.
5. Match the color of the storm door with the color of the main door.
6. Use wood (preferred), composite, or painted aluminum as the material for the storm window or door.
7. Use only clear glass in storm windows and doors.
8. Set the storm sash as far back from the plane of the exterior wall surface as practicable.

INAPPROPRIATE TREATMENTS

9. Do not install unpainted aluminum storm windows or doors in a historic building.
10. Cast aluminum or plastic decoration on a storm door is not appropriate.



This storm door is a single panel which allows the historic door to be seen.



The panes of a storm window should match the size of the historic window panes.

F. Porches & Porticoes

Entrances and porches are quite often the focus of historic buildings, particularly when they occur on primary elevations. Historic porches create the outdoor gathering space that traditionally separates the public realm from the private interior.



Foursquare houses in Davidson feature asymmetrical full porches.



Colonial Revival houses often have porticoes.

STANDARDS

1. Retain original or later character-defining porches and porticoes since these elements are often critical to the design integrity of the building.
2. Repair and replace damaged elements of porches by matching the materials, methods of construction, and details of the existing original fabric.
3. Keep porches open to provide shade and reduce heat gain during warm weather.
4. Replace an entire porch only if it is too deteriorated to repair or is completely missing. The new porch should match the original as closely as possible and be based on physical evidence and/or historic photos.

INAPPROPRIATE TREATMENTS

5. Do not remove porches that are important in defining the building's overall historic character.
6. Avoid removing original decorative elements or adding incompatible new decorative elements.
7. Do not change the location, configuration or arrangement of the balustrade, posts, cornice, or stairs of a front porch.
8. Do not replace wooden porch floors with concrete or artificial decking materials.
9. Avoid adding a new entrance to the primary elevation.
10. Do not enclose porches on primary elevations.
11. Avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance.

TECHNICAL INFORMATION

Preservation Brief #45

Preserving Historic Wooden Porches

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>



A one and one-half story Queen Anne with a wrap-around porch.



A Queen Anne house with a decorative wrap-around porch.



An example of a stretched Four Square style dwelling with an asymmetrically placed porch.



A bungalow with a full-width front porch.



This Colonial Revival home has a typical central entry portico supported by Roman Doric columns



This vernacular house has a tucked-in porch at the corner of the house.

G. Walls, Architectural Details & Trim

Decorative elements include window and door surrounds and caps, columns and piers, railings, carved porch and cornice trim, and brackets, as well as rake boards. In addition, masonry decorative elements and patterns, and metal roof cresting and finials, are all examples of details that add richness and integrity to the design of historic buildings. Some of these items are more exposed to the effects of weather and deteriorate, or they are removed because of the difficulty of accessing and maintaining them or finding replacements.

STANDARDS

1. Historic wall materials, architectural detailing, and trim should be maintained, retained, and preserved rather than removed, simplified, and/or replaced.
2. If the detailing is deteriorated beyond repair, it should be duplicated using historic building materials wherever possible or using an acceptable substitute which matches the historic in composition, design, color, texture, and other visual qualities.
3. Any missing details should match the historic as closely as possible and be based on physical evidence and/or historic photos.

INAPPROPRIATE TREATMENTS

4. Do not remove architectural details that are character-defining features of the building.
5. Detailing which was not historically used on a building, or which represents another architectural era, should not be added to the building. This includes brackets, columns, dormers, dentils, shutters, cupolas, etc., that are sometimes added in an attempt to dress up a building or to make it appear older than it actually is.



This foursquare house example has wood shingles and siding and simple wood trim.



Brick buildings can have a variety of details such as recessed panels, a corbeled cornice and end quoins.



This Queen Anne example has a wide variety of wood details in the gable end and on the porch.

H. Cornices, Parapets & Gutters

Cornices and parapets are important character-defining features of most historic buildings in the district. The cornice occurs at the junction between the roof and the wall. It may be a decorated classical projection with dentils or modillion blocks, or a flat decorative band within the wall material; and it may contain decorative elements like carved brackets. Most cornices are constructed from wood or separate wooden elements combined on site, while some historic commercial buildings may have cornices (as well as other decorative elements) made of galvanized metal, and painted to resemble wood.

Parapets are sections of a building's wall that extend above the roofline. These elements may be just an extension of the material and design of the wall, or they may be a separate design from the rest of the wall. They can be a decorative feature and may be made of brick, stone, cast stone, wood or metal. Parapets often serve to screen any rooftop equipment, skylights, or other roof features and projections.

Gutters and downfalls provide a path to direct water away from the building and its foundation. Most gutters are externally mounted to the edge of the roof at the intersection of the cornice area. Some gutters are hidden; that is, they are built into the edge of the roof and are boxed in by wood and lined by copper or a rubber membrane. Hidden gutters may have small leaks that are difficult to discover. These leaks may cause long-term damage and rot the surrounding wood members. Therefore, hidden gutters should be inspected annually for such damage.



Cornices are a major character defining feature on both commercial and residential buildings.



This brick cornice has a variety of brick configurations.



Queen Anne and Italianate buildings can have deep cornices with highly decorative carved brackets.



Metal cornices are very common on commercial historic buildings.



Cornices can also be very simple on vernacular buildings.

STANDARDS

1. Retain original cornices and parapets that define the architectural character of the historic building.
2. Keep the cornice or parapet well-sealed and anchored, and maintain the adjoining gutter systems and flashing, to ensure against water entry.
3. Repair rather than replace existing cornice or parapet elements. If these elements are too deteriorated, match original materials, details, and profiles in kind. Do not remove elements, such as brackets or blocks, that are part of the original composition without replacing them with new ones of a like design.
4. Replace any missing cornices or cornice or parapet components based on physical evidence and/or historic photos.
5. Inspect the entire gutter system carefully every year. Clean out existing gutters and downspouts, and provide ongoing maintenance to prevent blockages that may cause water retention and deterioration.
6. Ensure that gutters are installed with minimal slopes to ensure that water runs off and does not stand in the gutter. One-quarter inch per 10 feet of gutter is the minimum pitch to use.
7. Replace gutters and downfalls according to the illustrations provided. In most instances, the historic profile of the gutter is a half-round rather than an ogee, "K," square, or rectangular shape.

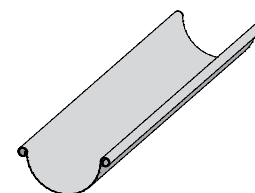
8. Make sure that new gutters and downfalls are of the appropriate size and scale. Larger gutters and downfalls may be needed when installed on roofs with large expanses of roof area to avoid overflow. Over time, this overflow can cause deterioration of the cornice and wall areas.
9. Ensure that the finish color is compatible with the overall color scheme for the building. Some more recent gutter materials may be finished with a baked-on enamel coating.

INAPPROPRIATE TREATMENTS

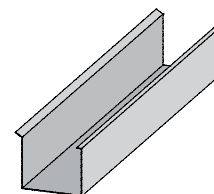
10. Do not remove cornice or parapet elements that are part of the original design of the structure.
11. Do not replace original trim with material that conveys a different period of construction or architectural style.
12. When installing gutters and downspouts, avoid the removal of historic material such as decorative cornice elements from the building.
13. Avoid having downfalls empty water next to the foundation. Slope the site away from the foundation and add a splash block. A flexible downfall extension that is at least six feet in length and buried with the slope of the land would take the water even further from the foundation.



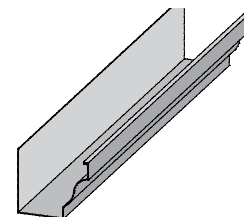
A properly installed gutter system will ensure the removal of water through the downspouts and away from the buildings.



Half-round gutter



Square gutter



Ogee gutter

I. Chimneys & Flues

Since chimneys and flues were used to remove smoke and sparks from heating and cooking in earlier eras, most historic buildings contain these important elements. Their visual presence today helps define an important part of the historic character of many buildings in the district. Some chimneys and flues are still in use in conjunction with interior fireplaces or furnace venting.

STANDARDS

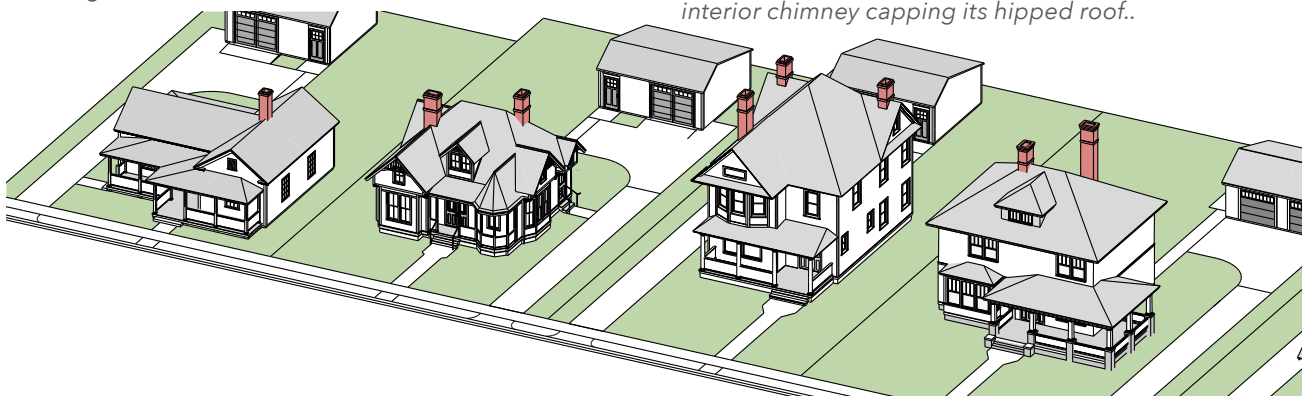
1. Clean chimney flues on a regular basis if the flue is in use.
2. Retain historic chimneys, and repair the masonry as recommended in the materials chapter.
3. If a severely deteriorated chimney must be replaced, rebuild it in the same design. Use the same type of masonry, in the same pattern, and the same masonry joints as the original.
4. Brick chimney caps are constantly exposed to extreme weather conditions and frequently may need repointing. See the section on masonry in the chapter on materials for more detailed guidance.
5. If a hood, shield, or screening is needed to protect the flue from moisture and/or birds, select or construct this element to minimize its visual presence to the overall design and scale of the chimney.

6. Small metal flues, plumbing vents, and attic exhaust vents required for contemporary functional standards should be located on visually inconspicuous areas of the roof. Such metal flues and vents should be painted to match the existing color of the roof material in order to reduce visibility.

INAPPROPRIATE TREATMENTS

7. Do not remove entire chimneys or reduce sections of chimneys or flues even though they may no longer be in use.
8. Do not cover brick caps at the top of the chimney with a coat of stucco if the masonry needs repainting.
9. Do not rebuild an original corbelled decorative chimney top by removing it and replacing it with an undecorated section.

There is a wide variety of chimney locations and they are a very important character-defining feature of historic dwellings.



This Colonial Revival example has prominent end chimneys.



This Queen Anne example has a decorative central interior chimney capping its hipped roof..

J. Roofs

One of the most important elements of a structure, the roof serves as the cover to protect the building from the elements. Its visibility, shape, and materials make it one of the most important character-defining elements of a historic building. Good roof maintenance is critical for the roof's preservation and for the preservation of the rest of the structure.



Roofs in the historic district range in character, shape, and original materials as seen in these two photos. Roof types may include gable, hipped, shed, along with variations and combinations of all of the above.



STANDARDS

1. Retain original or historic roof materials, particularly when they are highly visible character-defining elements of the building.
2. Preserve original roof shapes and pitches.
3. Retain historic architectural features including chimneys, roof cresting, finials, dormers, cornices, and exposed rafter tails.
4. Repair of roof materials and elements should be made in-kind with materials that duplicate the original materials.
5. Replace roof coverings when necessary, by using new material that matches the original roof covering as closely as possible in composition, size, shape, color, and texture.
6. Ridge venting is discouraged on all roof types. Traditional gable vents or louver style vents are preferred.
7. Standing seam metal roofs should be specified with a crimped ridge and without a ridge cap.
8. Fiberglass or asphalt shingle roofs are appropriate on contemporary buildings but not on historic structures as are architectural grade shingles in darker colors.
9. Place solar collectors, satellite dishes, and other antennae including emerging technology equipment, on less visible locations of the roof. Ensure that any such installations minimize damage to historic fabric.
10. Place roof-mounted mechanical equipment behind a parapet wall or a screen integral to the building's architectural design or locate them in setback locations away from the edge of the roof to minimize their visibility.

INAPPROPRIATE TREATMENTS

11. Do not change the historic roof material to asphalt shingles or other non-historic materials if the original or a close facsimile is available.
12. Do not add dormers, vents, skylights, dish antennae, or solar panels to the roof if viewable from a primary elevation. They should be placed inconspicuously on secondary elevations of the building.
13. Do not replace a deteriorated historic roof with a material that does not have the same visual qualities as the original. For example, some current, pre-coated metal roofs are designed for new industrial buildings with wide V-shaped snap lock seams. This type of installation does not replicate a historic standing-seam roof that has a thin raised seam at the joints created by mechanically or hand-folding and locking the seam.
14. Do not paint metal roofs or install new pre-coated metal roofs with bright colors. More appropriate colors would be shades of gray, dark green, dark brown, or black. See Chapter X Guidelines for Painting for further guidance.

TECHNICAL INFORMATION

Preservation Brief #4

Roofing for Historic Buildings

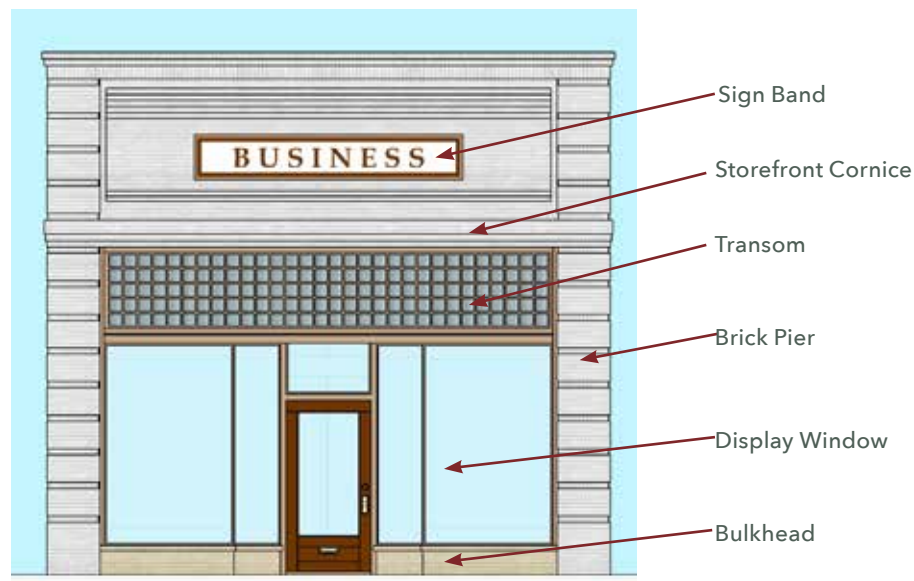
<https://www.nps.gov/orgs/1739/preservation-briefs.htm>

K. Storefronts

The storefront is one of the three significant sections of a typical facade of a historic commercial building, and it is the most visible since it is located on the main (pedestrian) level of the structure. Its transparent windows were designed to draw the customer or client to the business within, as well as, to display the merchandise sold there. At night, the lit storefront helps illuminate the sidewalk and adds visual interest for downtown visitors.



This well designed storefront retains its upper story entry, its transom and its paneled bulkheads.



The original prism glass transom is a rare survivor of this original storefront and adds historic character to the building's facade.

STANDARDS

1. Preserve all elements, materials, and features that are original to the building or are early remodeling projects that have become significant in their own right; repair them as necessary. These elements may include character-defining features such as cornices, windows and trim, storefront windows, doors, and bulkheads. Also retain historic hardware such as hinges and door handles.
2. Remove any non-historic, inappropriate elements, materials, signs, or canopies that were added later and obscure original architectural elements. Covering up windows, cornices, decorative features, or significant portions of the wall alters the building's proportions and changes its appearance; these alterations should be removed.
3. If significant storefront features are uncovered in any careful exploratory demolition, assess their condition for preserving, repairing, or reconstructing them.
4. Reconstruct missing elements (such as cornices, window frames, transoms, and bulkheads) with physical evidence and/or historic photos if available. Otherwise, design simplified new elements that respect the character, materials, and design of the building.
5. Avoid using or retaining materials and elements that are incompatible with the building or district. Depending on the style and age of the commercial building, these may include unpainted aluminum-frame windows and doors, unpainted aluminum panels or display framing, reflective or tinted glass display windows, T1-11, vinyl or aluminum siding, EFIS (artificial stucco), wood shingles, mansard roofs, metal awnings, residential styled solid doors, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed.



INAPPROPRIATE TREATMENTS

6. Do not remove historic wooden storefront framing and replace with metal. Repair and retain historic wood elements as needed.
7. Do not remove or reduce the size of storefront windows in order to create privacy for the use of the building such as an office occupant. Partial interior shutters, blinds, or curtains can block views without destroying the significant storefront windows. Likewise, a vinyl decal scrim can provide an opaque frosted effect.
8. Do not remove or cover up original storefront elements such as cornices or transom windows to create a space for a sign or because of an installation of a dropped ceiling in the building's interior. If the transom glass has been removed, this area can be used for a sign installation or for an awning, depending on the overall existing design and proportions of the facade.
9. Do not remove non-original storefronts that may have become historically significant alterations within the history of the building.
10. Window film applications that darken the appearance of the glass are not appropriate materials for display windows in the historic district.



Example of an original storefront configuration with typical storefront details.

Example of an original storefront being inappropriately changed to include small pane windows and a mansard roof over the transom.

In this example, new materials are added over the brick. This inappropriate change can usually be easily reversed.



This is an example of an added mansard roof over a storefront. A more appropriate treatment may have been a fabric awning.

L. Rears of Commercial Buildings

The area behind commercial buildings is sometimes forgotten and neglected. It may be a utilitarian space for parking, mechanical equipment, trash containers, and storage of discarded goods. A rear entrance may be convenient for deliveries and employee entry. In cases where the rear of the building is visible and accessible from a street or from nearby parking areas, it may provide the opportunity for a secondary public entrance. The appearance of the rear space and the rear façade of the building then becomes more important to the individual business because it may be the first contact the customer makes with the business, and its visibility affects impressions of the overall historic district. Maintaining the rears of commercial buildings also improves security for the business and district.

STANDARDS

1. Retain any original doors and windows that define the character of the building when possible. In general, avoid closing existing openings.
2. Repair deteriorated windows and doors; add storm windows or storm doors if necessary. Reopen blocked-in windows when possible.
3. If rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen while maintaining the character of the windows from the exterior.
4. If security bars need to be installed over windows, choose a type appropriate for the window size, building style, and required level of security.
5. Consolidate and screen mechanical and utility equipment in one location when possible.

6. Install adequate shielded lighting for customer and store security. A fixture's lighting temperature generally should be from 2,700 to 3,000 Kelvins.
7. When a supplemental entrance is used at the rear of a building, or when the rear of a building is seen from a public street, add a walkway to the secondary entrance.
8. Consider installing signs and awnings for rear entrances.
9. Consider adding planters, or a small planting area, to enhance the rear entrance.
10. If the building includes uses such as a restaurant, coffee shop, and related businesses, consider creating an outdoor seating space for customers.
11. Note building and ADA codes when, and if, changing the dimensions or design of a rear entrance. Meet all handicapped accessibility and egress requirements as needed.

INAPPROPRIATE TREATMENTS

12. Do not neglect ongoing maintenance of visible areas behind the commercial building such as landscaping, trash removal, painting of building trim, etc.
13. Do not block up openings of the rear façade of the building; consider using metal grills or bars if security is an issue.
14. Avoid using chain link as a security cover over windows.



Examples of activated outdoor spaces to the rear and side of commercial buildings in downtown Davidson.



Standards for Existing Buildings- Materials

DAVIDSON DESIGN STANDARDS

A. Wood

The availability and flexibility of wood has made it the most common building material throughout much of America's building history, particularly for framing, siding, windows, and doors. It is the most common building material in Davidson's historic district. Because it can be shaped easily by sawing, planing, and carving, wood is also used for a broad range of exterior decorative elements such as cornices, brackets, dentils, modillion blocks, columns, piers, railings, and trim. It is also used for the flooring, staircases, doors, mantels, trim, and other decorative elements in the interiors of most historic buildings. Pine, walnut, oak, cedar, maple, and poplar are several of the wood species often used in the construction of buildings.



The historic depot building is wood frame with wood siding, trim, windows and doors.

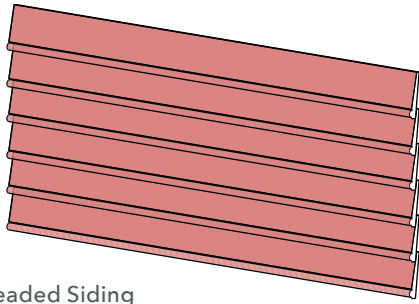


There is a wide variety of wood frame houses in the historic district with details ranging from simple lap siding to decorative shingles and trim.

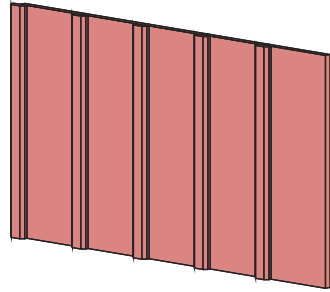


Many early and original storefronts were made of wood.

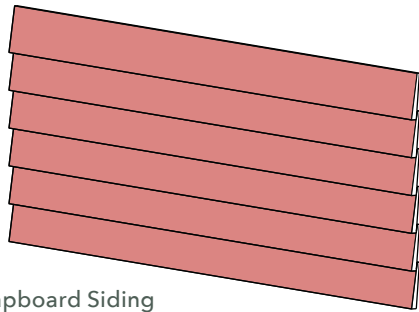
Wood Siding Varieties



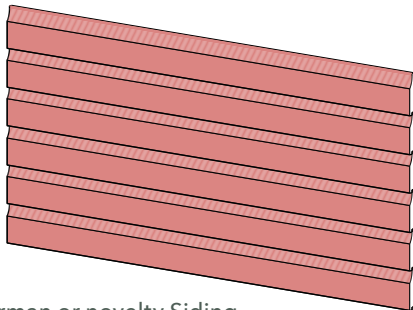
Beaded Siding



Board and Batten Siding

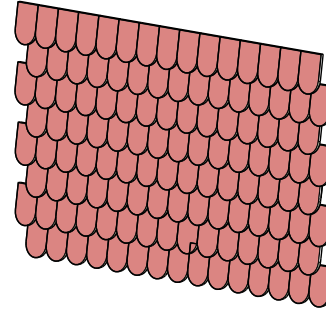


Clapboard Siding

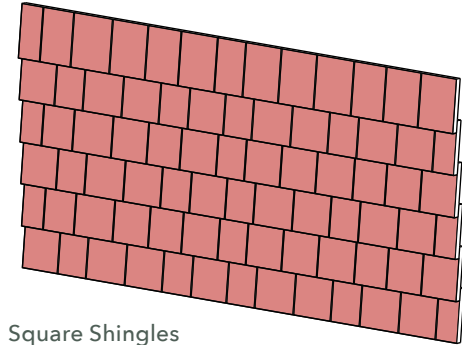


German or novelty Siding

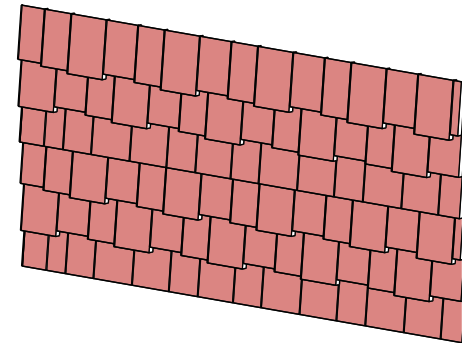
Wood Shingle Varieties



Scalloped or Fish-scale Shingles



Square Shingles



Staggered Butt Shingles

STANDARDS

1. Retain wood as one of the dominant framing, cladding, and decorative materials.
2. Repair rotted or missing sections rather than replacing the entire element.
3. Use new or salvaged wood, epoxy consolidants, or fillers to patch, piece, or consolidate parts.
4. Match existing historic materials and details.
5. Replace wood elements only when they are rotted beyond repair.
6. Match the original in material and design, or use surviving material.
7. Base the design of reconstructed elements on pictorial or physical evidence from the actual building when possible rather than from similar buildings in the area.

MAINTENANCE

8. Keep wood free from water infiltration and wood-boring pests.
9. Identify sources of moisture problems and take appropriate measures to fix them.
 - a. Remove vegetation that grows too closely to wood and take any other steps necessary to ensure the free circulation of air near wood building elements.
 - b. Repair leaking roofs, gutters, downspouts, and flashing.
 - c. Maintain proper drainage around the foundation to prevent standing water.
10. Keep all wood surfaces primed and painted. See Chapter X: Painting.
11. Use appropriate pest poisons as necessary by following product instructions carefully.
12. Re-caulk joints where moisture might penetrate a building.
13. Allow pressure-treated wood to season for a year before painting it. Otherwise, the wood-preserving chemicals can interfere with paint adherence.

INAPPROPRIATE TREATMENTS

14. Do not use liquid siding. See Chapter 10 Painting for more information on this treatment.
15. Do not use cementitious siding to replace original, irreparable wood siding. It may, however, be approved for use in new construction in the district.
16. Do not use synthetic siding, such as vinyl or aluminum, over existing wood siding or as a replacement for removed wooden siding.
17. Do not use high-pressure power washing to clean wood siding because the pressure may force moisture behind the siding where it can lead to paint failure and rot.
18. Do not caulk under individual siding boards or window sills because this action seals the building too tightly and can lead to moisture problems within the frame walls and subsequent paint failure.



Lack of proper maintenance of wood features may result in moisture problems such as on these windows.

B. Masonry

Masonry has been one of the most significant and commonly used materials in building construction since classical times. Historic masonry materials include brick, stone, terra cotta, concrete, stucco, tile, and mortar. Brick is used on most commercial buildings in Davidson's historic district and Davidson College buildings are brick with stone features. While many residential buildings in the historic district are wood, their foundations and chimneys are typically brick. There are also residential buildings that are all brick.



The majority of downtown commercial buildings are brick masonry construction.



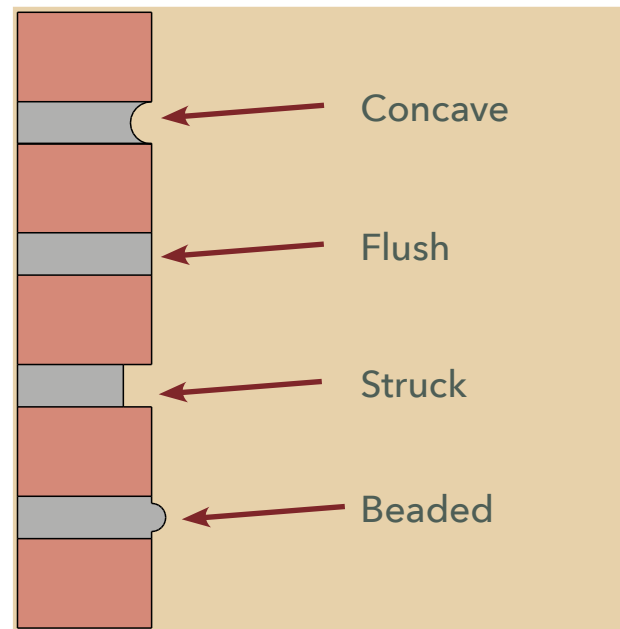
Davidson College has a wide variety of significant historic masonry buildings as seen in these two examples above.

Masonry residential buildings range from the brick Colonial Revival (right top) to the brick ranch house (right center). Many houses are frame with brick foundations such as the bungalow example on the bottom right.



STANDARDS

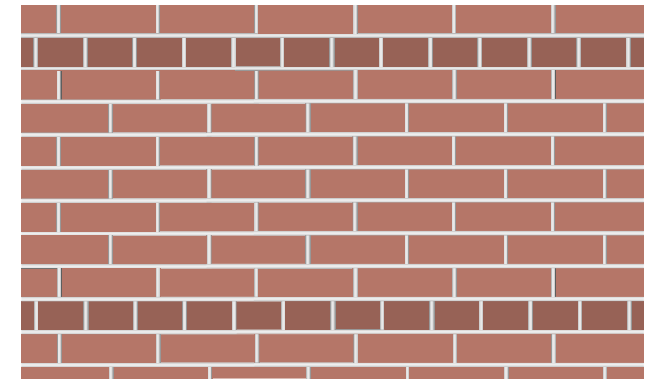
1. Retain masonry features that are important in defining the overall character of the building.
2. Leave unpainted historic masonry unpainted; modern brick may be painted.
3. Repair or replace a masonry feature when necessary by using a replacement material with the size, texture, color, and pattern of the historic material, as well as, the same mortar joint size and tooling.
4. Repair by repointing only areas where mortar has deteriorated. Sound mortar should be left intact.
5. When repairing masonry, remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Approximately a one-inch depth of existing mortar should be removed, if possible, to allow for the new mortar.
6. Duplicate replacement mortar in strength, composition, color, and texture; an analysis of a mortar sample can aid in identifying its composition.
 - a. Appearance: Duplicate old mortar joints in width and profile (see the adjacent Mortar Joint Profile illustration).
 - b. Color: It is also possible to match the color of the new mortar to that of a clean section of existing mortar.

Sample Mortar Joints

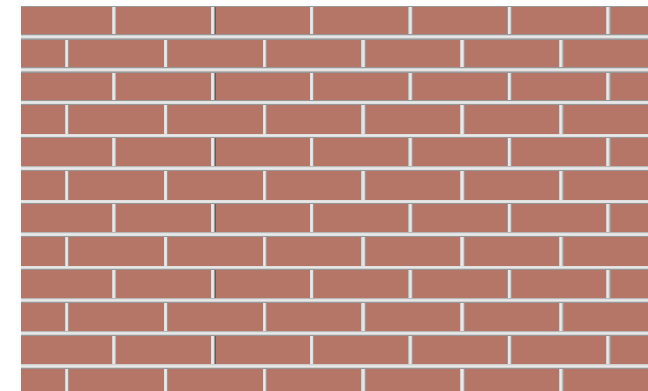
c. Strength: Do not repoint with mortar that is stronger than the original mortar and brick. Brick expands and contracts with freezing and heating conditions, and old mortar moves to relieve the stress. If a hard mortar with too much Portland cement is used, the mortar will not flex as much, which can cause the brick to crack, break, or spall.

d. Composition: Mortar of older brick buildings has a higher lime and sand content, usually one part lime to two parts sand. Portland cement may be substituted for a portion of the lime if the mortar mix is no more than 20 percent Portland cement.

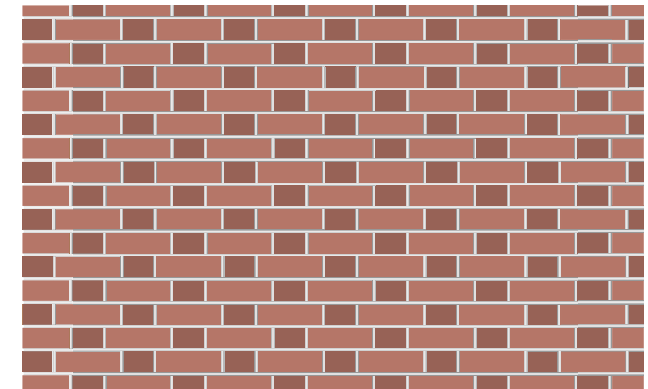
continued

Brick Bond Patterns

Seven Course Bond



Running Bond



Flemish Bond

7. If painted masonry needs repainting, follow these steps:
 - a. Remove deteriorated paint to the next sound layer by hand-scraping. Do not completely remove paint that is well adhered because breaking that bond could damage the masonry.
 - b. Clean with a low-pressure water wash if the building is dirty.
 - c. Allow masonry to dry for at least 14 days before applying the paint.
 - d. Prime with an appropriate masonry primer.
 - e. Repaint with an appropriate masonry paint system as recommended by the paint manufacturer.

MAINTENANCE

8. Prevent water from entering masonry walls by ensuring that the ground slopes away from the wall, the roof is secure, flashing is maintained, and gutters and downfalls are working properly.
9. Ensure that cracks do not indicate structural settling or deterioration. Repair cracks and unsound mortar areas according to the guidelines later in this section.
10. Brick should be cleaned only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling.
11. The best method for cleaning unpainted brick is to use a low-pressure wash of no more than 200 psi, equivalent to the pressure in a garden hose. A mild detergent may be added when necessary.

12. Test any detergent or chemical cleaner on a small, inconspicuous part of the building first. Older brick may be too soft to clean and can be damaged by detergents and by the pressure of the water. This test is a mandatory step if you are applying for federal or state rehabilitation tax credits.
13. Use chemical paint and dirt removers formulated for masonry cautiously. Do not clean with chemical methods that damage masonry, and do not leave chemical cleaners on the masonry longer than recommended. Do not sandblast masonry, use high-pressure water blasting, or chemically clean with an inappropriate cleanser since these methods can do irreparable damage.

INAPPROPRIATE TREATMENTS

14. Do not repoint masonry with a synthetic caulking compound or Portland cement as a substitute for mortar.
15. Do not use a scrub coating—a thinned, low-aggregate coat of mortar brushed over the entire masonry surface and then scrubbed off the bricks after drying—as a substitute for traditional repointing.
16. Do not remove mortar with electric saws or oversized grinders that can damage the surrounding masonry.
17. Do not use waterproof, water-repellent, or non-historic coatings on masonry unless they allow moisture to breathe through the masonry. Use an anti-graffiti coating on masonry areas that have seen repeated vandalism and where improved shielded lighting and other security measures have not been successful.



Repointing historic masonry by inexperienced masons can result in a negative visual effect on the historic brick. In addition, if Portland cement is used, besides not matching in color, it also can create an overly hard section of the wall that may cause cracking around it.

TECHNICAL INFORMATION

NOTE: All Preservation Briefs are found at the following web address:

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>

Preservation Brief #1

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Preservation Brief #2

Repointing Mortar Joints in Historic Masonry Buildings

Preservation Brief #15

Preservation of Historic Concrete

Preservation Brief #39:

Holding the Line: Controlling Unwanted Moisture in Historic Buildings

C. Stucco

Stucco is a type of exterior plaster. It may be applied directly over masonry or applied over wood or metal lath on a wood structure. Stucco can be finished in numerous surface textures dictated by the style of the building including smooth, roughcast, sponged, and scored. Smooth-finished stucco may provide a more refined appearance and was often scored, historically, to resemble stone. While stucco is considered a protective coating, it is highly susceptible to water damage, particularly if the structure underneath is damaged. Historic stucco needs regular maintenance to keep it in good condition.



Stucco is used for details, such as pilasters, columns, and gables on these Davidson College buildings.



Stucco is also found on side elevations of historic downtown buildings in Davidson.



Stucco is used on many historic houses in the district such as this bungalow example.



STANDARDS

1. Maintain historic stucco as a character-defining material of the building. A stucco surface may also have been applied to a building as an early alteration. As a secondary material, it may have acquired its own significance over time and should also be retained if now considered a character-defining feature.
2. Do not paint original, unpainted stucco.
3. Use a replacement stucco mix that is weaker than the masonry to which it is being applied and that replicates the visual qualities of the historic stucco.
4. Repair any water damage to the underlying structure to provide a sound base for necessary stucco repairs.
5. Repair stucco or plastering by removing loose material and patching with a new material that is similar in strength, composition, color, and texture.
6. Use a professional plasterer for stucco repair. A qualified tradesperson will assess the damage and perform an analysis to match the new stucco composition to the existing material.

7. Stucco may be tinted or pigmented and was sometimes whitewashed or color-washed. When replacing or repairing stucco, match the color or tint of the existing material. After repairs have been made, stucco buildings may require repainting. Use properly formulated masonry silica stains that allow the stucco to expel moisture vapor. Consult a professional to determine the appropriate compatible paint for the existing surface coating.
8. Replace stucco completely if more than half of the surface area has lost its bond with the substrate.

MAINTENANCE

9. Look for signs of water infiltration from the roof, chimneys, window and door openings, and at the foundation. Isolate the source of moisture and take remedial action.
10. Check for cracks in the stucco that may arise from settlement, excessive vibration, or the failure of old repairs due to incompatible material strength and composition.
11. Seal hairline cracks with a coat of finish-coat stucco, paint, or whitewash.
12. Clean a stucco building using the gentlest means possible, preferably a low-pressure water wash and soft bristle brush. Take care not to damage the surface texture.

INAPPROPRIATE TREATMENTS

13. Do not remove historic stucco coatings from brick, stone, or frame structures.
14. Do not use commercial caulks or other compounds to patch the stucco. Because of the difference in consistency and texture, repairs made with caulk will be highly visible and may cause more damage to the historic material.

TECHNICAL INFORMATION**Preservation Brief #22**

The Preservation and Repair of Historic Stucco

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>

D. Metals

With the rise of the industrial revolution in the 19th century, a variety of new metals began to appear in building construction. Lead, tinplate,terne-plate zinc, copper, iron (wrought and cast), steel, aluminum, nickel, bronze and brass (alloys of copper), and galvanized sheet iron (steel coated with zinc) have been used at various times for different architectural features. Some decorative elements on late 19th- and early 20th-century buildings appear to be wood but are metal. Various metals are used for roof materials and details, as well as for railings, cornices, storefront elements, window frames, and hardware.



Metal picket fences are located on some historic residential sites.

STANDARDS

1. Character-defining metal elements should be retained.
2. Deteriorated metals should be repaired or replaced as necessary with in-kind materials.
3. If reinstalling two adjoining, incompatible metals together, a gasket should separate the different materials to prevent deterioration.
4. Aluminum, fiberglass, composites, or wood may be used to construct missing elements on a case-by-case basis if it is not feasible to reconstruct the original metal material.



Metal shingle roofs are still intact on some historic houses in the district. This handsome example shows the need for maintenance and repainting.

MAINTENANCE

5. Inspect metal surfaces for signs of corrosion, mechanical breakdown, and connection failure. Eliminate excessive moisture problems. Maintain existing paint coatings or other protective materials.
6. Use the gentlest means possible when cleaning metals.
7. Prepare for repainting by hand-scraping or brushing with natural bristle brushes to remove loose and peeling paint. Removing paint down to the bare metal is not necessary, but removal of all corrosion is essential.
8. Clean cast iron and iron alloys (hard metals) with a low-pressure, dry-grit blasting (80-100 pounds per square inch) if gentle means do not remove old paint properly. Protect adjacent wood or masonry surfaces from the grit.

INAPPROPRIATE TREATMENTS

9. Do not sandblast copper, lead, and tin. These can be cleaned with chemicals or heat.
10. Do not place incompatible metals together without a gasket separation.



Historically, metal was often used for commercial building cornices such as on this detail.

E. Glass

In addition to the clear glass used in windows and storefronts, decorative glass may be present on historic commercial facades. A large variety of more modern glass types were introduced in the late 19th and early 20th centuries.

Decorative glass comes in many forms such as beveled, stained, leaded, etched, frosted, textured, patterned, and painted. Most often, decorative glass is used in windows, sidelights, and transom windows as part of an entry design or in a transom over a commercial storefront, or for windows on religious buildings.



STANDARDS

1. Retain original or historic window glazing when possible. Decorative glass may have been covered up by wood panels, particularly in transoms over storefronts.
2. Retain character-defining applications of decorative or historic structural pigmented glass.
3. If necessary, replace glass with new glass to match the original with the same color, thickness, and glazing method.
4. If original prism glass in a transom has been removed, and it can be documented that it was previously installed, consider reinstalling a reproduction prism glass with similar visual characteristics.



Prism glass was often used in transom windows on commercial buildings. The glass diffuses the light entering the interior space.

At left, is an example of decorative colored glass on a historic residential door in Davidson.

5. Repair, rather than replace, cracked structural glass panels. Repair will prevent further damage from moisture infiltration. Small repairs can be made by using flexible caulk in a color that matches the historic glass.
6. If it is necessary to remove structural glass panels due to adhesive failure, commercial solvents should be used to dissolve the hardened mastic and allow the panels to be removed without damage.
7. Pigmented structural glass panels should be reapplied to a clean surface with an asphalt mastic adhesive that is similar to the original, rather than with silicone, butyl, rubber, or an epoxy product.
8. Pigmented structural glass is no longer manufactured, so finding replacement pieces can be difficult. Consolidate the original materials to the most prominent location, and use substitute materials on less visible elevations.
9. Spandrel glass may be an appropriate substitute for the historic glass panels if the color, size, and reflectivity of the original materials can be approximated.

TECHNICAL INFORMATION

Preservation Brief #33

The Preservation and Repair of Stained and Leaded Glass

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>

F. Substitute & Imitative Materials

Building materials that mimic other ones have been a part of the construction process since colonial times. In the early 20th century, rolls of asphalt with brick patterns were attached to a frame structure to resemble a brick wall, although the visual qualities of the artificial material were not convincing. Asbestos shingles also became popular, both to cover roofs and appear as slate, and as wall shingles to resemble wood. In the second half of the 20th century, aluminum and vinyl siding was used to imitate wood siding, and was used on new buildings or applied directly over existing wood siding.

More recently, fiber cement siding is used in new construction; and an artificial slate made of rubber and other composites is used for roofing shingles. Exterior insulation and finish system (EIFS) has been developed as a synthetic stucco to resemble stone for both wall and detail applications. Plastics made from various polymers continued to be developed throughout the 20th century for building applications from siding to molded architectural details and elements. These composites can range from polyvinyl chloride (PVC) to fiber-reinforced plastic (FRP) to create building features as well. Some of these composites can be cut and painted like wood and are becoming very popular in new residential construction.

While some of these imitative materials are now historic elements on 19th- and early 20th-century historic buildings, many of the newer materials are not considered appropriate for either repairing existing historic buildings or for use on new structures in the historic districts.

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Many of the synthetic materials do not have the same patina, texture, or light-reflective qualities as the original wood siding and therefore, detract somewhat from the district's historic character.



This example shows the visual impact of added vinyl siding on the character of the building. Maintenance and paint is needed on the historic wood trim.

STANDARDS

1. Vinyl and Aluminum Siding
 - a. Vinyl and aluminum siding is not an approved replacement material for use over existing wood siding on historic buildings.
 - b. When possible, remove existing synthetic siding and restore original wood siding. Revealing the original wood siding may uncover hidden maintenance issues that previously had not been detected and can then be resolved.
 - c. The following should be considered in regard to the use of vinyl and aluminum siding:
 - i. Often, property owners wish to install artificial siding because of the desire to avoid maintenance issues associated with repainting. The vinyl siding industry offers artificial siding as a maintenance-free solution that will solve your exterior building problems for a lifetime. However, vinyl siding is usually guaranteed for 20 years, not a lifetime. (Guarantees over 20 years are usually prorated.)
 - ii. Several quality paint jobs may cost approximately the same as replacement siding. Exterior paint applied according to the manufacturer's instructions may have a warranty of 15 years or more. Properly maintained wood siding has been found to last hundreds of years.

continued

iii. Painting of vinyl or aluminum siding can be a challenge because paint may not adhere well to these materials.

iv. Vinyl and aluminum siding are not weatherproof. Time and extreme temperatures can take a toll on artificial siding. Over time, some artificial siding may dent, warp, cup, become brittle, buckle, break, fade, and become dirty due to numerous environmental factors.

v. Unlike wood, substitute siding materials are difficult to repair to match the existing material. Factory colors, styles, and finishes change over time.

2. Cementitious Siding

Cementitious siding has a uniform appearance and may have a smooth surface or an artificially distressed wood grain appearance. In either case, it should not be mixed in with real wood siding. It is a heavy material and requires special installation techniques. Due to these qualities, it is not an approved replacement or repair material for irreparable wood siding on existing historic structures. It may be considered on a case-by-case basis for additions to historic structures and new construction. See VII: Guidelines for New Construction and Additions.

3. Composite Siding and Trim Materials

Certain artificial composite siding and materials may be cut, shaped, and painted just like wood. These products may have a smooth finish or an artificial wood grain appearance; the latter finish is not appropriate to use in a historic district because it appears as a fake wood product. When wood features such as trim pieces, porch details, and other decorative elements are beyond repair, composite replacement elements may be approved on a case-by-case basis for historic buildings if they carefully replicate the dimension, shape, texture, color, and overall appearance of the original wood elements.

INAPPROPRIATE TREATMENTS

4. Do not replace historic wooden trim and decorative details unless they are deteriorated beyond repair.
5. Do not apply new imitative trim over existing wood trim.
6. Do not use composite materials to patch existing wooden trim.
7. Do not use composite materials with an artificial grained texture.

TECHNICAL INFORMATION

Preservation Brief #16

The Use of Substitute Materials on Historic Building Exteriors

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>



7

Standards for New Construction & Additions

DAVIDSON DESIGN STANDARDS

A. Introduction

The following standards offer general recommendations for the design of new buildings in Davidson's historic district. There is limited opportunity to build new structures in the district since most of the parcels already are occupied by existing historic buildings. Buildings that contribute to the historic character of these areas should not be demolished for new construction.

The intent of these standards is not to be overly specific or to dictate certain designs to owners and designers. Good designers have the freedom to design appropriate, new architecture while still respecting and complementing the existing architectural character of Davidson's historic district. They may create contemporary designs and additions that are compatible with the existing historic building, or they may choose to design new buildings or additions in a more traditional design vocabulary. Davidson has numerous examples of new residences that successfully reflect the historic character of areas of the district.

While there is a very limited opportunity to construct new institutional buildings such as schools, libraries, and churches in the district, their distinctive design may relate more to their unique function and community symbolism. Their scale is often more monumental, and massing and orientation relate to the particular use within the building. For this reason, the design of any new such institutional building in the district would not follow some of these standards but would relate more to traditional designs of that building type. Nevertheless, the design of this type of project would still be reviewed by the Historic Preservation Commission (HPC).

NOTE: Besides the standards for new construction contained in this chapter, various provisions of the Town of Davidson's planning ordinance as well as the building codes deal with new construction. All relevant sections of these and other regulations must be thoroughly reviewed by any property owner and/or their architect, engineer and/or builder before designing or undertaking any new construction project. Multiple permits may be needed, and the Planning Department should be contacted at the beginning of any such project.



In recent years, there has been significant new construction in Davidson, both commercial (above) and residential (left). For the most part, the new residential construction respects the scale and character of the historic district while some of the new commercial buildings are designed in a traditional manner, they may be larger than the historic storefronts of their neighbors.

B. Context

The surrounding context of a parcel that is slated for new construction should be carefully examined when designing both the site features and the building itself.

This context can be divided into the three following parts:

- **The Public Realm:** This consists of the public street, any planted verge, and the public sidewalk. It may contain public plantings, street trees, public street furniture, utility structures and features, sidewalk designs and materials, as well as necessarily encroaching elements of private buildings including steps, railings, awnings, and projecting signs.
- **The Semi-Public Realm:** This is the privately owned site area between the sidewalk and the private building. Depending on the building type, its siting and its use, this area may be a large front lawn or a very small setback space. It is semi-public since it is very visible and the public uses it to gain access to the private building (commercial or residential). It may contain elements such building setback and spacing, plantings, planters, seating, outdoor dining, walls and fences, trees, lawns, walkways, and lighting fixtures among others. An open front porch of a residence may be part of this area as well.
- **The Private Realm:** This is the building part of the overall context of an area. It may contain a private residence or a commercial use and the public needs to have permission to enter this space through invitation of an owner or by the fact that the commercial space is open to entry. The

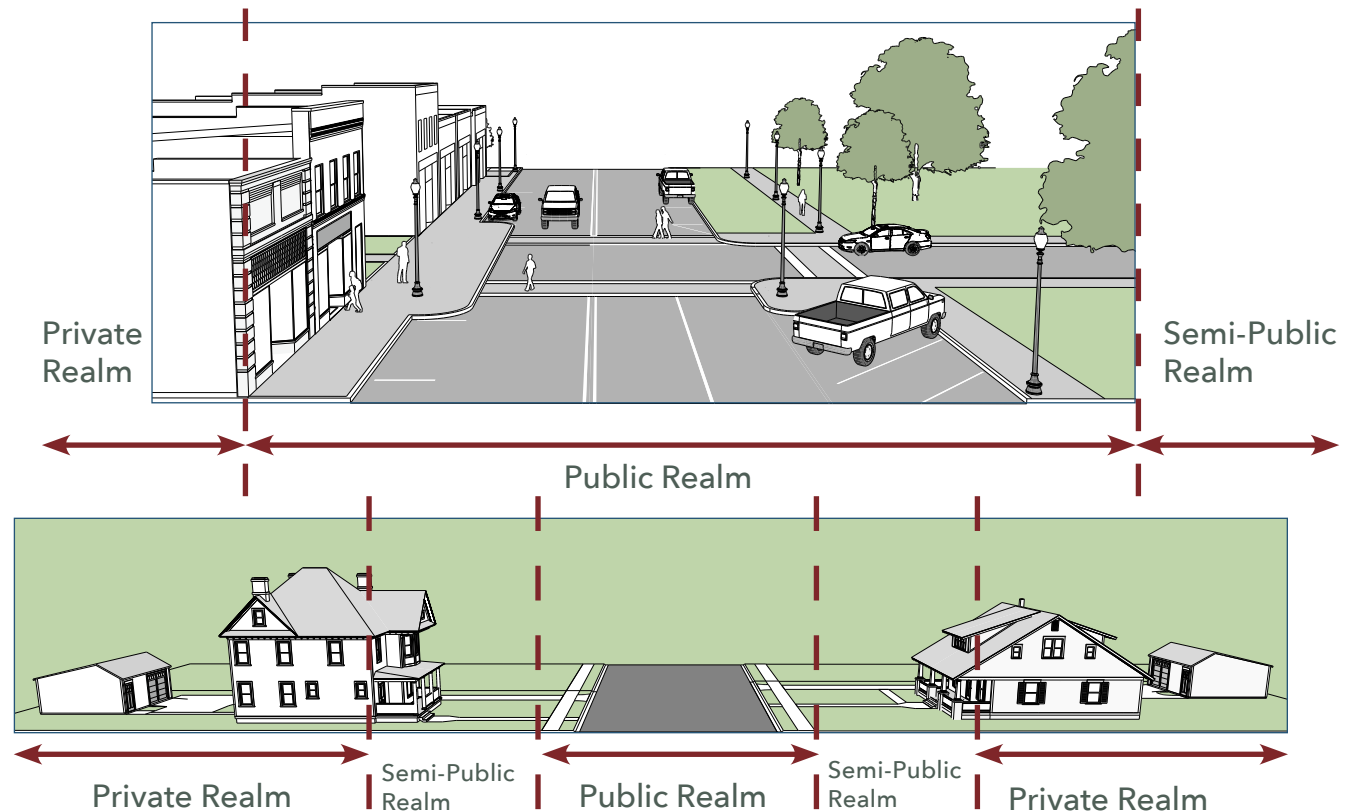
style, building type, size, massing, scale, opening patterns, elements, materials, colors, and roof form all make up the context of the building. The rear area of the site is also part of the private realm and generally is not visible from the public realm. It may contain a rear lawn, parking areas, outdoor spaces and features, accessory structures, and various appurtenances.

STANDARDS

1. Any new building design and its site design should be carefully considered within the context of the above three realms and this context should extend to both sides of

the entire block in which the site and new building are located.

2. Copying historic designs or features from other parts of the historic district outside of this immediate context may not be appropriate if the new design is going to be a good neighbor to its nearby properties.
3. Likewise, if some of the properties within the subject block of the proposed new construction are not contributing historic buildings, their attributes should not be included in any analysis of the historic context.

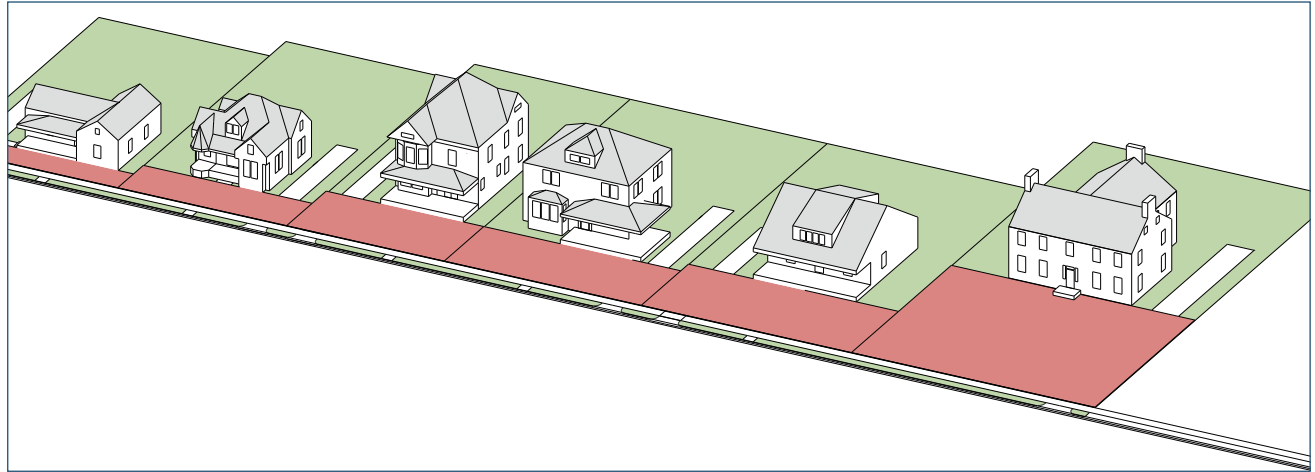


C. Setback

Setback is the distance between the building wall and the property line or right-of-way boundary at the front of the lot.

STANDARDS

1. Relate the setback of any new construction and additions to the setback of the existing historic buildings in the immediate surroundings of the proposed new construction. Study the setbacks of neighboring buildings as well as those on the opposite side of the subject street.



Setbacks in the residential areas vary depending on the character of the street. Some areas with smaller houses and lots have less setback while areas with larger houses and lots may have deeper setbacks.



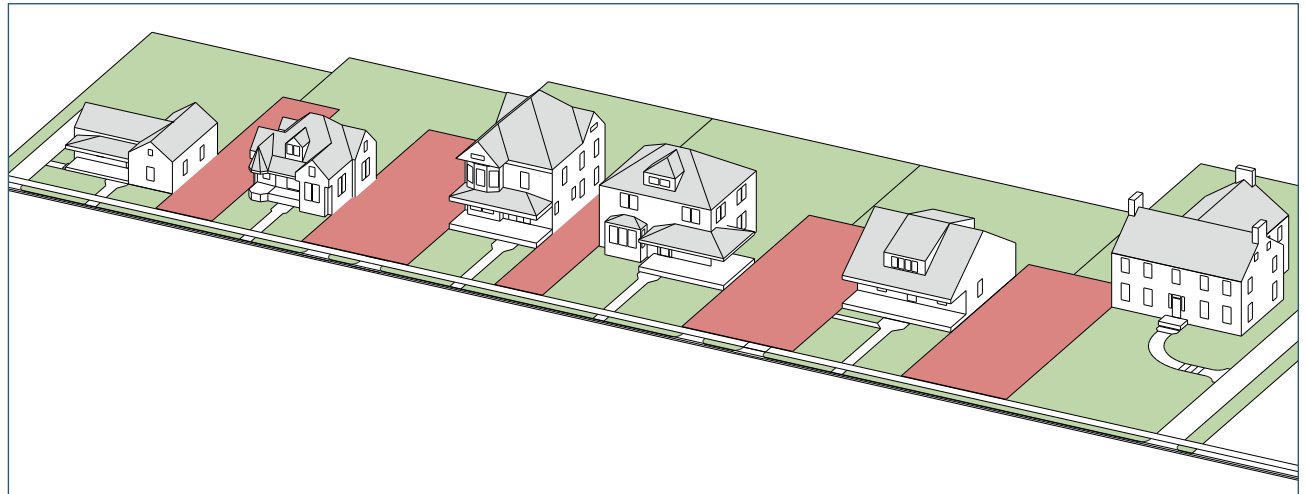
The commercial section of the historic district has setbacks ranging from zero to a few feet.

D. Spacing

Spacing refers to the side yard distances between buildings.

STANDARDS

1. Space new construction according to the historic precedent in the immediate surroundings of the proposed new construction. This includes sites on both sides of the street in the block of the proposed new construction.



Like setbacks in the residential areas, spacing may vary depending on the character of the street. Some areas with smaller houses and lots have closer spacing while areas with larger houses and lots may have wider spacing.



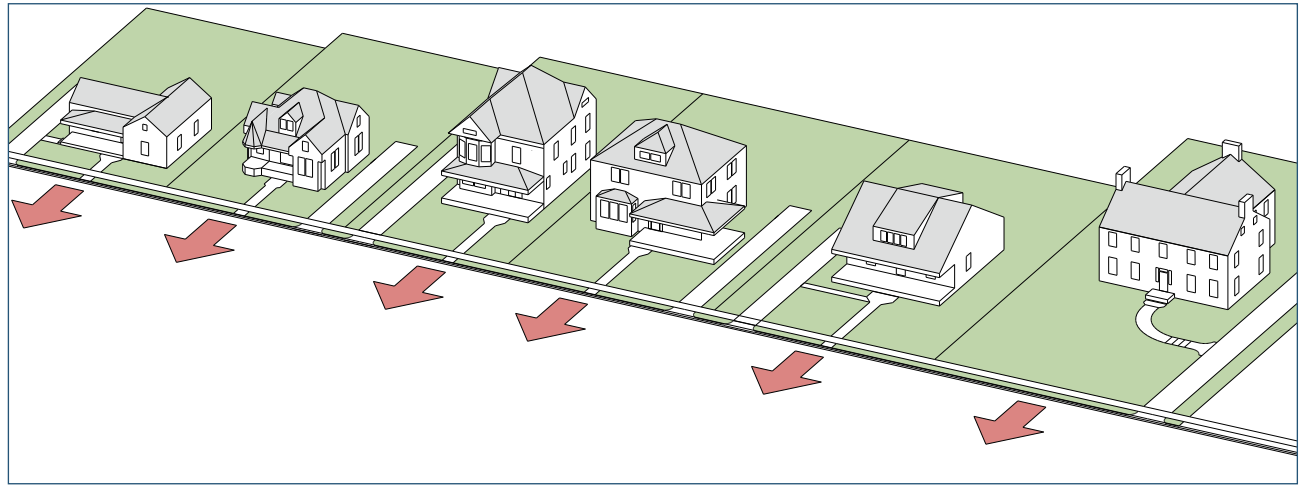
The commercial section of the historic district has spacing ranging from zero to open alley-like space that allows pedestrian connection to the rears of the buildings.

E. Orientation

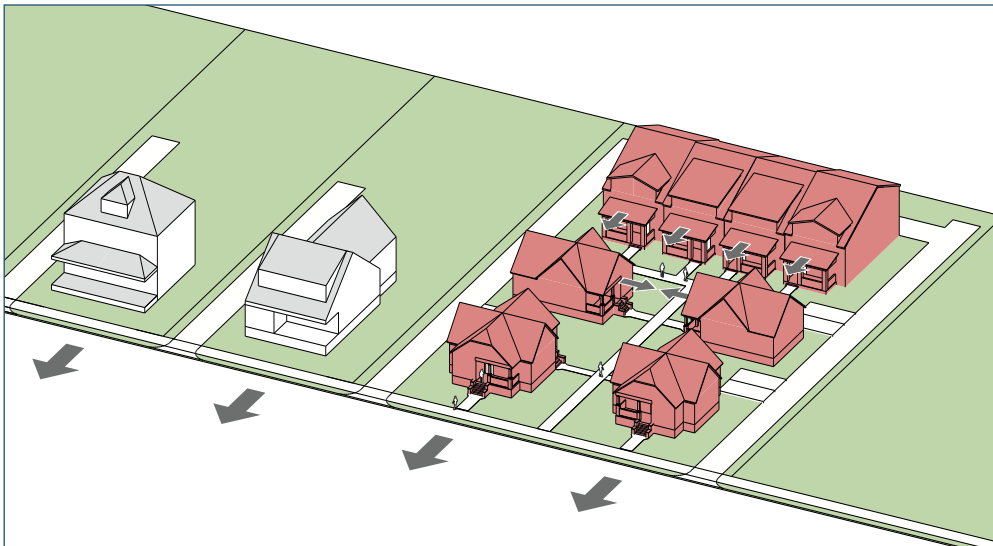
Orientation refers to the direction in which the front of the building faces.

STANDARDS

1. Orient the front entrance of new buildings to the street.
2. Orient the primary elevation to the primary street if the building is to be constructed on a corner lot.
3. With courtyard type developments, the streetfront units and the courtyard should be oriented to the street like existing houses in the context of the development. Interior and rear unit entrances should face the courtyard.



All buildings, whether residential above or commercial below, are oriented to the street.



A courtyard development can have units facing the middle of the lot but streetfront units should be oriented to the street in coordination with existing historic houses.

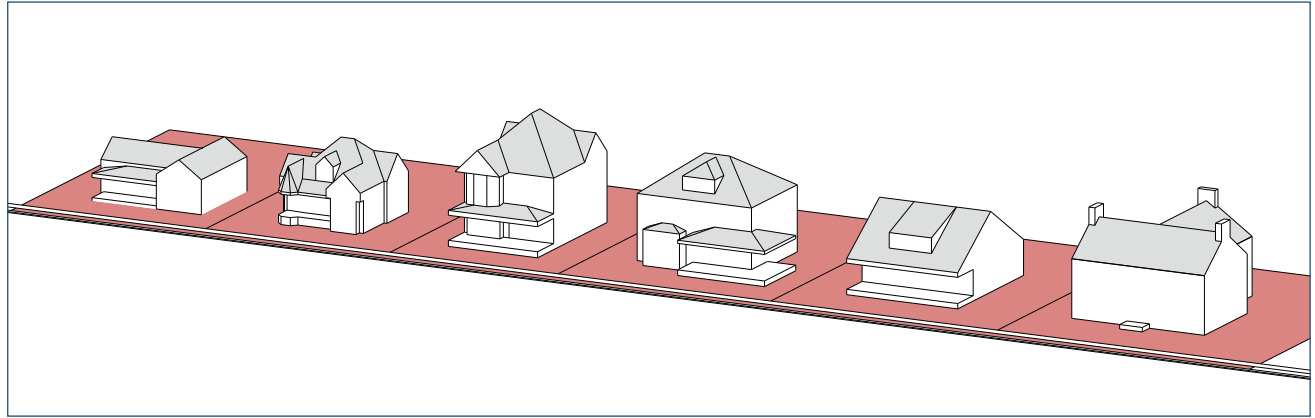


F. Complexity of Form & Massing

The overall massing of a building relates to the organization and relative size of the building sections or parts of a building in relationship to each other and other buildings on the street. A building's form, or mass, can be simple (a box) or complex (a combination of many boxes or projections and indentations).

STANDARDS

1. Use forms for new construction that relate to the forms and massing of the majority of surrounding historic buildings. For instance, if the form of most neighboring buildings has a variety of projecting bays, dormers, etc., employ some of these elements in the new building. On the other hand, if a majority of most buildings on both sides of the street has simple massing, do not introduce a new building with complex massing.



The form of residential buildings in the district range from simple to complex depending on the style and the period when the houses were built.



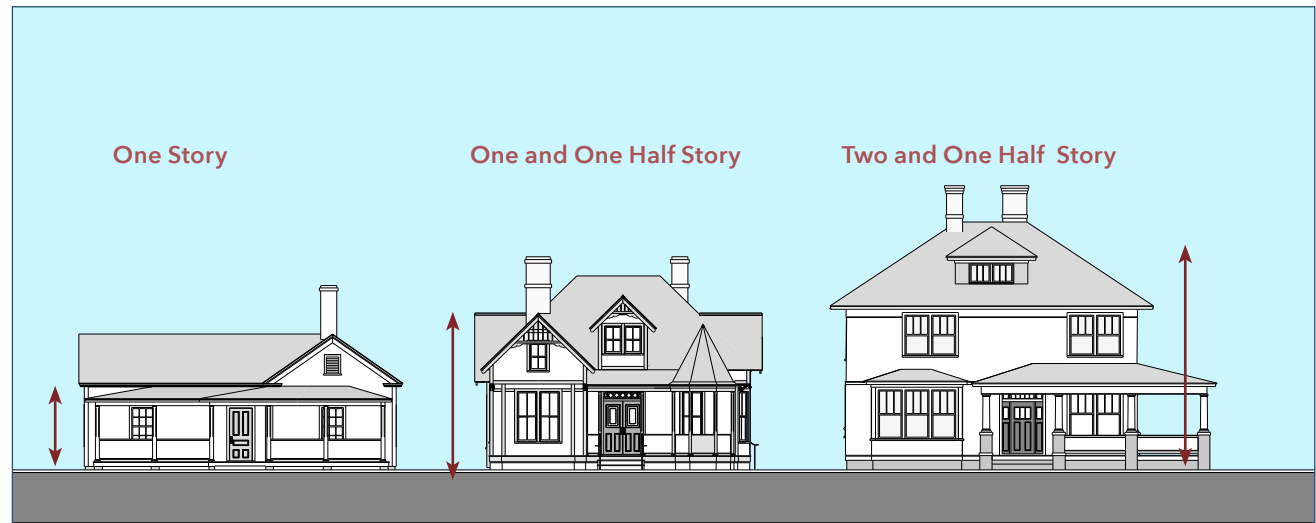
Commercial buildings are typically simple in form to maximize space and efficiency.

G. Height & Width

The actual size of a new building can either contribute to, or conflict with, the existing structures in a historic district. Height and width are two primary considerations for making new buildings fit within a historic district.

STANDARDS

1. The height and width of a new building should be compatible with neighboring historic buildings within a 360-degree range of visibility of the new building. The height of a proposed building should be within 10 percent of the average height of historic structures on both sides of the block to achieve visual compatibility.
2. Height reduction techniques should be used, such as stepped back elevations, to keep the height within the historic context.
3. Besides the overall height of the proposed new building, the foundation, window head, and cornice heights should also relate to the surrounding existing historic buildings.
4. Design new buildings to respect the existing width of original structures in the district. The width should be within 10 percent of the average width of the other contributing buildings on both sides of the subject block.



Residential buildings range from one to two and one-half stories depending on the street.



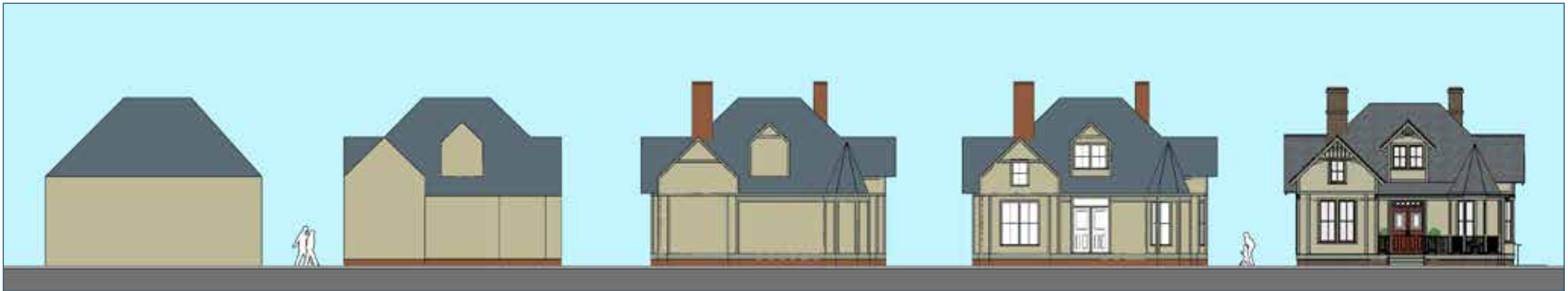
The historic commercial buildings are one and two story. Newer three story buildings have been successfully added at the edges of the commercial area of the historic district.

H. Building Scale

Scale in architecture is the relationship of the human form to the building. Height and width are the beginnings of creating scale; however, other elements such as cornices, porches, windows, etc., further define scale. Scale is also the relationship of the building to buildings around it.

STANDARDS

1. Create human scale by including functional elements typical to the historic context, such as porches and porticos. Dividing a larger building by creating bays within the façade, or by introducing different materials on different levels, are other ways to create human scale.



This house form begins to be scaled to the human form with the addition of projections, doors and windows, contrasting foundation materials, and a first floor porch. This progression of design illustrates how a simple building mass acquires a human scale through its design.



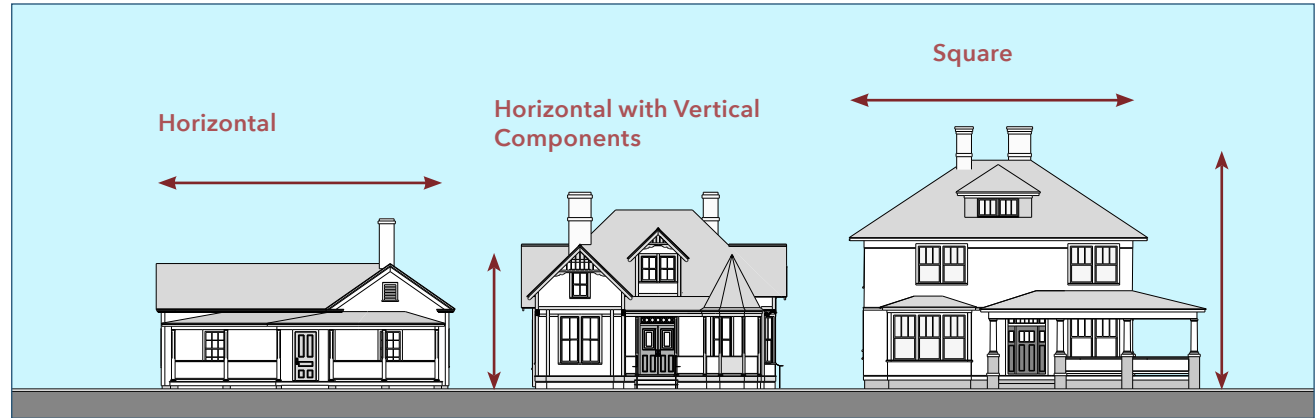
The scale of a commercial building is broken down with storefront openings on the first floor & smaller windows on the second floor and decorative brick features.

I. Directional Expression

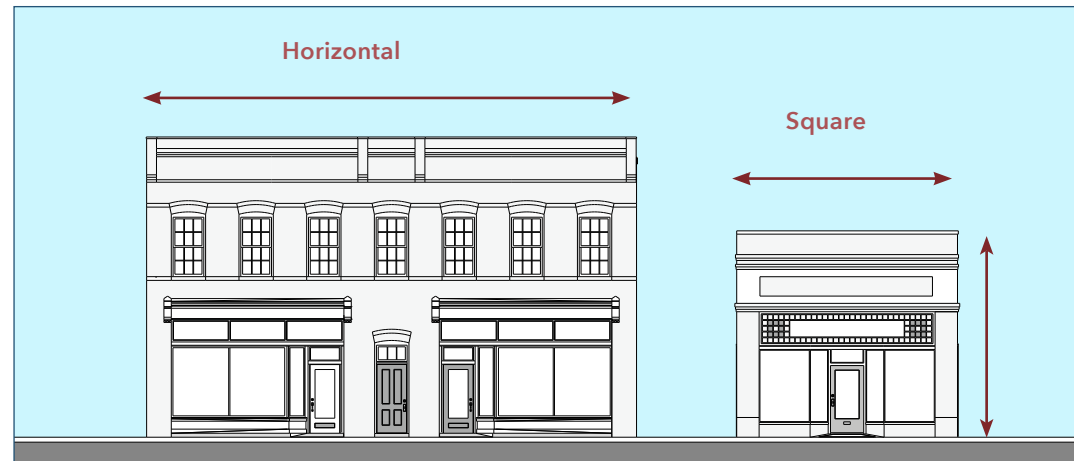
The relationship of the height and width of the front elevation of a building mass provides its directional expression. A building may be horizontal, vertical, or square in its proportions.

STANDARDS

1. Make sure that the directional expression of new residential buildings is compatible with that of the surrounding houses in the block. If the majority of the existing houses within a block is relatively square, the new dwelling should have similar proportions. If there is more variety in the proportions of existing houses on a block, the designer of a new dwelling may select from those options.
2. Directional expression of commercial buildings in the historic district is fairly consistent with similar widths per storefront and one to three-story height. Taller commercial buildings maintain the directional expression with the typical storefront.



New construction should respect the general directional expression of the adjacent historic houses.



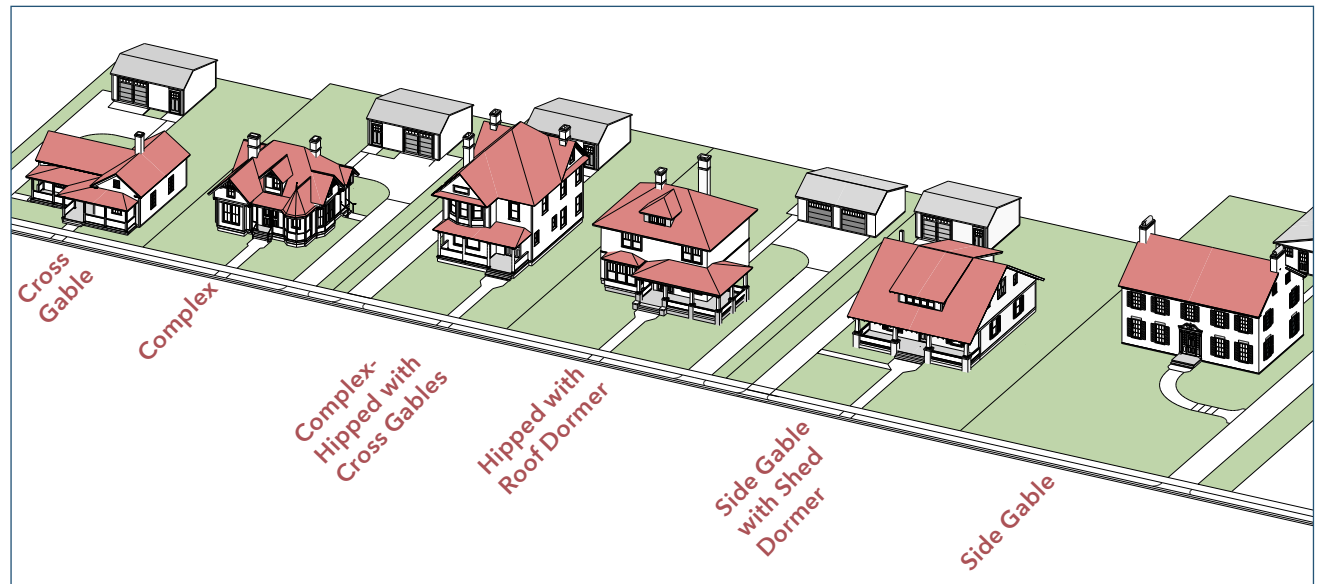
While most of the historic commercial buildings are one and two story, new commercial buildings have been well designed to fit the character while adding a third story.

J. Roof Form & Materials

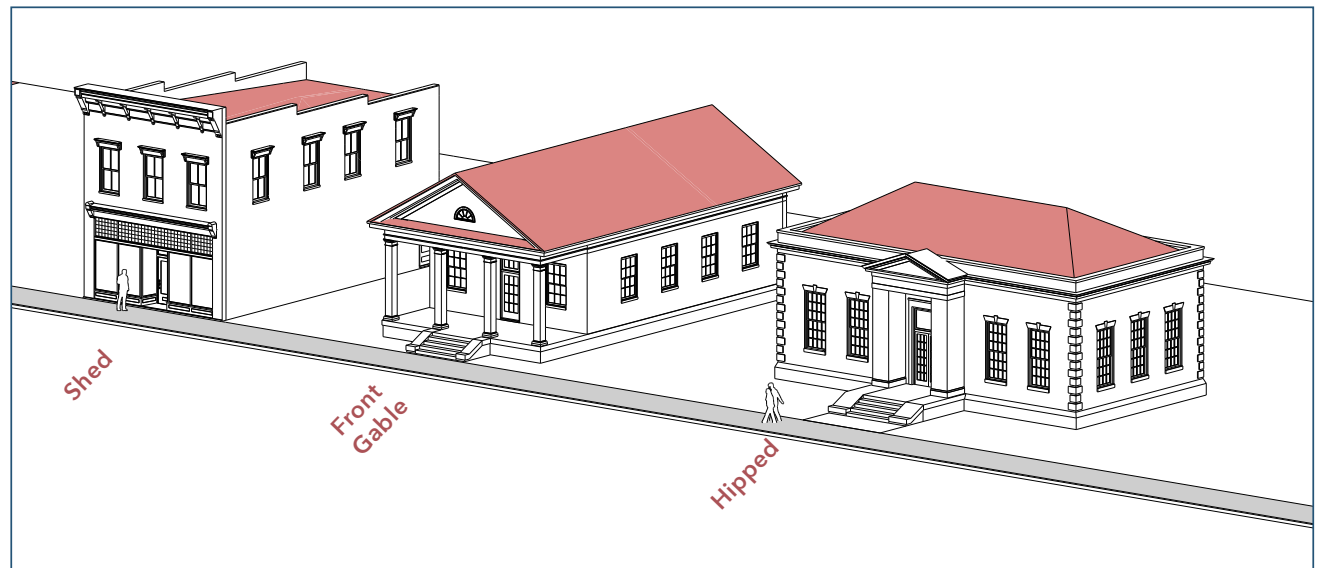
The form of a roof is an important visual element in defining a building and, with its materials, helps create continuity and rhythm in the historic district. The pitch and orientation of gables and hips are important aspects of roofs and there is a wide variety of applications of these features. Likewise, there are various designs for roof dormers that correlate to a particular building style. Details such as exposed roof rafters and eave brackets also help to articulate certain architectural styles.

STANDARDS

1. Use roof forms, such as gable, hipped, or combinations of forms, in the design of new buildings that relate to existing surrounding examples.
2. Consider employing roof dormers if they are commonly used in nearby historic buildings.
3. Reflect the pitch and gable orientation of surrounding historic buildings in the design of a new dwelling or commercial building.
4. Use eave design and materials that complement those frequently found on surrounding buildings.



Residential roof forms range from simple side-gable types to the complex roof forms that include gable & hipped forms along with dormers. A new dwelling should respect the historic context in which it is being built in relation to its roof form & material.



Most commercial buildings have a shed roof but there are examples in the district of Classical commercial buildings with front gables or hipped roofs.

K. Cornices & Trim

Historic buildings, whether residential or commercial, have a variety of applications of cornices and trim depending on the style and period of construction. These elements are used to define eaves, edge of roofs, porch elements, foundation edges, areas of openings etc.

STANDARDS

1. Take cues from historic buildings on the appropriate use of cornices and trim to articulate the design of a new building.
2. Ensure that the proportion and scale of the cornice and trim relate to the scale and proportion of historic buildings in the context of the new building.



Residential buildings typically have cornices at the roof line and porches. The material is generally wood and the design is based on the complexity of the style of the building.



Most commercial buildings have a cornice at the storefront and roof line. Materials can range from brick to metal to wood.

L. Door & Window Types & Patterns

The size, proportion, rhythms, pattern, and articulation of door and window openings helps give a building its individual style and character. The ratio of solid wall to voids created by openings also gives a building its particular style. There is a wide variety of style and character of these openings within buildings in the historic district. Studying these elements of doors and windows of existing buildings within the context of the proposed new design will help better define what might be appropriate treatments for a new building.

STANDARDS

1. Ensure that the rhythm of elements on a primary elevation of a new building is compatible with the rhythm of the majority of existing buildings within the block and across the street.
2. Relate window and door openings for new construction to the historic context in the following ways:
 - a. The ratio of solids (walls) and voids (windows and doors).
 - b. The rhythm and placement of window and door openings.
 - c. The proportion of window and door openings (the ratio of width to height).
 - d. The general size of windows and doors.
3. Respect the traditional design of openings. For instance, windows and doors are generally recessed on a masonry opening while the element is surrounded by raised trim on a frame building. New construction should follow these methods as opposed to designing openings that are flush with the rest of the walls.
4. Use windows and doors constructed of wood, fiberglass, composite, or metal-cladding. (Vinyl windows should be avoided due to warping.) Metal doors may also be considered for new commercial construction. Relate the design of new doors to the door styles found historically in the district.
5. Use windows with true divided lights, or interior and exterior fixed muntins with internal spacers to refer to traditional designs and match the style of the building. Avoid false muntins and internal removable grilles because they are not compatible with the historic character of the district.
6. Do not use tinted or mirrored glass on major elevations of the building. Translucent or low-e glass may be strategies to minimize heat gain.
7. Use shutters of wood or a wood composite (rather than metal or vinyl) scaled to fit the window opening. Shutters should be mounted on hinges. Do not use shutters on composite or bay windows.



Window patterns on residential buildings can vary based on the style and complexity of the building.



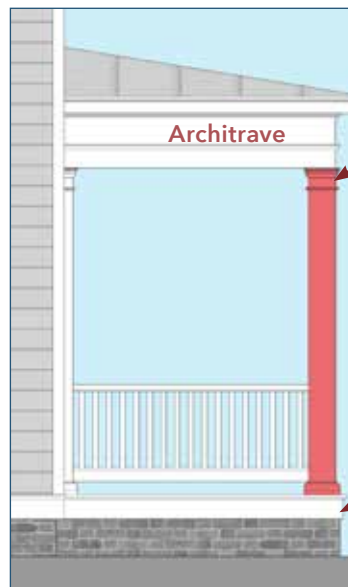
On commercial buildings, doors are incorporated into the storefront and doors to upper levels are a separate element. Upper story windows are typically vertical in proportion.

M. Porches & Porticoes

A porch or a portico may be a façade element on a historic building. Because of their decoration and articulation, these features may help to add variety and rhythm to each block. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of a residence. New residential buildings may blend in better with the historic district if a porch or portico is incorporated into the design depending on its context.

STANDARDS

1. Include a porch in the design of new residential construction when the majority of the surrounding houses also contain a porch.
2. Design new porches to complement the size, proportion, placement, and rhythm of existing historic porches within this context.
3. Ensure that the new porch design and materials are compatible with the overall architectural vocabulary/style of the new building.
4. Ensure that new column design aligns appropriately with the base of a porch and the architrave. Note that a column neck aligns with the face of the architrave and, the base is fully supported by the foundation. See illustration to the right. Because many columns are tapered, these dimensions need to be carefully designed before construction.



Column neck aligns with architrave

Column base aligns with foundation.



Residential buildings typically have some sort of porch; the style and type depends on the style of the house. The Foursquare house above has a large front porch while the Colonial Revival example below has an entrance portico with columns and pilasters.



N. Storefronts

In Davidson's commercial core of the historic district, many of the buildings have a storefront due to their commercial nature. The storefront consists of display windows (some with a transom above), a central or side entrance on the façade, and the entire composition crowned with some sort of cornice.

STANDARDS

1. When designing new storefronts or elements for storefronts, conform to the configuration and materials of traditional storefronts.
2. Keep the ground levels of new retail commercial buildings at least 60 percent transparent up to a level of 10 feet if possible.
3. Articulate the entrance bay of larger institutional or office buildings to provide visual interest.
4. Include doors in all storefronts to reinforce street-level vitality. Discourage "mini-malls" with one central door to the interior unless individual storefronts also have usable entrances and display windows.
5. Institutional buildings generally would not have storefronts, but their street levels should provide visual interest and display space could be integrated into the design.



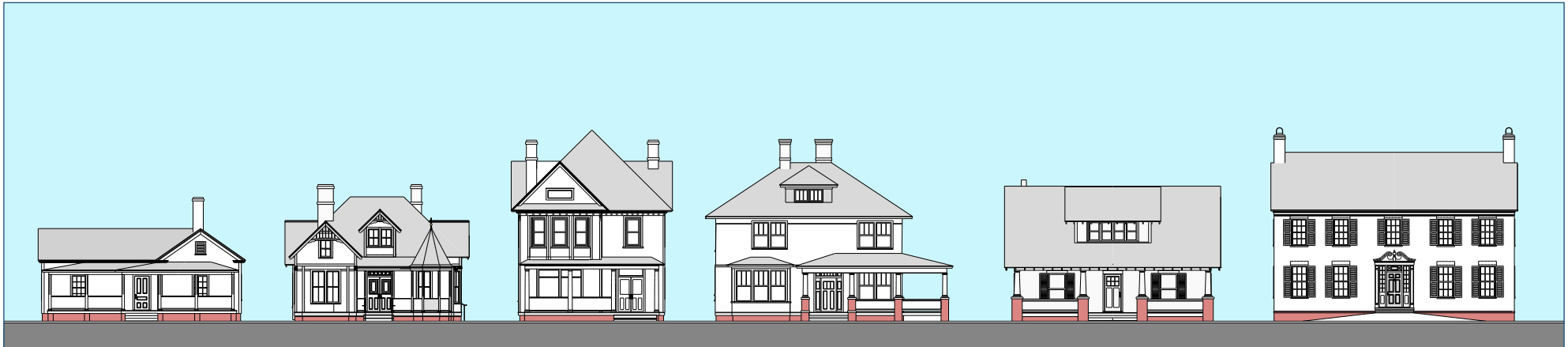
Typical elements of storefronts are shown here.

O. Foundations

The foundation forms the base of the building. The design of new buildings should incorporate foundations for aesthetic as well as functional reasons. When built on a concrete slab, new buildings may appear shorter and out of scale with surrounding historic buildings.

STANDARDS

1. Relate the new foundation's design to the height, materials, and textures of foundations on surrounding historic buildings.
2. When the technique within the context of the new building is to distinguish the foundation from the rest of the building, repeat this treatment with a different material such as brick on a frame building.



Most historic houses have the foundations articulated with a different material such as these examples. In Davidson, brick is the most common material used for foundations on historic buildings.

P. Materials & Textures

There is a variety of materials used to construct the original buildings in the historic district including wood for trim, siding and wall shingles, and brick for foundations and walls. The variety of these materials helps to give the district its rich character and human scale.

In recent years, the building industry has developed various substitute materials that have a similar appearance to several of these historic materials. For various reasons including cost, maintenance, and quality of available original materials, substitute materials are being used more in historic districts, particularly for compatible new construction.

STANDARDS

1. Use compatible traditional materials such as brick and wood for new construction. Avoid split-faced block, and any material, color, or texture that is in stark contrast to the context of the new construction.
2. While wood is the most appropriate material for siding on new houses, non-grained cementitious or composite siding may be appropriate for new construction as well.
3. While wood is the first choice for elements such as trim, porch elements, and other decorative features, substitute materials may be considered for trim details. Some currently available composites are available in custom-formed lengths, such as urethane, while others, including cellular PVC, are dimensional mill-ready blanks. Flat board dimensional materials are available in wood-resin composites and cement board but are not able to be worked in the traditional manner of wood.
4. Vinyl, aluminum, or other metal sidings are not appropriate on new buildings in the historic district.
5. Consider using materials that have a paint finish, can receive paint coatings, and are designed to retain them.



There is a rich variety of materials and textures in the Davidson historic district ranging from brick in the downtown (left) to brick and stucco on Davidson College campus (center), to a wide variety of wood features on historic houses (right). Taking cues from the existing character of nearby structures when designing new buildings is recommended.

Q. Architectural Details & Decorative Features

Historic buildings in Davidson's historic district have a variety of applications of decoration. These elements are used to define eave and cornice lines of roofs, articulate areas of openings and siding on walls, create porch elements, and define the edge of a wall and foundation.

STANDARDS

1. Take cues from historic buildings on the appropriate use of details and decorative features to articulate the design of a new building's style and elements.
2. Relate these elements to the overall vocabulary of the new design.
3. Avoid pasting on historic details to simple new designs.
4. If designing new buildings in a classical style, become familiar with the stylistic attributes of classicism, its proportions, and its precedents.



There is also a rich variety of architectural details in the Davidson historic district depending on the style and type of building ranging from brick details on the downtown buildings (left) to classical details on Davidson College campus (center), to a wide variety of details on historic houses (right). Taking cues from the existing nearby buildings when designing new buildings is recommended.

R. Outdoor Lighting on Buildings

Exterior building lighting helps to illuminate paths and entrances, provide security, and may highlight architectural elements as well as landscape features.

STANDARDS

1. Lighting for new structures in the historic district should be designed to be an integral part of the overall design by relating to the style, material and/or color of the building.
2. Fixtures should utilize incandescent or incandescent-like LED sources.
3. Fixtures should be the full cutoff variety to limit the impact of lighting on neighboring properties and on the night sky.
4. A combination of free-standing and wall-mounted fixtures is recommended to yield varied levels of lighting.
5. Commercial buildings may include wall mounted shielded fixtures to illuminate their facades, particularly on structures that have limited openings or on rear elevations. Buildings with storefronts and upper story windows often emit sufficient light without adding shielded facade up-lighting.



These are examples of existing businesses in the historic district using shielded lights to light entrances and sidewalks.



Both new construction (left) and historic residences use minimal lighting to light pathways and entrances.

S. Additions

Additions to existing historic buildings should be compatible with the design, scale, and architectural style of the original structure while still being differentiated from the historic building. In any case, the addition should be designed so that significant historic materials, features, and forms of the original building are maintained. There is no specific formula for the design of an addition; it can be any architectural style – traditional, contemporary, or a simplified version of the historic building.

STANDARDS

1. Attempt to locate the addition on the rear elevation so that it is minimally visible from the street.
2. Attach new additions or alterations to existing buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the historic building would be unimpaired. A short narrow connector or small hyphen can provide the link between old and new that limits damage to the historic fabric of the original.
3. Limit the size of the addition so that it does not visually overpower the existing building; it should be subordinate to the historic structure.
4. Maintain the original orientation of the structure. If the primary entrance is located on the street façade, it should remain in that location.
5. The new design should not use the same wall plane, roof line, cornice height, and identical materials that make the addition appear original to the historic building.
6. The new work should be differentiated from the old while being compatible with its massing, height, form, scale, directional expression, roof forms and materials, foundation, fenestration, and materials.
7. Additions to non-historic buildings should follow these above standards in location, attachment, size, and orientation, while the new design may or may not differentiate from the existing building while still being compatible.

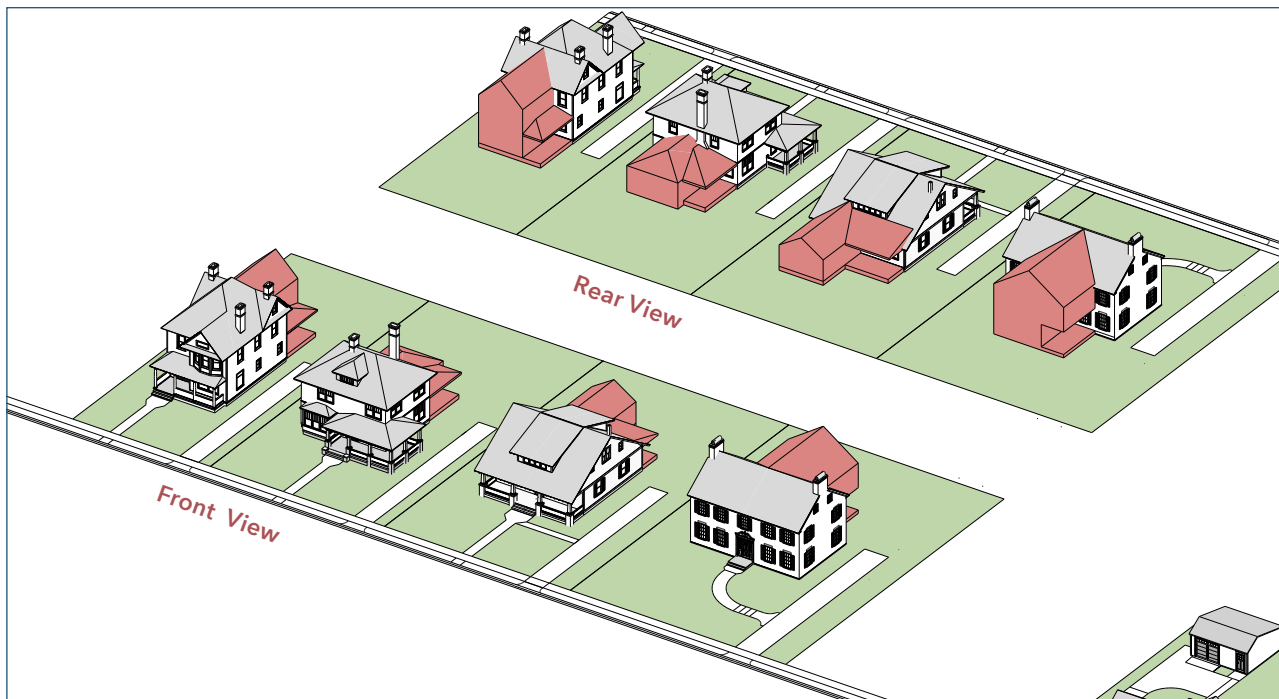
It may be challenging to design an addition to a historic building, and in that regard, it is highly recommended that the owner(s) and their architect or designer read the following brief before starting such a project:

TECHNICAL INFORMATION

Preservation Brief #14

Exterior Additions to Historic Buildings:
Preservation Concerns

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>



These are examples of potential locations and massing of additions made to the rear of historic buildings that maintain the integrity of the historic front view.

T. Decks

Decks are a modern addition to create a porch like space, most frequently placed on the private rear elevation of a dwelling. Many older historic structures contained front porches to provide a similar but more public space, and early twentieth century homes often had rear terraces or patios at the grade of the rear lawn. Most decks are frame and extend out from the main level of the house to provide an outdoor space that is raised from the rear lawn. Typically, they have no roof structure. Their frame construction is frequently pressure-treated wood and may be stained or painted. While a modern feature, a new deck should not detract from the historic building and should be designed to be as compatible as possible.

STANDARDS

1. Select locations for deck additions that do not compromise the historic character of the building or site. Minimize the visibility of residential decks from the street.
2. Locations for decks on rear elevations should not damage or conceal significant historic features. Decks should be inset from the edge of either rear building corner. It is not appropriate to introduce a deck if it requires the loss of a character-defining building feature, such as an original porch or window bay, or significant site feature, such as a mature tree.
3. Reduce the visual impact of a deck addition to a historic building by limiting its scale and size. It is not appropriate to construct a deck if it will visually overpower the building or site or substantially alter the site's proportion of built to unbuilt area.
4. Design decks to be structurally self-supporting to reduce any damage to the historic building. Sensitively attach them to the historic building so that the loss of historic materials and details is minimized.
5. Construct decks to align with the height of the building's first floor and screen the deck structural framing with plantings or compatible screening panels.
6. Design decks and related steps and railings to be compatible in scale, proportions, materials, and details with the historic building without directly duplicating historic details.
7. Make decks more compatible to historic buildings by painting or staining framing and flooring elements.
8. Protect significant site features from damage during or as a result of construction by minimizing related ground disturbance and the use of heavy construction equipment. Protect areas within the dripline of mature trees from damage during construction.



Examples of decks added to the rear of historic houses. The view on the left shows the rear location while the view on the right shows the minimal visual impact of the added deck on the historic front view of the house.





Standards for Awnings, Canopies & Marquees

DAVIDSON DESIGN STANDARDS

A. Introduction

Awnings were originally developed in classical times to provide shade for arena events and covers for market stalls. They were made from a canvas fabric (closely woven cotton). In the 19th century, they became popular to shield storefronts as the evolution of glass allowed larger display areas. The commercial application of awnings has multiple functions:

- blocks the sun to reduce heat gain;
- protects products displayed in windows;
- shields customers and other pedestrians passing by the business; and
- adds a colorful element to attract more customers.

While canvas was the traditional material used for awnings, it often stretched and faded, was flammable, and was susceptible to mold and mildew. By the 1960s, vinyl resins, acrylic fibers, and polyester materials became more popular due to their longer lasting qualities. At the same time, aluminum and fiberglass awnings were introduced and became popular for commercial applications due to their durability and lower maintenance characteristics. Some homeowners also installed these new types of awnings. Current fabric types include dyed acrylics and acrylic-coated poly-cotton blends. These newer materials are more similar to canvas in appearance and texture but have greater strength and durability.

Early 19th-century awnings were attached to the building with grommets, hooks, or a long bar and stretched to a wooden frame and poles. Later in the 19th century, the invention of metal plumbing pipes allowed awnings to be attached to retractable frames that could be rolled up easily by ropes, pulleys, or a hand crank. There are a wide variety of these various retractable mechanisms, and more recently, electric motors have been used to retract and extend awnings in many applications. Due to the extended life of many modern fabrics, many current awnings are wrapped on a fixed frame that does not allow for retraction or extension.



The example above shows standard sloped awnings over storefronts.



B. Types

STANDARDS

1. Standard Sloped Fabric

Whether fixed or retractable, sloped awnings are the traditional awning type and are appropriate for most historic buildings, both residential and commercial. Sloped awnings may be used on new buildings as well.

2. Boxed or Curved Fabric

As a more current design treatments, these types of awnings rarely fit a historic building, and they are generally not appropriate in the historic district but may be used on non-historic or new commercial buildings.



This curved awning is a good example of fitting the awning to the arched opening.

These awnings (left) are an appropriate contemporary version of the sloped awning.

C. Materials

Current awnings are made of a synthetic acrylic or polyester-cotton blend material. When considering their use in the historic district, it is important that they have the appearance of traditional canvas.

STANDARDS

1. Vinyl coated or laminated awnings that have a shiny, plastic-like appearance are not appropriate in the historic district.
2. Aluminum or fiberglass awnings generally are not appropriate for buildings in the historic district.
3. Some contemporary designs executed in metal, or a combination of metal, glass or fabrics can be successfully used on non-historic or new buildings.



A simple metal frame with hooks on the storefront support this non-operable awning. Any attachments to brick must be made in the mortar joint to avoid damage to the brick.

D. Attachments

STANDARDS

1. Awnings may be attached by a variety of ways as discussed in the introduction. Likewise, they may be extended and retracted by various mechanisms, or they may cover a fixed frame.
2. Existing hardware associated with an awning should be maintained and preserved if it is a historic feature of the building.
3. Do not remove or damage historic materials of the building to install an awning.
4. On masonry buildings, awnings should be anchored through the mortar joints rather than directly into the masonry.



This illustration shows appropriate placement of awnings on historic commercial facades.

E. Design & Placement

STANDARDS

1. Place awnings carefully within the storefront, porch, door, or window openings so that they do not obscure elements or damage materials.
2. Choose designs that do not interfere with existing signs, distinctive architectural features of the building, street trees, or other elements along the street.
3. Choose an awning shape that fits the opening in which it is installed.

F. Fabric & Color

STANDARDS

1. Coordinate colors with the overall building color scheme. Solid colors, wide stripes, and narrow stripes may be appropriate, but overly bright or complex patterns are not. Single color awnings are usually appropriate for buildings with extensive façade ornamentation and striped awnings are generally appropriate on buildings with simple unadorned facades.
2. Avoid using shiny, plastic-like fabrics.

G. Signs

STANDARDS

1. See Davidson Planning Ordinance Section 11.4.1.6 regarding Awning signs. Use the fascia or valance of an awning for a sign. Letters can be sewn, screened, or painted on the awning fabric. Avoid hand-painted or individually made fabric letters that are not professionally applied. Eight square feet is the maximum area allowed and can be split between the front and side valance.

H. Lighting

STANDARDS

1. Backlit awnings that create a glowing effect of the entire awning are not appropriate in the historic district.



Awnings can be an appropriate location for signs. Signs should be on the valance of the awning.

I. Canopies & Marquees

STANDARDS

1. Historic canopies and marquees should be preserved and maintained as important character-defining features on historic buildings.
2. New permanent canopies over first floor historic storefronts are not appropriate.
3. New examples may be appropriate on non-historic or new commercial buildings depending on their use. They should fit within the overall architectural design and not obscure important elements such as transoms or decorative glass.



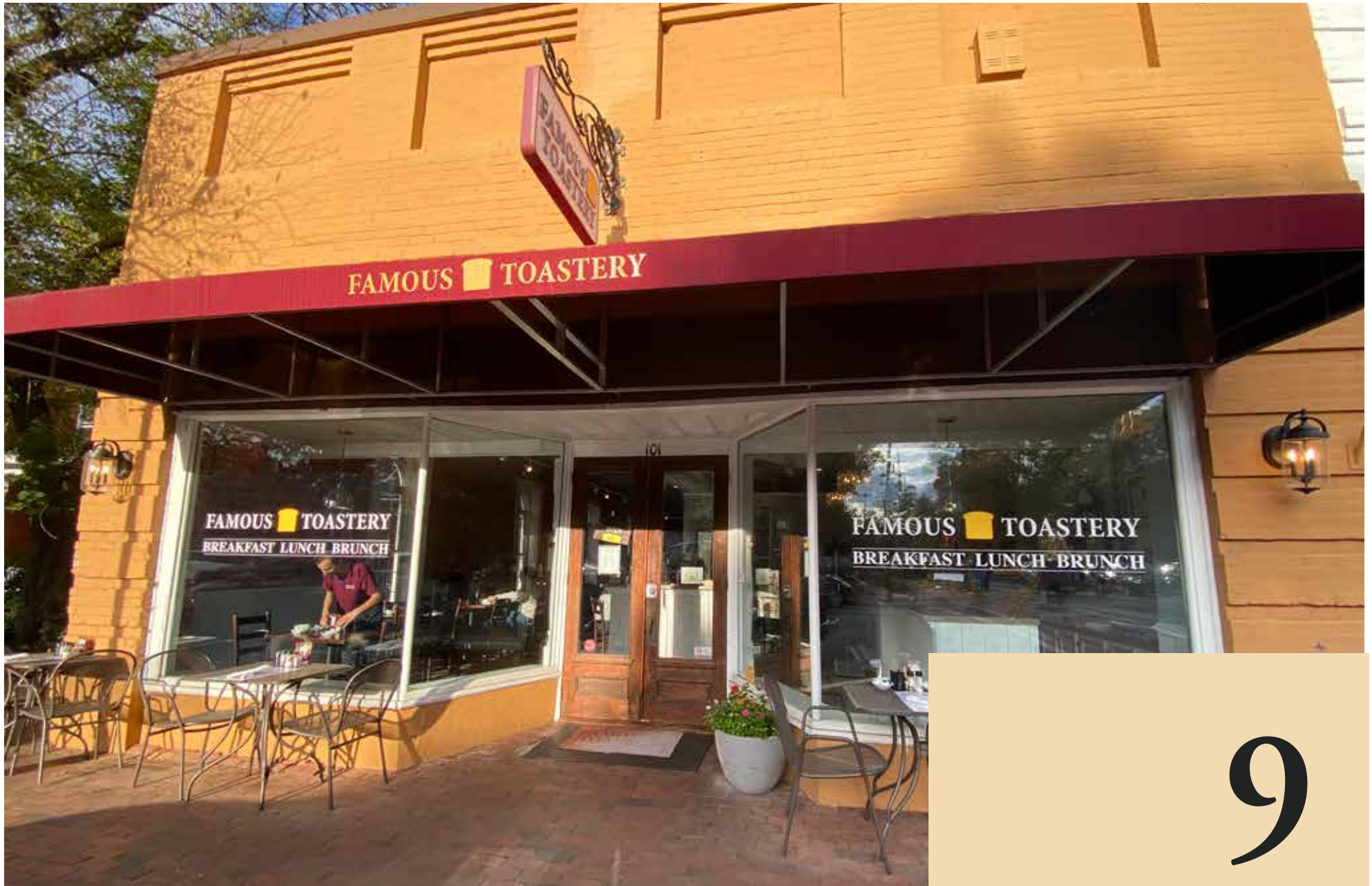
Permanent canopies over storefronts generally are not recommended.

TECHNICAL INFORMATION

Preservation Brief #44

The Use of Awnings on Historic Buildings: Repair, Replacement and New Design

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>



9

Standards for Signs & Murals

DAVIDSON DESIGN STANDARDS

A. Introduction

Signs are a vital and a necessary part of the downtown scene. They provide one of the first impressions that a customer has of that particular business. By the latter part of the 19th century, many communities experienced a proliferation of signs on buildings throughout their business districts. Sign sizes also increased, and many buildings resembled what later became known as billboards. By the early 20th century, a new concern for aesthetics arrived on the American scene: The City Beautiful movement. As a result, communities began to implement sign ordinances to limit the negative impact of the plethora of signage.



Main Street in Davidson features a variety of signs types that are generally well designed, appropriately located, and scaled to fit the building's scale.

B. SIGNS

See Section 11 Signs of the Davidson Planning Ordinance for further details regarding sign requirements in addition to illustrations and photographs that illustrate these requirements. This section of these standards does not contain all the requirements for signs and sign types. Besides obtaining a Certificate of Appropriateness (COA) from the Historic Preservation Commission, the applicant also must get a sign permit from the Planning Department for installation, alteration, or replacement of any sign.

STANDARDS

1. Retain and preserve historic signs that contribute to the overall character of the historic district and the building to which they are attached. This category may include names of buildings, dates of erection, monumental citations, commemorative tablets, etc. Historically significant signs are rare survivors on most historic buildings. Occasionally, a historic sign may remain from a prior business that was a prominent, long-term establishment in the historic district. If the historic sign can be preserved without adversely affecting the current business, it should be retained.
2. Maintain and repair the features, material surfaces, and details of historic signs using repair techniques appropriate to the specific material.
3. Signs should be designed by a graphic or environmental designer or a sign company and executed by sign professionals. All signs should be compatible with, and relate to, the design elements of the historic building,

including proportions, scale, materials, color, and details. No single lettering style is preferred.

4. Place signs so that they are an integral part of the façade and do not obstruct historic architectural elements and details. Locations and sizes also should respect the signs of adjacent businesses.
5. Use traditional sign materials—such as wood, glass, gold leaf, raised individual metal, or painted wood letters—on wood, metal, or glass. More recent changes have created lettering and signs made of composite materials that may be appropriate as well. Wall signs generally should not be painted directly on the surface of an unpainted wall. Window signs should be painted or have flat decal letters and should not be three dimensional.
6. Use colors that complement the materials and color scheme of the building, including accent and trim colors. A limit of three colors is recommended for signs, although more colors may be appropriate in exceptional and tastefully executed designs.
7. In the residential areas of the district, site new freestanding signs on low posts or bases that are compatible with the pedestrian scale of the district.

TECHNICAL INFORMATION

Preservation Brief #25

The Preservation of Historic Signs

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>



C. MURALS

Murals have become more and more popular in recent times. They can animate spaces, tell a community story, create a sense of place, and enliven the experience of a community. They can be part of a beautification project and be a part of solving the problem of empty spaces on sides and rears of buildings. When done appropriately, murals can help to strengthen a downtown's sense of place. Murals are allowed in the local historic district; however, there are mural requirements in addition to the following standards. See Section 11 Signs of Davidson's Planning Ordinance for further information.

STANDARDS

1. Site should have exposure to the public at all times.
2. Murals should be in scale with the district and surrounding buildings.
3. Murals should not be painted on previously unpainted masonry walls.
4. Murals should not be installed in lieu of needed masonry cleaning or repointing.
5. The condition of the wall should be carefully evaluated in terms of being stable, no unresolved water, moisture condition, etc.
6. Consider cleaning the wall before painting to ensure all peeling or other wall surface material has been addressed. Power washing is not recommended.
7. Place murals on side or rear elevations and not on a primary façade or above the roof line or over any architectural elements.
8. Use appropriate paint or materials for exterior surfaces; no neon, fluorescent or reflective paint or materials are permitted.
9. Avoid south facing elevations as murals will fade more quickly.
10. Do not cover doors and windows.
11. Murals are not recommended on elevations with significant architectural details and materials.
12. Do not paint over historically significant artwork or architectural details.
13. Avoid visual clutter.
14. Murals are not considered signs and should not have sign content.
15. Logos or company advertising should not be permitted.
16. Limit the percentage of a wall that can be covered with a mural.
17. Limit lighting or require approvals.
18. Mural removal should include any mounting hardware, caulk, adhesives, etc. and a return to the original condition of the wall.



This welcome mural on Canal and Baltimore streets entering Cumberland, MD was painted on the walls of a non-historic building. This plaza's interpretive signs tell the story of Cumberland's history as well as being a place for visitor information.



10

Standards for Painting

DAVIDSON DESIGN STANDARDS

A. Means & Methods

Painting a building's wood features such as trim, windows, doors, and siding helps protect, and thus extend the life of, that common building material. Painting a building with various colors also highlights the architectural expression of the design and can reflect the popular decorative treatments and tastes of its period of construction. Painting various metals used in building construction—such as roofing, window frames, storefronts, and railings—helps project those features as well.

The materials that make up paint and paint-like coatings have changed throughout the years as technology has advanced. Certain additives like lead, which helps prevent mold and mildew, have been banned as a hazardous substance since 1978. Paints may be oil- or water-based and may have a flat or a gloss finish. A wide variety of paint colors are currently available, and the technology of this product continues to evolve for a wide number of applications on various building materials.

A properly painted wood building accentuates its character-defining details. Painting is one of the least expensive ways to maintain and extend the historic fabric and make a building an attractive addition to the historic district. In some instances, buildings may be painted inappropriate colors, or colors are placed on the building incorrectly. Some paint schemes use too many colors while others paint all building elements the same color; neither one of these is a preferred treatment.



This example of a Queen Anne style residence has proper paint placement with its wall or field color of a soft green on the siding and the gable shingles along with a tan trim color on the windows, cornices and porch. A third accent color is on the front door. Some ornate Queen Anne styles choose to add an additional accent color on the window frames as well and may even select a different tone of green or tan for the shingles.

STANDARDS

1. Remove loose and peeling paint down to the next sound layer using the gentlest means possible: Hand-scraping and hand-sanding are best for wood and wire brushes for metal.
2. Evaluate if any wood surfaces need maintenance and repair by using an epoxy or a matching wood material.



This photo shows the comprehensive preparation needed when the existing paint has failed and is peeling. In those cases, the original paint should be carefully removed to the original wood before being repainted.

3. If the paint build-up is heavy and failing, a condition known as “alligatoring”—where the paint cracks through all its layers—occurs and correction may require removing the paint down to the original material. In these cases, use chemical strippers to supplement other removal methods, such as hand sanding, or use thermal devices, such as infrared heaters, to carefully remove the layers. Remove any flammable debris behind the wood features, and take care not to damage the wood by limiting the time the feature is exposed to heat.
4. Follow all environmental regulations for removing older paint layers since they may contain lead. For more information on lead paint hazards, see Chapter II, E. Health & Safety Issues.
5. Prep, prime, and paint one side of a building before moving on to the next. Otherwise, the surface of other sides may become dirty before receiving the protective coat.
6. Ensure that all surfaces are free of dirt, grease, and grime before painting. Wash bare wood with trisodium phosphate (TSP), then rinse with water.
7. Prime surfaces if bare wood is exposed or if you are changing types of paint.
8. Caulk any cracks and joints around other elements such as doors, entrances, trim, etc. Siding joints are not caulked so that the historic siding can “breathe” and not cause moisture build-up behind it.
9. Use a high-quality paint and follow the manufacturer’s specifications for application.
10. Painting existing historic standing-seam roofs requires proper preparation, cleaning, and application of new paint in ideal weather conditions. In some cases, the new paint will not bond to the existing surface or to a new galvanized roof for the following reasons:
 - a. New galvanized metal is coated with a layer of oil to prevent rusting, and if it is not removed, paint will not adhere properly.
 - b. Alkyd/oil paints initially will adhere to galvanized metal but will fail because the zinc of the galvanizing will chemically react with the alkyd binder in the paint and create a soapy film (saponification) causing the paint to fail.
 - c. If new galvanized metal is painted during cold or humid conditions, the curing of the paint is retarded and the paint may lose its adhesion.
 - d. If unpainted galvanized metal is weathered enough, the protective zinc coating will oxidize, and the underlying steel will rust.
11. The solution to the above conditions is to remove the galvanized metal’s protective layer of oil with a water-soluble cleaning agent. If the metal has already rusted, it needs to be cleaned with a stiff brush to remove white rust or a wire brush to remove iron rust before priming the metal. Consider seeking the advice of an expert roof painting firm before undertaking such a project.

MAINTENANCE

12. Keep existing painted materials well-painted.
13. Clean painted surfaces of accumulated dirt on an annual basis to prolong the life of the finish.
14. Inspect painted surfaces annually to identify areas of paint failure or material rust or rot that need to be repaired or replaced and repainted.

INAPPROPRIATE TREATMENTS

Rising damp from the ground below can saturate brick and cause paint and mortar failure.

15. Do not paint masonry that is unpainted because it radically alters the appearance of a character-defining material of a historic building.
16. Do not completely remove paint from wood siding or trim to achieve a natural finish unless there is evidence that a natural finish was an appropriate treatment for that part of the building.
17. Do not use sandblasting or a high-pressure water wash to remove paint from masonry, soft metal, or wood.
18. Do not use an orbital sander, caustic paint-removers, or an open flame torch to remove paint.
19. Do not apply latex paint directly over oil-based paint because it might not bond properly and can pull off the old oil-based paint. Ensure good adhesion by using an alkyd primer.

20. Liquid siding is a mix of resins and polymers that is a vinyl-like compound and is sprayed directly over siding. Do not use these liquid coatings because:

- a. Permeability: These coatings may not allow historic structures to properly disperse moisture, which could cause an accelerated rate of structural decay hidden by the coating.
- b. Diminishment of Details: The thickness of these coatings may obscure character-defining details of historic woodwork and masonry.
- c. Reversibility: This product has not been shown to be easily removable; therefore, it may cause a potential negative impact to the historic fabric of the structure and the district.

TECHNICAL INFORMATION**Preservation Brief #10**

Exterior Paint Problems on Historic Woodwork

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>

B. Color & Placement

Painting a building is an element that can be changed in the future and does not affect its design or material integrity and its future preservation. In some cases, commercial building owners or tenants may desire a certain color or shade of colors to reflect their personal preference or the brand or logo of their business. However, care should be taken to avoid overly bright and garish color selections, or the use of too many colors to highlight too many details, that would be visually jarring in the historic district.

STANDARDS

1. Select a color scheme appropriate to the period in which your building was constructed and that is generally compatible with adjacent structures.
2. Treat similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance.
3. Paint unpainted aluminum-frame storm windows and doors to match wood trim.
4. Avoid bright and obtrusive colors.
5. For most buildings, limit the number of colors to three: a wall or field color, a trim color, and an accent color for doors, shutters and sash.
6. Designs in certain periods of architecture may have more elaborate facades and more decorative details; additional colors may be used to highlight these features.
7. For commercial buildings, trim (including cornices), the storefront, and window framing should be painted the same color. The wall, if painted, should be a contrasting color. The window sash, doors, and any bulkhead panels may be painted a different accent color.

continued



The unpainted brick building on the left and the existing painted brick building on the right show examples of how to use paint to accent the character of a building.

8. The choice of colors may differ according to architectural style, so the following recommendations are general guidelines. Instances may arise when certain colors or combinations of color are appropriate, attractive, and differ from the following:

a. Vernacular: These buildings are generally very simple designs with plain detailing. One color should be used for the trim, and a contrasting color should be used for the wall.

b. Early 19th century – Federal, Greek Revival: Generally, these brick buildings were not painted or were painted with light shades of tan, gray, or white. Trim would be white; shutters and doors would be dark green, dark blue, or black. While most of the original roofs from this era would have been wood shingles, standing-seam metal roofs became a popular replacement material later in the 19th century. Typical colors for these roofs would be dark grays, a red oxide, silver, dark greens, or black.



This simple frame vernacular building typically has only a wall color and a trim color. Doors sometimes may have an accent color.

c. Late 19th century- Victorian era styles such as Carpenter Gothic or Queen Anne often were multi-colored with separate wall, trim, and shutter/door colors. Window frames might be one color while window sash would be another. Darker colors were typical and often paired with lighter variations. Often changes in materials or details within these designs would be highlighted in yet another color. Primary bright colors are not appropriate.



A Queen Anne style house typically has a wall color, trim color, and accent color for window sash and doors. An additional color may be used to further accent the building.



Bungalows sometimes use colors from nature to accentuate the character of the building.

d. Early 20th century – Colonial Revival and American Foursquare: Softer colors such as white, light gray, tan, and yellow should be used on these buildings since the style is a return to classical motifs. Trim is typically a shade of white, while shutters and doors are dark colors.

e. Early 20th century – Bungalow: This style favored natural earth tones for siding, wood-shingled surfaces, and trim. A variety of artificial shingles (asphalt, asbestos, metal, and clay) were used during this era, and their colors were typically dark, natural shades.



A Brick Colonial Revival usually has a light trim color and dark shutters and doors.



Four Square examples with different materials typically use different colors to accentuate them and any details..





11

Standards for Energy Conservation

DAVIDSON DESIGN STANDARDS

A. Introduction

Conserving energy means making informed design choices that will lessen the impact of rehabilitation or new construction on the environment. When reusing an existing building, you are saving the embodied energy used in the manufacturing of its materials and the labor of its construction.

New building construction can use green design techniques learned from older buildings built before the era of central heating and air conditioning. These lessons can inform the siting, orientation, materials, and use of natural light among other decisions. The choice of sustainable, recycled, energy efficient, and high-quality materials from local sources can also reduce transportation costs, increase the permanence of the new building, and reduce overall environmental impacts.

New and ever-changing technology in the energy conservation industry is being used in both existing buildings and new construction. These advances will continue to improve the energy efficiency of the built environment. Historic buildings already rank among the best in terms of energy consumption, but there can be improvements. The challenge in weatherizing historic buildings is to create a plan that assesses current conditions and then design and carefully implement a series of changes to continue to preserve the character and materials of the historic building.

Many of these original materials, and the buildings from which they are built, have a degree of permanence not always found in today's building materials and construction. Well-maintained historic materials are often repairable; brick or stone may need mortar repair, wood may need patching, and individual slates may need replacement, but they have already stood the time test of up to two centuries. Newer materials may not have such a lifespan and may be less able to be repaired, necessitating yet more replacement.

NOTE: While the HPC will review only the exterior of a project as it is visible from a public-right-of-way, the following information also deals with the interior of the historic building since many energy conservation issues relate to these areas.

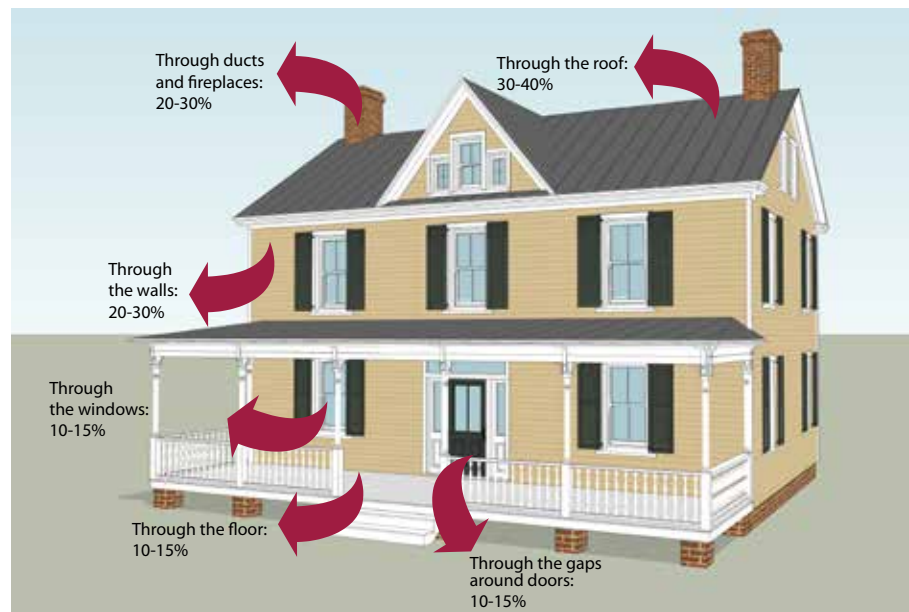


This graphic was created by the National Trust for Historic Preservation for its Preservation Week poster in 1980. Its message was: "It takes energy to construct a new building, it saves energy to preserve an old one."

B. Planning for Energy Conservation

By understanding the way in which the building loses heat, it may be possible to reduce energy costs without a large investment of time or money. An energy audit evaluates the building's current thermal performance and identifies deficiencies in the building's envelope and in its systems. Using a blower door test and thermal imaging, an audit can identify specific areas that need improvement and suggest cost-effective phasing to reduce heat loss.

When planning changes, remember to keep in mind the character-defining elements and materials of the historic building, and attempt to minimize any negative impacts on them. Based on the audit, create a plan of action to address the three following areas: air leaks, insulation, and HVAC equipment. Also maximize the existing advantages that the historic building has in terms of its siting and construction.



Adding insulation in the attic is the most cost effective way to prevent energy loss in historic buildings although an energy audit can provide a more comprehensive strategy.

STANDARDS

1. Add deciduous trees to the site to increase shading in the summer and increase sun absorption in the winter.
2. Retain original porches in their historic configurations to provide shade.
3. Retain and make operable existing wood shutters to reduce heat entering the structures and to reduce energy bills.
4. Take advantage of the patterns of window and door openings built before the invention of air conditioning that created cooling using cross ventilation.
5. Keep fireplace dampers closed when not in use, and install where needed.
6. Install interior or exterior storm windows with existing wooden windows rather than replacing the windows.
7. Use fans and dehumidifiers to reduce the need for air conditioning.
8. Where historically appropriate, use lighter exterior paint colors to reflect heat.
9. Install sash locks on the meeting rail where the upper and lower sash meet to decrease any gap between them.
10. Caulk & install weather-stripping.
 - a. Install weather-stripping of spring bronze, felt, or new vinyl beading between doors and windows and their frames to prevent drafts and air leaks around the edges of windows and doorways.
 - b. Metal strips/plastic spring strips can be installed on rails and when space allows, between sash and jamb.
 - c. Caulk joints/seams around the edges of window frames to avoid moisture penetration.
 - d. Use rubber gaskets behind outlets and switch plates on exterior walls.
 - e. Replace deteriorated glazing putty on windows, and repaint to create a weather tight seal.
 - f. Caulk baseboards where they meet the floor.
 - g. Caulk any exterior wall penetrations such as plumbing, electrical, cable, and telephone installations.
 - h. Insulate around wall or window air conditioning units.

11. Insulate unconditioned attic spaces. Most heat loss occurs through the attic, not through doors and windows.
 - a. Ensure that there is a vapor barrier under attic insulation.
 - b. Use a combination of insulation batts and blown cellulose insulation to reach the R-38 recommendation for attics. (The R value is the measure of insulation's ability to resist heat traveling through it.)
 - c. Ensure that any attic vents are not blocked.
 - d. Seal any electrical boxes in the ceiling below, and install covers in the attic for any holes created by recessed lights.
 - e. Install removable insulation covers for attic fans, hatches, and pull-down attic stair openings.
12. Insulate unconditioned crawl spaces.
 - a. Add insulation batts to space between joists above crawl space.
 - b. Add two inches of rigid foam board around foundation walls.
 - c. Spray foam and seal area on sill plate and any openings.
 - d. Install plastic sheeting on the ground of the crawl space and glue to foundation sides under rigid board.
13. If the basement is a conditioned space, the walls should be insulated to at least a R-19 level.
14. Inspect the HVAC ducts for leaks, and seal them with insulation tape.
15. Insulate ducts, any water heaters, and hot water pipes, particularly where they travel through unconditioned space.
16. Inspect HVAC equipment annually.
17. Consider replacing older systems with newer, more energy-efficient units. Select a system that will minimize damage to existing historic features and finishes.

C. Alternative Energy Systems- Solar System Types

1. Photovoltaic (or PV System)
This system uses solar panels to convert sunlight into energy and usually consists of rows of modules or panels installed in a grid pattern on top of an existing roof.
2. Solar Shingles (or PV Shingles)
These solar cells are designed to look like conventional asphalt shingles, and there are various configurations, including a strip design of several shingles or a design that is sized like a conventional shingle.
3. Freestanding Panels or Panel Arrays
This system is located on the property's site in a location away from the building and connected with underground wiring. It is ideally screened from prominent viewing and may be moved to optimal sunlight areas depending on the season.

STANDARDS

1. Solar panels and photovoltaic cells should be placed in locations with limited or no visibility—such as on a flat roof, a shallow-pitched roof, on a secondary roof slope, on a rear addition, behind a parapet wall of the primary building, or a nearby secondary building that may be less visible from a public right-of-way such as a garage, or a new garden shed, pergola or other similar building.
2. Solar panels and photovoltaic cells should be installed in a manner that limits their impact on historic materials and features of the building. If located on site, limit the impact of the panels on the historic site features and character.

3. Solar panels' installation should be set back from the edge of the roof to limit visibility.
4. Solar panels' color should be compatible with the color of the existing roof in order to blend this new roof element with the existing roof as much as possible.
5. Geothermal heat pumps should be installed in locations that do not negatively affect the historic character or features of the site. These systems offer many advantages of long-term lower operating costs, require less equipment space, provide better zone space conditioning, maintain better humidity levels, and are quieter since they don't require external air compressors.

NOTE: See North Carolina Building Code for more information on insulation requirements.

TECHNICAL INFORMATION

Preservation Brief #3:

Improving Energy Efficiency in Historic Buildings

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>

Preservation Brief #24:

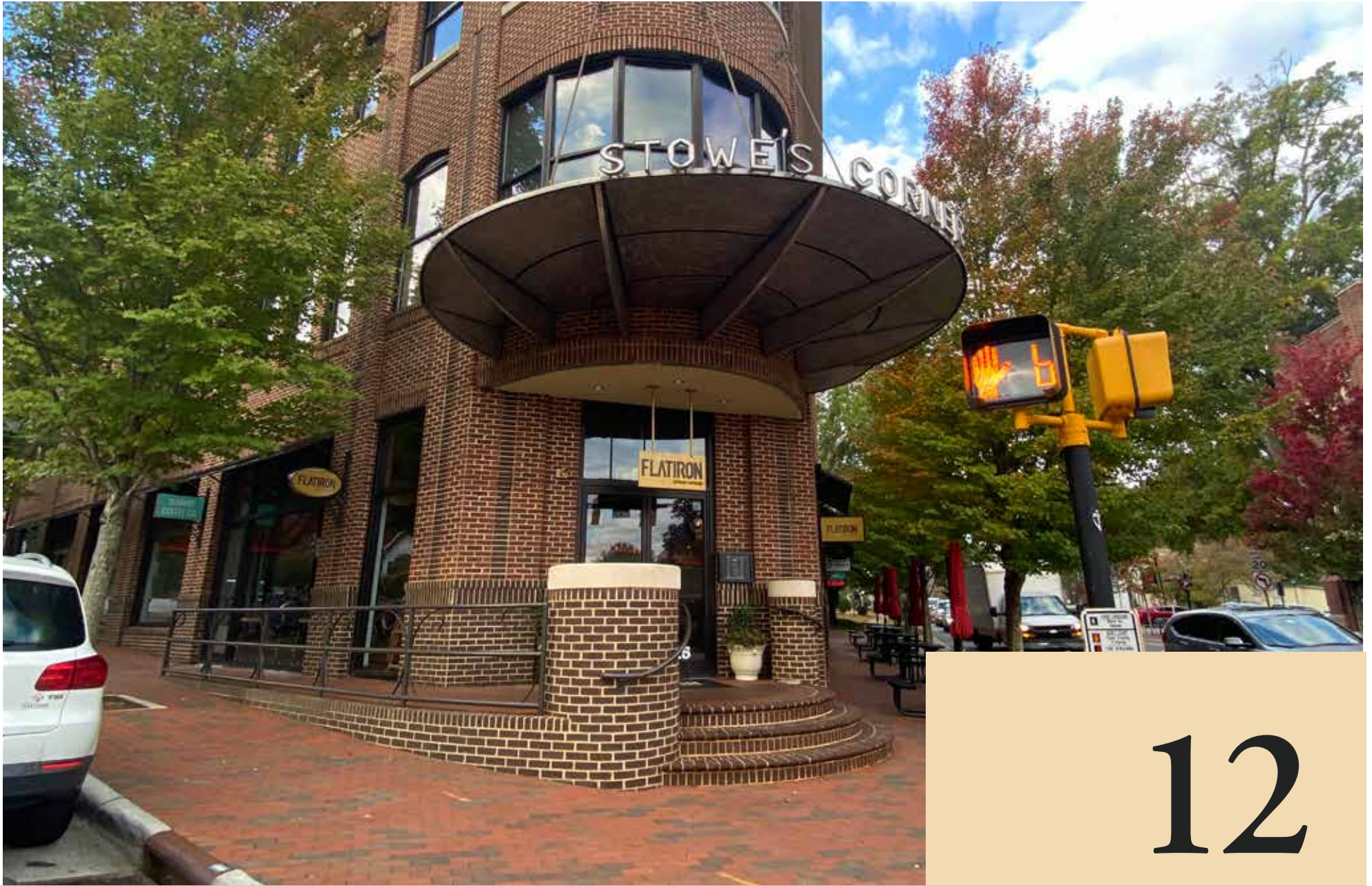
Heating, Ventilating, and Cooling Historic Buildings

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>

The Secretary of the Interior's Standards for Rehabilitation

Illustrated Guidelines on Sustainability for Rehabilitation Historic Buildings

<https://www.nps.gov/crps/tps/sustainability-guidelines/index.htm>



12

Standards for Accessibility

DAVIDSON DESIGN STANDARDS

A. Introduction

Historically, most buildings and landscapes were not designed to be readily accessible for people with disabilities. In recent years, however, emphasis has been placed on preserving historically significant properties and on making these properties—and the activities within them—more accessible to people with disabilities. With the passage of the Americans with Disabilities Act in 1990, access to properties open to the public is now a civil right. Planning for accessibility modifications should be a four-step process as identified in the Preservation Brief #32:

1. Review the significance of the historic building and identifying its character-defining features.
2. Assess the property's existing and required level of accessibility.
3. Evaluate accessibility options within a preservation context.
4. Select an accessibility option.

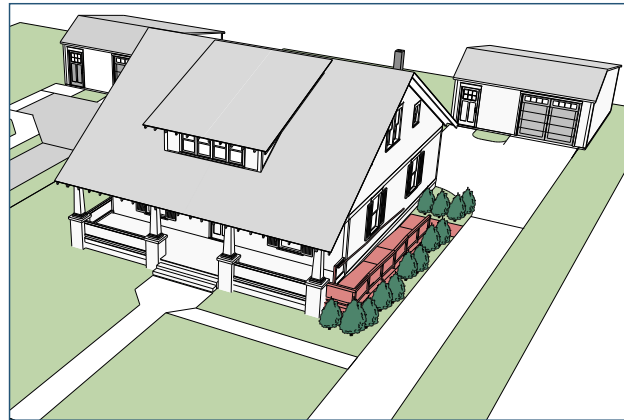
B. Review Historic Significance

Chapter 3, C. Davidson's Architectural Styles & Building Types contains information on determining the significance of a contributing historic building in the historic overlay district and on identifying its character-defining features. Make efforts to avoid negative effects on primary historic materials, elements, and spaces when designing and installing accessibility projects. Secondary spaces, materials, elements, and non-significant spaces can usually be modified without adverse effects to the historical significance and character of the property.

C. Assess the Property's Accessibility

To assess a historic building's barrier to accessibility on the exterior, study the property's parking, the site pathways, building entrances, slopes, grade changes, and doorway widths and weight. On the interior, study corridor/hall widths, locations of toilets and elevators, and any other restrictions. Become familiar with the Americans with Disability Act Accessibility Guidelines (ADAAG) requirements. For further information, see:

<https://www.ada.gov/>

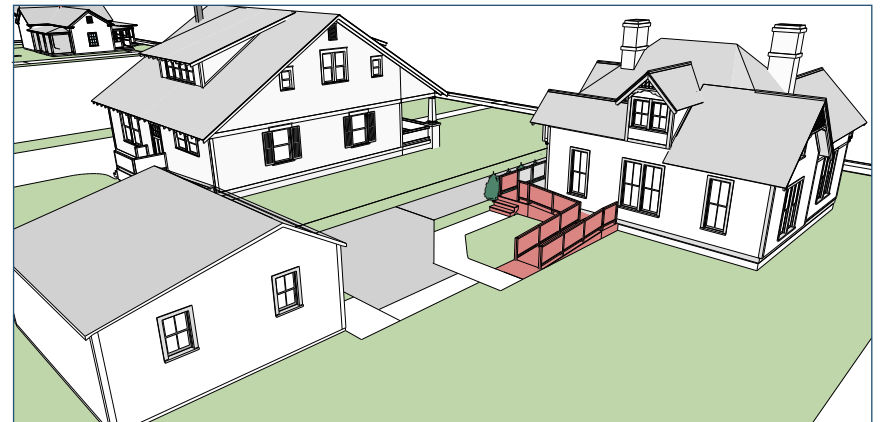


The above example shows a ramp designed to the side of the house, accessed from the parking area and shielded with plantings.

D. Evaluate Accessibility Options

Once the above steps have been taken, design solutions that provide the greatest amount of accessibility while minimizing negative effects on significant historic materials, finishes, and elements. Projects can be phased depending on costs, and interim solutions can be considered until more permanent solutions are implemented. Accessibility priorities should be as follows:

1. Making the primary path, entrance, and main public spaces inside the building accessible.
2. Providing access to goods, services, and programs.
3. Providing accessible restroom facilities.
4. Creating access to amenities and secondary spaces.



This example is another way of providing a ramp from a rear parking area.

E. Possible Accessibility Solutions

1. Building Site: Provide convenient parking and an accessible route to the entrance. Any slopes should be less than five percent if not designed to accessible ramp code. Routes should be clearly marked with signage.

2. Entrances: Since most historic buildings were not designed to be accessible, they typically have steps, landings, and thresholds that the disabled may find challenging. By carefully regrading, adding a ramp, installing a lift, creating a new entrance, and modifying doors, hardware, and thresholds, solutions can be found.

a. Regrading: If the difference between the entrance and the surrounding site is minimal and the entrance is not highly significant, there may be an opportunity to regrade the area around the entrance so that the path/walkway is at the same elevation as the entrance. Do not destroy historic elements like steps when regrading; rather, preserve them by burial in place.

b. Incorporating Ramps: This solution is the most common for creating an accessible entrance and should be carefully located and designed to minimize impact on the entrance and its materials. Ramps can often be located behind entry cheek walls, railings, or landscaping to minimize their effect on the historic entrance. The steepest

slope allowed is eight percent or one inch of rise for every foot of length. The landing at the entrance should be five feet by five feet. The design and material of the ramp should be compatible with the neighboring historic materials and is often constructed of wood, brick, or stone with metal railings.

c. Installing Wheelchair Lifts: These units can be used when the difference in height between the entrance and the path below is between three and 10 feet. A lift can be used when there is not enough room for a ramp. Their compact size limits their visibility, depending on location, and some models can extend underground to further limit their visibility. Disadvantages include that someone in the building must operate them, and their maintenance in an outdoor location can be problematic.

d. Considering a New Entrance: If no other solutions exist, it may be possible

to locate a new accessible entry on a nearby secondary elevation or to convert a window into a door.

e. Retrofitting Doors, Hardware, & Thresholds: While historic doors should not be replaced or entrances widened, modifications may be possible if these historic features have already been changed or replaced. One of the most convenient alterations is to install an automatic opener while retaining the historic door. Offset hinges can also provide a bit more space if the door width is limited, and they can be combined with an automatic opener. Thresholds can be replaced with new models that meet accessibility requirements, and historically significant examples can have a bevel added to each side to reduce its height.

f. Consider an Addition: If part of a historic building rehabilitation includes a new addition, it may be the best location for designing an accessible entrance and interior features. See Chapter 7, R: Additions for further guidelines about their design.



Eumenean Hall at Davidson College with carefully designed ramp to the left of the door.

TECHNICAL INFORMATION

Preservation Brief #32

Making Historic Properties Accessible

<https://www.nps.gov/orgs/1739/upload/preservation-brief-32-accessibility.pdf>



13

Standards for Archaeology

DAVIDSON DESIGN STANDARDS

An archaeological site is virtually any physical trace of past human activity, and such sites can occur almost anywhere - beneath parking lots and below or in open spaces around existing structures. Examples of archaeological features may include foundation bricks, stones, piers, walkways, cisterns, old wells, ceramics, glass, and soil stratifications. They can provide useful information about earlier additions, outbuildings, gardens, fence lines, and patterns of site use within the Davidson Historic District. The Office of State Archaeology within the North Carolina Department of Cultural Resources freely provides assistance with reviewing a project to determine if it could likely involve destruction of significant archaeological resources.

A. STANDARDS

1. Archaeological resources should be protected and preserved in place.
2. If such resources must be disturbed, mitigation measures should be undertaken.
 - a. Review the property's classification in the historic district as contributing or noncontributing.
 - b. In general, noncontributing properties may not have significant remaining archaeological artifacts due to their location, level of previous disturbances, and current building on the site.
 - c. In addition, their significance may not relate to the historic context(s) of the district.
3. If property owners of a contributing historic property discover archaeological features during a small project such as constructing a deck, building a walkway, or installing a drainage line, they are encouraged to contact the town planning department and to document the evidence by taking photographs before continuing the project.
4. On large-scale commercial or institutional construction projects, the planning phase should include review by a professional archaeologist to determine if the project will likely involve destruction of significant archaeological resources.
5. Do learn more about your site and other nearby sites. Encourage scholarly research to interpret the prehistoric and historic assets of your property.
6. Don't allow unqualified persons to "collect" or "dig" at your site. Report any unauthorized activities—"looting"—to the State Archaeologist and local police.



James Madison University students work on an archaeological dig at a park. In this view, they are sifting soil through a screen to recover any artifacts that may be present. Photo credit: Dennis Blanton



14

Standards for Vacant Buildings

DAVIDSON DESIGN STANDARDS

A. Introduction

While there are very few buildings in Davidson's historic district that are vacant except for those properties for rent or sale, there is the possibility of an occasional building remaining vacant for an extended period of time. The most salient threats to such a vacant building are moisture, weather, vandalism, and vermin, each of which can be protected against by following the recommendations in this section.

If the building is going to be vacant for six months or more, a plan to mothball the building should be undertaken. Implementing such a plan will better protect the building and help maintain its value. The building will likely need less extensive repairs when it is put back into service.

B. Threats to Vacant Buildings

Building deterioration is caused by four major threats that need to be addressed in order to properly mothball your building.

1. **Moisture/Condensation:** Moisture will cause the decay of original materials, which leads to wood rot and growth of mold and fungi and provides a hospitable environment for insects. Precipitation can directly enter the building through windows, doors, roof openings, damaged mortar joints, and ice dams. It may also take the form of condensation caused by temperature and humidity shifts within the building. Improper drainage and uncontrolled vegetation can also contribute to moisture problems.
2. **Extreme Weather Conditions:** If building elements are not properly secured, high winds may remove or seriously damage some building elements and leave others open to further damage. Likewise, heavy rains may cause flooding on the lower levels of the building and water penetration in other unsecured areas.

3. **Vandalism:** Not only can historic fabric be destroyed when vandals force entry into a structure, but that opening created may then allow the direct entry of vermin, wind, and water. Vandals may also damage the interior, remove important interior architectural features, or start fires in the building.

4. **Vermin:** When birds, bats, bugs, rodents, snakes, termites, bees, and wasps make a vacant building their home, it increases the likelihood of damage to many parts of a building. These vermin may make new openings in the building. Birds' nests can be a fire hazard and their droppings a disease threat. Rodents, like mice or rats, may chew on the building's wiring; and insects may bore into wooden structural framing as well as other elements made of wood.

Larger animals like groundhogs and skunks may make homes under the foundation or in the crawl space, and entire fox families have been known to move into the main rooms of a vacant structure. Squirrels can gnaw on window frames and other wooden elements. Vermin droppings can be a serious health hazard.



An example of a vacant building in the Davidson historic district that appears well secured.

C. Mothballing Checklist

A systematic inspection of the building, employing the following checklist, can help to prevent many of these conditions from exacting their toll on this investment. If possible, any repair or replacement work should be done according to the other chapters in these guidelines. Take care not to damage character-defining materials and elements when undertaking mothballing procedures.

1. Site

- Remove any trash, dead trees, and other deteriorated site elements.
- Trim shrubs, trees, and other landscaping, and remove unwanted vegetation.
- Keep grass mowed regularly on all areas of the property.

2. Roof

- Repair all leaks.
- Make sure all flashing is secure.
- Allow air to flow under the roof if the building will remain heated.
- Make sure the soffit and eaves are vented.
- Place insulation on the floor of the attic rather than the underside of the roof.
- Inspect the roof after icy weather, and clear ice dams when possible.
- Provide routine roof maintenance during the mothballing period.
- Clean and paint any rusting metal roofs to prevent further deterioration.

3. Chimneys

- Make sure all chimneys are in good repair and that there are no loose bricks that may fall and create an avenue for moisture penetration.
- Install a securely ventilated chimney cap to protect against moisture and pests while providing air flow.

4. Gutter Systems/Downspouts/Drainage

Observe the roof of the building during a hard rain to ensure that water runs off the roof and away from the building. Improperly functioning gutters and downspouts may cause water damage to exterior wood trim.

- Reattach loose gutters and downspouts.
- Repaint and repair gutters and downspouts as needed.
- Ensure that water drains away from the building, and if necessary, mound dirt near the foundation to create a slope and cover with grass or straw.
- If the building does not have gutters, consider the installation of a metal drip edge or inexpensive aluminum gutters and downspouts to keep water away from the building foundation walls.

5. Exterior Walls

- Repaint masonry foundation and walls as needed to prevent moisture from entering the building.
- Repair any wood siding or wood trim where rot is present.
- Maintain sound layer of paint on previously painted buildings.

d. Check for signs of insect/rodent damage, and have an exterminator treat for current activity.

e. Remove any plantings and trees that may affect the foundation or that may be covering the exterior walls.

6. Ventilation

A securely ventilated building prevents damage from condensation. It can result in mildew, paint and plaster failure, warped woodwork, wood rot, nail popping, stress cracks, buckled floors, and dislodged ceiling tiles.

- Resolve any existing moisture problems before closing the building.
- Ventilate the building so that air enters at ground level and leaves at the attic level.
- Use louvers in half of the window surfaces to provide cross ventilation on each floor of the building.
- Louver basement windows fully.
- Add vents to crawl spaces to allow air movement around joists.
- Cross-ventilate attic spaces.
- Consider using automatic foundation vents mounted in painted plywood to seal basement and upper story window openings. They automatically open when the temperature is above 70 degrees and close when it goes below 40 degrees.

7. Windows & Doors

First floor entry points, such as windows and doors, should be secured to prevent damage and entry from vandals. Care should be taken during this process not to damage historic elements and finishes.

- a. Fit windows with locks.
- b. Attach louvers and shutters or plywood across windows from the interior while providing ventilation.
- c. Add screen to openings to prevent insect infiltration.
- d. Identify the door to be used for interim access. Block other doors with heavy plywood and/or barricades from the interior side of the opening.
- e. Test locks and boarded-up windows to ensure that they are tamper-resistant.



8. Utilities, Maintenance, & Security

- a. Turn off the water supply to the property, and drain all pipes, water heaters, toilets, etc., to prevent flooding from a vandal or freezing event.
- b. Turn off other utilities such as telephone, cable, gas, and electricity. Note that if heat is turned off, water pipes may freeze, interior finishes, such as paint, may deteriorate, and the floor may begin to warp with cold weather.
- c. Consider removing significant decorative architectural elements—such as mantels, historic hardware, historic light fixtures, and stained glass—and transferring them to a more secure location off site.
- d. If electricity is left on, consider installing a security system, or use a battery-powered system. Also consider exterior lighting set on a timer or with a photo-electric motion detector.
- e. Notify local law enforcement and fire authorities about the mothballed building, and provide them with keys to the property.
- f. Inform neighboring property owners that the building is vacant, and ask them to notify authorities of any suspicious activity.

- g. Have a neighbor provide a periodic inspection to ensure that the property has not been entered and that all openings are secure from vandals, vermin, and weather.
- h. Have a landscape service provide regular maintenance to the site.
- i. Document the entire site and building with photographs to establish a record of the property's condition and location of various elements.
- j. Check with the insurance company to determine if the property can still remain insured.

NOTE: Property owners considering undertaking a mothballing project should read the following preservation brief and seek advice from the expert disciplines discussed in that publication. If a vacant property has been uninhabited for any length of time and exhibits severe deterioration, extreme care must be taken before entering such a property. A number of specialized inspections will likely need to occur, and repairs may need to be made before general entry is allowed.

TECHNICAL INFORMATION

Preservation Brief #31

Mothballing Historic Buildings

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>

An example of a ventilated window on mothballed vacant historic building.



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Relocation & Demolition

DAVIDSON DESIGN STANDARDS

A. Introduction

Historic buildings are irreplaceable community assets, and once they are gone, they are gone forever. With each succeeding building relocation or demolition, the integrity of the historic district is further eroded. Therefore, the relocation or demolition of any contributing building in the local historic district should be very carefully considered before approval is given. Sometimes a building can be moved to another location but because this is expensive and irrevocably changes the historic context of the building and site, it is usually a solution of last resort. Any property owner desiring to move or demolish a building must present an application to the Planning Department and the Historic Preservation Commission. The Commission has various options for granting or delaying this application. See section 22 of the planning ordinance for more details.

B. Relocation Considerations

1. How architecturally and historically significant within the context of the local historic district are the building that is proposed to be relocated and the relocation site?
2. What are the definite plans for the property to be vacated and what will be the effect of those plans on the historic character of the existing site and the surrounding area?
 - a. If the site is to be left vacant for some future date of a proposed new construction, how will it be maintained and what is the proposed design of the new building?
3. Is the receiving site an appropriate location for the moved building and does it fit within the character of the surrounding area?
4. What effect will the receiving site and surrounding area have on the relocated historic building?
5. Can the building, structure, or object be moved without significant damage to its physical integrity?

C. Steps for Relocation

1. Contact the Planning Department before taking any other actions regarding a proposed the relocation. If the Historic Preservation Commission grants such an action, take the following steps:
2. Seek assistance on documenting the building on its original site before undertaking the move. Take comprehensive photographs of the building and the site. Also consider measuring the building if the move will require substantial reconstruction.
3. Conduct a professional assessment of the present structural condition of the building in order to minimize any damage that might occur during the move.
4. Select a contractor who has prior experience in moving buildings and check references with other building owners who have used this contractor.
5. Select a receiving site whose context is as compatible as much as possible with the original site of the historic building. The relocated historic building should be similar in size, scale, and setback as any of the existing surrounding historic structures.
6. Protect significant site features on the original and receiving sites during the moving process.
7. Adequately secure the building from vandalism and potential weather damage before and after its move.

D. Demolition Considerations

1. How architecturally and historically significant within the context of the local historic district is the site and the building that is proposed to be demolished?
2. Have other alternatives to demolition been studied to include rehabilitation of the historic building on site with a new addition that may meet the owner's needs?
3. If the owner claims that the historic building is beyond repair or structurally deteriorated, has a professional structural engineering study validated these claims?
4. Has the owner considered the option of moving the historic building instead of demolition and why is that alternative not practical in this particular situation?
5. What will the impact of the demolished building site be on the context of the remaining historic buildings and sites surrounding the property?

E. Steps for Demolition

1. Contact the Planning Department before taking any other actions regarding a proposed demolition.
2. Provide a detailed application that clearly shows the necessity of, and the reasons for, the proposed demolition as well as the impact of the demolition on the existing site and the impact of any new construction on the future character of the site.
3. If the Historic Preservation Commission grants such an action, take the following steps:
 - a. Seek assistance on documenting the building on its original site before undertaking the demolition. Take adequate photographs of the building and the site and consider measuring the building. Ensure that this documentation is placed in a public archive.
 - b. Make sure that significant historic elements of the proposed demolished building are offered for recycling or reuse on other projects. These elements may include doors, windows, flooring, interior woodwork, unique trim, or other important character-defining features.

F. Archaeological Considerations

The demolition or relocation of a structure either in whole or in part may affect archaeological resources that are present on the site. They also may be present on the receiving site for a structure being relocated. Archaeological resources may provide significant information about the history and evolution of either site depending on the nature of the existing historic building or resources present. Any application to the HPC that involves significant ground disturbance may require investigation by a trained archaeologist to determine whether or not significant archaeological resources may remain on the property and if so, how to treat them.



A

APPENDICES

DAVIDSON DESIGN STANDARDS

NOTE: This glossary contains a wide variety of historic architectural terms and other terms related to building materials and practices. These are not legal definitions as found in the Zoning Ordinance. Some of these terms are for information purposes to help describe architecture more accurately and are not found in the guidelines text.

A.

ABACUS. A flat slab forming the uppermost member or division of the capital of a column.

ACCOLADE. A sculptural embellishment of an arch.

ADDITION. A new part such as a wing, ell, or porch added to an existing building or structure.

AISLE. Subsidiary space alongside the body of a building, separated from it by columns, piers, or posts.

ALLIGATORING. A condition of paint failure that occurs when the layers crack in a pattern that resembles the skin of an alligator.

ALTERATION. Any change, modification, or addition to the exterior any building or structure or any part thereof.

APPURTENANCE. An accessory property element, such as an outbuilding or mechanical unit.

APRON. A raised panel below a window or wall monument or tablet.

APSE. Vaulted semicircular or polygonal end of a chancel or chapel.

ARCADE. Passage or walkway covered over by a succession of arches or vaults supported by columns. Blind arcade or arcading: the same applied to the wall surface.

ARCH. A curved structure capable of spanning a space while supporting significant weight.

ARCHITRAVE. Formalized lintel, the lowest member of the classical entablature. Also the molded frame of a door or window (often borrowing the profile of a classical architrave).

ARTICULATION. The manner or method of jointing parts such that each part is clear and distinct in relation to the others, even though joined.

ASHLAR. Masonry of large blocks cut with even faces and square edges.

ATRIUM. In a multi-story building, a top-lit covered court rising through all stories.

ATTIC. Small top story within a roof above the uppermost ceiling. The story above the main entablature of a classical façade.

B.

BALUSTER. One of the vertical members contained within a railing. Often balusters are found in pairs at each stair tread. They are usually turned pieces of wood.

BAND, BAND COURSE, BANDMOLD, BELT. Flat trim running horizontally in the wall to denote a division in the wall plane or change in level.

BARGEBOARD. A sometimes richly ornamented board placed on the verge (incline) or the gable to conceal the ends of rafters.

BARREL VAULT. An architectural element formed by the extrusion of a single curve (or pair of curves, in the case of a pointed barrel vault) along a given distance.

BASEMENT. Lowest, subordinate story of building often either entirely or partially below ground level.

BATTEN. The vertical member which is located at the seam between two adjoining pieces of wood, often used in exterior wood siding and doors.

BATTERED PIER. A pier which tapers from the bottom up so that the top dimension is smaller than the bottom dimension. Often associated with the Craftsman style.

BAY. A part of a structure defined by vertical divisions such as adjacent columns or piers.

BAY WINDOW. Fenestration projecting from an exterior wall surface and often forming a recess in the interior space.

BEAD, BEAD MOULDING. A wooden strip with a round molded edge against which a window slides or door closes or a cylindrical molding resembling a string of beads.

BELT COURSE. A slender, horizontal band that projects from an exterior wall often at windowsill or interior floor levels.

BEVELED GLASS. A type of decorative glass on which the edges of each pane are cut to an angle less than 90 degrees.

BLINDS. An external or internal louvered wooden shutter on windows or doors.

BOARD AND BATTEN. Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips; usually found on Gothic Revival style buildings.

BOND. The arrangement of bricks (headers and stretchers) within a wall. Types include English, Flemish, running, and American or common bond.

BOX CORNICE. A bulky box-shaped, hollow cornice often concealing a roof gutter.

BRACKET. A wooden or stone decorative support beneath a projecting floor, window, or cornice.

BROKEN PEDIMENT. A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal.

BULLNOSE. A convex rounding of a horizontal member as the edge of a stair tread.

BUTTRESS. Vertical member projecting from a wall to stabilize it or to resist the lateral thrust of an arch, roof, or vault. A flying buttress transmits the thrust to a heavy abutment by means of an arch or half-arch.

C.

CAME. The soft division piece which is located at the seams in glass in either a stained glass or leaded glass window.

CAPITAL. The upper portion of a column or pilaster.

CASEMENT WINDOW. Windows that are hinged at the side and open inward or outward.

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

CAULKING. A non-hardening putty used to seal the joint at an intersection of two different materials.

CEMENTITIOUS SIDING. Also referred to as fiber-cement siding it is made from Portland cement, ground sand, wood fiber, and in some instances, clay. Available in a variety of historic siding profiles and shingle patterns it may be more resistant to rot and insect damage than wood.

CHAMFER. A beveled edge or corner.

CLAPBOARD. Horizontally laid wooden boards which taper from the bottom to the top.

CLADDING. Any exterior wall covering, including masonry.

CLASSICAL. Pertaining to the architecture of Greece and Rome, or to the styles inspired by

this architecture.

CLIPPED GABLE ROOF (Jerkin-head roof). A roof type in which the gable ends are cut back at their peaks and a small roof section is added to create an abbreviated hipped form.

COLONNETTE. A small slender column.

COLUMN. A vertical support, usually supporting a member above.

COMPLEX ROOF. A roof that is a combination of hipped and gable forms and may contain turrets or towers.

COMPOSITION BOARD. A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

COMPOSITE ORDER. One of the classical orders of Roman architecture characterized by a capital with large Ionic volutes combined with acanthus leaves of the Corinthian order.

CORBEL. A masonry unit or series of masonry units that progressively step out from a supporting wall or column.

CORINTHIAN ORDER. One of the classical orders of Greek architecture characterized by a carved capital decorated with acanthus leaves.

CORNER BLOCK. A block placed at the corner of the casing around a wooden door or window frame, usually treated ornamentally.

CORNERBOARD. The vertical board which is found at the corners of a building and covers the seam made by horizontal siding boards.

CORNICE. The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

CORNICE RETURN. When the cornice is terminated by itself by turning in at a right angle towards the gable.

COURSES. Parallel layer of bricks, stones, blocks, slates, tiles, shingles, etc., usually horizontal, including any mortar laid with them.

CRAWL SPACE. The space located beneath the first floor. The space has not been fully excavated and is often used for mechanical equipment.

CRENELLATION. A series of square indentations in a parapet giving a castle-like appearance.

CRESTING. A decorative ridge for a roof, usually constructed of ornamental metal.

CUPOLA. A small, most often dome-like, structure on top of a building.

D.

DENTILS. Small square blocks found in series on many cornices, moldings, etc.

DOME. A roof structure that is the shape of a portion of a sphere.

DORIC ORDER. One of the classical orders of Greek architecture characterized by a simply capital composed of an abacus about a simple molding and a fluted shaft without a base.

DORMER. A small window with its own roof projecting from a sloping roof.

DOUBLE-HUNG SASH. A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

DOWNSPOUT. A pipe for directing rainwater from the roof to the ground.

DRESSED. Descriptive of stone, brick or lumber, which has been prepared, shaped or finished by cutting, planning, rubbing or sanding one or more of its faces.

E.

EAVE. The edge of the roof that extends past the walls.

ELEVATION. A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

ENGLISH BASEMENT. The lowest, mostly above grade, floor of a residential building. The main entrance to the dwelling is at the level of the floor above.

ENTABLATURE. This is an element of classical architecture which refers to the area located above the column. It is composed of the architrave, cornice, and frieze. It also refers to the elements of a classical cornice.

ESCUTCHEON. A protective plate, sometimes decorated, surrounding the keyhole of a door, a light switch, or similar device.

ETCHED GLASS. Glass whose surface has been cut away with a strong acid or abrasive action into a decorative pattern.

F.

FACADE. The exterior front face or elevation of a building.

FANLIGHT. A semi-circular window with radiating muntins, located above a door.

FASCIA. The horizontal member which serves as the outer edge of the eave, often the location where a gutter is installed.

FENESTRATION. The arrangement of the openings of a building.

FINIAL. An ornament that caps a gable, hip, pinnacle, or other architectural feature.

FLASHING. Pieces of metal used for waterproofing roof joints.

FLUSH SIDING. Wooden siding which lies on a single plane. This was commonly applied horizontally except when it was applied vertically to accent an architectural feature.

FLUTING. A recessed groove found on a column or pilaster.

FOOTPRINT. The area on a plane directly beneath a structure, that has the same perimeter as the structure.

FOUNDATION. The base of a building that supports the structure below the first floor construction, or below grade, including footings.

FRETWORK. A geometrically meandering strap pattern; a type of ornament consisting of a narrow band which is folded, crossed and interlaced.

FRIEZE. A horizontal band, sometimes decorated with sculpture relief, located immediately below the cornice.

FRONTISPIECE. A decorated chief pediment or ornamental details on the bay of a building.

FULLY SHIELDED FIXTURE. A light fixture in which all emitted light is projected below the horizontal plane of the fixture.

G.

GABLE. A triangular portion of an end wall between the edges of a sloping roof.

GABLE RETURN. A gable end with the majority of the pediment removed leaving only two small sections meant to emphasize the corners of the gable.

GABLE ROOF. A pitched roof in the shape of a triangle.

GAMBREL ROOF. A roof in which the angle of pitch changes part way between the ridge and eaves.

GAUGED BRICKWORK. (Rubbed brickwork) Brickwork constructed of soft bricks rubbed to achieve a fine smooth finish with narrow joints between courses. After rubbed, the brick is lighter in color and used to highlight corners or exterior walls around a window or door.

GAZEBO. A freestanding pavilion structure often found in parks gardens and public areas.

GERMAN SIDING. Wooden siding with a concave upper edge which fits into a corresponding rabbet in the siding above.

GLAZING. Another term for glass or other transparent material used in windows.

GOTHIC ARCH. A sharp-pointed arch, formed of two arc segments (parts of a circle).

H.

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 where all four sides slope from the ridge to the eaves.

HYPHEN. A section of a building that connects two parts of it; it is usually smaller than the sections to which it is connected. This type of connector often is used to attach a new addition to any existing historic building.

I.

INFILL BUILDING. A new structure built in a block or row of existing buildings.

INTEGRITY. Authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.

IONIC ORDER. One of the classical orders of architecture characterized by a carved capital with volutes.

J.

JACK ARCH. A straight masonry arch without a keystone. Also called a flat arch.

JAMB. The vertical member on each side of a window or door opening.

JOINTS. The mortar between adjacent bricks or stones.

K.

KEystone. The center unit of an arch that locks other pieces into place.

KICK. The flared portion of projecting eaves, often on gambrel roofs.

L.

LATTICEWORK. An ornamental framework consisting of small wood strips in a crisscrossed pattern.

LEADED GLASS. Glass set in pieces of lead.

LIGHT. A section of a window; the glass or pane.

LINTEL. A horizontal beam over an opening carrying the weight of the wall.

LOGGIA. A gallery formed by a colonnade open on one or more sides. The space is often located on an upper floor of a building overlooking an open court or garden.

LOUVERS. A series of baffles designed to shield a light source from being viewed directly within certain angles.

LUNETTE. A semicircular wall area or opening, above a door or window.

M.

MANSARD ROOF. A curb hip roof in which each face has two slopes, the lower one steeper (and usually containing windows) than the upper; from the French mansarde.

MODILLION. A block or bracket in the cornice of classical architecture.

MOLDING. Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

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 general, the softer lime-clay or lime-sand mortars and masonry cement were common.

MULLION. A vertical bar of wood, metal or stone which divides a window into two or more parts, not to be confused with a MUNTIN (see next).

MUNTIN. A glazing bar that separates panes of glass.

N.

NEWEL. An upright post that supports the handrail of a stair railing and forms the terminus of the railing at the lower and upper end of the staircase.

O. None**P.**

PALLADIAN WINDOW. A neoclassical style window that is divided into three sections. The middle section is larger than the other two and is usually arched.

PANE. A flat sheet of glass, cut to size for glazing a window, door, etc.; often a small size, larger ones being usually called "sheets." Once installed, the pane is referred to as a light or window light.

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

PARAPET. A low wall built up above the level of a roof to hide the roof or equipment on it or to provide protection.

PARGING. Plaster, mortar, or a similar mixture used to coat walls or chimneys.

PATINA. Usually a green film that forms naturally on copper and bronze by long exposure or artificially (as by acids) and often valued aesthetically for its color.

PAVILION. A freestanding structure near the main building or an ending structure on building wings.

PEDESTAL. A base for a column or for a piece of sculpture.

PEDIMENT. A triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides. Used as a crowning element for doors, porticos, and windows.

PENDANT. An ornamental feature that hangs down from a supporting structure or architectural feature.

PIER. An upright structure of masonry serving as a principal support.

PILASTER. A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

PITCH. The degree of slope of a roof.

PLINTH. The base or platform upon which a column, pedestal, or structure rests.

POINTING. Filling the mortar joint between two bricks.

PORCH. A covered entrance space projecting from or integrated into the facade of a building.

PORTE-COCHERE. An exterior shelter often used to cover a portion of the driveway area on the side of a house.

PORTICO. An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.

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.

PRESERVATION. The sustaining of the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site.

PRIMARY ELEVATION. The principal façade of a building, usually containing the main entrance and the highest level of ornamentation.

PRIMER. A base coat used prior to painting to prepare a surface.

PYRAMIDAL. A roof form in which all four sloping sides peak at the intersection of one point.

Q.

QUOINS. Large stones, or rectangular pieces of wood or brick, used to decorate, accentuate and reinforce the corners of a building; laid in vertical series with, usually, alternately large and small blocks.

R.

RAKE. (Rake-board) The diagonal outside facing edge or edge board of a gable.

RAFTER. A sloped roof beam that supports the roof covering.

RAFTER TAIL. The portion of a rafter that extends beyond the exterior wall to support the eave.

RAIL. The horizontal framing member found between panels in a door.

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

REMODEL. To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

RENOVATION. See REHABILITATION.

RESTORATION. Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and/or replacing missing earlier work.

RETROFIT. To furnish a building with new parts or equipment not available at the time of original construction.

REPOINT. To remove old mortar from courses of masonry and replace it with new mortar.

REVEAL. The depth of wall thickness between its outer face and a window or door set in an opening.

RISER. Each of the vertical board closing the spaces between the treads and stairways.

RISING DAMP. A condition in which moisture from the ground rises into the walls of a building.

ROSETTE. A conventionalized circular (floral) motif, usually sculptural.

RUSTICATED. A coarse surface finish resembling stone. Often used to describe foundation material.

S.

SASH. The movable part of a window holding the glass.

SCORE. To cut a channel or groove in a material with a hand tool or a saw so as to interrupt the visual effect of a surface or otherwise decorate it.

SECONDARY ELEVATION. A semi-public façade that may contain an additional entrance or front a public right-of-way.

SEGMENTAL ARCH. It is a type of arch with a circular arc of less than 180 degrees.

SEMI-CIRCULAR ARCH. (Roman arch) A round arch that is one-half of a circle.

SETBACK. The distance between a building and the front of the property line.

SHED ROOF. A simple roof form consisting of a single inclined plane.

SHEET METAL. A flat, rolled metal product, rectangular in cross section and form; when used as roofing material, it is usuallyterne or zinc-plated.

SHINGLES. Wood, slate, metal or asphalt tiles for covering roofs and walls.

SHUTTER. A hinged panel that covers a door or window opening.

SIDELIGHTS. Narrow windows flanking a door.

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

SOFFIT. The finished underside of an overhead spanning roof member.

SPALLING. A condition in which pieces of masonry split off from the surface, usually caused by weather.

SPANDREL. The space between two arches or between an arch and a rectangular enclosure.

SPIRE. A tall, narrow, steep roof structure ending in a point, rising from a tower or roof peak.

STABILIZATION. The re-establishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

STANDING-SEAM METAL ROOF. A roof where long pieces of metal are joined with raised seams.

STILE. A vertical framing member of a paneled door.

STREETWALL. The effect created on a historic commercial block of buildings by the limited setback and attachments of the subject buildings.

STRETCHER. A brick or stone laid with its length parallel to the length of the wall.

STOOP. A platform, generally connected to a short series of steps, that bridges the area between grade level and an entrance.

STORY. The space in a building between floor levels or between a floor and a roof above.

STRING COURSE. A continuous horizontal band of masonry used for decorative purposes.

STUCCO. An exterior finish, usually textured, composed of portland cement, lime and sand, which are 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.

SYNTHETIC SIDING. Any siding made of vinyl, aluminum, or other material to resemble a variety of authentic wood siding types.

T.

TERNE-PLATE. Sheet metal coated with terne metal which is an alloy of lead containing up to 20% tin.

TERRA COTTA. Fired clay cast in molds, often

in a white color and often used for decorative elements or to clad a building's exterior.

TIN. (1) A lustrous white, soft and malleable metal having a low melting point; relatively unaffected by exposure to air; used for making alloys and coating sheet metal; (2) to coat with a layer of tin.

TRANSOM. The window area above the front door.

TREAD. The horizontal board in a stairway on which the foot is placed.

TUDOR ARCH. (Four-centered or depressed arch) It is a low, wide type of arch with a pointed apex. It is much wider than its height and gives the visual effect of having been flattened under pressure.

TURRET. A small tower placed at the corner of a building and extending above it.

TUSCAN ORDER. (Roman Doric order). It is similar to Doric but has a slimmer column, no fluting on the shaft and stands on a low base.

U. None

V.

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 loadbearing.

vernacular. Indigenous architecture, often of simple forms and traditional materials that generally is not designed by an architect and may be characteristic of a particular area.

veranda. A roofed porch or balcony attached to the exterior side of a building.

volute. A spiral, scroll-like ornament that forms the basis of the Ionic order.

W.

wall dormer. A dormer that is flush with the facade of the building.

weatherboard siding. A horizontal exterior wallboard laid on edge overlapping the next board below.

wing. (Wing wall) A lateral part or projection of a building such as a wing wall or a subordinate part of a building.

winder. Tapered treads in a staircase allowing the stair to turn as it climbs.

wrought iron. Iron that is rolled or hammered into shape, never melted.

wythe. Parallel vertical layers of masonry units that make up the thickness of a wall.

X. None

Y. None

Z.

zinc. A hard bluish-white metal, brittle at normal temperature and not subject to corrosion; used in making alloys and for galvanizing sheet metal.

A. LOCAL

Town of Davidson Historic Preservation Commission

- <https://www.townofdavidson.org/1186/Historic-Preservation-Commission>

Town of Davidson Historic Preservation

- <https://www.townofdavidson.org/1172/Historic-Preservation>

Davidson Historical Society

- <http://davidsonhistoricalsociety.org>

B. STATE

NC Department of Natural and Cultural Resources – The Division of Historical Resources

- <https://www.dncr.nc.gov/about-us/history/division-historical-resources>

NC Department of Commerce – North Carolina Main Street Program

- <https://www.commerce.nc.gov/about-us/divisions-programs/rural-economic-development-division/nc-main-street-rural-planning-center/main-street-program>

C. NATIONAL

National Trust for Historic Preservation

- <https://savingplaces.org/>

National Main Street Center

- <https://www.mainstreet.org/home>

National Park Service Technical Preservation Services

- <https://www.nps.gov/tps/index.htm>

National Alliance of Preservation Commissions

- <http://napcommissions.org>

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A. DESIGN REVIEW CHECKLIST

SITE DESIGN

1. Connectivity Between Areas & Neighborhoods

- pedestrian and vehicular links to neighborhoods/public places
- visual compatibility with area/neighborhood
- continuity of pedestrian routes
- connectivity with adjacent sites

2. Connectivity Between & Within Sites

- pedestrian links between buildings, parking and green spaces
- crosswalks at vehicular access points and building entrances
- visibility of crosswalks
- compatibility of paving materials
- pedestrian passageways through large masses of buildings

3. Building Arrangement

- building orientation to street/public space/other buildings
- setback correlation to zoning
- compact building arrangement
- contiguous street presence
- compatibility with adjacent neighborhoods/side streets
- orientation of service areas
- corner buildings have (2) facades

4. Parking

- reduced scale by division into modules with plantings, pedestrian paths
- screening from street and adjoining development
- pedestrian access by pathways/crossings
- reinforce streetwall
- minimal curb cuts
- architectural compatibility of structured parking
- bicycle parking facilities
- landscaping

5. Plantings & Open Space

- sufficient open space at perimeters of site
- planted areas: drainage areas, entries, buildings, parking
- preserve topography
- preserve existing landscape features
- appropriateness of plant species & design complements the architecture
- use of plantings as screening
- street trees to define edges, pedestrian routes, public spaces

6. Walls & Fences

- high-quality materials
- compatibility with site buildings
- height corresponding to adjacent sites
- setback for placement of utilities and plantings
- texture/modulation of design
- paint or stain pressure treated wood
- City requirements for sight distance
- planting density to provide year around visual screen

7. Lighting

- light fixture height
- coordinate lighting plan with landscape plan
- appropriate nighttime illumination
- pedestrian-scaled light poles
- shielded building accent lighting
- appropriate to neighboring uses

8. Signs (site and/or building)

- placement on building
- respectful of adjacent businesses
- compatibility of colors and materials with building
- minimal number of colors
- City's outdoor lighting requirements
- direct illumination away from residential areas and street
- monument signs with landscaping
- opaque background for internally lit signs

9. Utilities, Communications Equipment & Service Areas

- locate to minimize visual impact
- screening of dumpsters, service areas, loading docks
- utilities underground or to rear of site
- placement of noise-generating features
- rooftop screening

BUILDING DESIGN

1. Building Mass, Scale & Height

- division of large facades into bays
- variety of materials
- appropriate mass for site
- modulated mass of transitional buildings
- use of mass reducing techniques

2. Architectural Style

- neighborhood identity
- diversity of traditional local materials
- smooth transition between developments
- compatibility with City vision
- upgrade of existing development

3. Facade Composition

- orientation to street or public space
- hierarchy of entry design
- partial orientation of shopping areas to adjoining neighborhoods
- avoid blank walls
- use of three-part facade design
- regular pattern of solid and voids
- openings consistent with context of building
- respect architectural traditions of region
- storefronts at street level

4. Roof Forms & Materials

- form complementary to building design/ contributes to human-scale
- shed roof screened with parapet wall
- large expanse of roof mass broken with gables, dormers, etc.
- key roof pitch to adjoining neighborhood where appropriate
- use of quality materials on visible roof areas
- screen rooftop equipment from view

5. Details

- details to create designs of interest
- human-scaled elements
- avoid blank walls
- scale of decorative elements
- compatibility of elements with architecture

6. Awnings

- coordination with overall color scheme
- not a primary design element
- not an illuminated sign
- material compatible with building

7. Materials & Textures

- material changes to reduce mass and provide interest
- avoid monotonous surfaces
- use of quality materials on all visible sides
- avoid concrete block, vinyl and aluminum siding

8. Color

- coordinated palette with limited number of colors
- primary colors should be natural tints
- reserve bright colors for accents
- color to reduce mass/provide visual interest
- avoid use of color that turns building into sign

9. Appurtenances

- screening from streets, adjacent sites, development access roads
- placement on least visible elevations
- coordination of colors

B. MAINTENANCE INSPECTION CHECKLIST

1. Roofs/Chimneys: Items to Look for:

- sagging gutters and split downspouts;
- debris accumulating in gutters and valleys;
- overhanging branches rubbing against the roof or gutters
- plant shoots growing out of chimneys;
- slipped, missing, cracked, buckling, delaminating, peeling, or broken roof coverings;
- deteriorated flashing and failing connections at any intersection of roof areas or of roof and adjacent wall;
- bubbled surfaces and moisture ponding on flat or low sloped roofs;
- evidence of water leaks in the attic;
- misaligned or damaged elements, such as decorative cresting, lightning rods, or antennas; and
- cracked masonry or dislodged
- chimney caps.

2. Exterior Walls: Items to Look for:

- Misaligned surfaces, bulging wall sections, cracks in masonry units, diagonal cracks in masonry joints, spalling masonry, open joints, and nail popping;
- Evidence of wood rot, insect infestation, and potentially damaging vegetative growth;
- Deficiencies in the attachment of wall mounted lamps, flag pole brackets, signs, and similar items;
- Potential problems with penetrating features such as water spigots, electrical outlets, and vents;
- Excessive damp spots, often accompanied by staining, peeling paint, moss, or mold; and General paint problems

3. Openings: Items to Look for:

- loose frames, doors, sash, shutters, screens, storefront components, and signs that present safety hazards;
- slipped sills and tipped or cupped thresholds;
- poorly fitting units and storm assemblies, misaligned frames, drag marks on thresholds from sagging doors and storm doors;
- loose, open, or decayed joints in door and window frames, doors and sash, shutters, and storefronts;
- loose hardware, broken sash cords/chains, worn sash pulleys, cracked awning, shutter and window hardware, locking difficulties, and deteriorated weatherstripping and flashing;
- broken/cracked glass, loose or missing glazing and putty;
- peeling paint, corrosion or rust stains; and
- window well debris accumulation, heavy bird droppings, and termite and carpenter ant damage.

4. Projections (Porches, Dormers, Balconies etc.): Items to Look for:

- damaged flashing or tie-in connections of projecting elements;
- misaligned posts and railings;
- deteriorated finishes and materials, including peeling paint, cupped and warped decking, wood deterioration, and hazardous steps;
- evidence of termites, carpenter ants, bees, or animal pests;
- damaged lamps, unsafe electrical outlets or deteriorated seals around connections;
- loose marker plaques, signs, or mail boxes; and
- rust and excessive wear of structural, anchorage, and safety features of balconies and fire escapes.

5. Foundations & Perimeter Grades: Items to Look for:

- depressions or grade sloping toward the foundation; standing water after a storm;
- material deterioration at or near the foundation, including loss of mortar in masonry, rotting wood clapboards, or settlement cracks in the lower sections of wall;
- evidence of animal or pest infestation;
- vegetation growing close to the foundation, including trees, shrubs and planting beds;
- evidence of moisture damage from lawn and garden in-ground sprinkler systems;
- evidence of moss or mold from damp conditions or poorly situated downspout splash blocks; and
- blocked downspout drainage boots or clogged areaway grates.

NOTE: This information is taken from a National Park Service publication written by Sharon C. Park, FAIA entitled: Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings

For further detailed information about building maintenance, see this entire document that includes a list of additional sources for maintenance recommendations:

<https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>