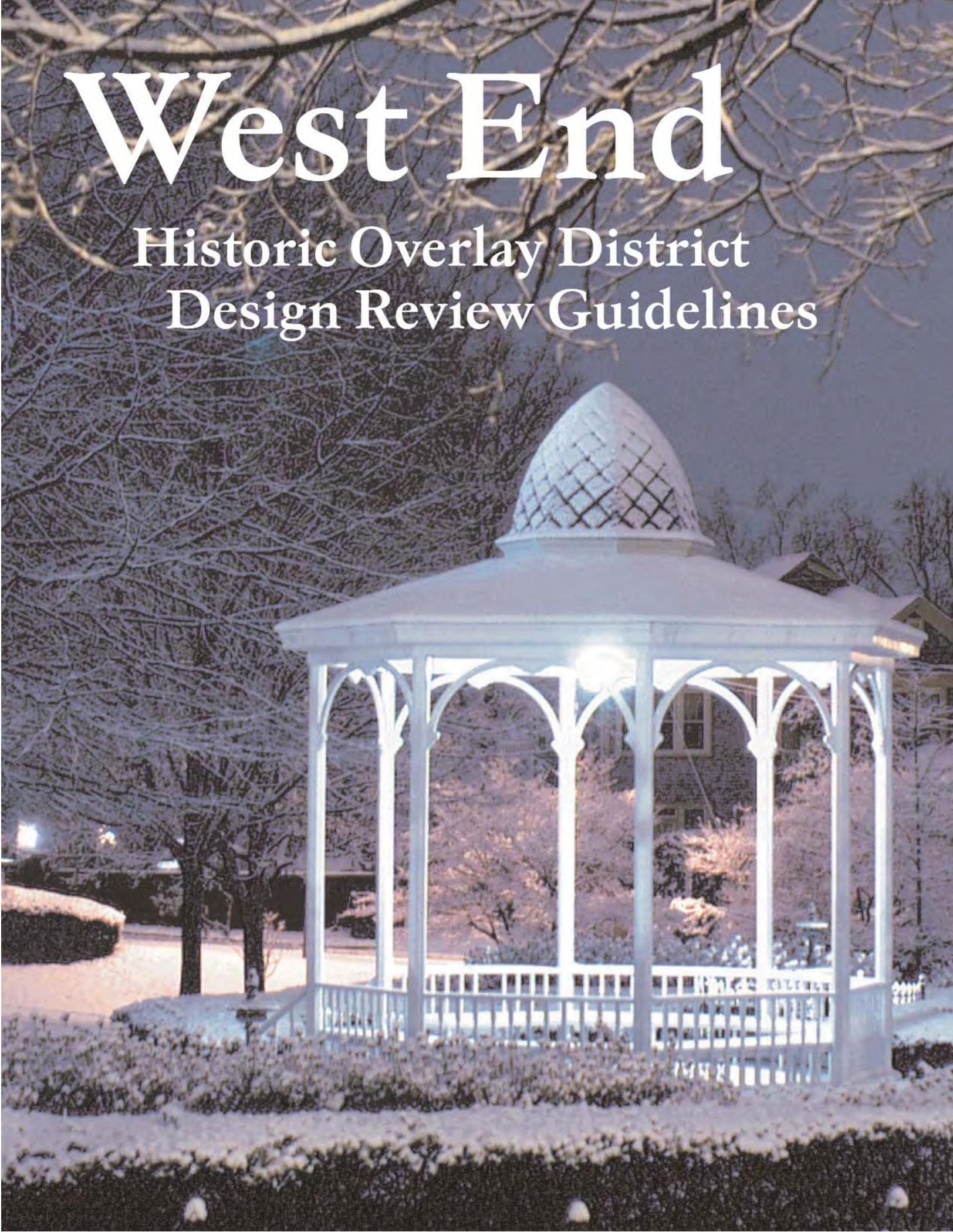


# West End

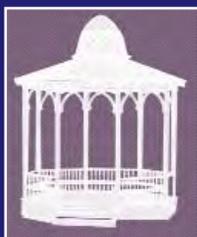
## Historic Overlay District Design Review Guidelines



# Preface

The West End Historic Overlay District was created to protect the unique character of the West End neighborhood. The Historic Overlay District promotes the preservation, conservation, restoration, and rehabilitation of architecturally and/or historically significant structures and features within the District.

The year 2003 marked the ten-year anniversary of the *West End Historic Overlay District Design Review Guidelines*. The original purpose of the Guidelines was to allow flexibility for modernization while preserving the unique historical character of the neighborhood rather than creating a museum-quality district. The Forsyth County Historic Resources Commission determined that it was time to revise and update the *Guidelines* based on precedents set in the past decade, plus the integration of new knowledge. In July 2003, a nine-person subcommittee was formed to review and update the *Guidelines*. The subcommittee's membership included a member of the Commission, homeowners, rental property owners, and representatives of the commercial and institutional properties within the District. Over the course of two years, the subcommittee met and worked with the intention of clarifying and updating subject matter, clearly illustrating appropriate and inappropriate work, and providing general information, while introducing new categories to assist property owners and the Commission. The end product is a user-friendly document that reflects the last ten years of experience as well as time-tested knowledge and new technology in the preservation field.



# West End

## Historic Overlay District Design Review Guidelines

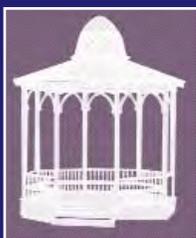


**Forsyth County**  
**Historic Resources Commission**  
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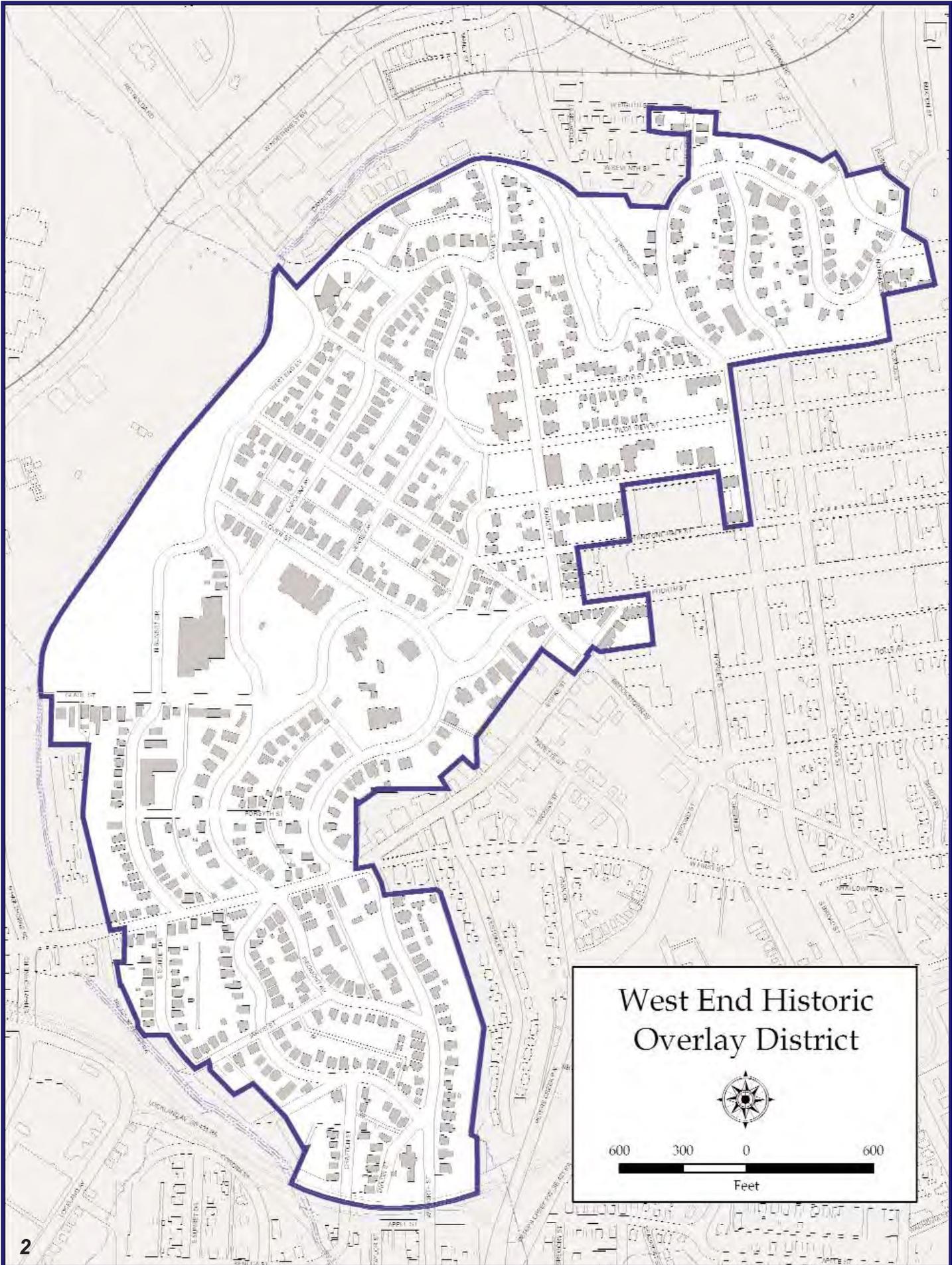
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# Introduction





# West End Historic Overlay District



600 300 0 600



Feet

# Why is the West End Significant?



## Neighborhood History and Character

*The great thing about getting older is that you don't lose all the other ages you've been.*  
– Madeleine L'Engle (20th century author)



During the late nineteenth-century, the town of Winston began experiencing a noticeable economic boom that left town leaders mindful of the need both to capitalize on this good fortune and to provide housing for the sudden influx of people into the middle and upper classes. The West End neighborhood was designed by Colonel Jacob Lott Ludlow, Winston's first City Engineer, in 1890. Originally conceived as a resort and residential community, West End was laid out by Ludlow to take full advantage of the hilly terrain of the area. Dramatically curving streets, terraced lawns, and park areas were designed in contrast to the strict grid pattern of the remaining sections of the city. The Zinzendorf Hotel was to be the focal point of this picturesque suburban area. The hotel opened in May 1892, but was destroyed by fire on December 1 of the same year. After the fire, a decision was made not to rebuild the hotel, and thus all later development was residential in nature.

By following Ludlow's design, West End developed into a middle and upper class "streetcar suburb." Streetcar suburbs were residential neighborhoods that developed outside the city proper and relied on new streetcar (trolley) lines to provide transportation to and from the city center. During that time, this type of development was very popular and was seen all over the United States, driven by the increasing wealth of the nation and the City Beautiful movement that transformed town planning into an art form. Unfortunately, the automobile boom and suburban migration, after World War II, caused many of these streetcar neighborhoods to disappear as residents abandoned cities. As a result, municipal governments created wider roads linking the new suburbs to the city. Fortunately for Winston-Salem, the West End survived.



## District Architecture and Environment

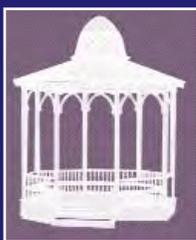
*Quality is never an accident; it is always the result of intelligent effort.*  
– John Ruskin (19th century English critic, essayist and reformer)

The West End Historic District was listed in the National Register of Historic Places in 1986 because of its importance to the architectural and historical heritage of Winston-Salem. Winston-Salem and Forsyth County have placed the historical heritage of the community among their most valued and important assets.

West End's physical environment creates a special sense of place. In addition to the architectural styles prevalent in the area, which will be discussed later, the following list of features helps define the area's distinctive character:

- ◆ System of curvilinear streets
- ◆ Terraced lawns
- ◆ Stone retaining walls and steps
- ◆ Granite curbs
- ◆ Ornamental and functional parks
- ◆ Lush mature vegetation

Each of these factors contributes uniquely to West End's pedestrian scale and urban character.



Some of the finest houses in Winston-Salem were built in the idyllic and picturesque residential setting of West End. These buildings represented the most popular architectural styles of the day, while also including many more simple, yet well-built structures of the same styles. Early in its development, the Queen Anne and Neoclassical Revival were popular choices, although simpler forms can be found as well. The later years of development, from 1910 through the 1920s, saw the addition of popular choices such as Colonial and Tudor Revival, American Foursquare, and the Craftsman styles. Therefore, the years that most influenced the character of the District (often referred to as the "period of significance") are the years between 1887 and 1930.

Listed below, after the description of each architectural style, are suggestions for paint colors for that style. Exterior painting is reversible and is the simplest way to alter a structure, particularly those of frame construction. One note of caution: masonry buildings should be painted only if there is evidence that the brick was originally painted. See the Changes to the Building Exterior section on Masonry for more details. Because the exterior finish represents the final completion of a structure and is one of its most visible aspects, great care should be taken in choosing paints, stains, and other finishing materials.

Exterior painting does not require a Certificate of Appropriateness (COA) by the Historic Resources Commission (HRC). However, property owners may contact Commission staff to discuss paint color selection and what resources are available on the topic.

The following is a list of the most distinctive architectural styles found in West End. Not all buildings fall into one particular style or type since houses were often built to be a combination of styles.

### Queen Anne

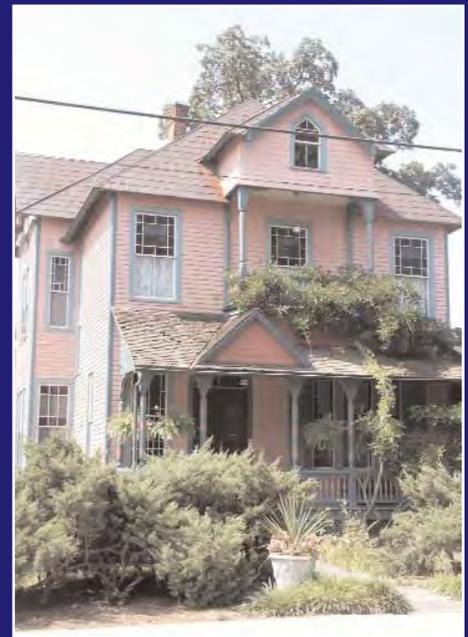
Often considered the quintessential "Victorian" house, the Queen Anne is characterized by irregular massing, varied rooflines, patterned shingles, bays, turrets and other detailed ornamentation. Probably the most popular style in Winston-Salem during the late 19th century, many of the high versions of this style were erected in West End, the first of which was the Colonel Jacob L. Ludlow house on the corner of Fifth and Summit Streets.

#### Distinguishing Characteristics of Queen Anne

- ◆ Complex roof (often with varying pitches or heights)
- ◆ Decorative wood shingles
- ◆ Tower and turrets with conical roof
- ◆ Wraparound porch
- ◆ Bay windows
- ◆ Highly detailed ornamentation, much of it sawn or turned

#### Suggested Painted Colors (COA not required)

- ◆ Diverse range of colors, especially with contrasting combinations of two or more colors
- ◆ Body: tan, green, brown, red, purple
- ◆ Trim & Accents: dark olive, salmon red, dark brown, bluish-gray



Colonel Jacob L. Ludlow House  
Queen Anne Style



H. D. Poindexter House  
Queen Anne Style



Edgar D. Vaughn House  
Queen Anne Style





J. Cicero Tise House  
Neoclassical Revival Style



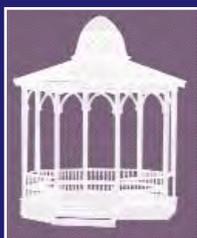
Bess Gray Plumly House  
Colonial Revival Style



Robert S. Galloway House  
Colonial Revival Style



Herring-Sparks House  
Dutch Colonial Revival Style



## Neoclassical Revival

When the World's Columbian Exposition was held in Chicago in 1893, the theme was the Classical World, and the buildings at the Exposition were constructed to reflect that theme. While some encountered this style at the Exposition, most Americans became familiar with the style through photographs and news stories. Soon the Neoclassical Revival style was catapulted into popularity where it remained in style for several decades.

### Distinguishing Characteristics of Neoclassical Revival

- ◆ Proportionally large (usually) and symmetrical
- ◆ Full-height, two-story portico
- ◆ Large prominent columns with decorative capitals
- ◆ Decorative square blocks (modillions) lining the underside of the roofline

### Suggested Paint Colors (COA not required)

- ◆ Light colors
- ◆ Body: white, off-white, cream
- ◆ Trim & Accents: white, off-white, cream

## Colonial Revival

The Colonial Revival style, which became popular after its introduction at the Philadelphia Centennial Exposition in 1876, is a reflection of late nineteenth-century American patriotism and a desire for simplicity. It is also considered to be a reaction against the excesses of the Victorian Age.

### Distinguishing Characteristics of Colonial Revival

- ◆ Two or three stories
- ◆ Symmetrical
- ◆ Columns
- ◆ Multipane, double-hung windows with shutters
- ◆ Dormers
- ◆ Paneled doors with sidelights and topped with rectangular transoms or fanlights
- ◆ Simple, classical detailing

### Suggested Paint Colors (COA not required)

- ◆ Light colors predominant
- ◆ Body: white, yellow, light blue, light gray
- ◆ Trim & Accents: white, off-white, cream

## Dutch Colonial Revival

An off-shoot of the Colonial Revival, this style was popular during the early twentieth century and was almost always used for residential buildings. The gambrel roof is the distinguishing feature, and the style is subdivided into either front-facing gambrel houses or side-facing gambrel houses.

### Distinguishing Characteristics of Dutch Colonial Revival

- ◆ Gambrel roof
- ◆ Wide overhangs
- ◆ End chimneys
- ◆ Windows in gambrel end
- ◆ Inset porch
- ◆ Eight-over-eight windows, twelve-over-twelve, or other multi-paned combinations
- ◆ Dormers

### **Suggested Paint Colors (COA not required)**

- ◆ Light colors for body and trim
- ◆ Body: white, off-white, cream, yellow, beige, light gray
- ◆ Trim & Accents: white, cream, light gray, beige

### **Tudor/English Cottage Revival**

A popular romantic revival style constructed during the 1920s and 1930s, based on English Medieval buildings. Instead of being a relatively straight copy of sixteenth-century English architecture, this style is a mixture of elements from the American images of medieval forms. It was associated with the Arts & Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. In large part, this revival style owes its popularity to exposure through mail-order catalogues such as Sears Roebuck and the Aladdin Company.

### **Distinguishing Characteristics of Tudor/English Cottage Revival**

- ◆ Decorative half-timbering
- ◆ Steeply pitched roof
- ◆ Casement windows with mullions
- ◆ Jerkin-head gables
- ◆ Prominent decorative chimney detailing, including chimney pots
- ◆ Heavy shingles in tile or slate
- ◆ Textured exterior

### **Suggested Paint Colors (COA not required)**

- ◆ Darker colors such as earth tones, with dark stains used in place of paint and brick, stucco, stone, and concrete generally left unpainted
- ◆ Body: brown, green, gray, dark red
- ◆ Trim & Accents: both light and dark versions of colors such as reds, browns, greens, and shades of tan

### **Craftsman**

The Craftsman style grew out of the Arts & Crafts movement and was extraordinarily popular between 1905 and 1930. Distinctive for its bungalows with low-pitched gable roofs and wide overhanging eaves, the Craftsman style was built on a philosophy that stressed comfort and utility through the use of natural materials and a lack of pretension.

### **Distinguishing Characteristics of Craftsman**

- ◆ Horizontal emphasis
- ◆ One, one-and-a-half, or two stories
- ◆ Roof overhangs with wide projecting eaves
- ◆ Exposed brackets and rafters
- ◆ Double-hung windows with three or more lights in the upper sash and one in the lower sash
- ◆ Battered (tapered) porch posts, often resting on piers of brick, stone or wood
- ◆ Small amounts of decorative half-timbering

### **Suggested Paint Colors (COA not required)**

- ◆ Darker colors such as earth tones, with dark stains used in place of paint and brick, stucco, stone, and concrete generally left unpainted



Clifton K. Hauser House  
Tudor Revival Style



Charles M. Taylor House  
Tudor Revival Style



Johnathan R. Walker House  
Craftsman Style



J. D. Slawter House  
Craftsman Style



Warwick H. Schultz House  
American Foursquare Style



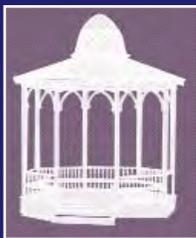
W. H. Scott House  
Crossover Style



Frank E. Griffith House  
Crossover Style



Edwin L. Jones House  
Crossover Style



- ◆ Body: brown, green, gray, dark red
- ◆ Trim & Accents: both light and dark versions of colors such as reds, browns, greens, and shades of tan

### American Foursquare

Popular from 1900 to 1930, this style features strong square massing with four square rooms above three square rooms and an entrance hall with stairs tucked to the side of the first floor. Economical, practical, and easy to build, its cubical shape meant that the Foursquare could take full advantage of small budgets and small building lots.

#### Distinguishing Characteristics of American Foursquare

- ◆ Simple box shape
- ◆ Two and two-and-a-half stories high
- ◆ Low-hipped roof with deep overhang
- ◆ Large central dormer
- ◆ Front porch extending across full front of house

#### Suggested Paint Colors (COA not required)

- ◆ Lighter colors such as yellow and off-white, with a two-color paint scheme (one for the lower level and one for the upper level)
- ◆ Body: light tan, light yellow, light browns, and grays, light and medium greens
- ◆ Trim & Accents: off-white, cream, brown, blues, green
- ◆ Note: earlier versions may have used Victorian era colors, whereas later versions may have used Colonial Revival colors.

### “Crossover”

This designation refers to houses or other buildings that combine one or two different styles to create unique styles. In West End, the most commonly crossed styles are Colonial Revival and Craftsman. Because these structures are often popular combinations of what the owner/builder liked, the architectural details of these houses vary.

#### Distinguishing Characteristics of Crossover Styles

- ◆ Columns or pilasters
- ◆ Front entrance sidelights and transoms
- ◆ Asymmetrical façade
- ◆ Weatherboard and shingle siding
- ◆ Wide, overhanging eaves

#### Suggested Paint Colors (COA not required)

- ◆ Colonial Revival and Craftsman colors are appropriate
- ◆ Body: cream, light tan, light yellow, light blue
- ◆ Trim & Accents: both light and dark versions of colors such as reds, browns, greens, and shades of tan

## Commercial/Institutional

This refers to all nonresidential buildings, those structures whose original and intended use was other than residential. Because styles vary, refer to the above sections or contact Commission staff for the distinguishing characteristics of each style and for suggestions regarding paint color.

### Commercial

West End contains several commercial buildings that are contributing to the neighborhood's historic character, and each has an architectural style that relates to its original function. Examples include Joyner's West End Grocery (858 W. Fourth Street), one of the oldest buildings in the District, a two-story brick, flat-iron shaped structure with a parapeted roofline, and a heavy bracketed cornice. Across from Joyner's is a circa 1915 Drugstore (848 W. Fourth Street) that is attached to a row of brick townhouses. The former drugstore features an angled façade and a modillioned wood cornice. Summit Street Pharmacy (490 West End Boulevard) features a Mediterranean style characterized by its rough stucco façade, arcaded first story, and engaged porch that stretches across the second story with a red and yellow tile shed roof.

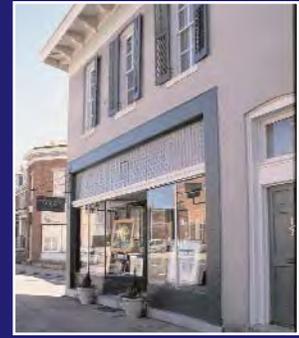
### Institutional

There are several institutional buildings located within the West End. Examples of nonresidential buildings that contribute to West End's character include two monumental Gothic Revival Churches. St. Paul's Episcopal Church is one of the best examples of Gothic Revival in the Piedmont. St. Paul's is a granite structure with sandstone trim located on one of the highest elevations in the city and designed by noted architect Ralph Adams Cram of Boston. Modeled on thirteenth-century Gothic cathedrals, the design includes lancet stained-glass windows, buttresses, lancet portals, and a tower that rises ninety-three feet above the transept crossing. Slightly earlier, Augsburg Lutheran Church, designed by Winston-Salem architect Hall Crews, is a fortress-like structure with twin towers flanking the arched portal, side buttresses, a steeply pitched gable roof, and stained glass windows.

Institutional buildings and their uses are a part of the character of the District; and any review of proposed changes must take into account their individual architectural and functional needs. The functional needs of such properties will be considered when reviewed; however, such proposed changes should not be incongruous with the site or the District as a whole and must follow the *Guidelines*. The building and site should be respected and any modifications or alterations should be consistent with the architectural style of the building and site.

### Multifamily Residential

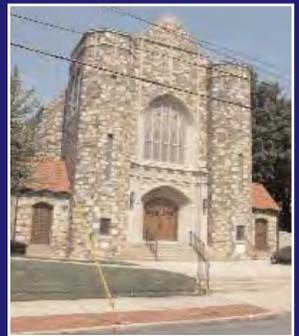
By the late 1920's, the West End began to incorporate multifamily housing in a variety of sizes, types, and styles. The earliest multifamily housing was erected in 1915 in the form of Colonial Revival rowhouses located at 840-846 W. Fourth Street. Although other complexes took on styles such as Mediterranean style (72 West End Boulevard) and Craftsman style (220-226 West End Boulevard), Colonial Revival remained the most popular choice for multifamily housing. An exemplary example of the Colonial Revival style is the three buildings comprising the Gray Court Apartments at 450 N. Broad Street, arranged to form the largest of the multifamily housing in the District.



Former Joyner's West End Grocery.  
A contributing commercial structure.



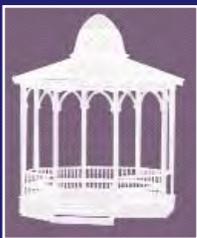
St. Paul's Episcopal Church  
Gothic Revival Style



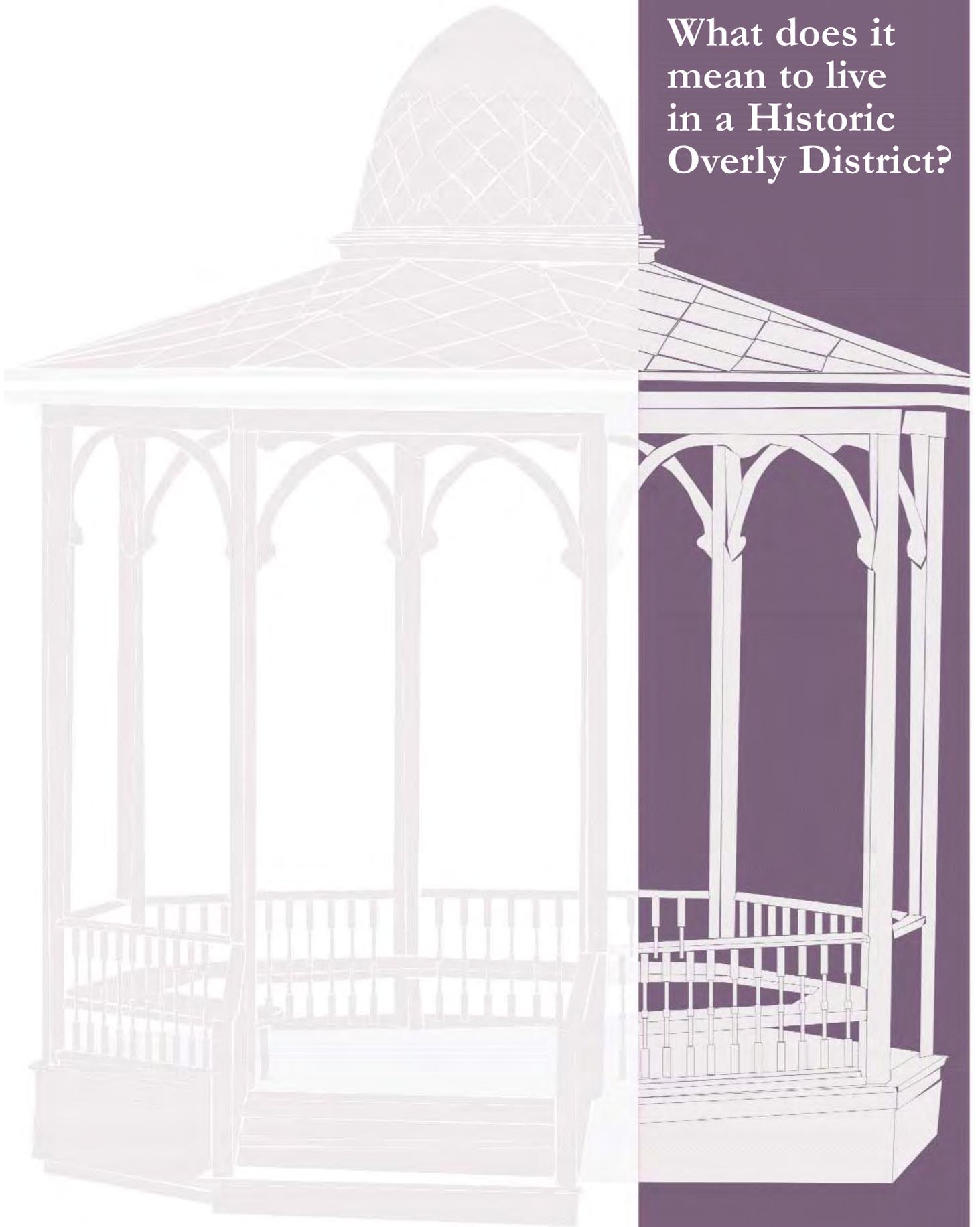
Augsburg Lutheran Church  
Gothic Revival Style



Circa 1915 drugstore and set  
of rowhouses on W. Fourth Street.  
A contributing multifamily and  
commercial structure.



What does it  
mean to live  
in a Historic  
Overly District?





In 1993, the West End was again recognized for its historical importance when it was designated as Winston-Salem's first Historic Overlay District. The purpose of the Historic Overlay District is to protect the unique character of the neighborhood, while at the same time recognizing the need for adaptations necessary to accommodate modern lifestyles. The authority of the Historic Resources Commission (HRC) to review significant changes within the West End Historic Overlay District gives protection to the neighborhood without creating museum-quality districts such as Old Salem and Bethabara.

Since the appearance of the neighborhood is important to its historic character, any changes must be appropriate not only to the property but to the District as a whole. Therefore, one purpose of the *West End Historic Overlay District Design Review Guidelines* is to assist property owners with planning and implementing changes to their properties. Also, these *Guidelines* assist the Commission and Commission staff in determining the appropriateness of any proposed changes to a property. The Commission, the West End Design Review Guideline revision subcommittee, and Commission staff have strived to address most major issues regarding the preservation of the West End. Each project is reviewed on a case-by-case basis. At times there are unique conditions that may not be specifically addressed within the *Guidelines*, and the Commission makes its determination based on what it believes to be the most appropriate solution for that property and the District as a whole.

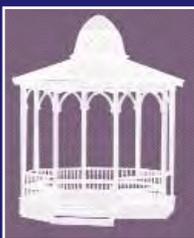
The best way to prepare for a project is to become familiar with this document and with the Historic Resources Commission and its purposes and procedures. The following information explains the process and procedures established for all historic overlay districts.

## Forsyth County Historic Resources Commission

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

The Commission is a twelve-member appointed board that conducts the design review process for the Historic Districts, Historic Overlay Districts, and Local Historic Landmarks in the County. The board consists of five appointments from the Forsyth County Board of Commissioners; five appointments from the Winston-Salem City Council; one appointment from the Clemmons Village Council; and one appointment from the Kernersville Board of Alderman. The Commission consists of six at-large members and one in each of the following categories:

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



To assist in achieving the Commission's goals, a historic preservation ordinance is included in *Unified Development Ordinances* (UDO). Part of the UDO allows for the establishment of locally zoned Historic Districts, Historic Overlay Districts, and Local Historic Landmarks.

## Design Review Process

The Historic Overlay District was not created to prevent change, but rather to ensure that proposed revisions or alterations to historic properties do not compromise the special character of an individual property or the District as a whole. Therefore, the Commission works to prevent changes that are incongruous or inconsistent with the historic character of the District. Through a special design review process, the Commission examines and evaluates plans before work is begun, and applies the District's design review guidelines to determine if proposed changes are in keeping with a property or a District's character.

It is important to point out that it is the responsibility of the property owner to seek HRC review and approval prior to commencing any work.

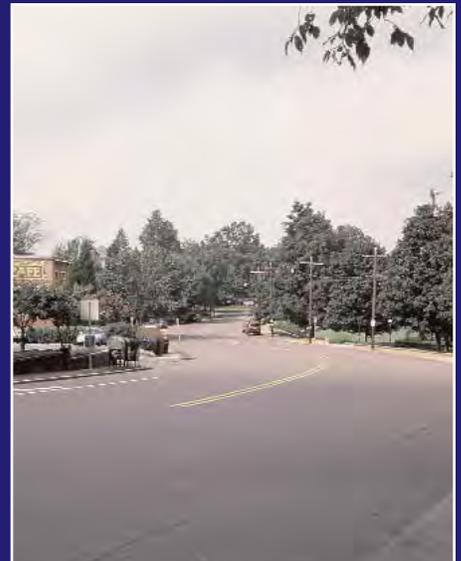
One of the purposes of the Commission is to assist and consult with property owners about proposed work. In the early planning stages of a project, property owners should call Commission staff with any questions or concerns. The staff can assist by interpreting the *Guidelines*, suggesting solutions to problems, and explaining the review process. For assistance, call 336-727-2087.

## Design Review Guidelines

Design review guidelines are perhaps the most important component of a locally zoned Historic or Historic Overlay District. These guidelines establish criteria that identify design concerns for a District and help property owners ensure that exterior alterations respect the character of an individual property and the District as a whole. Through the implementation of design review guidelines, the following is achieved:

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

Additionally, design review guidelines provide the Commission and staff with standards for making decisions when reviewing applications for Certificates of Appropriateness (COA). It should be noted that every effort has been made to discuss all issues related to the West End neighborhood. However, there may be times when an application is submitted for work not specifically addressed in the *Guidelines*. When such an application is made it will be reviewed for congruity to the District by the HRC on a case-by-case basis.



## Rehabilitation Standards For Historic Buildings



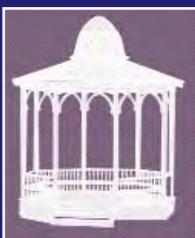
The United States Department of the Interior holds the primary responsibility for conserving the nation's cultural resources. The conservation and preservation of historic resources includes structures such as buildings or bridges, historic districts, historic sites such as battlefields and cemeteries, and is administered by the National Park Service.

In 1976, the Secretary of the Interior developed a national set of standards for the rehabilitation of historic properties. The ten Standards address the rehabilitation of historic buildings and provide guidance to individual property owners and preservation commissions across the country, including the Forsyth County Historic Resources Commission. Emphasizing the value of ongoing maintenance and protection of historic properties to minimize the need for more substantial repairs, the Standards describe appropriate preservation treatments in a ranked order: retain, repair, replace. The Park Service has also created standards for preservation and restoration of a structure. The Rehabilitation Standards differ from the Preservation and Restoration Standards because they allow for alterations and additions to a property for a new or continued use and it is not a requirement for the property to be depicted at a certain period. The Rehabilitation Standards serve as the basis and underlying principles for the following *Design Review Guidelines*.

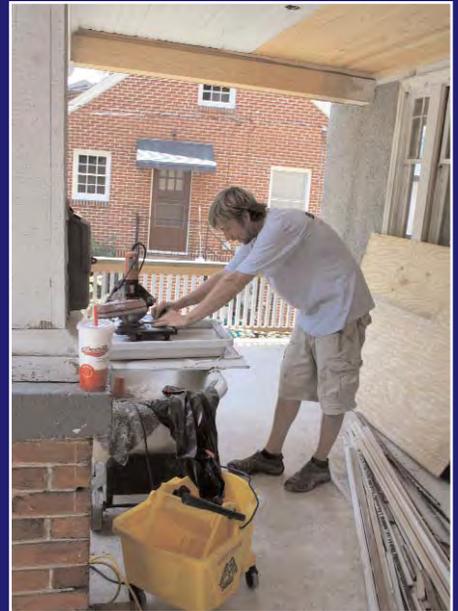
The Rehabilitation Standards are also used when evaluating State and Federal Historic Preservation Tax Credit applications. These tax incentive programs allow property owners to receive a percentage in income tax credits for approved rehabilitation projects. For more information regarding the Historic Preservation Tax Credit programs, contact the North Carolina State Historic Preservation Office.

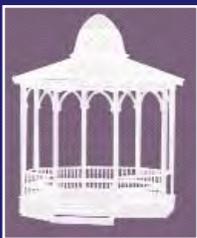
### The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.



6. Deteriorated historic finishes shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.





# What is a COA?





## Certificate of Appropriateness

A Certificate of Appropriateness (COA) is a document issued by the Commission allowing an applicant to proceed with approved work. COAs are required for any Major or Minor Work project prior to initiating any exterior work. Routine Maintenance issues do not require a COA.

### Applications

An application form may be obtained by contacting Commission staff or online at [www.ForsythCountyHRC.org](http://www.ForsythCountyHRC.org) in the HRC Forms section. When applying for a COA, attach the required documentation as listed on the application. Typical documentation includes a detailed description of the project (including materials to be used and the location of proposed work), relevant architectural or site drawings or plans, photographs of the structure(s) and/or site, and samples or product literature of materials to be used. Please refer to the Summary of Submission Materials in the Appendices for more details. The deadline for all Major Work COA applications is twenty-one (21) days prior to the next Commission meeting.

### Meetings

The HRC meets the first Wednesday of each month. Attendance by the applicant at the Commission meeting is not required but is highly recommended. The applicant's presence is important should the Commission have questions or need clarification on any portion of the application. Also, it is important to have present any expert witnesses, such as the architect, designer, or contractor, especially if it is a large-scale project. The Commission meetings are public and offer anyone who wishes an opportunity to voice support or concern for a project.

### Approval/Denial

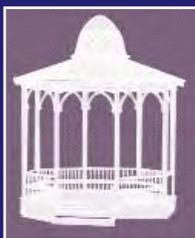
If an application is approved, a COA will be issued and work can proceed on the project. A COA can be issued with stipulations or conditions. Should this happen, an applicant is required to follow those stipulations or conditions when proceeding with the work. If a COA application is denied, work cannot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

### Other Permits

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

### After-the-Fact Applications

An after-the-fact COA application includes any Major or Minor Work projects that have been initiated or completed prior to obtaining the required COA from the Commission. This type of work is a violation of the zoning ordinance. To discourage activity without a COA and to assist in offsetting the costs associated with the additional staff work that accompanies an after-the-fact application, an escalated fee system has been implemented. Contact Commission staff for a list of the current fees.



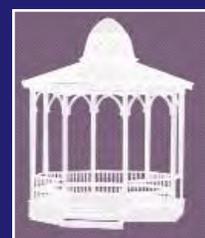
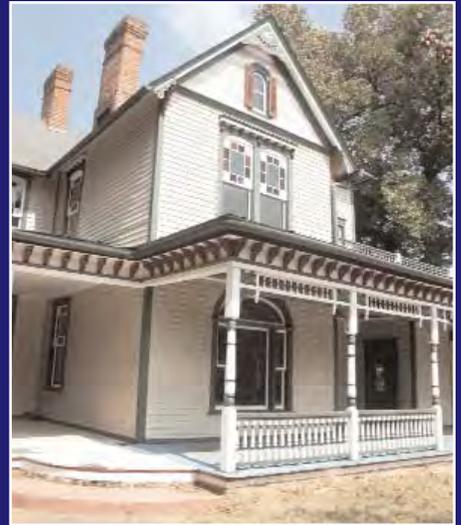
## Renewal Process

COAs are valid for a period of one (1) year from the date of issuance. Staff can renew an approved COA once for another one (1) year period as long as there are no changes to the approved plans or projects and there has been no change to circumstances under which the COA was initially approved. All further renewals must be made by the Commission. All renewal requests require the completion of a new COA application and should include the reason(s) for the expiration of the previously issued approval. All renewal requests that propose changes to the original application will be considered as a new application.

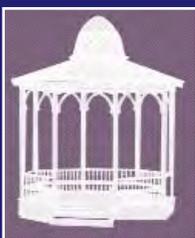
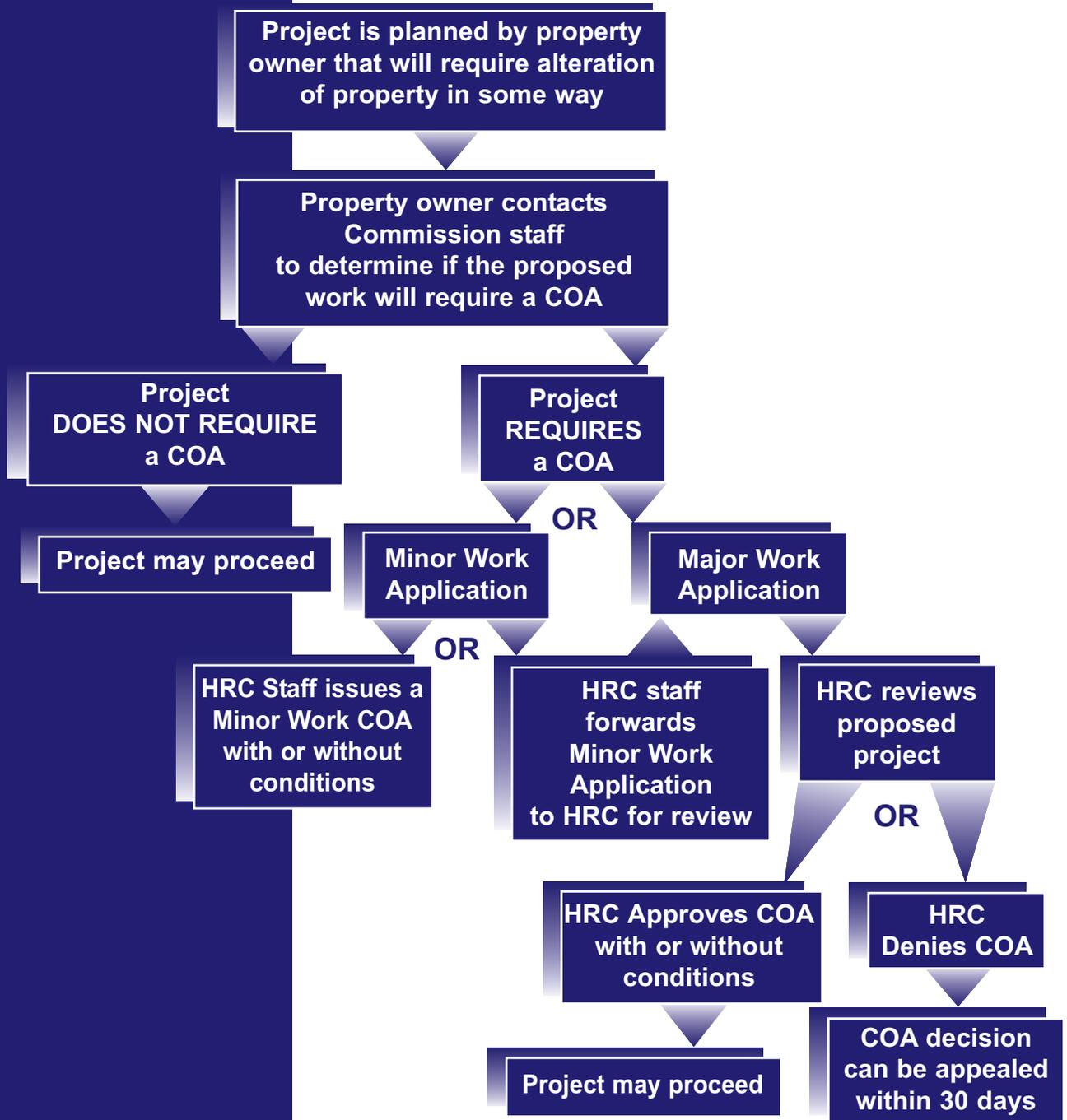
## Appeals and Compliance

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

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



# Certificate of Appropriateness Process



When do I have  
to get a COA?





Not every project requires a property owner to obtain a COA. There are three basic levels of projects: Routine Maintenance, Minor Work, and Major Work. The following will give a brief definition of each and indicate whether a COA is required.

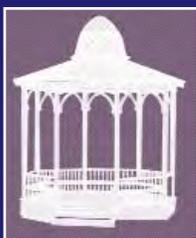
## Routine Maintenance

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

Routine Maintenance of a property does **not** require approval from the Commission or staff unless it will change the exterior appearance.

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

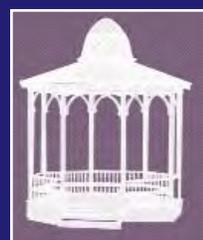
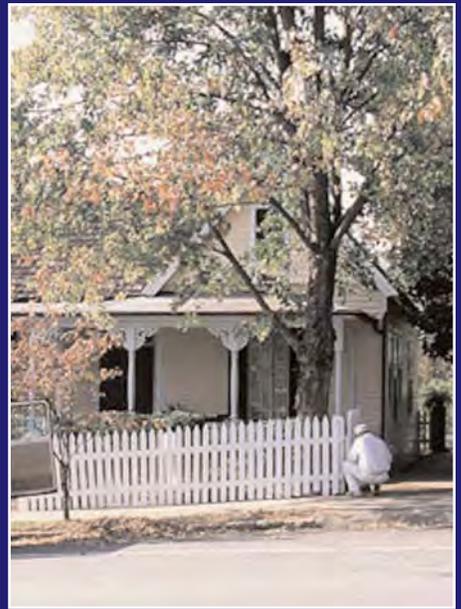
1. Minor landscaping, such as the installation of trees, large variety shrubbery, and vegetable and/or flower gardens that affect 25% or less of front yard area from building face or 50% or less of total side and rear yard area.
2. Minor pruning of trees and shrubbery and the removal of trees less than eight (8) inches in diameter, measured four and one-half (4½) feet above ground level. For commercial tree services or utility companies, refer to the Major Work section on Vegetation.
3. Repair to walks, driveways, patios, and decks, as long as the repair matches the original in location, material, size, shape, color, and texture.
4. Repair of existing wood or cast iron fences as long as the repair matches the original in location, material, size, shape, and color. All new fencing should comply with the *Guidelines* section on Fences and will require a COA.
5. Repair of existing stone, brick, or stucco walls as long as the repair matches the original in material, size, shape, and color. All new walls should comply with the *Guidelines* section on Walls and will require a COA.
6. Repair or replacement of asphalt, fiberglass, or composite roof coverings with a material of similar texture and general appearance. The use of light colored roofing shingles should be avoided.
7. Repair of wood, slate, tile, or metal roof coverings where there is no change in design, dimension, detail, color, texture, and materials.
8. Painting of wood siding. Masonry should only be painted if there is evidence that the surface was originally painted.

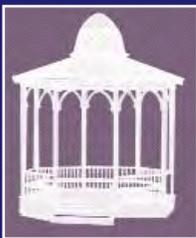
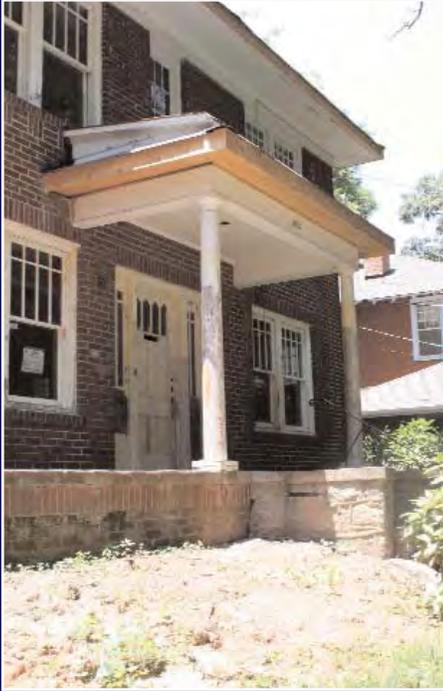


9. Complete removal of artificial siding when the original siding is to be repaired and repainted.
10. Replacement of small amounts of missing or deteriorated siding, trim, porch flooring, steps, etc., as long as the replacement matches the original or existing materials in location, design, size, shape, texture, and material, and provided such work does not damage or eliminate prominent architectural features. For siding and porch flooring, approximately fifty (50) square feet or less will be considered Routine Maintenance.
11. Repair of masonry foundations where the original foundation material is retained or where new material matches the original in location, design, color, mortar strength, tooling and bonding patterns, width of joints, material, and appearance.
12. Installation of metal foundation vents on the side and rear of the building and replacement of foundation wall access doors located in areas of low visibility.
13. Repointing and other masonry repairs when the color and composition of the mortar match the original and new brick or stone matches the original. (For additional technical information see the Changes to the Building section on Masonry.)
14. Replacement of broken window glass.
15. Caulking and weather stripping.
16. Installation of storm windows and doors. Storm doors should be the “full-view” type.
17. Installation and removal of gutters and downspouts, roof ventilators on rear slopes, and chimney caps.
18. Installation of window air-conditioners on the side and rear of the building.
19. Installation of mechanical equipment, such as heating and air-conditioning units, and television or satellite systems which are completely screened from view with shrubbery or located in areas of low visibility.
20. Installation of house numbers and mailboxes.
21. Repair of existing street or yard lighting.
22. Temporary placement of signs, such as real estate, political, etc.

## Minor Work

Minor Work projects are types of exterior work that are more substantial than Routine Maintenance, but where the visual character of a structure or site is not significantly altered. Minor Work projects are eligible for staff review and approval, provided that the work meets all relevant current policies adopted by the Commission and the specifications of the *West End Historic Overlay District Design Review Guidelines*.





Staff has the discretion to refer **any** Minor Work project to the Commission for **any** reason. Staff must refer Minor Work projects to the Commission if the changes involve alteration, addition, or removals that are substantial, that do not meet the *Guidelines*, or are of a precedent-setting nature. Staff does not have the authority to deny a Minor Work project or approve an after-the-fact Minor Work project.

Before a Minor Work project can be reviewed, a Minor Work Certificate of Appropriateness application must first be filed with Commission staff. Staff will review the application and issue a Minor Work COA, **if approved**. A copy of the approved COA will be sent to the applicant and the Winston-Salem/Forsyth County Inspections Division. Staff will brief the Commission each month on Minor Works approved during the previous month.

The following list illustrates examples of work which is eligible for Minor Work COA review. Contact staff prior to proceeding with work to determine whether the proposed work is a Minor or Major work project. (Elements or locations not covered under Routine Maintenance are denoted by an asterisk “\*”.)

#### **Foundations**

Alteration of exposed foundations\*

#### **Masonry**

Construction/Alteration/Removal of masonry\*

#### **Exterior Surfaces**

Alteration/Removal of exterior surfaces\*

#### **Roofs**

Alteration of roof coverings\*

#### **Chimneys**

Construction/Alteration/Removal of chimneys

#### **Vents and Ventilators**

Installation/Alteration/Removal of vents and ventilators\*

#### **Satellite Dishes/Television Antennas**

Installation of satellite dishes and/or television antennas\*

#### **Doors**

Alteration/Addition/Removal of existing doors

Installation of new doors

Installation/Alteration/Removal of storm doors

(other than the “Full-view” type covered under Routine Maintenance)

#### **Windows**

Alteration/Removal of existing windows

Installation of new windows

### **Awnings, Canopies, Shutters**

Alteration/Addition/Removal of existing awnings, canopies, or shutters  
Installation of new awnings, canopies, or shutters

### **Porches**

Alteration of existing porches\*

### **Architectural Details**

Alteration/Addition/Removal of architectural details\*

### **Appurtenant Site Features and Accessory Site Features**

Addition/Alteration/Removal of other appurtenant features  
and accessory site features not specifically listed

### **Decks**

Alteration/Addition/Removal of existing decks  
Construction of new decks

### **Patios**

Alteration/Addition/Removal of existing patios  
Construction of new patios

### **Accessory Structures or Buildings**

Alteration of existing accessory structures or buildings  
(total floor area up to 150 square feet)  
New accessory structures or buildings that are not substantially visible  
from a street (total floor area up to 150 square feet)  
Removal of existing accessory structures or buildings which are not  
architecturally or historically significant

### **Mechanical Equipment**

Installation/Removal of mechanical equipment,  
such as heating and air-condition units\*  
Installation of air-conditioners in windows\*

### **Landscape Elements**

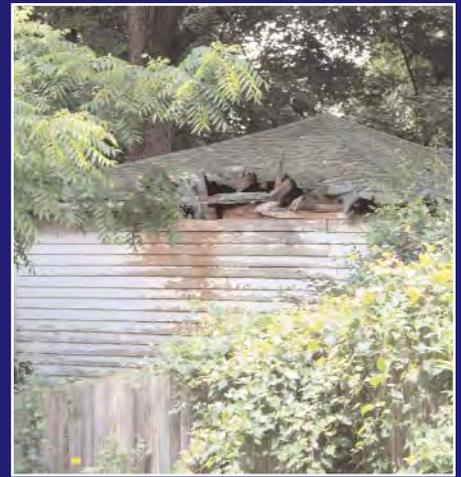
Alteration/Addition/Removal of gardens, planting beds, or shrubbery  
(which affects greater than: 25% of front yard area from building face;  
50% of total side and rear yard area)  
Review of landscape master plans  
Planting of new trees  
Removal of dead, diseased, or dangerous trees  
(for mature size eight (8) inches and greater in diameter,  
measured four and one-half (4½) feet above ground level)

### **Fences, Walls, Hedges, Other Screen Plantings**

Construction or installation of new fences, walls, hedges  
or other screen plantings  
Removal of existing fences, walls, hedges or other screen plantings

### **Walkways**

Alteration/Addition/Removal of existing walks\*  
Construction of new walks





### **Driveways**

Alteration/Addition/Removal of existing driveways  
Construction of new driveways

### **Exterior Stairs and Steps**

Alteration/Addition/Removal of exterior stairs and steps  
Construction of new exterior stairs and steps

### **Lighting Fixtures**

Installation/Alteration/Removal of exterior lighting fixtures\*

### **Swimming Pools**

Removal of swimming pools

### **Previous and Expired COAs**

Changes to previous COAs  
Renewals of COAs

### **Temporary Features**

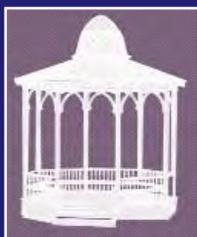
Installation/Alteration/Removal of temporary features that are necessary to ease difficulties associated with a medical condition

### **Temporary Features-Emergency Installation**

Emergency installation of temporary features to protect a historic resource (that do not permanently alter the resource); for a duration of no more than six (6) months

## **Major Work**

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



# How do I use the Guidelines?



## Design Guideline Format

The Guidelines are presented in sections by topic. This is done in an effort to produce guidelines that are easily readable and where the individual sections stand alone. On the left page of each section, specific topics are discussed and photographs shown. On the right page of each section are specific Guidelines for the topics with photographs or graphics. At the bottom of each page is a list of commonly proposed projects that require a COA and those that do not require a COA.

### Terms

Throughout the *Guidelines* the following terms will be used. Defining these terms will help applicants recognize what type of property they own and what other factors will be considered by the Commission when reviewing a COA application.

#### CONGRUOUS/INCONGRUOUS

COAs are measured in terms of whether they are congruous with the District. Congruous means appropriate, harmonious, or consistent. Therefore, incongruous means inappropriate or not in keeping with the character of the property or the District.

#### CONTRIBUTING STRUCTURES

By definition in the *National Register of Historic Places Nomination* for the *West End Historic District* a contributing building, site, structure, or object adds to the historic architectural qualities, historic associations, or archaeological values for which a property is significant because:

- a) it was present during the period of significance, or
- b) it possesses historic integrity reflecting its character at that time or is capable of yielding important information about the period. It may also independently meet the National Register criteria for listing.

In other words, any building, site, structure, or object that was constructed between 1887 and 1930 that is architecturally, historically, or geographically significant is considered contributing. Contributing structures are reviewed closely, especially portions of the property that are in areas of high visibility.

#### NONCONTRIBUTING STRUCTURES

A noncontributing structure is defined as any building, site, structure, or object that does not add to the District's historical architectural qualities, historic associations, or archaeological values. The reasons a structure could be classified as noncontributing include:

- a) it was not present during the period of significance (a structure built after 1930); or,
- b) due to inappropriate alterations, disturbances, additions, or other changes, it no longer possesses historic integrity reflecting its character at the time of the designation or is incapable of yielding information about the period of significance.

In other words, any building, site, structure, or object that was constructed after 1930 or that has been dramatically altered so that the original style or material has been lost is considered noncontributing.

All work on noncontributing structures, other than Routine Maintenance, **does** require a COA. As such, owners of noncontributing buildings must follow these Guidelines. No matter what the reason for the noncontributing status, all properties are reviewed in the same manner regarding issues of the



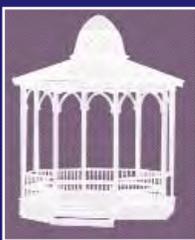
A noncontributing building built before 1930 that has been insensitively altered.



A noncontributing building built after 1930 with individual architectural significance.



A noncontributing building built after 1930 with no individual historical or architectural significance.



environment which could affect the character of the District as a whole. However, applications for proposed work to the exterior of a building that is considered noncontributing because it was constructed after 1930 are given more latitude by the Guidelines. For more guidance on noncontributing structures, review the noncontributing section in the *Guidelines*.

All work on properties that were built within the period of significance (1887-1930) and that are considered noncontributing because of a loss of architectural integrity due to the loss of original fabric or heavy alterations will be reviewed with the hope of returning the property to a more congruous condition. These Guidelines will help guide property owners on the appropriate path for an historic structure and prevent further inappropriate activity.

All new construction work is considered noncontributing, but the design and location can drastically impact the character of the District and should be considered in great detail. All new construction should follow the Guidelines in the New Construction section.

Many buildings within the West End, both contributing and noncontributing, have alterations that do not meet the *Guidelines*. Most of these alterations were completed prior to the Historic Overlay District designation. These are **not** examples to follow and any future work shall be required to meet the *Guidelines*.

### CHARACTER-DEFINING

Throughout these *Guidelines*, reference is made to the character of a building or its character-defining features. Character refers to all those visual aspects and physical features that comprise the appearance of a historic building. Character-defining elements include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment. Examples of features that could be considered character-defining include openings, roofs and related features, projections (porch, balcony, chimneys), trim, and windows. Other character-defining features are related to the material or craftsmanship involved in the construction, such as brickwork, wood siding, mortar joints, stucco surfaces, and architectural details.

Character-defining elevations or façades are defined as the sides of a building that are most visible from the street. These usually include the front of a building and possibly one or both sides of a building. This does not mean that certain sides or rear elevations are less important to overall character; however, the Commission may grant more latitude to certain projects if they are located on a side that is not visible from the street.

### VISIBILITY

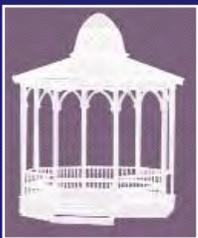
It is important to distinguish between highly visible areas and areas of lower visibility. Areas of high visibility can be seen from any type of street or vista within the District. Examples of highly visible areas include front yards, lots on corners, and areas that are visible from streets at higher elevations (including rear and side yards in some cases). A building on a corner lot could have as many as three highly visible elevations; whereas a house in the middle of a block may have only one highly visible elevation.

An area of low visibility includes the rear and possibly side elevations or any portions of the property that are not highly visible from any type of street or vista within the District. Applications for proposed projects in low visibility areas are given more latitude by the Commission.

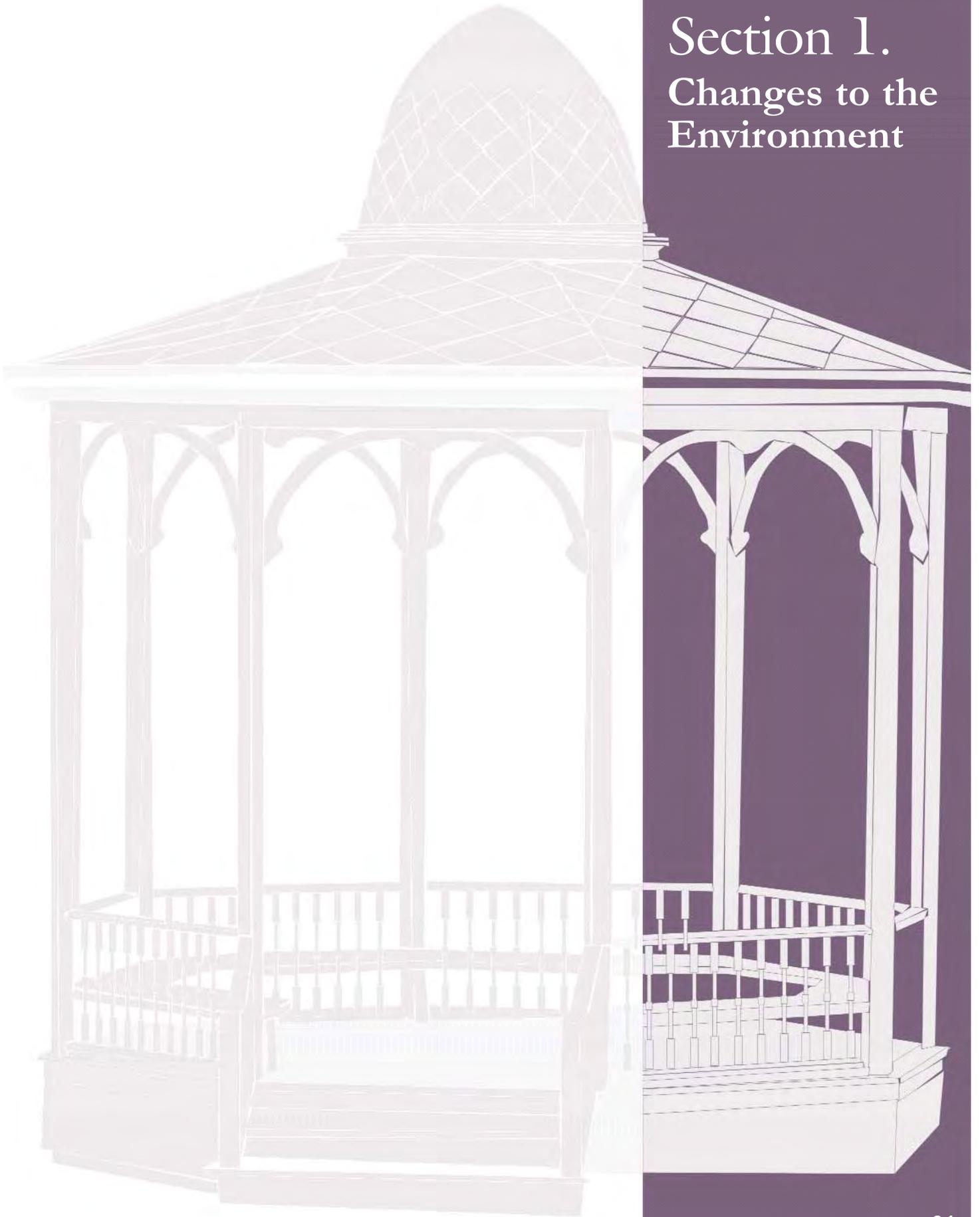


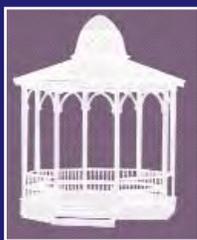
Above is an example of a house with three highly visible elevations.





# Section 1. Changes to the Environment





# Changes to the Environment

*What artist so noble...as he who, with far-reaching conception of beauty, in designing power, sketches the outlines, writes the colors, and directs the shadows of a picture so great that Nature shall be employed upon it for generations, before the work he arranged for her shall realize his intentions.*

– Frederick Law Olmsted

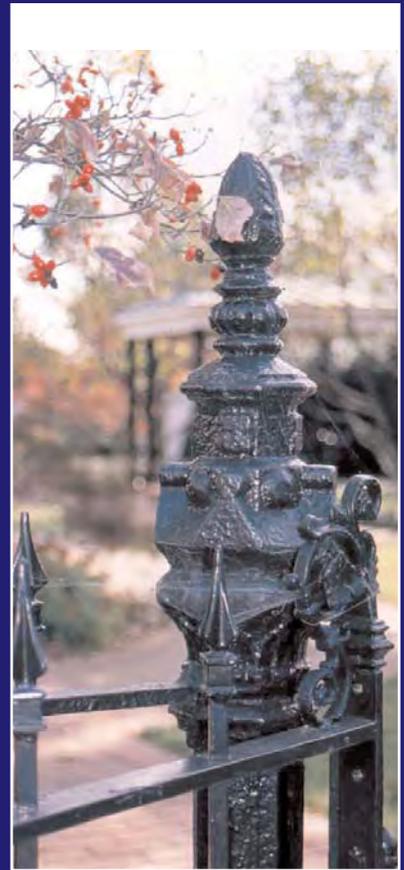
Even though these Guidelines emphasize building construction, maintenance, and rehabilitation, the building is only a part of what makes the West End neighborhood significant. The landscape of the District provides a context for structures and establishes a complementary environment for the architecture that it surrounds.

The West End is characterized as a picturesque residential neighborhood that takes advantage of the natural topography of its landscape through the use of dramatically curving streets, terraced lawns, retaining walls and steps, and several parks. Colonel Jacob Lott Ludlow, the designer of West End, was influenced by the picturesque concept of suburban planning made popular on the national level by Frederick Law Olmsted. Ludlow's design, which remains largely intact today, responds to, rather than resists, the dramatic topography of the land. Though individual lots may not be park-like in and of themselves, the cumulative effect of all the residential lots creates a park-like atmosphere throughout the neighborhood.

Plantings, especially trees, are important to the overall character of the District. The quality and integrity of the original design and planted landscape for West End are exceptional and include a wide variety of indigenous material and other plantings that help to define and service lawns, terraces, hillsides, and areas adjacent to stone stairs and walls connecting the houses with the street.

As a result, landscape and environmental features are considered significant elements to the neighborhood. Such elements include: features that form spaces including topography, setback, and setting of buildings, vistas and views; plantings such as hedges, foundation plantings, lawns, gardens, and tree canopies; features that define circulation such as walkways, streets, alleys, driveways, and parking areas; and features that articulate a site such as accessory buildings, fences, walls, lighting, terraces, waterways, foundations, patios, sculptures, arbors, pergolas, pools, furniture, signage, and planters.

Whenever changes are considered for a site, it must be determined if these changes would follow established historic patterns and blend with existing historic site features and architectural styles of the neighborhood. The changes should not negatively affect or detract from the individual property or the District as a whole.



# Public Rights-of-Way and Alleys

## Commonly asked questions concerning alleys:

### Q: Who owns the alley?

**A:** The answer is not a simple one. The City does not own or take responsibility for maintaining alleys. When alleys were originally platted, the developer dedicated them to the neighbors with access to the alleys. The “ownership,” therefore, rests with the neighborhood.

### Q: Can I make my alley more usable?

**A:** If an alley is blocked or in need of improvement, any resident adjoining the alley may make improvements. Any changes should maintain the character of the District.

### Q: Do I have to get a COA to improve an alley?

**A:** A COA is required if the improvement would involve a substantial change in the topography, features, materials, and/or dimensions or for the removal of mature trees over eight (8) inches in diameter.

### Q: Can I officially close an alley?

**A:** Anyone may petition to have an alley or a portion of an alley closed. Because alleys are important to the character of the District, the Commission and Commission staff do not recommend the closure of alleys.

Out of respect for neighbors, residents should not block platted alleyways with plantings, fencing, garbage receptacles, garages, or vehicles. Most issues related to alleys are private property matters and should be discussed and worked out between property owners.

Streets, sidewalks, alleys, and other public spaces are important to the overall character and circulation within the District. These features help to connect and link the buildings together as a neighborhood, while establishing a pedestrian tie from structure to street. The surface materials, dimensions, topography, and patterns of streets, sidewalks, and alleys in the District are all components in establishing the District’s character.

The West End system of curvilinear streets follows natural topography, forming a collection of irregularly shaped blocks that depart from the grid pattern found in other historic areas of the city. Originally, the street-car system linked West End with the downtown area, providing transportation for area residents. The result was a picturesque neighborhood that was not only a fashionable and desirable place to live, but advanced with all the modern amenities of the day.

Other important elements of the environment are the public street features. Originally, many streets were paved with granite blocks or possibly bricks; however, all roads were later covered with asphalt to allow for

automobile use. Other public features that are associated with streets and that add to the character of the neighborhood are the granite curbs, grassy strips between the street and the sidewalk (many planted with trees), sidewalks, and several landscaped triangles at street intersections.

Service alleys are common features of older neighborhoods in Winston-Salem, the West End being no exception. Alleys provide convenient access to the rear of homes and businesses, and are especially useful for residents living with steep front yard slopes. Some alleys have been paved, while others are still in their original unpaved state. Over the years, many alleys have been blocked by structures or vegetation; in other cases platted alleys were never built or used. However, many alleys are still used on a daily basis. Because alleys are considered an integral part of the historic fabric of the District, many questions concerning the governing of alleys have been asked. These questions are not easy to answer since the policies applied to alleys are so different from other types of public rights-of-way. (See commonly asked questions featured at left.)

## COAs...Public Rights-of-Way and Alleys

The following commonly requested projects require a COA:

- ◆ Change in pavement material.
- ◆ Construction of new streets or the resurfacing of existing streets and sidewalks with a new material.
- ◆ Widening, repositioning, or realignment of a street.
- ◆ Improvements to an alley that propose realignment, repositioning, or change in the existing material or width.
- ◆ Construction of new sidewalks.
- ◆ Removal or replacement of granite curbing.
- ◆ Construction of bicycle paths and walking trails.
- ◆ Addition of utility poles and wires, traffic signals and equipment, above ground telecommunications equipment, and similar items.
- ◆ Significant pruning or removal of mature trees eight (8) inches and larger in diameter, measured four and one-half (4½) feet above ground level.
- ◆ Installation of street furniture such as benches, trash cans, mailboxes, express mail boxes, and newspaper racks in the public right-of-way.

# Guidelines

## Public Rights-of-Way and Alleys

1. Preserve and maintain the topography, patterns, features, materials, and dimensions of alleys and street plantings that contribute to the overall historic character of the District.
2. Protect and preserve historic features such as granite curbing, brick or stone gutters or paving, traditional sidewalk textures and coloring (such as dimpled texture), and street plantings. If repair or construction work in the public right-of-way is necessary, replace in-kind any damaged or deteriorated historic features.
3. Avoid removing, obscuring, or concealing granite curbing in the process of repaving streets. When possible, expose and restore granite curbs where they have been covered.
4. Repair or replace sidewalks, curbs, and paving where needed, to match adjacent historic material in design, color, material, pattern, texture, and tooling.
5. Maintain the District's topography and avoid grading that would adversely affect the topography of the public right-of-way.
6. Maintain the planting strip between the street and sidewalk. Avoid installing pavement or other hard materials in the strip. Maintain sidewalks in such a manner so as not to disturb vegetation.
7. Prune and trim trees in the public right-of-way in a manner that preserves the existing tree canopies in the District.
8. Consult with the City's Urban Forester to determine what species of tree are appropriate to the District, if the Commission requires a replacement after a tree is removed within the planting strip.
9. Limit signage in the public right-of-way. Locate necessary signage so that the historic character of the District is least affected. Avoid large clusters of signage to maintain visual clarity.
10. Locate cables and wires underground and poles at the rear of lots, whenever possible.

### The following commonly requested projects **DO NOT** require a COA:

- ◆ Street patching when the pavement material is the same and granite curbs are retained and not obscured.
- ◆ Minor grading to level the top surface of an alley.
- ◆ Removal of vegetation from an alley.
- ◆ Repair and replacement of sidewalk when the location, design, dimensions, materials, color, and texture will be maintained or matched.
- ◆ Pavement markings.
- ◆ Replacement of substandard utility poles and wires with underground utilities.
- ◆ Replacement and maintenance of traffic and parking signs.
- ◆ Maintenance and repair of street lights, signals, and related equipment.



Granite curbing is a character defining street feature in the District.

At the right and below are the entrances to three functioning alleys within the District.



This is a rare example of a brick sidewalk in the District.

# Walkways, Steps, and Railings



Walkways and steps are features that aid circulation and contribute to the character of the individual property and the District. Historically, walkways and steps in the District served as an impressive introduction to individual properties inviting people to come together.

Walkways are an extension of the architecture and the landscape; they connect the front door of most buildings to the sidewalks, creating a pedestrian-friendly and inviting community. Depending on the topography, walkways often incorporated steps. The design and style of steps often helps to emphasize the naturalistic qualities of the landscape promoting the picturesque environment. The steps worked with terraced lawns and dra-

matic hilly topography to create the park-like setting. Traditional materials for walkways and steps include granite, concrete, and brick.

The steep slope in many yards has created the need for railings along the steps and walkways in the District. Again, depending on the building style, the railing could vary from a simple hand rail to an elaborate architectural element. Typically though, the railing found in the District is a black, metal, simple, unobtrusive hand rail that appeared on one side or down the middle of the steps or walkway. If new handrails are required, they should follow the historical patterns and attention should be given so that the new railing does not obstruct or overpower the building or site.



## COAs...Walkways, Steps, and Railings

The following commonly requested projects require a COA:

- ◆ Complete or partial removal and replacement of a deteriorated walkway or steps when there will be a change of material.
- ◆ Relocation of a walkway or steps.
- ◆ Removal of a walkway or steps.
- ◆ Addition or expansion of a walkway or steps.
- ◆ Complete or partial removal or replacement of a deteriorated railing when there will be a change in material.
- ◆ Relocation of railing.
- ◆ Addition of new railing.

The following commonly requested projects DO NOT require a COA:

- ◆ Repair or patching to a walkway, steps, or railing when the design, dimensions, materials, color, and texture will be maintained.
- ◆ Complete or partial removal and replacement of a deteriorated walkway, step, or railing when the replacement will match the existing in design, dimensions, materials, color, texture, and configuration.

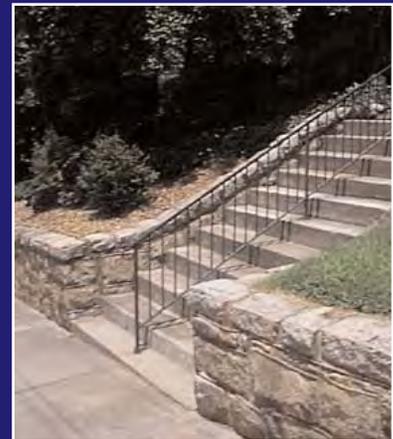


Contributing stone walls and steps within the District.

# Guidelines

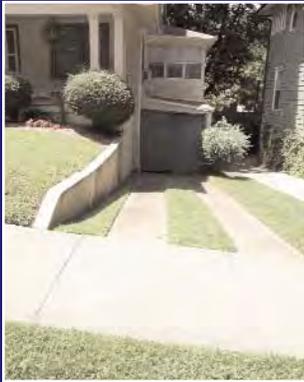
## Walkways, Steps, and Railings

1. Retain and preserve the topography, pattern, configuration, features, dimensions, materials, textures, and color of existing walkways and steps that contribute to the overall historic character of the District.
2. Retain and preserve the design, pattern, configuration, features, dimensions, materials, and color of existing railings that contribute to the overall historic character of the District.
3. Replace only the deteriorated portion of walkway or stairs rather than the entire feature. Match the original in location, design, style, dimension, detail, texture, pattern, material, mortar type, and pattern. Asphalt is an inappropriate patching material.
4. Replace only the deteriorated portion of railing rather than the entire feature. Match the original in location, design, style, dimension, detail, texture, pattern, and material.
5. Replace a completely missing or deteriorated walkway or set of steps with a new feature based on accurate documentation of the original design or a new design compatible in location, configuration, dimension, scale, materials, and textures with the historic character of the building and the District.
6. Replace a completely missing or deteriorated railing with a new feature based on accurate documentation of the original design or a new design compatible in location, configuration, dimension, scale, and materials with the historic character of the building and the District.
7. Design new walkways or steps to be compatible in location, pattern, spacing, configuration, dimensions, scale, materials, and textures with existing walkways that contribute to the overall historic character of the District.
8. Design new railings to be compatible in location, pattern, spacing, configuration, dimensions, scale, materials, and color with existing railings that contribute to the overall historic character of the District.
9. Preferred replacement materials for walkways and steps include stone, brick, or concrete.
10. Preferred replacement materials for railings include high-quality painted ornamental metal or wood.
11. Locate new walkways so that the topography of the property and significant site features, including mature trees, are retained.
12. Maintain the connection between the sidewalk and the house. It is not recommended to remove a walkway that connects the house with the sidewalk.



Appropriate railings within the District.

# Driveways and Parking Areas



Historic driveways within the District.

Driveways and parking areas are features that aid with vehicular circulation. Maintaining the historic configuration of driveways is essential to preserving the character of the District.

Most common in the District is a single-lane driveway located at the side of a building, often terminating in the rear yard, to a carriage house or a garage. Some properties have shared driveways with the adjoining lot. Driveways range from an unpaved path to two concrete or brick strips to a complete brick or concrete surface. Traditional paving materials included gravel, concrete, and brick; however, over time, many driveways have been repaved using asphalt. Additionally, alleys often provide access to the rear yards or garages. Occasionally, porte cocheres offered a covered parking space attached to the main building.

Historically, off-street parking areas for multiple cars were not common in residential or commercial areas.

Originally, on-street parking met the parking demands for the neighborhood even in commercial sections. However, because of the growth in population, the popularity of the automobile, and the fact that, over time, many areas within the District have changed function or use, the demand for parking has increased. These functional changes include residences being converted to commercial or office uses, along with a number of houses being converted to multifamily dwellings. To maintain the residential feel in these converted areas, parking is typically located at the rear, decreasing the amount of visual obstruction to historic properties. All efforts should be made to minimize the impact of required new parking. Parking requirements are based on the use of the property, either upon rezoning or when changing an existing use. Contact the Winston-Salem/Forsyth County Inspections Division to verify parking requirements.

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## COAs...Residential and Nonresidential Driveways and Parking Areas

The following commonly requested projects require a COA:

- ◆ New or expanded driveways.
- ◆ New or expanded parking areas/lots.
- ◆ Relocation of a driveway or parking area.

The following commonly requested projects DO NOT require a COA:

- ◆ Repair to driveways as long as the material matches the original section or element in design, dimension, texture, and material.
- ◆ Adding gravel that matches the existing in size, color, and texture to existing driveways.

# Guidelines

## Driveways and Parking – General

1. Retain and preserve the topography, pattern, configuration, features, dimensions, and materials of existing driveways and off-street parking areas that contribute to the overall historic character of the District.
2. Replace only the deteriorated section or element of an existing driveway or off-street parking area. Maintain the original location and width. Material and design should be compatible with the overall historic character of the property, the streetscape, and the District.
3. Design new driveways to be compatible with the existing driveways in the District in terms of width, location, material, and design. Generally, double-width and circular driveways are not appropriate.
4. Construct new driveways in locations that require a minimum of alteration to historic site features such as landscaping, retaining walls, curbs, lawns, and sidewalks. Keep new driveway apron and curb cuts to the minimum width possible. Driveways should lead directly to the rear or side of the building.
5. Utilize alleys whenever possible before installing a new driveway.
6. Appropriate materials for driveways include gravel, stone, concrete, and brick. The use of asphalt for residential driveways visible from the street is not appropriate.

*(Driveways and Parking Guidelines continue on page 40.)*



Appropriate parking located behind a building off an alley.



Appropriate parking located behind an apartment building off an alley.



A shared driveway found within the District.



A concrete paved driveway that leads to parking in the rear of the building.



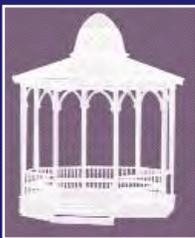
A commercial parking lot in the rear of a once residential building. The parking lot is appropriately screened by vegetation.



A commercial parking lot in the rear of a noncontributing building. The parking lot is appropriately screened by a partial wall.



This institutional parking lot includes planting areas incorporating existing mature trees plus new plantings for more screening.



## Parking – Residential

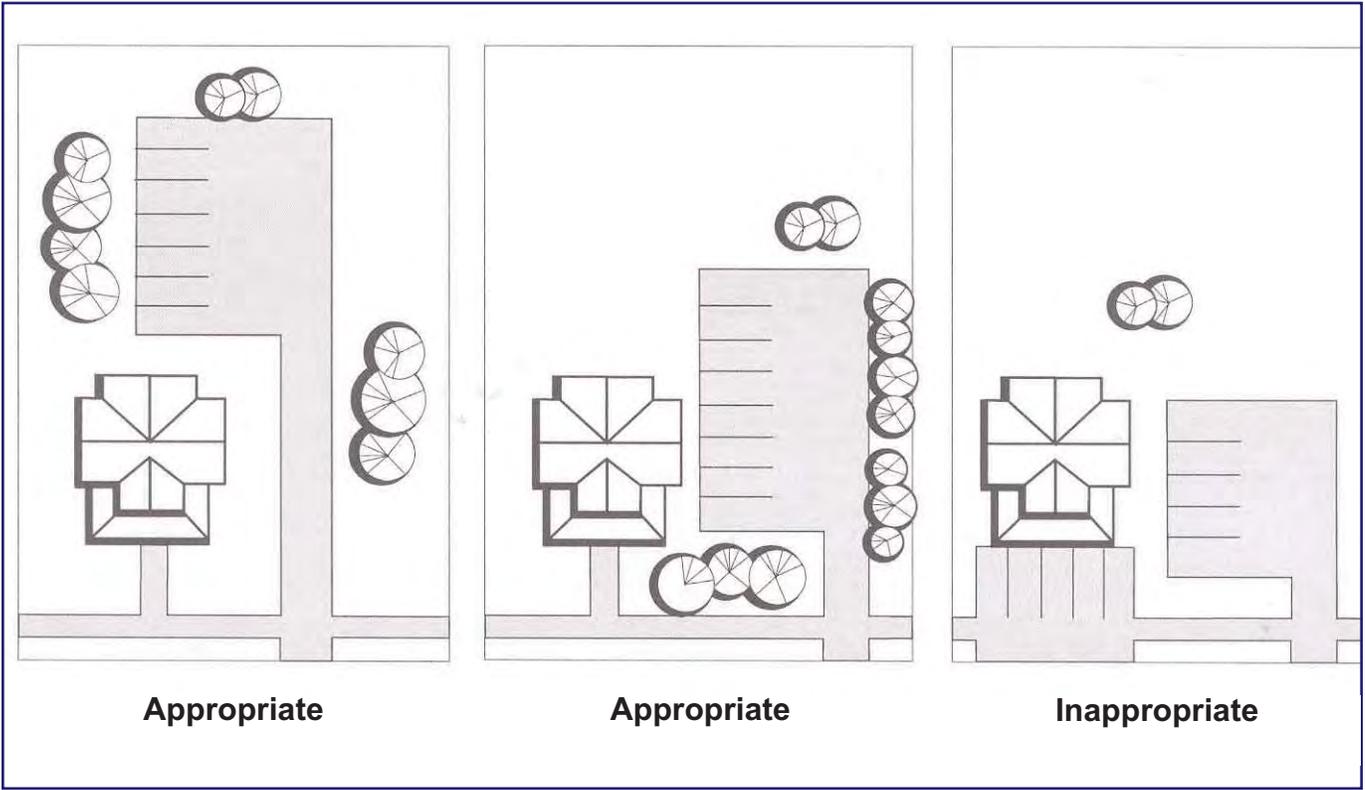
Residential refers to the original intended use of the building, NOT the current use.

1. Design new parking areas to minimize the impact on the existing environment. When possible, parking should be located behind buildings or to the side, screened, or partially screened from view.
2. Locate new parking areas so that the topography of the building site and significant site features, including mature trees, are retained.
3. Locate a new off-street parking area where it is not visible from the street. It is not appropriate to locate a new off-street parking area where it will significantly alter the proportion of built area to yard area on the individual site or where it will directly abut the principal structure.
4. Avoid installing parking areas in the front of the building, including circular drives, parking pads, and parking strips.
5. Preferred materials for residential parking areas include gravel, stone, concrete, and brick. The use of asphalt for residential parking areas visible from the street is generally not appropriate. Asphalt can be used for rear parking areas.

## Parking – Nonresidential

Nonresidential refers to those buildings whose original and intended use was other than residential. This includes institutional, commercial, industrial, etc.

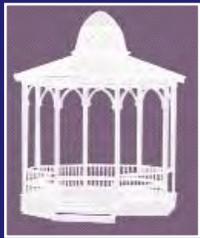
1. Divide large expanses of paving into smaller components with interior planting areas. Incorporate existing mature trees and shrubs into the new parking lot design, when possible.
2. Design new parking areas to minimize their effect upon the neighborhood environment. Locate them to the rear or side of the building and screen lots with landscaping materials and/or appropriate fencing.
3. Utilize landscaping materials to visually reduce the impact of off-street parking lots.
4. Grading for new parking areas should not dramatically change the topography of the site or increase water runoff onto adjoining properties.
5. Preferred materials for commercial parking areas include gravel, concrete, and brick. The use of asphalt for nonresidential parking areas visible from the street is generally not appropriate. Asphalt can be used for rear parking areas.



Parking areas should be placed behind buildings or to the side and screened from view.



Inappropriate parking pad placed in the front yard, a highly visible area.



# Walls



Contributing stone, brick, and stuccoed walls within the District.

As part of the original landscaping plan for the District, the stone walls found within West End are a significant character-defining feature of the neighborhood. Beyond the aesthetic appeal of the walls, they also retain the earth between differing grade elevations, which are prevalent in the District, especially along the sidewalks. These walls help to establish a sense of visual continuity in the neighborhood while retaining the steep hillsides and assisting with erosion control.

Similar to steps, the retaining walls also assist in creating a close relationship between the District's landscape

and architecture. In many cases, granite walls tie directly to granite steps, foundations, and/or porch elements. The color and finish of the stone, as well as its mortar style, are distinctive features that contribute to the historic character of the District.

Walls vary in height along the streets due to changes in grade and aesthetic considerations. It is important to maintain existing height and consistency of these walls along the streets. Many of the original walls were constructed of granite; however, other materials used in the District include other types of stone, brick, concrete, or stucco.

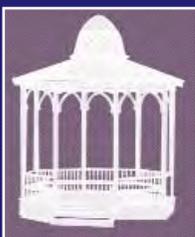
## COAs...Walls

The following commonly requested projects require a COA:

- ◆ New walls.
- ◆ Complete or partial removal and replacement of a deteriorated wall, when there will be a change of material.
- ◆ Addition or expansion of existing walls.
- ◆ Removal of walls.

The following commonly requested projects DO NOT require a COA:

- ◆ Repair when the wall matches the original in location, design, dimension, texture, color, and material.



# Guidelines

## Walls

1. Retain and preserve walls that contribute to the overall historic character of a building or a site, including walls of stone, brick, stucco, and concrete. Retain and preserve design elements or unique construction methods. Examples would include, but would not be limited to, such features as beaded mortar joints, stone pattern or design, and stone caps.
2. Replace only the deteriorated portion of wall rather than the entire feature. Match the original in location, design, dimension, detail, texture, pattern, material, and color.
3. Replace a completely missing or deteriorated wall with a new wall based on accurate documentation of the original design or a new design compatible in location, design, dimension, detail, texture, pattern, material, and color with the historic character of the building and the District.
4. Design new walls to minimize impact to the historic fabric and to be compatible with the site in setback, size, and scale to protect the historic integrity of the property and its environment.
5. Preferred materials for new walls include stone, brick, or concrete. The new design should be consistent with existing walls on the property and in the neighborhood. Landscape timbers, railroad ties, concrete block, modern landscaping blocks or dry stack rock are examples of inappropriate material for highly visible areas.



Inappropriate wall materials.

Materials such as concrete block, landscape timbers, railroad ties, modern landscaping blocks, or dry stack rocks are inappropriate for highly visible areas.



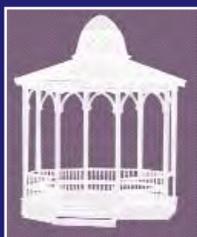
Details of various contributing walls within the District.



# Fences



Appropriate fences within the District.



Fences are a common site feature in the District. Historically, fences became popular in the urban setting during the late eighteenth and early nineteenth centuries, and were used both for decorative and practical functions. The more utilitarian fences served to secure boundaries, to confine animals, to protect planted areas, and provided visual privacy. More typical to the urban areas were the decorative fences, which were used as architectural ornament instead of an agricultural necessity.

Traditional materials for fences include wood and cast iron. Wood fences were generally in the picket style with shaped or squared-off tops, usually three feet in height. Many turn-of-the-century homes and institutions utilized fashionable Victorian domestic cast iron fences. Despite the popularity of cast iron fencing, their cost was often prohibitive and wood fencing remained the norm in the District.

Just as some fences can add to the District, other incompatible designs detract from a property's appearance and the streetscape. Fences of inappropriate scale and material should be

avoided when visible from streets or vistas.

It is important to distinguish between highly visible areas and areas of lower visibility. Any fence that borders any type of street within the District is considered highly visible and will be held to a higher standard. Fences in areas of high visibility should be designed to minimize the impact to the historic fabric and should be compatible with the site in setback, size, and scale to protect the historic integrity of the property and its environment. Examples of highly visible areas include front yards, lots on corners, and areas that are visible from streets at higher elevations (including rear and side yards in some cases). Areas of low visibility include rear or side yards that are not visible from any type of street or vista within the District. Fences installed in these areas will be given more latitude in design, size, scale, and material.

The fences in the District vary from one architectural style to another. Most fences are of the painted wood variety. It is important to make all attempts to preserve and maintain any original historic fences and walls.

## COAs...Fences

**The following commonly requested projects require a COA:**

- ◆ New fences.
- ◆ Complete or partial removal and replacement of a deteriorated fence, when there will be a change of material.
- ◆ Addition or expansion of existing fences.
- ◆ Removal of a fence.

**The following commonly requested projects DO NOT require a COA:**

- ◆ Repair of a fence when the new fence matches the original in location, design, dimension, texture, color, and material.
- ◆ Painting an existing fence.

# Guidelines

## Fences – General

1. Retain and preserve fences that contribute to the overall historic character of a building or a site, including such functional and decorative elements as gates, decorative rails, pickets, pillars, posts, and hardware.
2. Retain and preserve fence materials that contribute to the overall historic character of a building or a site, including wood, cast iron, and wrought iron.
3. Replace only the deteriorated portion of fence rather than the entire feature. Match the original in location, design, style, dimension, detail, texture, pattern, material, and color.
4. Replace a completely missing or deteriorated fence with a new fence based on accurate documentation of the original design or a new design compatible in location, design, style, dimension, detail, texture, pattern, material, and color with the historic character of the building and the District.
5. Design new features such as arbors or entrance gates to minimize impact to the historic structure. The new feature should not obscure, damage, or destroy any character-defining features. Such new features should be located to the side or rear of the property unless accurate documentation such as physical or photographic evidence indicates differently.

*(Fences Guidelines continue on page 46.)*



Appropriate fences within the District.



(Fences Guidelines continued from page 45.)

## New Fences in Highly Visible Areas from Street Level

Areas of high visibility include front, side, and rear yards that are adjacent to any type of street and that are visible from any street within the District.

1. Design new fences to minimize impact to the historic fabric and to be compatible with the site in setback, size, and scale to protect the historic integrity of the property and its environment.
2. Design of new fences should be compatible with the style or period of the building and appropriate with the period of significance of the neighborhood.
3. Paint or finish low, picket-style fences of wood in white or another color/stain compatible with the building. Unpainted wood fences are not appropriate.
4. Preferred materials for new fences are wood, cast iron, steel, or aluminum. Fences constructed of vinyl, pressure treated wood, composite wood, and wood lattice are not appropriate in highly visible areas.
5. Inappropriate styles of fencing in highly visible areas include stockade, board and batten, basket-weave, louver, split rail, and chain-link.
6. Keep the height of new fences consistent with the height of traditional fences in the District. It is not appropriate to introduce fences taller than forty-two (42) inches.
7. Construct fences with the structural side facing inward (facing toward the property/yard). There should be no commercial, contractor or manufacturer markings or advertising on any part of the fencing.



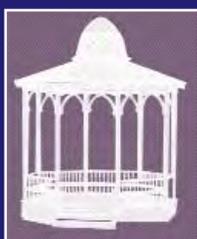
This fence maintains a traditional height in the highly visible areas and transitions to a privacy type fence in the side and rear yard.



Fencing designed to minimize the impact on the historic structure.



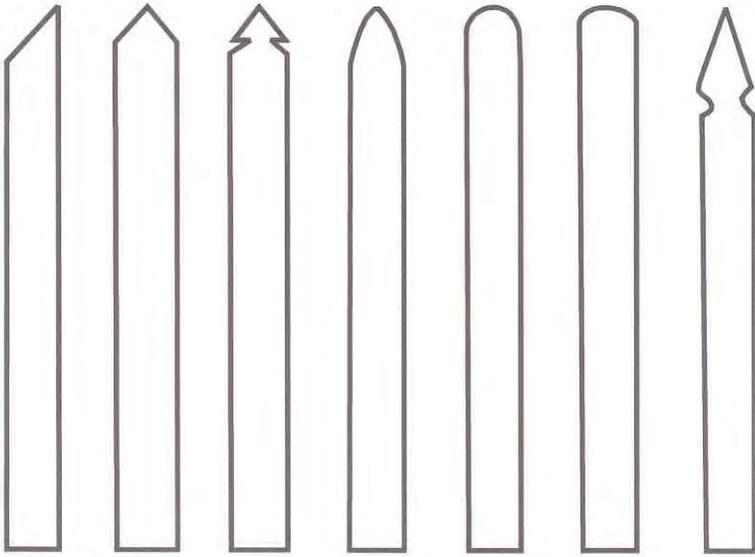
Chain-link should be confined to the rear yard and screened from view. Vegetation can be utilized for screening.



## New Fences in Areas of Low Visibility from Street Level

Areas of low visibility include side and rear yards that are not adjacent to any type of street and that are not visible from a street. In these areas privacy fencing is permitted.

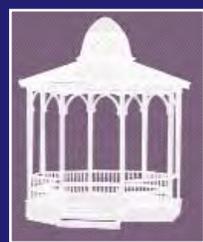
1. Privacy fences should not exceed seventy-two (72) inches in height.
2. Use of a variety of materials and styles is permitted in these areas as long as they are screened from view.
3. Confine the use of chain-link fencing to rear yards, screened from view. If chain-link fencing is needed, coated chain-link is preferable to raw aluminum. Vegetation such as vines, ivy, or shrubbery may be utilized to screen or cover chain-link.
4. Construct fences with the structural side facing inward (facing toward the property/yard). There should be no commercial, contractor or manufacturer markings or advertising on any part of the fencing.



Various picket styles appropriate to the District.



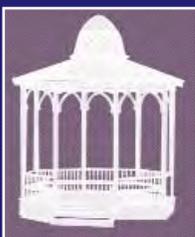
Inappropriate fences for the District.



# Parks



Views of the various parks in the District.



As part of the picturesque plan for the West End neighborhood, several formal parks were created: Grace Court, Spring Park, and Hanes Park. Although only a portion of Hanes Park is included in the Historic Overlay District, this portion contains such features as the impressive stone entrance near Clover Street, the avenue of maples, the footbridges over Peters Creek, and recreational areas. All the parks remain a source of pleasure for the neighborhood and the City as well. The District also

contains two post-1960 pocket parks in addition to the three mentioned above.

Parks also include functional features that, throughout time, require repair or replacement. Street furniture, such as trash receptacles, benches, fences, and planters add to the visual appeal of the District. The historical character of the neighborhood should be considered when selecting the type, size, location, and character of these elements.

## COAs...Parks

The following commonly requested projects require a COA:

- ◆ Change in pavement material and addition of any paved area.
- ◆ Construction of new features including athletic buildings or courts, outbuildings, fences, walls, fountains, furniture, and trash cans.
- ◆ Construction of new sidewalks, bicycle paths, and walking trails.
- ◆ Installation of lighting.
- ◆ Installation of signage.
- ◆ Significant pruning and/or removal of trees eight (8) inches and larger in diameter, measured four and one-half (4½) feet above ground level. This will include work done by commercial tree services or utility companies.
- ◆ Planting of new trees.
- ◆ Review of landscape master plans.

The following commonly requested projects DO NOT require a COA:

- ◆ Maintenance including tree pruning, clearing of overgrown bushes, vines, saplings, thinning plants, etc.
- ◆ Removal of trees less than eight (8) inches in diameter, measured four and one-half (4½) feet above ground level.

# Guidelines

## Parks

1. Preserve and maintain features such as stone entrances and steps, creek beds, bridges, and mature trees that contribute to the overall historic character of the District.
2. Design street furniture, trash receptacles, fountains, and other public site features to enhance and blend with the surroundings.
3. Replace street furniture, trash receptacles, and other park features with new features that are compatible in design, material, and scale with the District's historic character.
4. Locate necessary street furniture, trash receptacles, mailboxes, publication racks, and other similar elements in locations that do not compromise the historic character of the District or obstruct sidewalks or the streetscape.

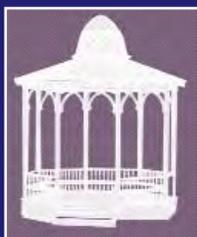


Views of the various parks in the District.



## HELPFUL TIP:

A permit is needed from the City's Vegetation Management Division before any trees are located in the grassy area between the sidewalk and the street or in any public right-of-way.



# Vegetation

Landscaping and vegetation play a significant role in creating the character of West End. Lush landscaped yards, gardens, ornamental trees, mature trees, shrubbery, ivy-covered or grassed hillsides, and floral plantings are all typical vegetative features to the District. Historically, large shade trees, prudently located, were not only aesthetic elements but were also an important means of providing summer cooling. Today, the mature tree canopies continue to contribute shade while adding to the park-like setting of the neighborhood.

The character, pattern, and rhythm of plantings and other site features within the District should be preserved through proper maintenance and the introduction of compatible new or replacement site features. When developing a landscape plan, the special characteristics of the specific site as well as those of the District should be considered. Plant material should be native to the Piedmont region of North Carolina. Native and acclimated plant materials significantly contribute to the "natural setting" that is part of the heritage in the West End neighborhood.

The location of a new tree and other plant material is one of the most important decisions to be made. A location should be selected that will not interfere with utility lines, block walkways and sidewalks, obstruct the vision of motorists at street intersections, or hide significant features of a

building. Planting too close to a building or structure could have adverse effects on both the plant and the building or structure. It is important to remember that landscaping should compliment a property rather than overwhelm it. City staff is available to assist in determining the appropriate location and tree species for a project. Historic Resources Commission staff and the City's Urban Forester will review landscape master plans and most requests for the removal and replanting of trees.

Garden ornamentation such as bird-baths, fountains, urns, trellises, and statuary were common elements of turn-of-the-century gardens and are appropriate today. Care should be taken to not detract from the property with a profusion of ornamentation or inappropriate design.

Proper care and maintenance should be provided to landscaped areas. For instance, the City of Winston-Salem, utility companies, and property owners should take extra care when pruning trees so the visual integrity of streetscapes will be maintained in the District.

Property owners are advised to be continually mindful of planning for the future. Begin new trees and other plantings to replace older vegetation. Consideration should be made for the scale of new materials in relation to the immediately surrounding environment.

# Guidelines

## Vegetation

1. Retain and preserve the building and landscape features that contribute to the overall historic character of the District, including trees, gardens, yards, arbors, ground cover, sloping terrains, terracing, fences, accessory buildings, patios, terraces, fountains, fish ponds, and views.
2. Retain and preserve the historic relationship between buildings and landscape features of the District setting, including site topography, retaining walls, foundation plantings, streets, walkways, driveways, and parks.
3. Retain and preserve the property's natural topography and avoid grading, filling, or excavating that would adversely affect drainage and soil stability or could negatively impact existing trees.
4. Consider the scale of new materials in relation to the immediately surrounding environment. It is encouraged to incorporate indigenous or historically accurate plant materials in new landscape designs. If the same site location is not practical or recommended, select a location that would enhance the appearance and character of the property and the District.
5. Removal and replacement of trees is allowed when a tree is dead, diseased, or dangerous. It is not appropriate to remove large, healthy, mature trees. When tree replacement is required, replace with a tree that is compatible with the character of the District. Species, size, and location of the new tree will be determined on case-by-case bases and with consultation with the City's Urban Forester.
6. Consider a new location when replacing a tree that is causing structural problems or other damage to a building. The new location should allow the tree to mature in a healthy manner and stop further damage to the building.
7. Remove a tree in its entirety, when required, including the stump which shall be removed below existing grade.
8. Design new construction or additions so that large trees and other significant site features are preserved.
9. Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment.
10. Avoid the use of materials which are not compatible with the District when replacing or adding ground cover. The use of materials such as crushed stone, artificial pebbles, brick chips, etc., is not appropriate.



## COAs...Vegetation

The following commonly requested projects require a COA:

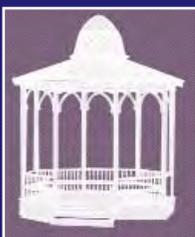
- ◆ Significant pruning and/or removal of trees eight (8) inches and larger in diameter, measured four and one-half (4½) feet above ground level. This will include work done by commercial tree services and utility companies.
- ◆ Alteration/addition/removal of planting beds and/or shrubbery, affecting 25% or more of the front yard area from the building face and/or 50% or more of total side and rear yard area.
- ◆ Review of landscape master plans.

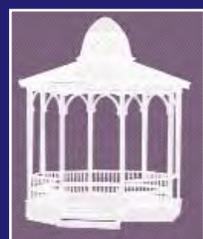
The following commonly requested projects **DO NOT** require a COA:

- ◆ Maintenance including minor tree pruning, clearing of overgrown bushes, vines, saplings, thinning plants, etc.
- ◆ Removal of trees less than eight (8) inches in diameter, measured four and one-half (4½) feet above ground level.
- ◆ Tree removal of volunteer or inappropriate varieties including but not limited to cactus, ailanthus, and bamboo.
- ◆ Alteration/addition/removal of planting beds and/or shrubbery affecting less than 25% of front yard area from the building face and/or 50% of total side and rear yard area.
- ◆ Utilizing flower pots, planters, birdbaths, birdhouses, and other planting containers and wildlife features.
- ◆ Adding new garden or patio furniture.



Inappropriate vegetation for the District.

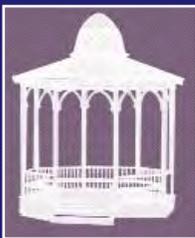




# Lighting



Appropriate lighting within the District.



Electric lighting came to Winston-Salem in August 1887 by the Winston Electric Light and Motive Power Company. By the turn-of-the-century, electric lighting became common place, replacing gas, which had been introduced earlier in the 19th century. Historically, the styles of exterior and interior lights reflected the style of the buildings as well as the economic status of the occupants. Once introduced, porch lighting was typically attached to a building by mounting on porch ceilings or adjacent to entrances.

Lighting should appear to be a natural part of the streetscape. Since West End is predominantly residential and houses are close together, lighting on one property can easily affect neighboring properties. Lighting of a relatively low height and low or moderate

intensity is typical and most suited for the District. Lighting includes public street lighting and exterior building lighting fixtures and light posts.

Additional lighting may be desirable and encouraged on particular sites because of concerns for safety or security. Careful consideration should be given as to the location, style, and quantity to supplemental lighting. Adequate lighting can often be introduced through lights on residential-scale posts, recessed lights, or directional lights mounted in unobtrusive locations. Footlights can also be an alternate light source if the style, sizes, and quality are appropriate for the individual property and the District. Such solutions are far more in keeping with the character of the District than harsh floodlights and standard security lights mounted on tall utility poles.

## COAs...Lighting

The following commonly requested projects require a COA:

- ◆ Installation of new light posts of any size.
- ◆ Installation of new lights on the exterior of the building except for motion lights and spotlights with bulbs of four (4) inches or smaller in diameter and located in areas of low visibility.
- ◆ Incandescent wall or ceiling mounted light fixtures attached to a wall of any building, garage, or carriage house, other than a rear entrance.

The following commonly requested projects DO NOT require a COA:

- ◆ Repair or replacement of lighting when the original is matched or similar in material, design, size, and location.
- ◆ Motion lights and spot lights with bulbs of four (4) inches or smaller in diameter and located in areas of low visibility.

# Guidelines

## Lighting

1. Retain and preserve original exterior lighting fixtures that contribute to the overall historic character of a building, site, or streetscape.
2. Replace a completely missing or deteriorated exterior lighting fixture with a new light based on accurate documentation of the original design or a new design compatible in appearance, location, design, material, finish, and scale to the property, site, and District.
3. Introduce new site and street lighting that is compatible with the human scale and the historic character of the site and the District. Consider the location, design, material, size, finish, and scale of a proposed fixture in determining its compatibility.
4. Install recessed lights, footlights, light posts of human scale, or directional lights in unobtrusive locations.
5. Utilize period lighting, placed at regular intervals instead of contemporary metal street lights, when possible. It is not appropriate to install period lighting fixtures from an era that predates the District to create a false historical appearance or that is stylistically inappropriate.
6. Avoid concentrating lights on building elevations or landscaping if doing so will detract from the overall historic character of the building, site, or streetscape.



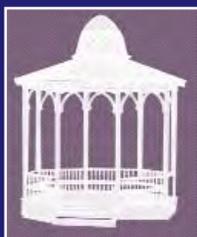
Appropriate lighting within the District.



# Signage



Appropriate signage within the District.



The West End is comprised of buildings with a multitude of uses including residential, commercial, and institutional. Over time, the original function of many structures has changed. Often these changes require exterior signage to assist in identifying the new use. Many commercial buildings have been present in West End since its conception and various types of signage have been utilized through time to identify these businesses.

In order to maintain the historic context of the neighborhood, it is important to install signage that will not detract from the pedestrian scale of the neighborhood or the original function and purpose of the building. Traditionally, signs in the District were relatively small, simple, rectangular, or square shaped with clear and legible lettering. The material used included wood or metal with smooth, painted faces.

Throughout time, signage related to commercial uses reflected the era and the character of the building and the District. Signs in residential locations

were often located beside the front walk near the public sidewalk. Commercial buildings utilized flush-mounted signs above the entrance, signs painted on windows or awnings, signs that projected from the building, and free-standing signage. New signage on commercial and institutional buildings should be compatible with and enhance the architectural style and details of the building façade and never obscure or damage significant building features or details.

A sign is considered new if it did not previously exist with the building, if there is a change in the main panel or body of the sign, or if a new sign of a different design covers an existing sign. All new signage must meet the Guidelines listed below.

All new signage must comply with current sign ordinances and regulations including obtaining required permits, when necessary. Contact the Winston-Salem/Forsyth County Inspections Division for more information about the Sign Ordinance and permitting requirements.

## COAs...Signage

The following commonly requested projects require a COA:

- ◆ All new building/business identification signage larger than 144 square inches.
- ◆ Replacement signage that differs in dimension, design, material, or location from the existing signage.
- ◆ Installation of a new panel or signage board attached to an existing post(s), pole(s), or mounting device.

The following commonly requested projects DO NOT require a COA:

- ◆ Temporary real estate or political signs.
- ◆ Home security signs.
- ◆ Traffic signs.
- ◆ Temporary signs and banners for special events.
- ◆ Neighborhood house plaques.
- ◆ Signs smaller than 144 square inches.

# Guidelines

## Signage – General

1. Retain and preserve original signs that contribute to the overall historic character of the building or the District.
2. Introduce new signage that is compatible in material, size, scale, and character with the building or the District. Design signage to enhance the architectural character of a building.
3. Construct new signage of traditional sign material, such as wood and metal. Plastic or vinyl signs that are sturdy and of high quality materials may be used; however, signs that are flimsy or shine are not recommended.
4. Design new signage to relate to the building's architectural style or incorporate elements of such style.
5. Design new signage to be unobtrusive. Signage should not cover large portions of the façade, any significant architectural features, or block pedestrian views along the street. It is not appropriate to attach signs to a building in a manner that would conceal, damage, or cause the removal of an architectural feature or detail. New signage should be removable.
6. Utilize soft, indirect lighting. Internally illuminated signs are not appropriate.
7. Avoid billboards (outdoor advertising signs) and other tall freestanding signs, portable signs, flashing or lighted message signs, rooftop signs, and signs with internally illuminated letters.
8. Repair or restore wall surfaces when signs are removed, to eliminate any evidence of the removed material.

*(Signage Guidelines continue on page 58.)*



Appropriate signage within the District.



## Guidelines

### Signage – Residential

Residential refers to the original intended use of the building, NOT the current use.

1. Utilize free-standing signs for residential buildings and commercial purposes. Free-standing signage should be located close to the front walk and near the public sidewalk.
2. Limit the size of the sign so as not to obstruct the building or break the patterns of elevations and yards.
3. Consider the style and size of the mounting apparatus. The mounting should compliment and enhance the sign's design.
4. Utilize small identification signs at the entrance to the building, if desired.

### Signage – Nonresidential

Nonresidential refers to those buildings whose original and intended use was other than residential. This includes institutional, commercial, industrial, etc.

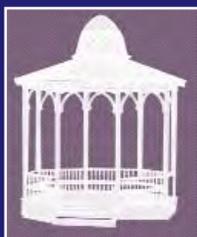
1. Recommended sign types include flush mounted flat signs and window signs. Major architectural details or ornamental features should not be interrupted or covered. For window signs a maximum of 10% of the total storefront window can be a part of the sign.
2. Painted or mounted signs on awnings are acceptable, provided the sign size is proportional to the awning size. The sign should cover no more than 20% of the awning.
3. Projecting signs for commercial buildings should be limited in number as well as size. Projecting signs should not obscure building elevations or interrupt the rhythm of the streetscape.
4. Painted wall signs are permitted if the wall had historically contained such a sign. A wall sign is not recommended for walls which have not previously contained a sign.
5. Limit free-standing signs for commercial buildings in size so as not to obstruct the building. The style and size of the mounting apparatus should be considered. The mounting should compliment and enhance the sign's design.

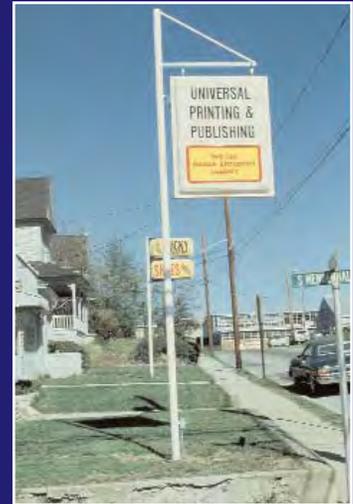


Appropriate signage at a residential building in the District.



Appropriate signage at a nonresidential building in the District.





Inappropriate signage for the District.



# Garages and Accessory Structures



Various garages found within the District.

A number of original garages, carriage houses, and other accessory or outbuildings survive in the District. Similar to the other site features, these structures contribute to the historic character of individual property and the District. In some cases, the garage or other structures echo the architectural style, materials, and details of the main house on the site. Others were simple frame structures, whose size would allow them to accommodate little more than a single car. Gradually, over time and with the rise of the automobile, the

size of carriage houses or garages became more substantial and sometimes included living quarters over the garage area.

Most early garages or carriage houses were located in the rear yard and accessed either by a linear driveway leading from the street or from the rear of the property by an alley. Corner lots sometimes oriented garages toward the side street. Smaller storage buildings and sheds were typically located unobtrusively in the rear yard.

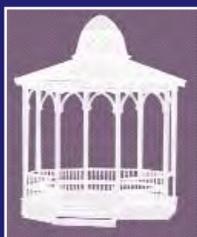
## COAs...Garages and Accessory Structures

The following commonly requested projects require a COA:

- ◆ All new garages and accessory structures.
- ◆ Demolition of any existing garage or accessory structure.
- ◆ Replacement or installation of architectural details or features that differ in dimension, design, style, material, or location from the existing structure.

The following commonly requested projects **DO NOT** require a COA:

- ◆ Maintenance repairs to garages and accessory buildings when there is no change in design and material.
- ◆ Installation of new opening systems when utilizing existing doors.



# Guidelines

## Garages and Accessory Structures

1. Retain and preserve original garages and accessory structures that contribute to the overall historic character of the individual building or the District.
2. Retain and preserve the character-defining materials, features, and details of historic garages and accessory structures, including foundations, roofs, siding, masonry, windows, doors, and architectural trim.
3. Repair deteriorated elements or details of contributing accessory structures rather than replacing the entire feature. Match the original element or detail in design, dimension, texture, and material.
4. Replace a completely missing or deteriorated garage or accessory structure with a new structure based on accurate documentation of the original design or a new design compatible in location, form, scale, material, and finish with the principal building, street, and the District. The size should respect and not overwhelm the principal structure and open space area.
5. Locate and orient new garages and accessory structures to be compatible with the traditional relationship of garages and accessory structures to the main structure and the site.
6. Design new garages and accessory structures to be compatible in style, form, scale, mass, and material with the principal building or other similar contributing buildings in the District.
7. Design new garages and accessory structures not to compete with the principal building. The new building should be a secondary structure, keeping roof lines below those of the principal building.
8. Limit the size and scale of accessory structures so that the integrity of the principal building or the size of the existing lot is not compromised or significantly diminished.
9. Design new accessory structures to noncontributing buildings, to be simple in design and compatible in form, scale, height, and size with the main building and to other accessory buildings in the District.
10. Retain the appearance of the original features if additions or expansions are required to an historic garage or accessory structure. The design should be compatible in form, scale, size, material, and detail with the existing building.
11. Repair and use of original garage doors, adapted to a newer means of mechanical operation, is preferred when a change from the original means of operation of the garage doors is proposed. If existing original doors cannot be repaired or adapted for a new operation, replacement doors should match the original as closely as possible in style, design, scale, size, and material.
12. Replace a completely missing or deteriorated garage door with a new door based on accurate documentation of the original design or a new design compatible in location, form, scale, size, material, and finish with the style of the historic building.
13. Avoid metal accessory buildings.
14. Avoid introducing a new garage or accessory structure if doing so will detract from the overall historic character of the principal building and the site or require removal of a contributing building element or site feature, such as a mature tree.



Various accessory structures found within the District.



# Accessory Features

As advancements in modern technology continue to grow, a compromise must be met between ever-changing needs and preservation of historic neighborhoods. Accessory features, such as mechanical equipment, com-

munication systems or devices, or streets and recreational features should be carefully planned for and located so that they do not diminish the character of an individual properties or the District.



Appropriate vegetation screening of an exposed utility meter at the side of a building.



Exterior stairs should be located in the rear of building, when possible.



Heating and air-conditioning units installed at the rear of the building.



These air-conditioning units are to the side of the building and screened with vegetation.

## COAs...Accessory Features

The following commonly requested projects require a COA:

- ◆ Installation of accessory features in highly visible areas.
- ◆ Installation of new or relocation of existing exterior stairs.
- ◆ Installation of large-scale recreational or special features such as an in-ground pool.

The following commonly requested projects DO NOT require a COA:

- ◆ Installation of small accessory features screened from view with shrubbery or appropriate fencing or located in areas in low visibility.
- ◆ Installation of removable recreational features that do not adversely affect the character of the District, such as playground equipment.
- ◆ Installation of window air-conditioners in noncharacter-defining elevations.

# Guidelines

## Structural and Mechanical Systems

1. Install mechanical equipment, such as heating and air-conditioning units, in areas and spaces which will require the least possible alteration to the appearance of the building. Place all exposed exterior pipes, meters, and fuel tanks on rear portions of the building and screen these elements, where possible.
2. Locate new exterior stairs and relocate existing exterior stairs on the rear elevation of the structure, if possible. Use materials which are compatible with those of the structure.
3. Locate portable window air-conditioning units on elevations of low visibility.
4. Locate new contemporary communication and other equipment that is inconsistent with the historic character of the District, such as large-scale antennas, satellite dishes, ventilators, solar collectors, and other mechanical equipment, in areas of low visibility.



Air-conditioning units in appropriate locations or screened from view.

# Guidelines

## Trash Containers, Dumpsters, and Recreational Facilities

1. Trash containers and dumpsters should be in the rear of the property or locations not visible from the street and screened from public view, when possible.
2. Recreational or special features, such as in-ground swimming pools, jacuzzis, whirlpools, hot tubs, saunas, and playhouses should be located in the rear of the property or locations of low visibility, and screened from public view.
3. Limit the size and scale of accessory features so that the integrity of the principal building or the size of the existing lot is not compromised or significantly diminished.



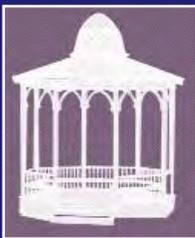
Appropriate screening for trash receptacles.



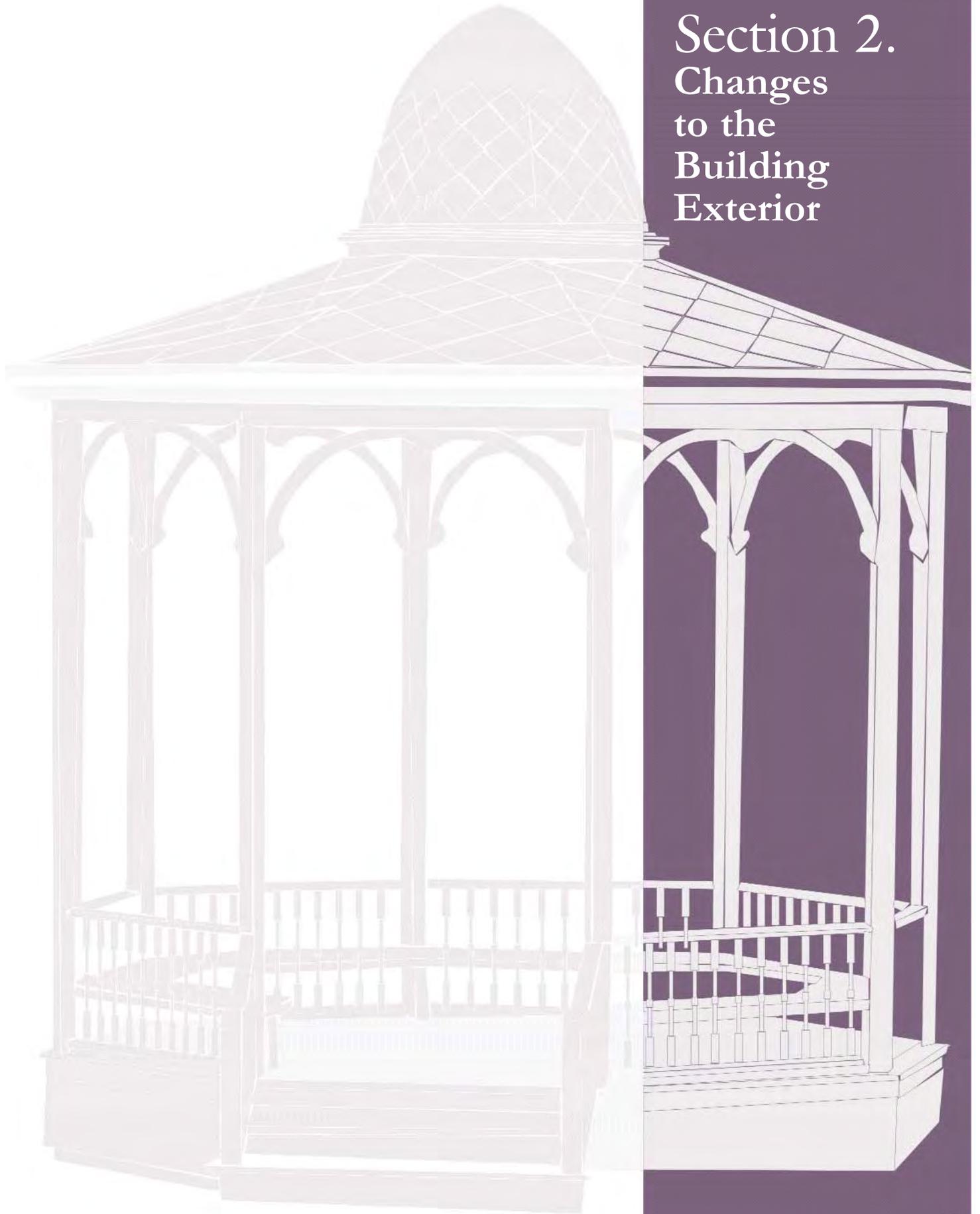
# Archaeological Resources

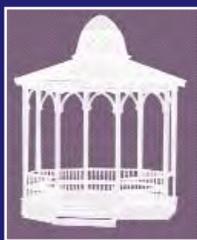
An "archaeological resource" is defined as material evidence of past human activity, which is found below the surface of the ground or water, a portion of which may be visible above the surface. Archaeological resources lying within the District boundaries should not be materially altered, restored, moved, or destroyed.

Modification of archaeological resources does not require approval by the Historic Resources Commission; however, if it is believed that an archeological resource has been discovered, contact Commission staff or the Office of State Archaeology at 919-733-7342 for further assistance.



## Section 2. Changes to the Building Exterior





# Changes to the Building Exterior

*We shape our buildings; thereafter they shape us.*  
– Sir Winston Churchill

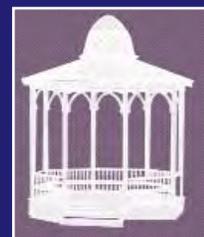
Within the context of West End's picturesque environment, there exist several excellent examples of high style architecture from the early to the late nineteenth century, along with many simpler, yet very popular interpretations of the represented styles. From Queen Anne to Craftsman, the buildings have a high level of integrity and have survived to become an architectural treasure.

The following sections contain the Guidelines for the exterior of buildings. All buildings within the District, whether they are contributing or noncontributing structures, should be respected for their style or period of construction. As stated previously, changes to the exterior of noncontributing buildings that date from 1930 to the present will be given more latitude; however, such changes will still be required to blend with the District as a whole. Buildings within the period of significance, 1887-1930, that have been deemed noncontributing because of major incongruous alterations will be reviewed in hopes to restore the building to its original appearance and character or, at a minimum, prevent further loss of integrity.

All applications will be reviewed on a case-by-case manner. Special attention will be given to applications that request a change in the original material to a substitution material. In general, these sorts of alterations can dramatically change the appearance of a building, rarely duplicate the original material in appearance, and can lead to a great loss of integrity. Examples would include an application for vinyl or other artificial siding, removal and replacement of original windows with vinyl replacement windows, and the removal and replacement of original roofing material such as slate or metal shingles. The burden will be on the applicant to explain the reason why such a dramatic change is required and why the original material can no longer be maintained or replaced with a matching material. Such a replacement is generally considered only as a last resort and would have to be of a high quality, time-tested product line.

The discussion in the following Building Exterior sections is more technical or detailed than other sections of the *Guidelines* because of the nature of the subject matter. It is the importance of the buildings themselves, specifically their historical and architectural significance, that caused the very creation of the West End Historic Overlay District. Their careful protection is paramount to maintaining one of Winston-Salem's most character-defining areas.

**HELPFUL HINT:**  
Many of the helpful tips suggest repair with recognized preservation methods. An excellent resource for such methods is the *Preservation Briefs* created by the National Park Service.



## HELPFUL TIPS:

The following helpful tips are included to assist the homeowner in the protection and maintenance of a historic masonry surface:

- ◆ Inspect surfaces and features routinely for signs of moisture damage, structural cracks or settlement, vegetation, deteriorated mortar, and loose or missing units.
- ◆ Repair historic masonry features and surfaces using recognized preservation methods.
- ◆ Provide adequate drainage to prevent water damage from standing water, rising water through capillary action, and collecting water in decorative features.
- ◆ Clean masonry through the gentlest means possible and only when necessary.
- ◆ Repaint painted masonry surfaces only when needed.



# Masonry

Masonry is used throughout the District and is a material that contributes to the character of the District. It is used in site features as well as a building element. A variety of historic masonry materials, such as brick, limestone, granite, stone, concrete, concrete block, terra-cotta, and clay tile are employed for a range of distinct features. Brick is one of the most frequently occurring masonry building materials found in the District. Older brick walls have certain characteristics which should be preserved and enhanced. With age, a brick wall develops a patina and has a definite maintenance advantage over wood siding.

Brick is laid in a pattern known as bond, a method of laying brick with headers and stretchers exposed at the face of the wall. Bond previously served the purpose of providing stability of brick construction, yet today it has become more of an aesthetic consideration through its pattern of order and repetition.

The repointing of mortar joints involves the removing of old mortar and replacing it with new mortar. Repointing is necessary when moisture problems are evident or when there is sufficient mortar missing to cause water to stand in the mortar joints. Mortar composed of a high portland cement content is not recommended for repointing. Use of portland cement will often create a mortar that is stronger than the existing masonry. This is a potential

source of deterioration as the new mortar will bond too strongly to the existing masonry. To avoid giving the building a strange, unnatural appearance, colored sands or mineral pigmented mortar mixtures can be used to help match new mortar to original mortar. Organic or chemical pigments are not recommended since they may fade.

Brick surfaces may have been painted or whitewashed for practical or aesthetic reasons. Indiscriminate paint removal may subject the building to harmful damage and may give the surface an inauthentic appearance. Additionally, cement coatings applied to brick foundations or the masonry eventually break loose, usually removing the protective brick face in the process. These coatings also hide the texture and detail of chimney and foundation brick.

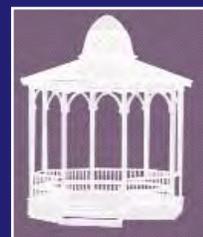
Cleaning brick should only be undertaken to stop deterioration, not as a result of the effects of weathering. The use of low pressure water and soft natural brushes are recommended. Chemical cleaners are only to be used after a spot test has demonstrated that the chemicals will not have an adverse reaction with the masonry.

Sandblasting and waterblasting erode the protective skin from the masonry surface and leave the core of the material open to moisture penetration. Waterproof and water repellent coatings are generally unnecessary, expensive, and can accelerate deterioration.

# Guidelines

## Masonry

1. Retain and preserve exterior walls that contribute to the overall historic form and character of a building, including their functional and decorative features, such as cornices, foundations, bays, quoins, turrets, arches, water tables, brackets, entablatures, fascias, moldings, and storefronts.
2. Retain and preserve masonry features that contribute to the overall historic character of a building and a site, including walls, foundations, roofing materials, chimneys, cornices, quoins, steps, piers, columns, lintels, arches, and sills.
3. Retain and preserve historic masonry materials, such as brick, terra-cotta, limestone, granite, slate, concrete, concrete block, and clay tile; and their distinctive construction features, including bond patterns, corbels, water tables, and unpainted surfaces.
4. Retain and preserve the original or early color, texture, shape, size, and material of character-defining masonry features such as chimneys and foundations.
5. Repair or replace deteriorated brick matching the original in size, color, mortar strength, tooling and bonding patterns, and width of joint. Avoid materials that seek to imitate brick. Match original mortar joints in width and profile.
6. Replace only the deteriorated detail, unit, or element of a masonry surface or feature rather than the entire surface or feature. Match the original in location, design, style, dimension, detail, texture, pattern, material, and color.
7. Replace a completely missing or deteriorated large masonry surface with a new feature based on accurate documentation of the original design or a new design compatible in design, detail, dimension, color, pattern, texture, and material.
8. Repoint mortar joints if the joints are cracked, crumbling, or missing or if damp walls or damaged plaster indicates moisture penetration. New mortar should duplicate the original in color, texture, strength, and composition.
9. Clean masonry with the gentlest means possible. Test any cleaning technique, including chemical solutions, on an inconspicuous sample area well in advance of the proposed cleaning to evaluate its effects. It is not recommended to clean masonry surfaces or features with abrasive methods such as sandblasting, high-pressure waterblasting, or power washing.
10. Avoid applying waterproof or water repellent coatings, except to solve a specific, identified problem.
11. Avoid applying paint, cement coating, stucco, artificial stone, brick veneer, or other coatings to masonry surfaces or features, such as walls, foundations, and chimneys that were not historically covered.



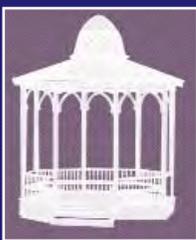
## COAs...Masonry

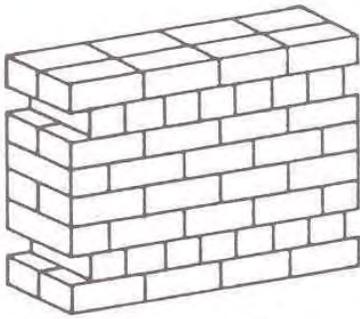
The following commonly requested projects require a COA:

- ◆ Alterations to any elevation of the building.
- ◆ Removal or demolition of any elevation, feature, or detail.
- ◆ Installation of a new masonry feature.
- ◆ Replacement or removal of architectural details and exterior surfaces where there will be change in design or materials from the original or existing details.
- ◆ Painting, coating, or covering of masonry surface.
- ◆ Removal of chimney.
- ◆ Removal of original chimney caps.

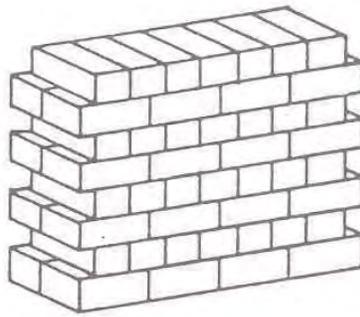
The following commonly requested projects DO NOT require a COA:

- ◆ Repointing and other masonry repairs when the color and composition of the mortar match the original and new brick or stone matches the original.
- ◆ Repair or replacement of masonry foundations where the original foundation material is retained or where new material matches the original in color, material, and appearance.
- ◆ Installation of metal foundation vents (side and rear only) and replacement of wood access doors which cannot be seen from the street.
- ◆ Painting – changing color, touch-up, etc. if it was historically painted.
- ◆ Replacing or repairing a feature or detail when there is no change in design, material, or appearance.
- ◆ Installation/removal of metal chimney caps.

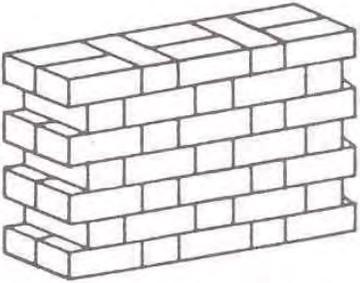




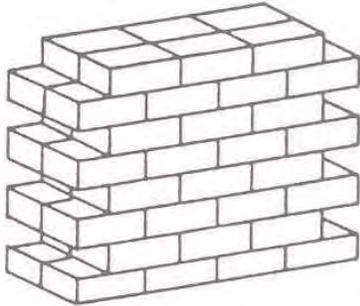
Common (American) Bond



English Bond



Flemish Bond



Running Bond



Inappropriate treatment of masonry.



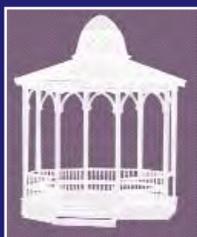
Inappropriate tuckpointing.



## HELPFUL TIPS:

The following helpful tips are included to assist the homeowner in the protection and maintenance of a historic stucco or pebbledash surface.

- ◆ Do not point or repair stucco or pebbledash with mortar of portland cement content which is harder or stronger than the existing building material.
- ◆ Inspect surfaces regularly for signs of moisture damage, mildew, and fungal damage.
- ◆ Keep joints properly sealed or caulked to prevent moisture infiltration.
- ◆ Clean painted surfaces regularly by the gentlest means possible. It is not appropriate to clean stucco or pebbledash with abrasive methods such as sandblasting or power washing.
- ◆ Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes.
- ◆ Removing new siding material, such as aluminum or vinyl siding or asbestos shingles, that is covering the original surface is encouraged.



## Stucco and Pebbledash

Stucco and pebbledash are two popular textured exterior wall treatments found throughout the District that contribute to the historic character. Stucco is a textured exterior finish which is composed of portland cement, lime, and sand mixed with water. Pebbledash is a textured exterior finish that applies small stones to a fresh coat of plaster on an exterior wall to create a textured appearance.

As with masonry surfaces, cleaning stucco and pebbledash should be undertaken in a very sensitive manner. The use of low pressure water and soft natural brushes are recommended. Chemical cleaners are only to be used after a spot test has demonstrated that the chemicals will not have an adverse reaction with the surface. Sandblasting and waterblasting erode the stucco or pebbledash surface and cause damage that may be destructive to a stucco or pebbledash surface.

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## COAs...Stucco and Pebbledash

The following commonly requested projects require a COA:

- ◆ Alterations to any elevation of the building.
- ◆ Removal or demolition of any elevation, feature, or detail.
- ◆ Replacement or removal of original stucco or pebbledash material where there will be change in design or materials from the original or existing details.
- ◆ Installation of synthetic or other material over the original material.

The following commonly requested projects **DO NOT** require a COA:

- ◆ Painting (changing color or touching up).
- ◆ Removal of non-original siding (synthetic sidings such as vinyl, aluminum, and asbestos) when original material will be repaired or replaced with new material that match the original in design, size, material, and appearance.
- ◆ Repairing when the stucco or pebbledash matches the original in strength, composition, color, style, texture, and character.

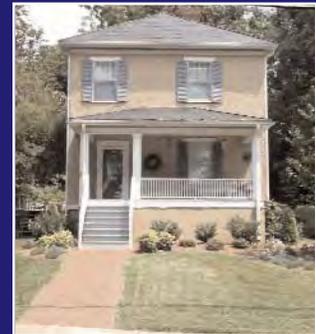
# Guidelines

## Stucco and Pebbledash

1. Retain and preserve exterior walls that contribute to the overall historic form and character of a building including their functional and decorative features such as cornices, foundations, bays, quoins, turrets, arches, water tables, brackets, entablatures, fascias, moldings, and storefronts.
2. Retain and preserve original stucco or pebbledash material that contributes to the overall historic character of a building and site.
3. Repair or replace original stucco or pebbledash with materials that duplicate, as closely as possible, the original in strength, composition, color, style, texture, and character.
4. Remove and patch only the deteriorated portion of stucco or pebbledash rather than the entire surface. Match the original in strength, composition, color, style, texture, and character.
5. Avoid using new stucco or pebbledash that is stronger than the historic material or does not convey the same visual appearance.
6. Avoid permanently removing an original stucco or pebbledash finish.
7. Avoid the use of materials which are not compatible with the building or the District. The use of synthetic materials, such as aluminum, vinyl, asphalt shingles, artificial stone, EIFS, or masonite is strongly discouraged.
8. Avoid applying a stucco or pebbledash finish to a building which did not originally contain such a finish.



A stucco structure within the District.



A pebbledash structure within the District.



## HELPFUL TIPS:

The following helpful tips are included to assist the homeowner in the protection and maintenance of a historic wood surface.

- ◆ Inspect surfaces and features regularly for signs of moisture damage, mildew, and fungal or insect infestation.
- ◆ Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
- ◆ Keep wooden joints properly sealed or caulked to prevent moisture infiltration.
- ◆ Treat traditionally unpainted, exposed wooden features with chemical preservatives to prevent or slow their decay and deterioration.
- ◆ Retain protective surface coatings, such as paint, to prevent damage from ultraviolet light and moisture.
- ◆ Clean painted surfaces regularly by the gentlest means possible, and repaint only when the paint film is damaged or deteriorated.
- ◆ It is not appropriate to clean wooden features with abrasive methods such as sandblasting, power washing, or by using propane or butane torches.
- ◆ Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes.
- ◆ Repair historic wooden features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
- ◆ Care should be given when removing paint that was applied before 1970. Removal, handling, and disposal of lead-containing paint should comply with all local, State, and federal standards.
- ◆ Removing new siding material, such as aluminum or vinyl siding or asbestos shingles, that is covering the original surface is encouraged.

## Wood

Wood is the most commonly used building material in the West End. There are many different examples and forms of wood siding such as weatherboard, flush, novelty, and German. Over the years, several wood-sided houses in the District were covered with asbestos shingles or with aluminum or vinyl siding. Due to the loss of both historic character and original material in the application of these synthetic materials, this practice is not appropriate in the District. Additionally, resurfacing with artificial materials is not recommended because such materials rarely duplicate the appearance of original siding, may cover or require removal of architectural details, and/or may cause damage or prevent the visual detection of damage to the structure from insect infestation and moisture damage. Consequently, the removal of previously installed synthetic siding and repair of the original wood siding within the District is strongly encouraged.

Periodically, there are problems that are beyond the property owner's control and the use of an alternate siding material may be necessary. These

types of applications will be reviewed on a case-by-case basis and will be seriously examined by the Commission to ensure that all possible alternatives have been researched. The burden is on the applicant to explain the reason the original wood siding can not be maintained and to present qualified professionals such as architects, designers, and contractors, along with any siding sales and installation experts, to verify the condition and the solution. The use of synthetic siding will be a last resort solution for any situation and the new material must be a time-tested product line of high quality.

Original wood siding should be maintained in a manner which enhances its inherent qualities and maintains its original character and beauty. A regular maintenance program should be followed to help keep problems to a minimum. The maintenance program should include caulking and sealing, carpentry, cleaning, and painting of the original wood siding. In the replacement or addition of wood siding, rough-sawn, stained, diagonal, or plywood siding should not be used.

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## COAs...Wood

The following commonly requested projects require a COA:

- ◆ Alterations to any elevation of the building.
- ◆ Removal or demolition of any elevation, feature, or detail.
- ◆ Installation of a new wooden feature.
- ◆ Replacement or removal of architectural details and exterior surfaces where there will be a change in design or material from the original or existing details.
- ◆ Installation of synthetic or other material over any wood siding material.

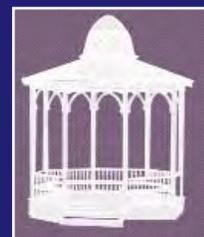
The following commonly requested projects DO NOT require a COA:

- ◆ Painting (changing color or touching up).
- ◆ Removing non-original siding (synthetic sidings such as vinyl, aluminum, and asbestos).
- ◆ Replacing original deteriorated trim or up to fifty (50) square feet of siding in the course of routine maintenance or repair that does not involve a change in design, material, or appearance.

# Guidelines

## Wood

1. Retain and preserve exterior walls and wood features that contribute to the overall historic form and character of a building including such functional and decorative features as siding, shingles, cornices, architraves, foundations, bays, quoins, turrets, arches, water tables, brackets, entablatures, fascias, moldings, pediments, columns, balustrades, window and door trims, architectural trim, finials, and storefronts.
2. Repair or replace original siding with materials which duplicate, as closely as possible, the original in size, shape, and texture. If the original wood siding is too deteriorated for repair, as determined by the Commission, the proposed substitute material should match the original as closely as possible in size and shape. Any proposed new materials will be reviewed on a case-by-case basis.
3. Replace only the deteriorated wood detail or element rather than the entire feature. Match the original detail or element in design, dimension, texture, and material.
4. Replace a completely missing or deteriorated wood feature with a new feature based on accurate documentation of the original design or a new design compatible in dimension, detail, size, material, orientation, scale, finish, and texture with the property and the District.
5. Avoid the use of materials which are not compatible with the building or the District. The use of synthetic materials, such as aluminum, vinyl, asphalt shingles, artificial stone, EIFS, or masonite is strongly discouraged. If an exception is granted, the substitute materials used should match the dimensions, profile, finish, and style of the original as closely as possible.
6. Removal of later exterior siding materials, such as asbestos shingle, aluminum or vinyl siding, that have not achieved historic significance is encouraged. Once the later siding has been removed, repair of the original siding should be considered. If the original wood siding is too deteriorated for repair, as determined by the Commission, the proposed substitute material should match the original as closely as possible in size, design, profile, and shape. Any proposed new materials will be reviewed on a case-by-case basis.
7. Applying another layer of exterior siding material over a building which already has two types of exterior siding material is discouraged.
8. Avoid covering wood features, such as brackets, columns, eaves, soffits, trims, sills, etc., with synthetic materials.
9. Avoid introducing wood features or details to a historic building in an attempt to create a false historical appearance.

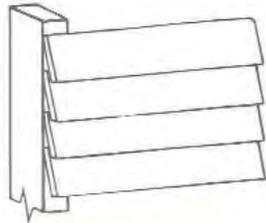
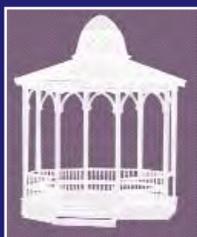




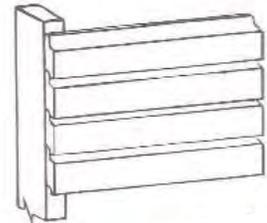
Detail of wood shingles.



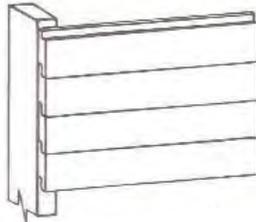
Detail of buildings with horizontal board siding.



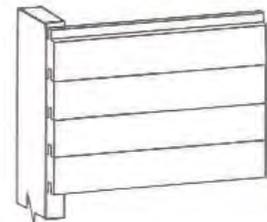
**Clapboard Siding**



**German Siding**

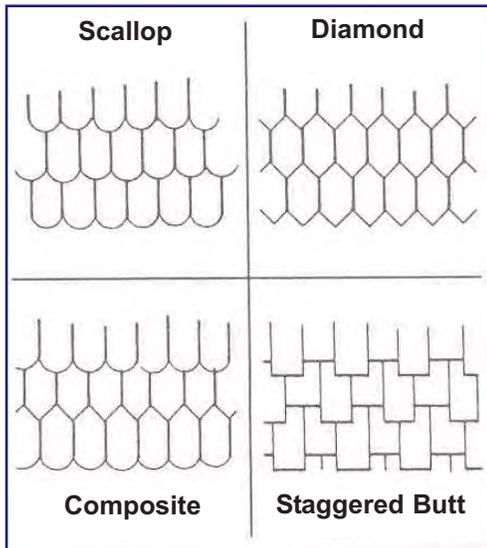


**Flush Siding**



**Tongue-and-Groove Siding**

Horizontal Board Siding Examples



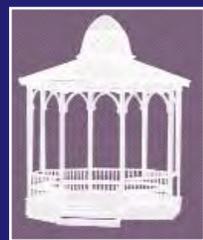
Textured Siding



Textured siding.



Asbestos shingles.



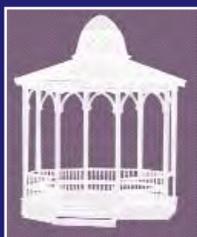
## HELPFUL TIPS:

The following helpful tips are included to assist the homeowner in the protection and maintenance of historic roof materials.

- ◆ Inspect regularly for signs of deterioration and moisture penetration.
- ◆ Clean gutters and downspouts to ensure proper drainage.
- ◆ Replace deteriorated flashing, as necessary.
- ◆ Reapply appropriate protective coatings to metal roofs, as necessary.
- ◆ Maintain adequate ventilation of roof sheathing to prevent moisture damage.
- ◆ Ensure that roofing materials are adequately anchored to resist wind and water.
- ◆ Refasten loose or replace damaged shingles, slates, or tiles.

### Common sources of roof leaks:

- ◆ Cracks in chimney masonry.
- ◆ Loose flashing around chimneys and ridges.
- ◆ Loose or missing roof shingles.
- ◆ Cracks in roof membranes caused by settling rafters.
- ◆ Water backup from plugged gutters.



## Roofs

The roof is one of the major distinguishing features of a historic structure, helping to define its architectural character and the building's overall form. The West End exhibits a wide variety of roof shapes and forms including gabled, hipped, gambrel, or curved, and, in many cases, a combination of these forms. Changes and additions to a historic building over time are often revealed through variations in the form, pitch, materials, overhang, and detailing of the roof.

In addition, roofing materials play a major role in the character of early buildings. Roofs may be covered with a variety of materials, depending on the age and style of the buildings. Traditional roofing materials found throughout the District include slate,

terra-cotta, pressed metal shingles, standing seam metal, asphalt shingles, and cement asbestos roofing. Over time, composition shingles of asphalt and fiberglass have replaced historic materials as the most common roofing material in the District. Any use of a substitution material must be a time-tested product line of high quality.

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

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## COAs...Roofs

The following commonly requested projects require a COA:

- ◆ Change in roofing material, including but not limited to slate, terra-cotta tile, metal shingle, and standing metal seam roofing material.
- ◆ Change in roof shape, pitch, and line.
- ◆ Installation of dormers, solar panels, sky lights, vent pipes, ventilators and similar structures in highly visible areas.

The following commonly requested projects **DO NOT** require a COA:

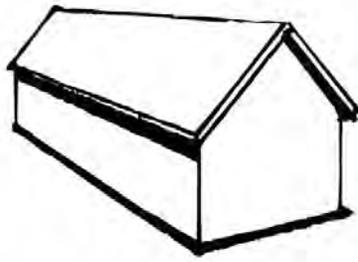
- ◆ Repair or replacement of slate, tile, or metal roof coverings where there is no change in materials.
- ◆ Repair or replacement of asphalt or fiberglass roof material when no original features will be removed or damaged and when it is replaced with a dark-colored shingle.
- ◆ Installation or removal of gutters and downspouts, roof ventilators on rear slopes, and chimney caps

# Guidelines

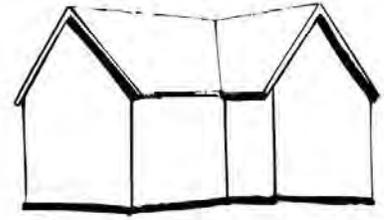
## Roofs

1. Retain and preserve roofs and roof forms including shape, lines, and pitch that contribute to the overall historic character of a building, including their functional and decorative features such as roofing materials, eaves, cresting, overhangs, rafter tails, crown molding, dormers, chimneys, cupolas, and cornices.
2. Repair historic roofs and their distinctive features through recognized preservation methods for resetting or reinforcing.
3. Replace only the deteriorated portion of historic roofs that include slate, terra-cotta or, wood shingles rather than the entire roof. Match the original design, dimension, detail, color, texture, and material.
4. Replace a deteriorated roof with a new roof based on accurate documentation of the original design or a new design compatible in scale, detail, pattern, design, material, texture, and color with the property and District. Historic roofing materials were traditionally dark in color; light-colored composition shingles are not appropriate in the District. Prior to installing new roofing materials, remove the existing roof covering to prevent an uneven or “lumpy” appearance.
5. Repair or replace deteriorated architectural features. It is not appropriate to remove a roof feature that is significant to the historic character of the property such as dormers, chimneys, cornices, crests, brackets, rafter tails, and cupolas.
6. Change existing roof lines, if required, in the rear of the structure or an area that is not visible from the street.
7. Exposed tar paper is not appropriate as a finished roofing material. Roofing tar is an inappropriate replacement for valley flashings.
8. Avoid patching roofing or flashing with tar or asphalt products.
9. Install new gutters and downspouts so that no architectural features are lost, damaged, or obstructed. Gutters and downspouts should be located in the most inconspicuous location possible and should be painted or finished in baked enamel unless they are made of copper.
10. Locate accessory roof elements not original to the structure, such as skylights, roof ventilators, solar panels and satellite dishes, etc., inconspicuously. Such features should not compromise or damage the historic character, fabric, or design of the original roof. When installing a skylight, a flat, rather than convex or “bubble” style is preferable.

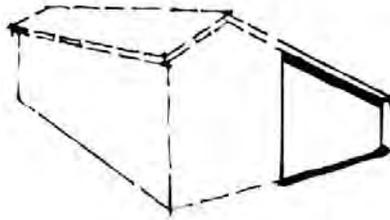




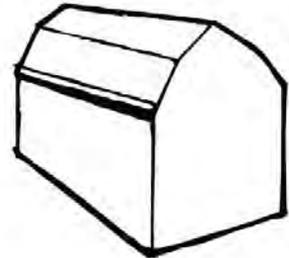
Gabled Roof



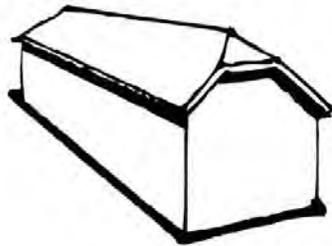
Cross-Gabled Roof



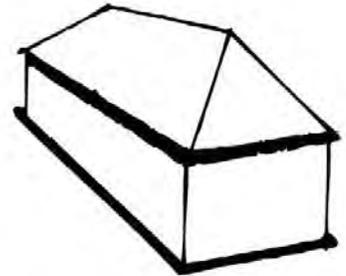
Shed Roof



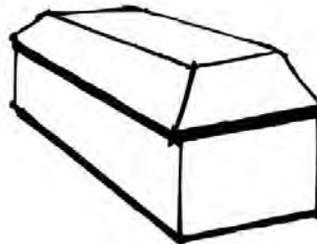
Gambrel Roof



Clipped Gable Roof  
(Jerkin Head Roof)



Hipped Roof



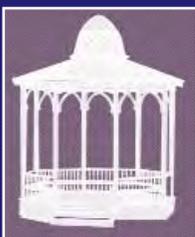
Mansard Roof

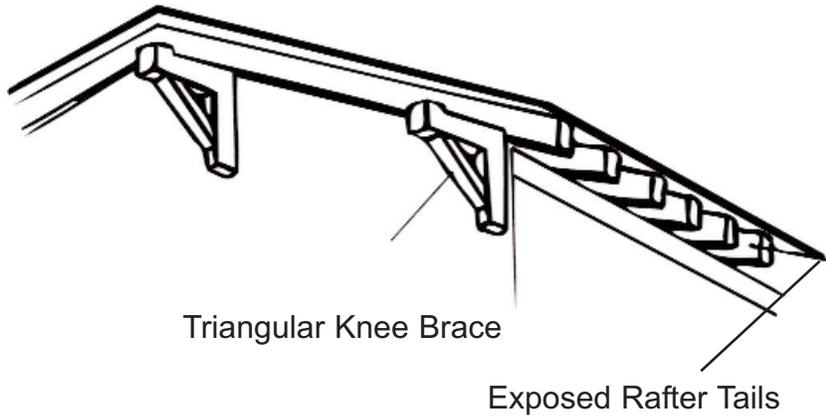


Complex Roof

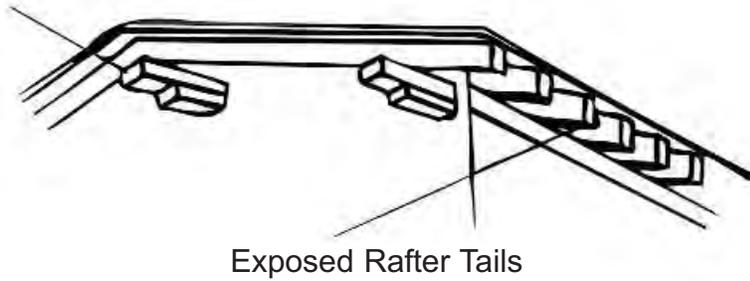
Details of various historic roofing materials.

Roof form conveys architectural character.





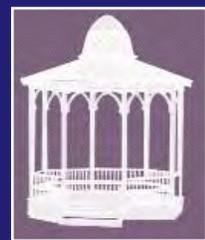
Exposed Roof Beams



Elements such as decorative rafters are important architectural features and should be retained.



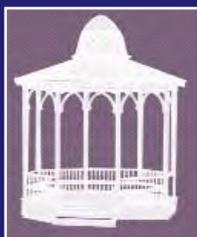
Various styles of architectural shingle roofing.



## HELPFUL TIPS:

The following helpful tips are included to assist the homeowner in the protection and maintenance of wood and metal elements of historic windows and doors.

- ◆ As an alternative to replacing windows for energy efficiency, existing windows should be repaired and retrofitted using caulk, weather stripping, modern mechanical parts, and storm windows.
- ◆ Inspect windows and doors regularly for deterioration, moisture damage, air infiltration, paint failure, and corrosion.
- ◆ Clean the surface using the gentlest means possible.
- ◆ Maintain a good coat of paint on all exposed surfaces.
- ◆ Reglaze sash as necessary to prevent moisture infiltration.
- ◆ Weatherstrip windows and doors to reduce air infiltration and increase energy efficiency.
- ◆ Repair historic windows and doors through recognized preservation methods for patching, consolidating, splicing, and reinforcing.
- ◆ Care should be given when removing paint that was applied before 1970. Removal, handling, and disposal of lead-containing paint should comply with all local, State, and federal standards.



## Fenestration

Windows and doors are prominent visual elements of historic structures that tend to reflect the architectural style or period of construction. The various arrangements of windows and doors, along with their pattern, location, size, and shape greatly contribute to historic character. Historic windows and doors are inset into relatively deep openings in a building wall or they have surrounding casings and sash components that have substantial dimensions. They cast shadows that contribute to the character of the building. Frequently, the entire character of a building is destroyed by the alteration of any of these elements.

Often the sizes of the panes in a window reflect the style and the age of a building. For instance, during the later half of the 19th century, glass manufacturing became increasingly sophisticated and, thus, larger sheets of glass could be produced. Stained glass windows were frequently employed for the romantic architectural styles such

as Queen Anne. In addition, beveled glass was often used. In such instances, glass was incorporated as an important architectural element which enhanced the overall design of these structures and its removal is strongly discouraged.

Although there are a variety of window styles found in the District, the majority are wood, double-hung windows with a variety of muntin arrangements. The number of lights (panes) in the sash varies with the style and period of the house. Doors in the District also have a variety of panel configurations as well as a combination of solid panels and glazing.

Commercial and institutional buildings often established a hierarchy through placement, size, and scale of windows and doors. The front façade, particularly its first floor, was usually distinguished from the less significant elevations with larger, more decorative windows and doors.

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## COAs...Fenestration: Windows and Doors

The following commonly requested projects require a COA:

- ◆ Replacement of original windows or doors.
- ◆ Replacement of non-original windows or doors.
- ◆ Removal of a window or door opening.
- ◆ Installation of a new window or door opening.
- ◆ Enlargement or reduction of window or door opening.
- ◆ Removal or replacement of original window material or detailing.
- ◆ Installation of shutters.
- ◆ Installation of awnings.

The following commonly requested projects DO NOT require a COA:

- ◆ Reglazing of windows.
- ◆ Broken window pane replacement.
- ◆ Repairs to original windows and doors when there is no change in appearance or material.
- ◆ Painting of windows and doors.
- ◆ Installation of full-view (glazed) baked enamel and painted storm windows and doors.
- ◆ Caulking and weather stripping.
- ◆ Installation of window air-conditioners in noncharacter-defining elevations.
- ◆ Replacement of shutters or awnings with replacements that match in style, dimension, pattern, and material.

# Guidelines

## Fenestration: Windows and Doors

1. Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features such as frames, sashes, muntins, mullions, sills, heads, jambs, moldings, surrounds, trim, glazing, hardware, and shutters.
2. Retain and preserve doors that contribute to the overall historic character of a building, including their functional and decorative features such as frames, glazing, panels, sidelights, fanlights, surrounds, thresholds, and hardware.
3. Retain and preserve the position, number, size, proportion, and arrangement of historic windows and doors in a building wall. Avoid installing new windows and door openings into the main façade or enlarging or reducing windows or door openings.
4. Repair only the deteriorated portion of a window or door feature or detail rather than the entire feature. Match the original in design, dimension, detail, and material.
5. Replace a completely missing or deteriorated window or door in a residential building with a new feature based on accurate documentation of the original design or a new design compatible in design, location, size, pattern, pane configuration, panel configuration, architectural trim, detail, style, and material with the property and the District.
6. Replace a completely missing or deteriorated window or door in a non-residential building with a new feature based on accurate documentation of the original design or a new design that is compatible in proportion, location, shape, pattern, size, and detail with the property and the District. Attempt to match the original material.
7. Utilizing the same material as the original is preferred when replacement is necessary, especially on key character-defining elevations. However, a substitute material may be considered in secondary locations if the appearance of the window components will match those of the original in dimension, profile, and finish. Where appropriate (noncharacter-defining façades), false or applied muntins may be used to create the appearance of multiple panes. Attempt to match the profile or depth of the original muntins.
8. Replace an existing replacement window with a new unit based on accurate documentation of the original or a new design compatible with the original opening and the historic character of the building.
9. Avoid flat-surfaced doors and those with decorative windows which are incompatible with the style of the structure.
10. Avoid the installation of sliding glass doors when they would alter the character and appearance of the building. Sliding glass doors should be inconspicuously located, usually at the rear of the building.



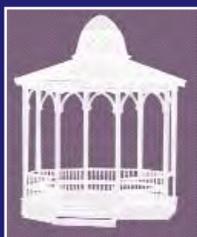
*(Windows and Doors Guidelines continue on page 84.)*

## Fenestration: Windows and Doors



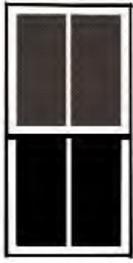
Inappropriate window removal or replacement.

11. Replace deteriorated or missing shutters with shutters of like material, size, scale, and design as the original. Shutters should be introduced only when historically appropriate to the style of the building or when it is documented that shutters were original to the building. Aluminum, vinyl, and other synthetic materials are inappropriate for contributing structures; however, they may be appropriate for noncontributing structures constructed after 1930.
12. Install new window(s) and door(s) on the rear or a noncharacter-defining elevation of the building, if necessary. The new window(s) and door(s) should not compromise the architectural integrity of the building. Design such units to be compatible with the overall design of the building including proportion, location, shape, pattern, size, material, and details. For nonresidential buildings in need of a utility entrance, select a location that meets the functions of the building but is the least visible from the street and causes the least amount of alteration to the building. If a new door or feature is required to meet accessibility codes, see the Safety, Accessibility, and Code Requirements section for appropriate guidelines to follow.
13. Select exterior or interior storm windows and doors that are narrow-profile so that they do not obscure or damage the existing sash and frame. Select exterior storm windows that are painted or coated with a baked-enamel finish. Operable storm window dividers should align with the existing window's meeting rail. Select storm doors with full glazing to maximize the view of the door. Unfinished aluminum windows and doors are inappropriate to the District.
14. Install fabric awnings, where historically appropriate, over windows, doors, storefront, or porch openings with care to ensure that the historic features are not damaged or obscured. Plastic or metal strip awnings are inappropriate to the District.
15. Avoid removing original doors, windows, shutters, hardware, or trim from a character-defining façade. This includes detail material associated with windows and doors, such as stained glass, beveled glass, textured glass, or tracery.
16. Install window air-conditioning units on noncharacter-defining façades. If this is not an option, do not alter a window sash to accommodate the air-conditioning unit.





1 over 1



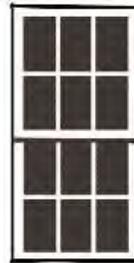
2 over 2



3 over 1



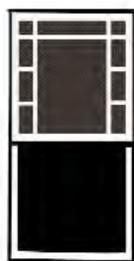
6 over 1



6 over 6



Arched Upper Sashes



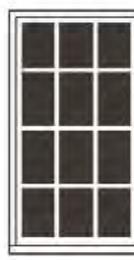
Sashes With Geometric Tracery



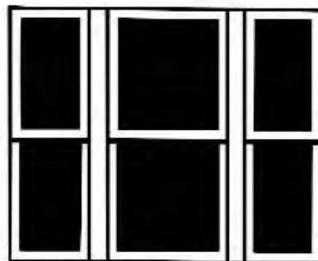
Sashes With Geometric Tracery



4 over 1

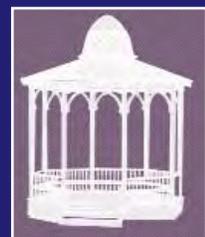


Casement



Composite Window

Various window styles found within the District.

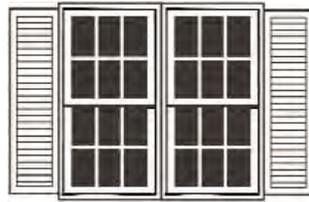
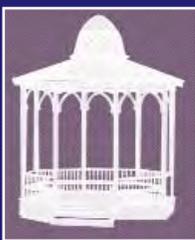




Appropriate shutters found within the District.



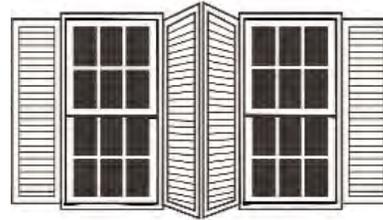
Appropriate exterior storm windows.



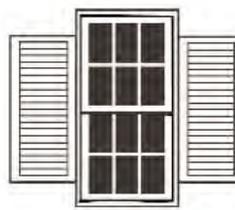
Appropriate



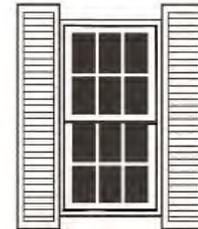
Inappropriate  
Shutters should cover window when shut.



Inappropriate  
Shutters should lay flat.

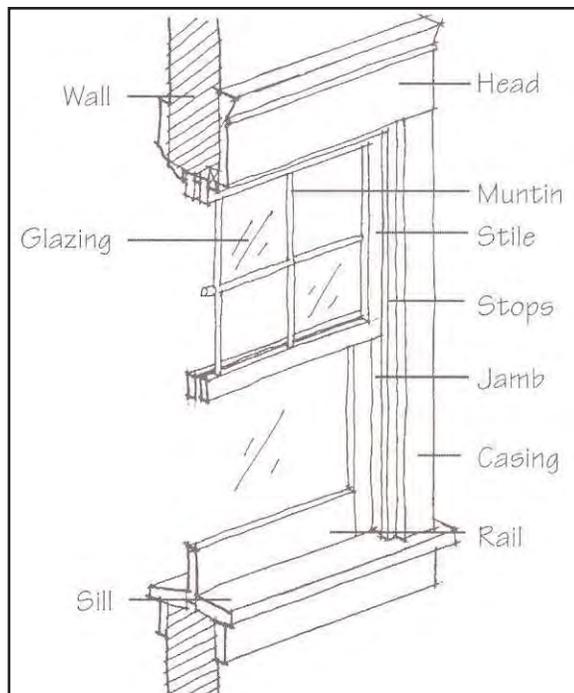


Inappropriate  
Too short and wide.

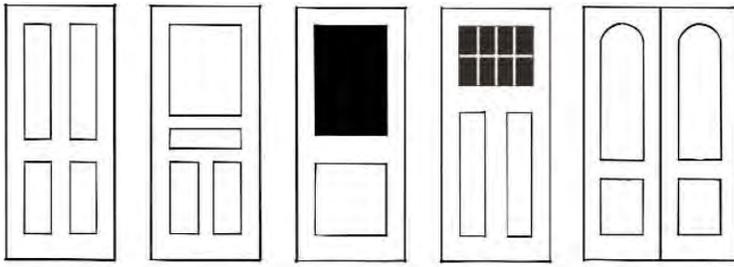


Inappropriate  
Too long and narrow.

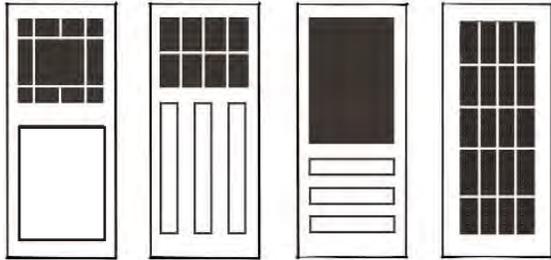
Historic shutters are functional not merely ornamental.



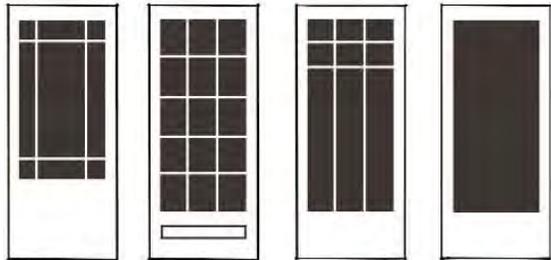
Elements of a Window



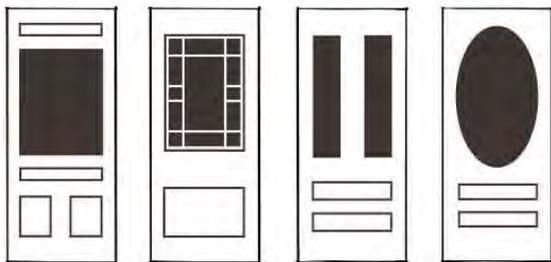
4-Panel      5-Panel      Panels with Glazing      Double



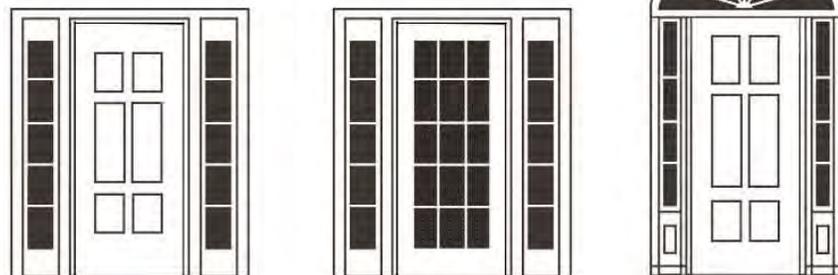
Bungalow Styles



American Foursquare Styles

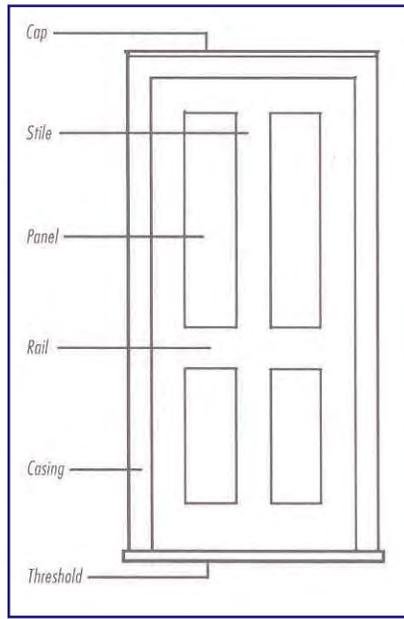


Late Victorian/Queen Anne Styles

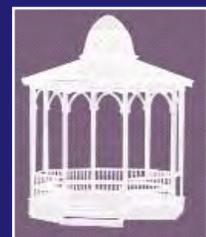


Colonial Revival Styles

Various door styles found within the District.



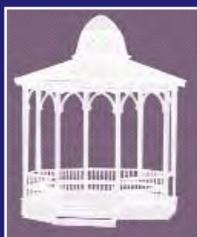
Elements of a Paneled Door



## HELPFUL TIPS:

The following helpful tips are included to assist the homeowner in the protection and maintenance of an architectural detail of a building.

- ◆ The best way to preserve architectural details is through well-planned maintenance.
- ◆ Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity.
- ◆ Protect features that are adjacent to an area being repaired.
- ◆ If historic element must be disassembled prior to restoration, use methods that minimize damage to the original material.
- ◆ Use approved technical procedures for cleaning, refinishing and repairing architectural details.
- ◆ Care should be given when removing paint that was applied before 1970. Removal, handling, and disposal of lead-containing paint should comply with all local, State, and federal standards.



# Architectural Details

Architectural details help establish a structure's distinct character while adding to the visual interest and defining a building's style or type. Often these details showcase superior craftsmanship and architectural design. Features such as window hoods, brackets, columns, cornices, barge-

boards, trims, and moldings exhibit designs, materials, and finishes usually associated with a particular style warranting their preservation. The design, scale, texture, and finish of a detail contribute significantly to the character of a building.

---

## COAs...Architectural Details

The following commonly requested projects require a COA:

- ◆ Alterations to any architectural detail.
- ◆ Replacement, removal or demolition of any architectural detail.
- ◆ Use of a material that is not original to the structure.
- ◆ Installation of a new architectural detail.

The following commonly requested projects **DO NOT** require a COA:

- ◆ Painting (changing color or touching up) of wood architectural details or any architectural details that were historically painted.
- ◆ Repair of an architectural detail when it matches the original in design, dimension, texture, finish and material.

# Guidelines

## Architectural Details

1. Retain and preserve architectural details that contribute to the overall historic form and character of a building, including functional and decorative features such as cornices, bays, quoins, turrets, arches, water tables, brackets, entablatures, fascias, moldings, and storefronts.
2. Repair rather than replace deteriorated architectural details.
3. Replace only the deteriorated portion of an architectural detail or element rather than the entire feature. Match the original detail or element in design, dimension, texture, and material.
4. Replace a completely missing or deteriorated architectural detail with a new detail based on accurate documentation of the original design or a new design compatible in location, scale, size, material, and texture with the property and the District.
5. Avoid permanently removing or altering any significant architectural detail.
6. Avoid adding details, ornamentation, or other decorative elements unless physical or photographic evidence exists that indicates the building once had such details in the past. Adding pieces of ornamentation that are out of character with the architectural style give the building a false historical appearance.



# Entrances, Porches, Enclosures, and Balconies



Exterior living spaces, such as porches and decks, are common features to many properties in the West End. Porches and entrances are highly visible features that often distinguish a structure and allow for stylistic embellishments. Porches take a variety of shapes and forms, varying from small, one-bay porches to the large, wrap-around porches of the Victorian era. Sleeping porches, balconies, side and back porches, mudrooms, pergolas, terraces, and rear entries offer additional outdoor access and living space. Architectural and site details, such as handrails, balusters,

balustrades, columns, cornices, moldings, finials, etc., are important parts of these features. Stripping a property of these details is not recommended. Porches in the West End have occasionally been filled in to create interior space. Every attempt should be made to keep porches “open.”

Entrances and steps serve as an important first view to the property and should be preserved as they were originally intended. They create the transition from the public space into the private space.

## COAs...

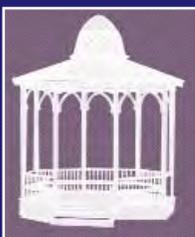
### Entrances, Porches, Enclosures, and Balconies

The following commonly requested projects require a COA:

- ◆ Construction of new entrances, porches, enclosures, and balconies.
- ◆ Replacement of deteriorated features including trim boards, flooring (areas larger than fifty (50) square feet), ceilings, soffits, steps, railings, brackets, columns, and similar features.
- ◆ Removal or addition of new porches.
- ◆ Screening of a front or side porch not previously screened.
- ◆ Enclosure of an exterior space such as a porch.
- ◆ Introduction of new features or details.
- ◆ Expansion of an existing porch or balcony.

The following commonly requested projects DO NOT require a COA:

- ◆ Repairs to materials and features when repairs match the original.
- ◆ Replacement of deteriorated porch flooring, up to fifty (50) square feet, in the course of routine maintenance. The replacement materials must match the original in design, size, shape, and material and the work should not damage or destroy any character-defining features.
- ◆ Repairs to trim boards, ceilings, steps, railings, brackets and similar features when there is no change.

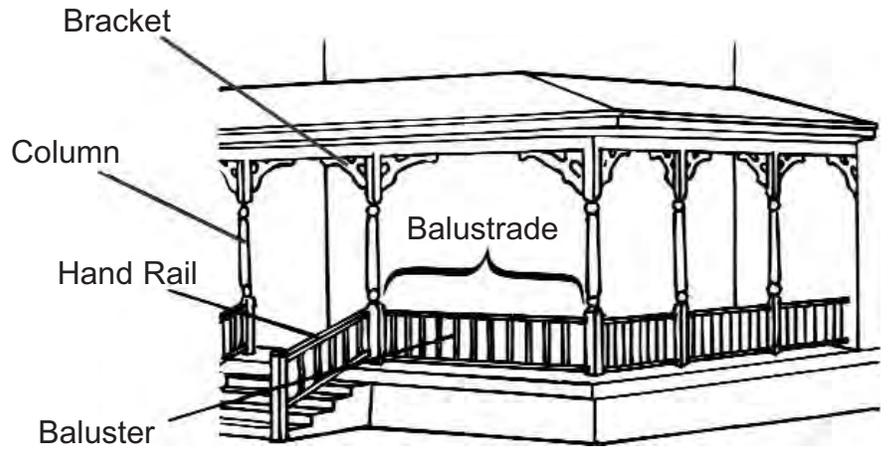


# Guidelines

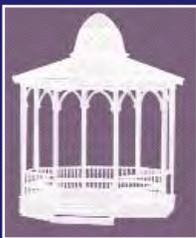
## Entrances, Porches, Enclosures, and Balconies

1. Retain and preserve entrances, porches, porticos, porte cocheres, and balconies that contribute to the overall historic character of a building including, but not limited to, such functional and decorative elements as columns, pilasters, piers, entablatures, balusters, balustrades, sidelights, fanlights, transoms, steps, railings, handrails, floors, and ceilings.
2. Replace only the deteriorated detail or element of an entrance, porch, or balcony rather than the entire detail or element. Match the original in location, design, style, dimension, detail, texture, pattern, and material.
3. Repair or replace original porch floors to match the original in design, style, dimension, detail, texture, and material. Replacement of wood floors with concrete is not recommended. The use of artificial turf, indoor/outdoor carpeting, or similar materials is not recommended for porch floors. Consider compatible substitute material in areas of frequent, reoccurring deterioration.
4. Replace a completely missing or deteriorated entrance, porch, or balcony with a new feature based on accurate documentation of the original design or a new design compatible in design, style, dimension, detail, texture, pattern, and material with the property and District.
5. Enclosure of areas beneath porches is appropriate if historically accurate. This includes the use of decorative wood skirting, lattice panels, brick, or stucco.
6. Enclosure of significant, highly visible front porches and entrances is not recommended. When enclosures are deemed necessary, the enclosure should be of a transparent material, such as glass or screening, which will allow the basic structure to show through. The structural supports of the enclosure should be kept to a visual minimum. The enclosure should be reversible and not obscure, damage, or destroy any character-defining features. Such enclosures should be installed behind the original railing and/or columns. Removal of any existing enclosures to restore the original appearance is recommended, when possible.
7. Design and install additional entrances or porches on noncharacter-defining elevations in such a manner that preserves the historic character of the building. The new entrance or porch should not obscure, damage, or destroy any character-defining features.
8. Avoid covering any decorative or functional features such as soffits, brackets, spindle work, columns, etc., with artificial material, such as vinyl or aluminum.
9. Avoid removing any detail material associated with an entrance and/or a porch, such as spindle-work, beveled glass, or beaded board, unless an accurate restoration requires it.
10. Avoid removing an original entrance, porch, or balcony or to adding a new entrance, porch, or balcony on a character-defining elevation.
11. Avoid adding features or details to a historic entrance, porch, or balcony that will create a false historical appearance.





Elements such as decorative brackets, hand rails, balusters, balustrades, and columns should be retained.





Tongue and groove flooring, appropriate for the District.



Inappropriate porch flooring replacement.



Historic porch flooring found within the District.



Historic porch flooring found within the District.



Inappropriate porch alteration.



Appropriate rear enclosures found within the District.



Appropriate rear enclosures found within the District.

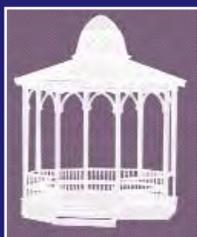
Detail of stack of original balustrade and inappropriate replacement.



# Decks and Patios



Appropriate decks at the rear of the buildings.



Similar to porches, decks and patios are widely used for exterior living spaces and are common features to many properties in the West End. Decks and patios can be incorporated into noncharacter-defining elevations of the property. Through compatible designs, finishes, and materials, these

features can be added without diminishing the architectural integrity. Stripping a property of any architectural details is not recommended. Screening under decks with an architectural element such as lattice or with vegetation is recommended.

## COAs...Decks and Patios

The following commonly requested projects require a COA:

- ◆ Construction of new decks or patios.
- ◆ Enclosure of an exterior space such as a deck.
- ◆ Introduction of new features or details.
- ◆ Expansion of an existing deck or patio area.

The following commonly requested projects **DO NOT** require a COA:

- ◆ Repairs to materials and features when repairs match the original.
- ◆ Repairs to steps, railings, and similar features when there is no change in location, design, style, dimension, detail, texture, pattern, and material.

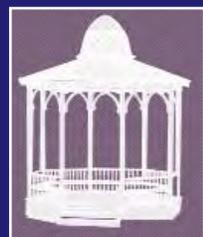
# Guidelines

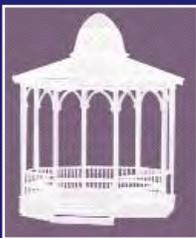
## Decks and Patios

1. Locate and construct decks so that the historic fabric of the structure and its character-defining features and details are not obscured, damaged, or destroyed. Install decks so that they are structurally self-supporting and may be removed in the future without damage to the historic structure.
2. Install decks to noncharacter-defining elevations, usually on the rear of a building or in areas that are screened from view from the street. Decks should step-back from the original perimeter of the building to lessen the visual impact from the street. Decks that project out or that cantilever beyond the sides of the building are not recommended.
3. Align decks generally with the height of the building's first-floor level. Visually tie the deck to the building by screening with compatible foundation materials such as skirt boards, lattice, masonry panels, and dense evergreen foundation plantings.
4. Select appropriate material for rear and side decks including wood or various composite materials. Avoid using vinyl.
5. Select appropriate paving materials for patios including concrete, brick, stone, and concrete pavers. Avoid the use of materials such as landscaping timbers and railroad ties. Tinting the paving material to diminish the white appearance is recommended.

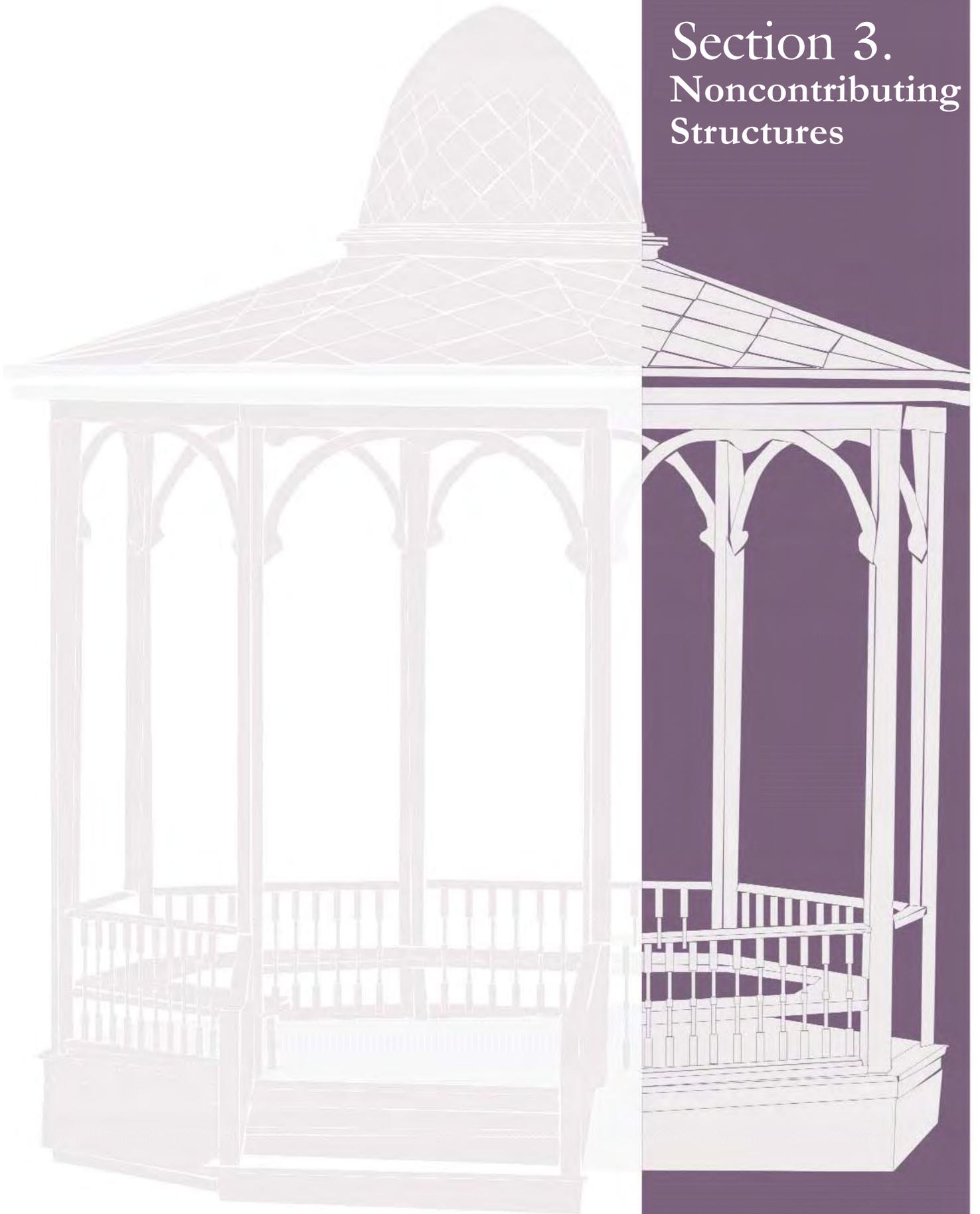


Appropriate patios at the rear of the buildings with screening.





### Section 3. Noncontributing Structures



# Noncontributing Structures



A noncontributing building built before 1930 that has been insensitively altered.



A noncontributing building built after 1930 with individual architectural significance.



Two noncontributing buildings built after 1930 with no individual historical or architectural significance.

A noncontributing structure is a building that does not contribute to the District in relation to the West End's history and architecture. A noncontributing structure is any building, site, structure, or object that was constructed outside of West End's period of significance or that has been so dramatically altered that the original style or material has been lost. The period of significance or the time period that most influenced the character of West End is between 1887 and 1930.

There are three different types of noncontributing structures.

1. Buildings constructed before 1930 that have been insensitively altered.
2. Buildings constructed after 1930 with individual historical or architectural significance.
3. Buildings constructed after 1930 with no individual historical or architectural significance.

All work on noncontributing properties that were built within the period of significance but have a loss of architectural integrity due to the loss of original fabric or heavy alterations will be reviewed with the hope of returning the property to a more congruous condition. The Guidelines are intended to guide property owners to more appropriate alternatives for a historic structure and prevent further inappropriate physical changes.

All work on noncontributing properties that have individual historical or architectural significance will be reviewed so that changes do not damage the style or architectural integrity

of the structure. Changes will be evaluated so that they are made in the most sensitive manner, respecting the style and architectural features and details as much as possible, similar to a building that is contributing to the District.

All structures built after 1930 with no individual historical or architectural significance should follow the Guidelines in the Changes to the Building Exterior section. However, work that is proposed for this type of noncontributing building is reviewed somewhat differently than work proposed for a contributing building. The effect that a building alteration has on surrounding historic buildings and on the character of the area is the primary factor considered rather than the effect on the subject building itself. Such a perspective results in a higher level of latitude for change to this type of noncontributing building.

All new construction work is considered noncontributing, but the design and location can drastically impact the character of the District and should be considered in great detail. All new construction should follow the Guidelines in the New Construction section.

All work on noncontributing structures, other than Routine Maintenance, **does** require a COA. No matter what the reason for the noncontributing status, all properties are reviewed in the same manner regarding issues of the environment which could affect the character of the District as a whole.

## COAs...Noncontributing Structures

The following commonly requested projects require a COA:

- ◆ All Major and Minor work.  
See relevant topic for more details.

# Guidelines

## Noncontributing Structures

1. Maintain the architectural integrity of noncontributing structures within the context of the District. Replacement materials should be carefully evaluated to ensure that they maintain the character of the District; however, more latitude may be given to structures built after 1930.
2. Alterations to noncontributing buildings built before 1930 will be reviewed utilizing the Changes to the Building Exterior section of the Guidelines. Efforts should be made to reverse any inappropriate changes made previously.
3. Evaluate the merit of the original architecture and style of the building, prior to any alterations to a noncontributing building built after 1930. Additions, alterations, and rehabilitation of a noncontributing building should be compatible with the current style and character of the building or cause the building to become more compatible with the District.
4. Alterations to noncontributing buildings to make the buildings appear to be older than they are or designed in a different style will not be required.
5. Demolition of noncontributing buildings in the District will not be delayed if the demolition will not adversely affect the character of the District.
6. Located within the West End Historic Overlay District exist structures of individual outstanding architectural and/or historical significance which are not contemporary with the District's period of significance. Applications relating to these structures shall receive special consideration from the Commission similar to the contributing structures within the District.



Noncontributing buildings within the District.





After



Before



After



Before



After



Before



After



Before

Noncontributing buildings that have been rehabilitated so that they are more compatible with the District.

# Section 4. Additions



# Additions



Over the life of a building, its form may evolve as additional space is needed or new functions are accommodated. New additions should not compromise the character of the historic building or site, nor should they destroy significant architectural features.

building, an addition should also be discernible from the principal building. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, materials, simplified detailing, or window type. Building additions must also adhere to all other sections of these *Guidelines*.



Additions should reflect the point in time of their construction, and respect the architectural character and fabric of the historic building and its surroundings. Although the design should be compatible with the original

Because of the significance of additions and their impact on the character of the historic structure, a Certificate of Appropriateness is required for all additions.

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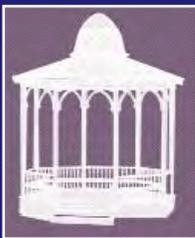
## COAs...Additions

The following commonly requested projects require a COA:

- ◆ All new additions.



Appropriate additions made to buildings within the District.



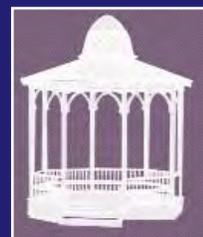
# Guidelines

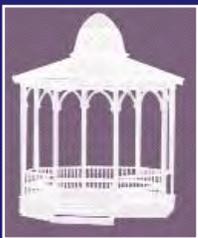
## Additions

1. Construct new additions so that there is the least possible loss of historic fabric and so that the character-defining features of the building are not destroyed, damaged, obscured, or radically changed.
2. Design new additions so that if they were removed in the future, the essential form and integrity of the original structure would be retained.
3. Design additions so that the material, style, detail, and design are compatible with the original structure rather than duplicating it exactly.
4. Design new additions so the size and scale are in relation to the principal building. Additions should not diminish or visually overpower the building. Additions should not exceed the height of the principal building.
5. Locate a new addition on a noncharacter-defining elevation, one of low visibility to the street, usually at the rear elevation. More latitude may be given to a design located to the rear of a building and screened from view from the street.
6. Design new additions so that the overall character of the site, site topography, character-defining site features, and mature trees are retained.
7. Contemporary design for additions is acceptable, if such design is compatible with the size, scale, material, and character of the neighborhood, the structure, or its environment.



Inappropriate additions.





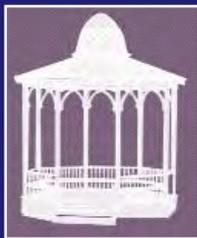
# Section 5. New Construction



# New Construction



New construction within the District.



New construction may be contemporary and current in style, while at the same time blending comfortably with the character of the District. There is no requirement that a new structure attempt to duplicate any of the existing historical styles in the neighborhood. An exception to this might be a structure built in close association with an existing structure or structures such as an outbuilding located on the same lot where a contemporary design would detract from the architectural unity. New construction is required to be complimentary to the surrounding structures.

Because of the significance of new construction and its impact on the character of the District, a Certificate of Appropriateness is required for all new construction projects.

The terms which follow will be helpful in planning a new construction project:

**Lot coverage** is the measure of the density of developed land along each block front and for each lot.

**Setback** is the distance from the edge of the right-of-way to the building front. A strong and continuous streetscape is achieved by a uniform setback pattern.

**Height** is the vertical distance measured from the average elevation of the finished grade to the topmost section of the roof.

**Spacing** is the distance between adjacent buildings. A regular pattern of spacing adds strength and continuity to the streetscape.

**Orientation** is the position and placement of a structure on a lot in relationship to the street.

**Scale** refers to the size of construction elements compared with the size of humans. Scale is determined by the relationship of a structure's mass to open space. Architecture at a human scale is characteristic of the District.

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## COAs...New Construction

The following commonly requested projects require a COA:

- ◆ All new buildings, structures, or site features.

# Guidelines

## New Construction

### 1. Site Planning

- a. The new structure should relate to its site and should repeat patterns already established in the District. New structures must also adhere to all other sections of these *Guidelines*.
- b. Generally, main entrances should face the street, and parking and service entrances should be located to the rear or otherwise obstructed from view.
- c. Existing significant features, such as trees, stone walls, shrubbery, etc., should be retained whenever possible. New development should be designed around any large trees or unique shrubbery. Any existing mature canopy of trees should be retained.
- d. Major reshaping of land contours is strongly discouraged.

### 2. Lot Coverage

New construction should have a lot coverage similar to that of existing and/or surrounding buildings in the District.

### 3. Setback

- a. Setbacks should be uniform and establish a feeling of order and coherence.
- b. New buildings should have setbacks consistent with existing buildings on the block. The setback should be within 20% of the average setback along the block.
- c. Side yards should be consistent in size to side yards of neighboring buildings.

### 4. Spacing of Structures

Spacing should conform to the spacing of existing buildings on the block.

### 5. Orientation

New structures should face the same direction as existing structures on the block.

### 6. Height

Height should be consistent with existing structures on the block. The height should be within 30% of the average height of structures in the block.

### 7. Scale

Scale of elements of new construction should be compatible with existing and/or surrounding structures in the District.

### 8. Basic Shape, Form, and Massing

New construction should be compatible in basic shape and form with existing and/or surrounding structures in the District.

### 9. Roof Types

- a. Roof form and pitch should be similar to that of existing structures on the block.
- b. Roofing materials should be compatible with those of existing structures.

(New Construction Guidelines continue on page 108.)



Examples of inappropriate new construction.



## New Construction

### 10. Exterior Architectural Components

Exterior architectural design components are features such as cornices, lintels, foundation materials, and chimneys. These design components provide a sense of unity and cohesion within the District. Architectural components should be compatible with the new structure as well as with surrounding structures.

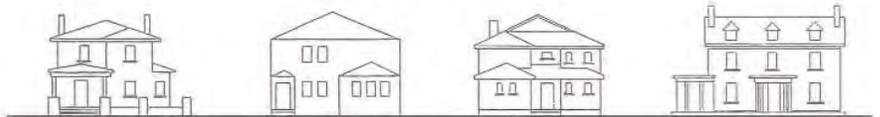
### 11. Exterior Building Materials and Surface Textures

- a. Within the District, the most prevalent building materials used are wood siding, brick, stone, and stucco. Building materials, such as artificial brick or stone, artificial siding, oversized brick, exposed and/or painted concrete blocks or cinder blocks, EIFS, and plate glass walls, are not recommended for new construction within the District.
- b. Building materials and surface textures should be compatible with those of surrounding structures. Fiber-cement siding is an acceptable material for new construction when it holds a similar texture, appearance, and reveal dimension to wood siding. Smooth finish fiber-cement siding is recommended.

### 12. Exterior Paint Color

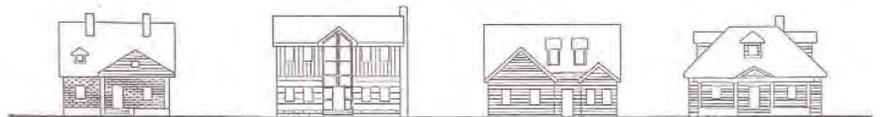
Color plays an important role in the appearance of a new building. The staff can serve as a valuable resource in assisting property owners selecting a color scheme.

#### Inappropriate



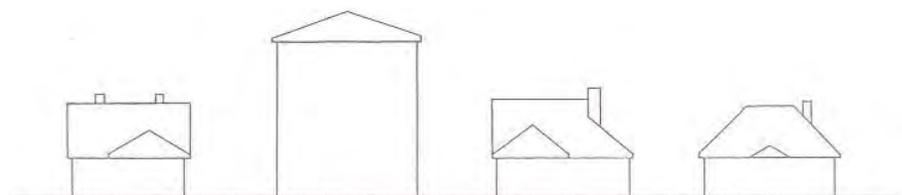
Architectural components of new construction should be compatible with surrounding structures.

#### Inappropriate

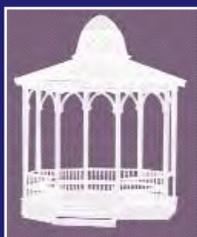


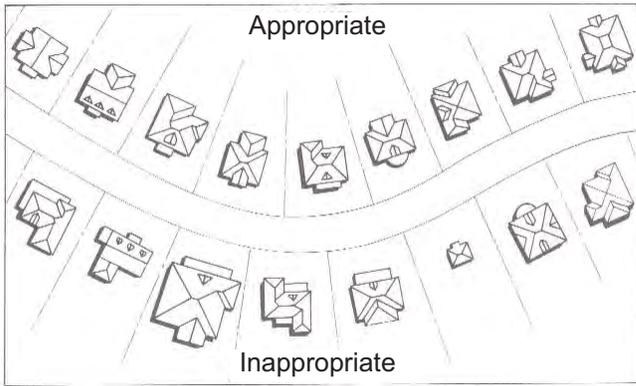
Building materials for new construction should be compatible with surrounding structures.

#### Inappropriate

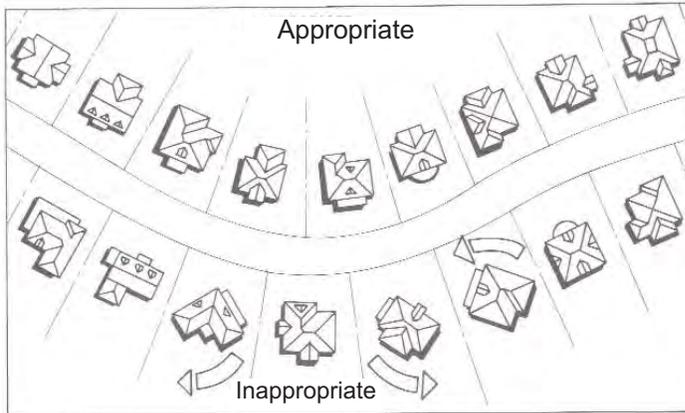


Height should be consistent with existing structures.

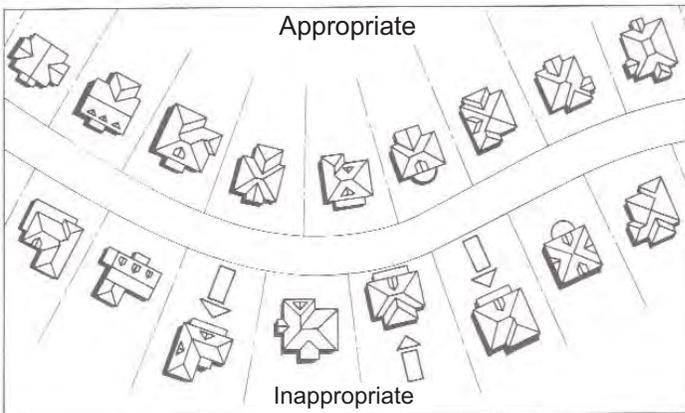




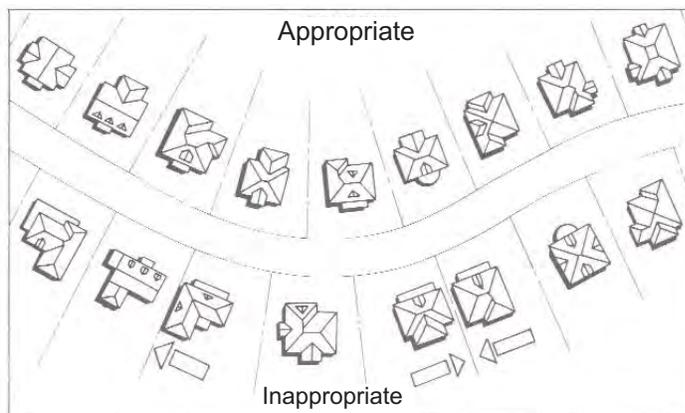
Lot coverage for new structures should be similar to that of existing buildings.



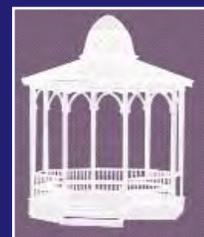
New structures should face the same direction as existing buildings.



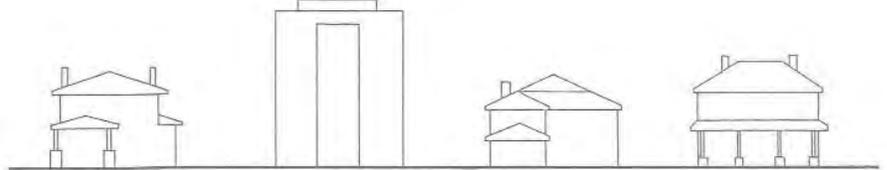
New structures should have setbacks consistent with existing buildings.



Spacing for new structures should conform to that of existing buildings.  
*(New Construction Guidelines continue on page 110.)*

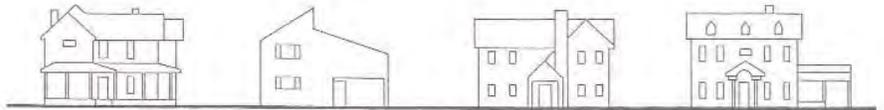


Inappropriate



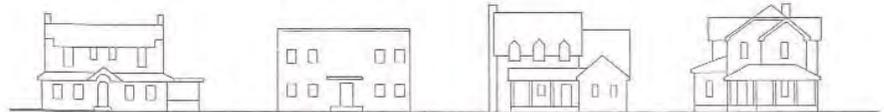
Scale of elements of new construction should be compatible with existing structures.

Inappropriate

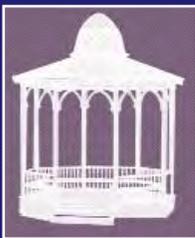


New construction should be compatible in basic shape and form with existing structures.

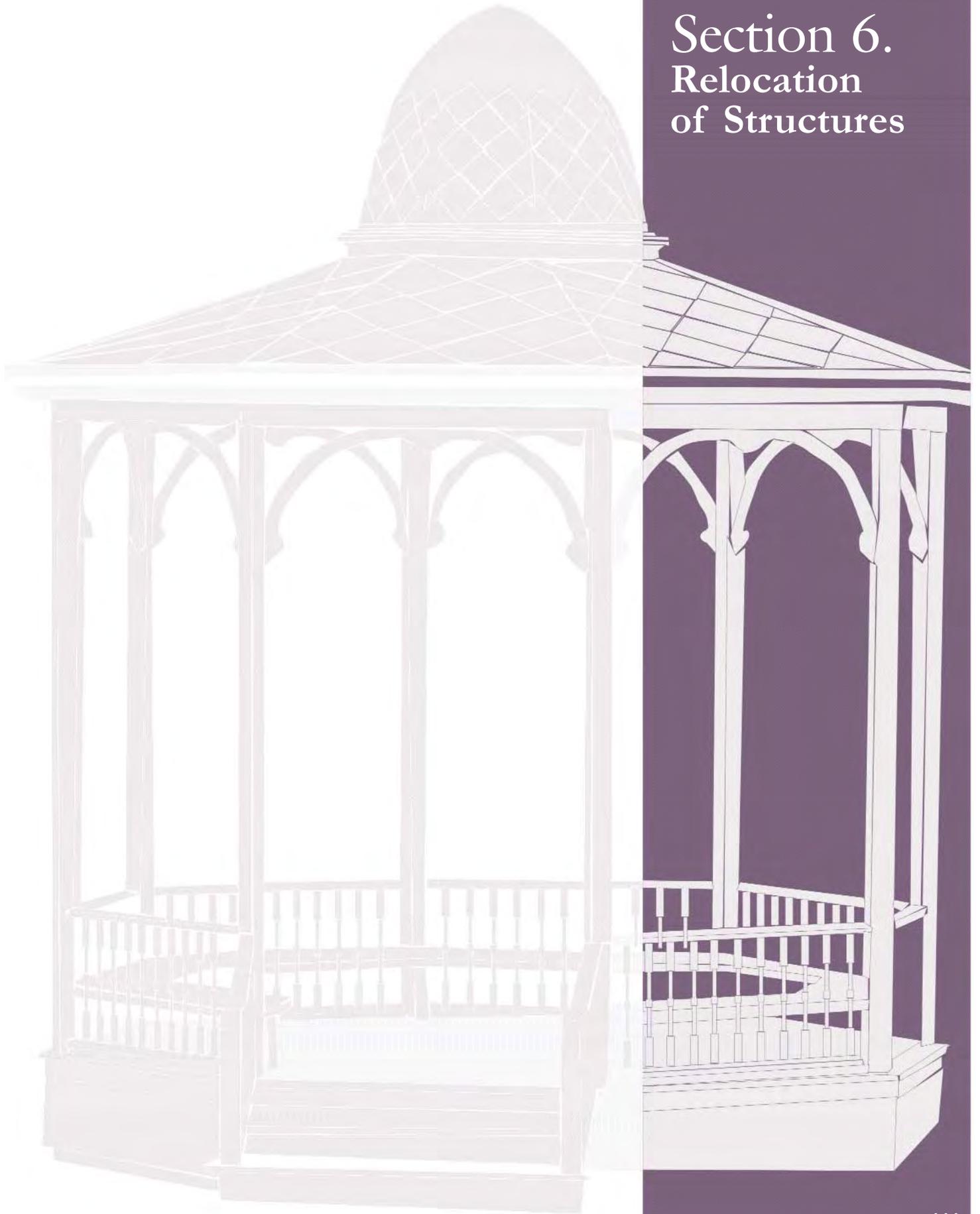
Inappropriate



Roof type and pitch for new construction should be similar to that of existing structures.



## Section 6. Relocation of Structures



# Relocation of Structures

Moving significant buildings sometimes is the only alternative to demolition and should be undertaken as a last resort only after all other preservation options have been thoroughly researched. Moving is an expensive undertaking and often results in a loss of integrity of setting and environment for the relocated building.

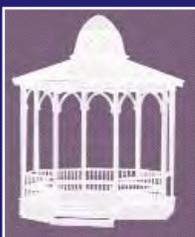
Relocation of structures involves moving buildings into, out of, or within the District. This should be attempted only after thorough planning and preparation. The Historic Resources Commission should be consulted early in the planning stages.

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## COAs...Relocation of Structures

The following commonly requested projects require a COA:

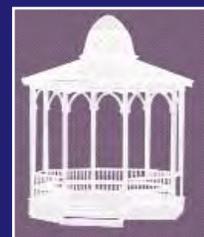
- ◆ Relocation of any buildings, structures, or site features.

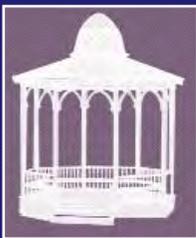


# Guidelines

## Relocation of Structures

1. Document the structure and site so that a permanent record of the structure is made prior to its relocation. Photography, measured drawings, and written documentation which portray the structure on its original site should be made a part of the files of the Historic Resources Commission.
2. Protect the structural and architectural integrity of a building when it is moved into, out of, and within the District. The building should be moved as a single, intact unit, whenever possible. Partial or complete disassembly is less desirable.
3. Choose a new location that has considered the architectural compatibility. In addition, the impact which the relocation will have on nearby buildings should also be considered. For relocation into or within the District, the Guidelines for New Construction should be followed with special attention to orientation, lot coverage, spacing, setback, and site planning.
4. Clear the lot of construction debris and replant or otherwise maintain the lot once a structure has been fully moved from a site until the lot is reused.





## Section 7. Demolition



# Demolition

Demolition of historically and/or architecturally significant structures within the District is discouraged. While the Historic Resources Commission may not deny a Certificate of Appropriateness for demolition, the Commission can delay the demolition of a structure for a period of up to 365 days. During this

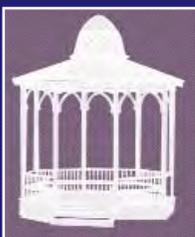
period, alternate methods for preserving the structure should be explored. Possibilities include adapting the existing structure to the owner's needs, finding new owners willing to restore the structure, contacting state and local preservation organizations to seek assistance, or relocating the structure to another site.

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## COAs...Demolition

The following commonly requested projects require a COA:

- ◆ Demolition of any buildings, structures, or site features.

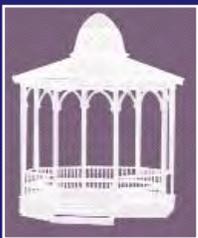


# Guidelines

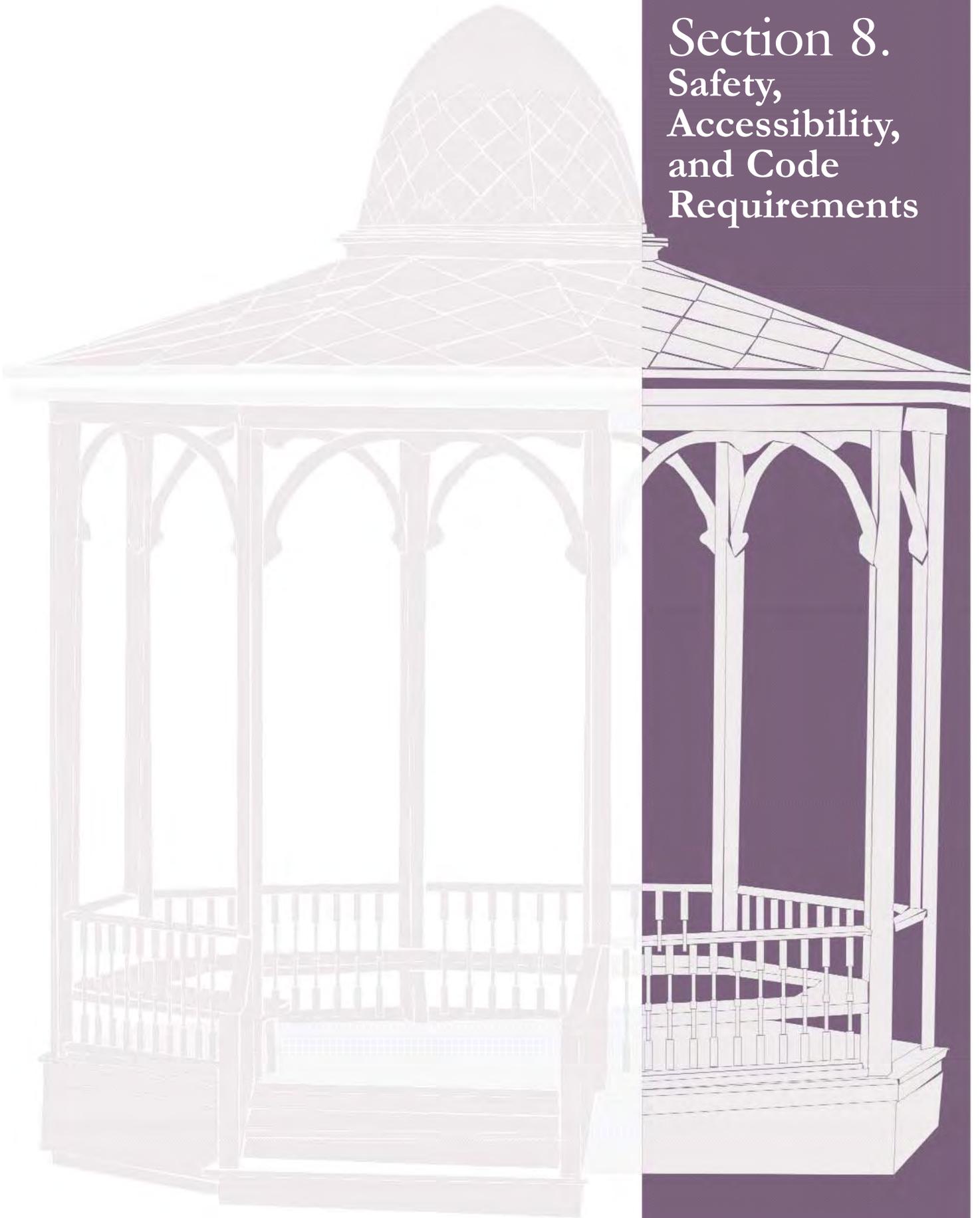
## Demolition

1. Exhaust all possibilities for saving a structure. If demolition is unavoidable, all usable building materials should be salvaged.
2. Document the structure site so that a permanent record of the structure is made prior to its relocation. Photography, measured drawings, and written documentation that portray the structure on its original site should be made a part of the files of the Historic Resources Commission.
3. Clear the lot of construction debris and replant or otherwise maintain the lot once a structure has been fully moved from a site until the lot is reused.





## Section 8. Safety, Accessibility, and Code Requirements



# Safety, Accessibility, and Code Requirements



Appropriate features to meet safety, accessibility, or code requirements.

A new use or the substantial rehabilitation of a historic building may require compliance with current standards for life-safety and accessibility by persons with disabilities. Both the North Carolina State Building Code and the federal Americans with Disabilities Act of 1990 include some flexibility in compliance when

a historic building is involved. Introducing items such as wheelchair ramps, fire exits, and fire stairs without damaging the original fabric of a historic structure will take careful planning and will usually require consultation with experienced design professionals.

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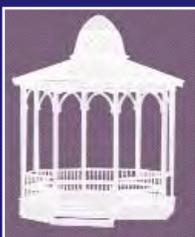
## COAs...Safety, Accessibility, and Code Requirements

The following commonly requested projects require a COA:

- ◆ Installation of fire exits, stairs, and landings.
- ◆ Construction of permanent wheelchair ramps.
- ◆ Installation/alteration/removal of temporary features that are necessary to ease difficulties associated with a medical condition.

The following commonly requested projects **DO NOT** require a COA:

- ◆ Installation of portable wheelchair ramps.



# Guidelines

## Safety, Accessibility, and Code Requirements

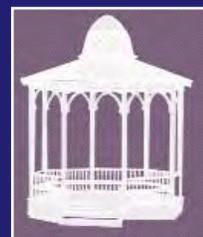
1. Review accessibility and life-safety code implications when considering changes to a historic building to determine if the proposed change is compatible with the building's historic character and setting.
2. Meet accessibility and life-safety building code requirements in such a way that the historic site and its character-defining features and the historic building's character-defining elevations, features, and finishes are preserved.
3. Design and construct new fire exits, stairs, landings, ramps, and elevators to be compatible with the scale, materials, details, and finish of the historic structure.
4. Introduce fire exits, stairs, landings, ramps, or elevators on noncharacter-defining elevations including rear or inconspicuous side locations.
5. Introduce new or additional means of access, if needed, that are reversible and that do not compromise the original design of a historic entrance or porch.

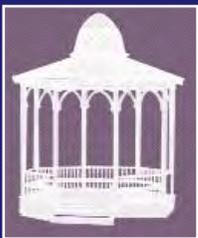


A ramp at the rear of a building for accessibility.



A handicap parking space at the rear of the building that meets both the Guidelines and the code requirements.





# Appendices



## Appendix A.

### Summary of Submission Materials

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

#### Detailed Descriptions

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

#### Building and/or Site Photos

Provide good quality color photos clearly showing front, side, and rear views. A minimum of two photos front and side, rear and other side – is needed. (Shown here is an example of a front and side view.)



Building and/or Site Photos

#### Streetscape Photos

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



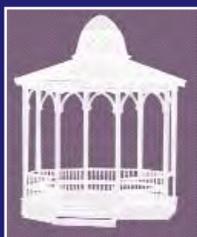
Streetscape Photos

#### Detail Photos

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



Detail Photos



## Sales Literature or Samples

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

## Site Plans

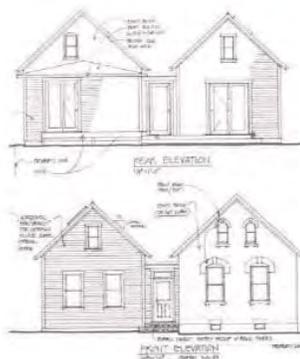
The site plan shows the location and size of existing and proposed structure on the lot. It should be drawn to scale and show property lines, building and street locations, proposed structures or additions with dimensions and distances to property lines, landscape features or other layouts, and total square footage of the lot and buildings. Include a north arrow.



Site Plan

## Elevations

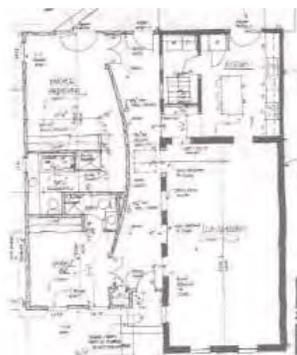
Elevation drawings show the design, materials, dimensions, and final appearance of the exterior of the building. They should be drawn to scale, identify building materials, and show each side of the structure to be changed, added to, or built. Submit elevations when an exterior change is proposed.



Elevations

## Floor Plans

Interior floor plans are needed for major changes in design to help illustrate proposed work. Plans should be drawn to scale.

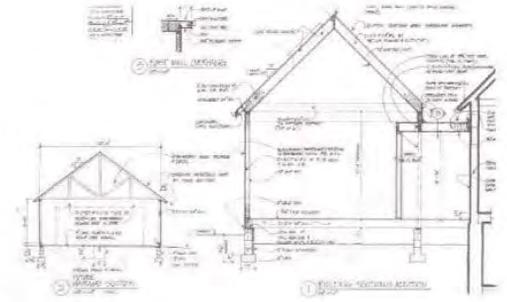


Floor Plan



## Construction Drawings

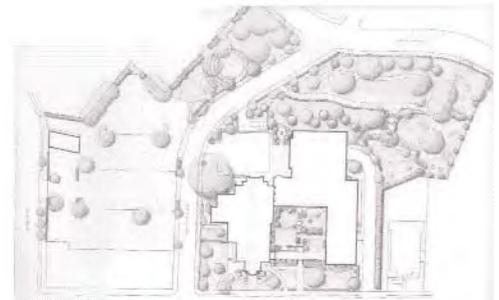
These include section and detail drawings showing how the structure is being put together. Drawn to scale, they should be submitted for all additions and new construction.



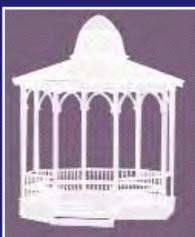
Construction Drawing

## Landscape Plans

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



Landscape Plan



## Appendix B.

### Trees Native to the Wachovia Tract

Based on Christian Gottlieb Reuter's booklet for the Land Register about Wachovia, 1760; Reuter's 1764 account of the flora and fauna of Wachovia; Samuel Kramsch's floras of Salem from 1789-1791; and Lewis David von Schweintiz's 1821 "Flora Salemitana." This list was compiled by Flora Ann Bynum of Winston-Salem, North Carolina, and reviewed for botanical accuracy by Dr. R. L. Wyatt, Professor of Biology Emeritus, Wake Forest University.

- Acer floridanum*, southern sugar maple  
*Acer negundo*, boxelder  
*Acer rubrum*, red maple  
*Aesculus octandra*, yellow buckeye  
*Amelanchier canadensis*, serviceberry  
*Asimina triloba*, pawpaw  
*Betula nigra*, river birch  
*Carpinus caroliniana*, ironwood  
*Carya cordiformis*, bitternut hickory  
*Carya glabra*, pignut hickory  
*Carya ovata*, shagbark hickory  
*Carya tomentosa*, mockernut hickory  
*Carylus americana*, hazelnut  
*Castanea dentata*, American chestnut  
*Castanea pumila*, chinquapin  
*Celtis occidentalis*, hackberry  
*Celtis laevigata*, hackberry  
*Cercis canadensis*, redbud  
*Chionanthus virginicus*, fringetree  
*Cornus florida*, dogwood  
*Crataegus* spp., hawthorn  
*Diospyros virginiana*, persimmon  
*Fagus grandifolia*, American beech  
*Fraxinus americana*,  
white or American ash  
*Fraxinus pennsylvanica lanceolata*,  
green or red ash  
*Gleditsia tricanthos*, honey locust  
*Halesia carolina*, Carolina silverbell  
*Hamamelis virginiana*, witchhazel  
*Ilex opaca*, American holly  
*Juglans cinerea*,  
white walnut or butternut  
*Juglans nigra*, black walnut  
*Juniperus virginiana*, American cedar  
*Liquidambar styraciflua*, sweetgum  
*Liriodendron tulipifera*,  
tulip tree (yellow poplar)
- Magnolia tripetala*, umbrella magnolia  
*Magnolia virginiana*, sweetbay magnolia  
*Malus angustifolia*, crabapple  
*Malus coronaria*, crabapple  
*Morus rubra*, red mulberry  
*Nyssa sylvatica*, black or sour gum  
*Oxydendrum arboreum*, sourwood  
*Pinus echinata*, shortleaf pine  
*Pinus strobus*, white pine  
*Pinus virginiana*,  
Virginia or scrub pine  
*Platanus occidentalis*, sycamore  
*Prunus americana*, river plum  
*Prunus angustifolia*, Chickasaw plum  
*Prunus serotina*, black cherry  
*Quercus alba*, white oak  
*Quercus bicolor*, swamp white oak  
*Quercus coccinea*, scarlet oak  
*Quercus falcata*,  
Spanish oak/southern red oak  
*Quercus marilandica*, blackjack oak  
*Quercus palustris*, pin oak  
*Quercus phellos*, willow oak  
*Quercus prinus*, chestnut oak  
*Quercus rubra*, red oak  
*Quercus stellata*, post oak  
*Quercus velutina*, black oak  
*Robinia pseudoacacia*, black locust  
*Salix nigra*, black willow  
*Sassafras albidum*, sassafras  
*Tilia americana*,  
T. heterophylla, linden  
or basswood  
*Ulmus alata*, winged elm  
*Ulmus americana*, American elm  
*Viburnum prunifolium*,  
blackhaw viburnum

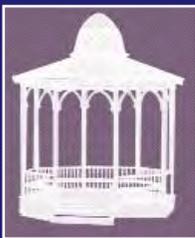


## Appendix C.

### Other Acceptable Trees

In addition to the previous list of native trees, the following is a list of acceptable trees compiled by the City of Winston-Salem's Vegetation Management Division. These varieties are appropriate to plant in appropriate locations in the District.

- Acer buergerianum* - trident maple
- Acer ginnala* - amur maple
- Acer griseum* - paperbark maple
- Acer palmatum atropurpureum* - Japanese red maple
- Acer Rubrum* - red maples (red, red sunset, or October glory)
- Acer saccharum* - sugar maples (green mountain or legacy)
- Amelanchier arborea* - serviceberry
- Carpinus betulus 'fastigiata'* - European hornbeam
- Cercis Canadensis* - eastern redbud
- Cercis Canadensis* - forest pansy redbud
- Cercis canadensis var. texensis* - Texas white redbud
- Cercis reniformis* - Oklahoma redbud
- Chionanthus retusus* - Chinese fringe
- Cornus florida* - Cherokee princess/Cherokee chief dogwood
- Cornus florida 'Rubra'* - stellar pink dogwood
- Cornus kousa* - kousa dogwood
- Gleditsia triacanthos inermis* - honey Locust
- Hibiscus syriacus* - rose of Sharon
- Ilex x attenuata 'Foster'* - Foster holly
- Koelreuteria paniculata* - golden rain
- Lagerstromia indica* - crepe myrtle
- Magnolia grandiflora* - little gem magnolia
- Magnolia x Anne* - Ann magnolia
- Magnolia x Jane* - Jane magnolia
- Platanus x acerifolia* - London planetree
- Prunus serrulat 'Kwansan'* - kwansan cherry
- Prunus x yedoensis* - yoshino cherry
- Quercus acutissima* - sawtooth oak
- Quercus coccinea* - scarlet oak
- Quercus phellos* - willow oak
- Quercus shumardii* - Shumard oak
- Taxodium distichum* - bald cypress
- Tilia cordata* - linden littleleaf
- Ulmus parvifolia* - lacebark elm
- Zelkova serrata* - zelkova



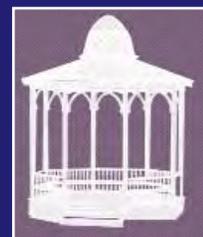
## Appendix D.

### Painting Tips

The exterior finish represents the final completion of a structure. Exterior painting is not an irreversible change, being one of the simplest to alter. However, exterior paint is one of the most visible aspects of a building; therefore, great care should be taken in selecting the exterior finish for a structure. Many colors used in earlier periods are now much brighter and more intense due to chemical dyes which render more vivid shades. Avoid the use of such colors.

Property owners may consult with Commission staff regarding paint color selection resources available for review. Additionally, the following items will assist property owners in selecting an appropriate color scheme:

- ◆ Use colors based upon the architectural style of the structure, as well as the period of construction. If possible, discover original paint colors of the structure.
- ◆ Selected color(s) should reflect the hues and shades which were available at the time of construction.
- ◆ Use colors to highlight surface textures.
- ◆ Where wood shingles and wood siding are used in combination, avoid painting both surfaces the same color.
- ◆ Avoid using too many colors on a structure. No more than three major colors should be used.
- ◆ Light trim around windows with a light wall color is generally acceptable for most wood-sided structures.
- ◆ Avoid extremely bright colors, large expanses of shiny metal, or highly contrasting colors.
- ◆ Avoid removing paint from a masonry building which was intended to be painted or from one that will suffer deterioration if paint is removed.
- ◆ Avoid applying paint to a masonry building which would be incongruous with the building or district.
- ◆ Avoid strong chemical and mechanical paint strippers which can damage a building permanently.
- ◆ Avoid removing paint and finishes by sandblasting or waterblasting.



## Appendix E.

### Architectural Terms

*Grasp the subject, the words will follow.*  
– Cato the Elder

**Alkyd Resin Paint** – A common modern paint using alkyd, one of a group of thermoplastic synthetic resins, as the vehicle for the pigment; often confused with oil paint.

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

**Arbor** – An open structure of trees or shrubs closely planted, either twined together and self-supporting or supported on a light, latticework frame.

**Arcade** – A row of arches with their supporting columns in piers.

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

**Art Deco** – A style popular in the 1920s and 1930s which emphasized modern streamlining and geometric ornament.

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

**Ashlar** – A squared building stone.

**Asphalt Siding** – Siding manufactured from saturated construction felts (rags, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather.

**Attic Ventilators** – In houses, screened or louvered openings, sometimes in decorative shapes, located on gables or soffits. Victorian styles sometimes feature sheet soffits or metal ventilators mounted on the roof ridge above the attic.

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

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

**Balustrade** – A low barrier formed of uprights supporting a railing.

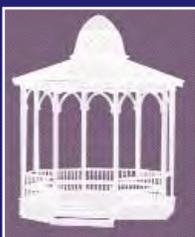
**Band, Band Course, Bandmold, Belt** – Flat trim running horizontally in the wall to denote a division in the wall plane or change in level.

**Bargeboard (also Vergeboard)** – A wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

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

**Bay Window** – A projecting bay with windows which extends floor space on the interior and usually extends to ground level on the exterior.

**Bead, Bead Molding** – 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.



**Beading** – A decorative semicircular molding along the lower edge of clapboard or weatherboard.

**Belt Course (also String Course)** – A horizontal "belt" for decorative purposes formed by a projecting course (or courses) in a masonry wall.

**Board-and-Batten** – Closely applied vertical boards, the joints of which are covered by vertical narrow strips of wood.

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

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

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

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

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

**Box Cornice** – A bulky, hollow cornice concealing a roof gutter and suggesting masonry, though usually made of wood.

**Bracket** – A symbolic cantilever, usually of fanciful form, used under the cornice in place of the usual modillion. Brackets were used extensively in Victorian architecture and gave rise to a style known as Bracketed Victorian.

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

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

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

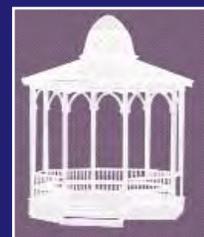
**Built-in Gutters** – Gutters which are sunken below the roofline, and usually concealed behind a decorative cornice.

**Bulkhead** – The area below the display windows on the front façade of a commercial storefront.

**Bungalow** – A style of building popular from the turn of the century until World War II. Bungalows are characterized by a horizontal composition, low sweeping roofs with overhangs, porches, and an informal quality.

**Cantilever** – A horizontal structural member supported at one end.

**Capital** – The top or head of a column. In classical architecture, there exist orders of columns; these are proportioned and decorated according to certain modes. The three basic modes were established by the ancient Greeks. These are the Doric, the Ionic, and the Corinthian. These were modified by the Romans who added the Tuscan, the Roman Doric, and the Composite, the latter being a combination of the Greek Ionic and Corinthian orders. In American 19th century building, the Greek Revival style is a conscious effort to reproduce and adapt the styles and ideals of ancient Greece. The latter "Classical" styles tend to be borrowed from the Renaissance forms which were borrowed from ancient Roman forms.



**Carpenter Gothic** – A style of wooden building characterized by sawn ornament, pointed openings, and board-and-batten siding, popular in the 1870s and 1880s. This style is also known as sawnwork Victorian.

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

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

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

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

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

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

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

**Clapboard Siding** – Boards thicker on one edge than the other, the thick edge of one board overlapping the thin edge of the board below.

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

**Clerestory Windows** – Windows located relatively high up in a wall that often tend to form a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles found here.

**Clipped Gable Roof** – (Also called Jerkin Head) A roof whose end has been formed into a shape midway between a gable and a hip, resulting in a truncated or "clipped" appearance.

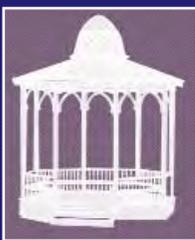
**Colonnade** – A row of columns which supports an entablature; this is a feature of Greek Revival and Neoclassical styles.

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

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

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

**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.



**Coping** – The cap or the top course of a masonry wall.

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

**Corner Block** – A block placed at a corner of the casing around a wooden door or window frame, usually treated ornamentally.

**Corner Board** – One of the narrow vertical boards at the corner of a traditional wood frame building into which the siding butts.

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

**Courses** – Parallel layers of bricks, usually horizontal, including any mortar laid with them.

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

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

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

**Dentil** – A number of small cubical members at the base of a classical cornice that resemble teeth.

**Diameter at Breast height (dbh)** – The standard measurement in all tree related fields. The "breast" height is by definition 4.5 feet above the ground.

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

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

**Downspout** – A pipe, usually of metal, for carrying rainwater from roof gutters.

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

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

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

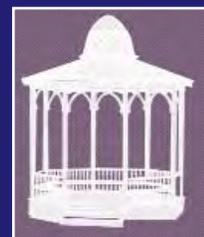
**Escutcheon** – A protective plate, sometimes decorated, surrounding the keyhole of a door, a light switch, or similar device.

**Etched Glass** – Glass whose surface has been cut away with a strong acid or by abrasive action into a decorative pattern.

**Façade** – The front or side of a building.

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

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



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

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

**Flush Siding** – Wooden siding which lies on a single plane, usually applied horizontally.

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

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

**French Window** – A long window reaching to floor level and opening in two leaves like a pair of doors.

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

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

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

**Gambrel** – A roof that has two pitches on each side.

**Gazebo** – A freestanding roofed structure usually open on the sides.

**German Siding** – Wooden siding with a concave upper edge which fits into a corresponding rabbet in the siding above, creating a beveled or grooved edge.

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

**Globe** – A transparent or translucent enclosure (usually of glass) to protect a light source, to diffuse and redirect the light, or to change the color of the light.

**Gouged and Pierced** – Ornamental wood that has been grooved, channeled, or perforated through the use of a chisel called a gouge.

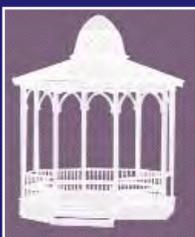
**Grain** – The direction, size, arrangement, appearance, or quality of the fibers of wood.

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

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

**Half-Timbered** – Descriptive of buildings of the Tudor style (16th and 17th centuries) which were built with strong timber foundations, supports, knees, and studs, and whose walls were filled with plaster or masonry materials such as brick. In the United States, buildings in the Tudor Revival style of architecture feature half-timbered construction.

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



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

**Incandescent Lighting** – A form of illumination that is produced when a filament in a glass bulb is caused to glow by an electric current.

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

**Jerkin Head Roof** – A roof whose end has been formed into a shape midway between a gable and a hip, resulting in a truncated or "clipped" appearance; sometimes called clipped gable.

**Lantern** – A structure raised above a roof or dome to admit light to a space below.

**Latex Paint** – A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).

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

**Lead Roof** – A flat roof covered with sheet lead.

**Light** – A pane of glass.

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

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

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

**Marble** – A metamorphic rock composed mainly of calcite or dolomite that will polish; the commercial term includes many dense limestones and some rock dolomites.

**Mercury Vapor Lamps** – An electric lamp in which the discharge takes place through mercury vapor, thereby emitting a blue-white light; requires five to seven minutes of warm up time.

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

**Mission Tile** – Semi-cylindrical clay roofing tiles laid in courses with the convex side alternately up and down.

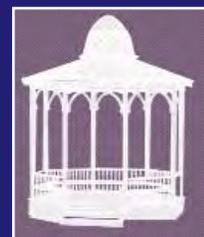
**Molding** – A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as a trim around openings.

**Molded Surround** – A decorative molded frame around an opening, such as a window or door.

**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.

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

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



**Mullion** – The vertical member that separates windows (or sash) in a series.

**Muntin** – The piece that separates the panes of glass within a sash.

**Newel Post** – A vertical member or post, usually at the start of the stair or any place the stair changes direction. Usually larger and ornate, it is the principal support of the handrail.

**Oil Paint** – A paint in which a drying oil, usually linseed oil, is the vehicle for the pigment; rarely used as a house paint since the mid-twentieth century when it was commonly replaced by alkyd resin paints.

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

**Paint** – A liquid solution of pigment in a suitable vehicle of oil, organic solvent, or water; liquid when applied, but dries to form an adherent, protective, and decorative coating.

**Palladian Window** – A window with three openings, the central Roman arched and usually wider and taller than the others.

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

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

**Pantile** – A roofing tile that has the shape of an S laid in its side.

**Parapet** – A low wall along a roof, directly above an outer wall.

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

**Pedestal** – A base for a column or for a piece of sculpture.

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

**Pergola** – A garden walk usually formed by a double row of posts, or with beams above and covered with climbing plants.

**Pigment** – A finely ground inorganic powder which is dispersed in a liquid to make paint; may provide, in addition to color, many of the essential properties of paint, such as opacity, hardness, durability, and corrosion resistance.

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

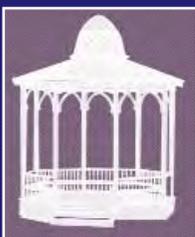
**Pitch** – The degree of slope of a roof.

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

**Plywood Siding** – Laminated wood sheets fabricated of veneers bonded together with waterproof glue; the exposed surface is usually grooved to resemble vertical ship lap boards.

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

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



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

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

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

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

**Quarter Round** – A small molding that has the cross section of a quarter circle.

**Rabbet** – A rectangular groove cut in the corner edge of a board or plank.

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

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

**Rake** – Trim members that run parallel to a roof slope and form the finish between the wall and gable roof extension.

**Recessed Lights** – Lights that have been placed into a surface so that their faces are flush with the surface of a ceiling, wall, or ground.

**Riser** – Each of the vertical boards closing the spaces between the treads and stairways.

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

**Rustic** – Descriptive of rough, hand-dressed building stone, intentionally laid with high relief.

**Rusticated** – Said of cut stone having strongly emphasized recessed joints and smooth or roughly textured block faces.

**Rustication** – Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.

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

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

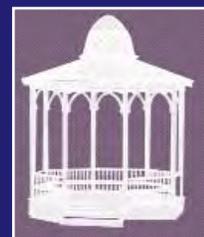
**Sandstone** – Sedimentary rock composed of sand-sized grains naturally cemented by mineral materials. In most sandstone used for building materials, quartz grains predominate.

**Sash** – The moving part of a window.

**Sawnwork** – Ornamentation in cut-out planking, formed with a bandsaw, popular in the 1880s and 1890s. This decorative detailing is flat.

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

**Shakes** – Any thick, handsplit shingle, usually edge-grained; formed by splitting a short log into tapered, radial sections.



**Sheet Metal** – A flat, rolled metal product, rectangular in cross section and form; when used as roofing material, it is usually terne or zinc-plated.

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

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

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

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

**Sill Plate** – The horizontal member at the bottom of the frame of a wood structure, which rests on the foundation.

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

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

**Solute** – The ornamental spiral at the ends of an Ionic capital.

**Spandrel** – The space between an arch and the rectangle that encloses it.

**Stepped Gable** – A gable concealing the end of a roof with a stepped parapet.

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

**Street Lights** – Large lights mounted on poles and used to light outdoor areas for reasons of safety; turn-of-the-century street lights often displayed fancy cast iron details.

**Stretcher** – A brick or a stone laid with its length parallel to the length of the wall.

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

**Summer House** – A garden house of light, airy design used in the summer for protection from the sun.

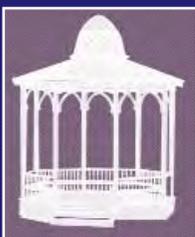
**Surround** – The molded trim around a door or window opening.

**Swag** – A conventionalized motif resembling a drapery of heavy fabric; a festoon.

**Tar Paper** – A roofing material manufactured by saturating a dry felt with asphalt and then coating it with a harder asphalt mixed with a fine material.

**Terneplate** – Sheet metal coated with terne metal, which is an alloy of lead containing up to 20 percent tin.

**Terra-Cotta** – Hard, unglazed fired clay; used for ornamental work and roof and floor tile. Also fabricated with a decorative glaze and used as a surface



finish for buildings in the Art Deco style.

**Terrace** – A level promenade in front of a building, usually paved.

**Textured Siding** – Wood cut in various flat patterns, such as half-rounds or scallops, and applied to portions of facades to create a picturesque or romantic look. This treatment was generally used in Queen Anne-style buildings. Surface textures are often found in diamond, scallop, staggered butt, or composite patterns.

**Composite** – Design formed by two overlapping rows of scallop-shaped shingles overlapped by a row of diamond-shaped shingles overlapped by two overlapping rows of scallop-shaped shingles.

**Diamond** – A design formed by overlapping rows of shingles shaped like vertical parallelograms.

**Scallop** – A design formed by overlapping rows of shingles shaped like a rectangle with rounded ends; sometimes called a "fish scale."

**Staggered Butt** – A design formed by overlapping rows of alternating small and large rectangular-shaped shingles.

**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.

**Tongue and Groove** – Boards having a tongue on one edge and a groove on the next for tight joining and surface alignment.

**Tracery** – An ornamental division of an opening, especially a large window, usually made with wood. Tracery is found in buildings of Gothic influence.

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

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

**Trellis** – An outdoor structure of latticework.

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

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

**Veranda, Verandah** – A covered porch or balcony extending along the outside of a building, planned for summer leisure.

**Vergeboard** – See Bargeboard.

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

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

**Volute** – The ornamental spiral at the ends of an Ionic capital.

**Waterblast** – Similar to sandblast except water is used as an abrasive; like sandblasting, high pressure water streams can damage wood and masonry surfaces.

**Waterblasting** – A cleaning method similar to sandblasting except that water is used as the abrasive. As in sandblasting, high-pressure water jets can damage wood and masonry surfaces.



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

**Weatherboard** – Wooden boards, tapered at the upper end which are applied horizontally and overlapping. Edges may be plain or beaded. Longer than clapboards, they generally measure six (6) feet or longer.

**Weatherboarding** – Wooden clapboard siding.

**Widow's Walk** – A flat area at the top of a roof surrounded by a railing.

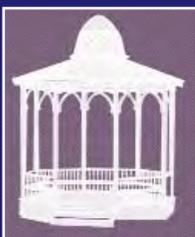
**Window Cap** – The uppermost part of a window frame.

**Window Glass** – A hard, brittle, inorganic substance, ordinarily transparent or translucent; normally a soda-lime-silica compound fabricated in continuous flat sheets up to six feet wide, in thickness from 0.05 to 0.22 inches thick.

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

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

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



## Appendix F.

# Local, State, and National Historic Preservation Resources

### Local Resources

#### **Forsyth County Historic Resources Commission**

100 E. First Street  
P.O. Box 2511  
Winston-Salem, NC 27102  
[www.cityofws.org/planning](http://www.cityofws.org/planning)

*For information on Forsyth County's Historic and Historic Overlay Districts, Local Historic Landmarks, certificates of appropriateness and technical assistance contact the HRC staff, 336-727-2087.*

### State Resources

#### **North Carolina State Historic Preservation Office**

North Carolina Division of Archives and History  
4617 Mail Service Center  
Raleigh, NC 27699-4617  
[www.hpo.dcr.state.nc.us](http://www.hpo.dcr.state.nc.us)

*For information on historic structures and the National Register, contact the Survey and Planning Branch, 919-733-6545.*

*For information on preservation tax credits and technical restoration assistance, contact the Restoration Branch, 919-733-6547.*

#### **North Carolina Office of State Archaeology**

North Carolina Division of Archives and History  
4619 Mail Service Center  
Raleigh, NC 27699-4619  
[www.arch.dcr.state.nc.us/fosa.htm](http://www.arch.dcr.state.nc.us/fosa.htm)

*For information on archaeological sites, resource protections, and volunteer opportunities, contact the Office of State Archaeology, 919-733-7342.*

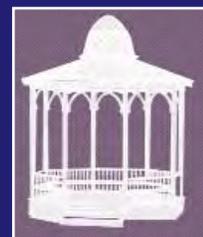
#### **Preservation North Carolina**

Main Office  
220 Fayetteville Street Mall  
Suite 300  
P.O. Box 27644  
Raleigh, NC 27611-7644

Regional Office serving Forsyth County  
Northwest Regional Office  
1111 Sprague Street  
P.O. Box 12338  
Winston-Salem, NC 27117

[www.presnc.org](http://www.presnc.org)

*North Carolina's only statewide nonprofit organization, whose mission is to protect and promote buildings, sites, and landscapes important to the diverse heritage of North Carolina. For more information on PNC's programs, resources, and volunteer opportunities, contact either the Main Office, 919-832-3652 or the Northwest Regional Office, 336-788-0765.*



## National Resources

### Advisory Council on Historic Preservation (ACHP)

1100 Pennsylvania Avenue NW  
Suite 809  
Old Post Office Building  
Washington, D.C. 20004

[www.achp.gov](http://www.achp.gov)

*Promotes the preservation, enhancement, and productive use of our Nation's historic resources, and advises the President and Congress on national historic preservation policy. For more information, call 202-606-8503.*

### National Park Service

1849 C Street NW  
Washington, D.C 20240

[www.nps.gov](http://www.nps.gov)

*Dedicated to preserving the natural and cultural resources of the United States for the enjoyment, education, and inspiration of all Americans. For more information, call 202-208-6843.*

### National Register of Historic Places (NPS)

National Park Service  
1201 Eye St. NW  
8th Floor (MS 2280)  
Washington, D.C. 20005

[www.cr.nps.gov/nr/index.htm](http://www.cr.nps.gov/nr/index.htm)

*America's official list of cultural resources worthy of preservation. For more information, call 202-354-2213.*

### National Trust for Historic Preservation

1785 Massachusetts Avenue (NW)  
Washington, D.C. 20036-2117

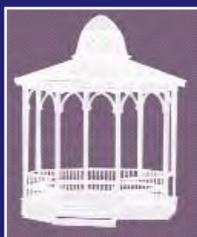
[www.nationaltrust.org](http://www.nationaltrust.org)

*Privately funded nonprofit organization that provides leadership, education, advocacy, and resources to save America's diverse historic places and revitalize our communities. For more information, call 1-800-944-6847.*

### Secretary of the Interior's Standards for the Treatment of Historic Properties

[www.cr.nps.gov/local-law/arch\\_stnds\\_8\\_2.htm](http://www.cr.nps.gov/local-law/arch_stnds_8_2.htm)

*National standards for the preservation, restoration, and rehabilitation of historic structures.*



# Acknowledgements

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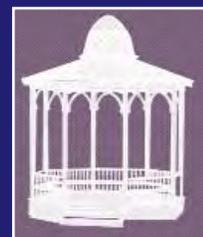
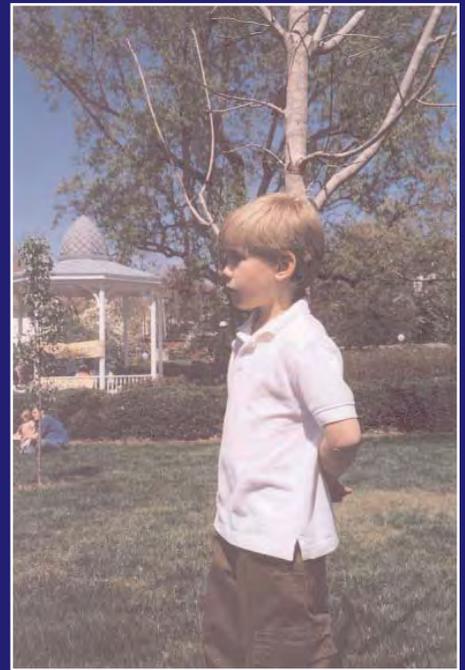
Michelle M. McCullough, unless otherwise noted  
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Forsyth County Public Library Photograph Collection  
(Page 4)  
“Before” photos from the National Register Nomination Survey  
(Page 100)

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