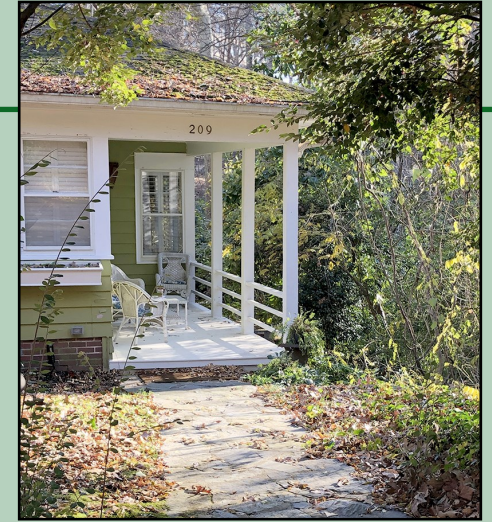


Chapel Hill Historic Districts

Design Principles & Standards





Chapel Hill Town Council

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Table of Contents

I. Introduction		
Chapel Hill Historic District Commission.....	6	
Certificate of Appropriateness Applications	7	
Levels of Review.....	8	
The Design Review Process.....	12	
Applying the Standards.....	14	
Key Terminology	15	
Secretary of the Interior’s Standards for Rehabilitation.....	17	
Sustainability & Preservation.....	18	
Preservation Tax Incentives	19	
II. Special Character Essays		
Historic Overview of Chapel Hill	21	
Franklin-Rosemary Historic District	25	
Cameron-McCauley Historic District.....	31	
Gimghoul Historic District.....	36	
III. District Setting		
Site Features	40	
Public Rights-of-Way.....	43	
Fences & Walls.....	46	
Walkways, Driveways & Off-street Parking	50	
Garages & Accessory Structures	54	
Exterior Lighting.....	56	
Signage.....	59	
Archaeology	62	
IV. Building Materials		
Wood	64	
Masonry	67	
Architectural Metals	72	
Paint	75	
V. Exterior Changes		
Roofs, Gutters, & Chimneys.....	79	
Foundations	83	
Exterior Walls, Trim, & Ornamentation	85	
Windows & Shutters	88	
Exterior Doors	92	
Porches, Entrances, & Balconies.....	96	
Commercial Storefronts.....	100	
Accessibility & Life Safety Considerations	102	
Sustainability & Energy Efficiency.....	105	
Disaster Preparedness & Planning.....	109	
VI. New Construction		
Setback, Spacing & Orientation	113	
Building Scale, Proportion & Form.....	115	
Roof Form, Materials & Details	119	
Building Materials & Architectural Details	121	
Doors & Windows	123	
Porches & Entrances	126	
Garages, Carports & Accessory Structures	128	
Additions.....	132	
Dormer Additions.....	137	
Decks & Patios	141	
VII. Demolition and Relocation		
Demolition	145	
Relocation	148	
VIII. Appendix		
Resources	153	
Published References.....	155	
Glossary of Architectural Styles	156	
Glossary of Architectural Terms	162	
Lead Paint Identification and Abatement.....	173	
Suggested Plantings	175	
Gimghoul Restrictive Covenants.....	179	

Introduction

The Town of Chapel Hill, at the request of the occupants at the time, established three local historic districts encompassing a combined total of more than five hundred properties. The three districts are the Franklin-Rosemary Historic District (1976), the Cameron-McCauley Historic District (1990), and the Gimghoul Historic District (1990).

Chapel Hill's historic districts are collections of buildings and site features that, when taken together, embody important elements of the districts' culture, history, architectural history, or prehistory. The special character of each district is outlined later in this document, but it should be noted that each district has a distinct physical character and historic narrative.

The purpose of local historic district designation and regulation is to preserve the historic character and architectural fabric of Chapel Hill's historic districts for the benefit of present and future generations. Through historic district overlay zoning, Chapel Hill's local historic districts are protected from unmanaged change by a design review process that is based on these Design Principles and Standards. The role of the Design Principles and Standards is twofold:

1. They provide guidance to property owners within Chapel Hill's local historic districts as they plan exterior changes—including maintenance, alterations, additions, and new construction—to ensure that changes maintain, and do not detract from, the special character of the districts.
2. They also provide specific standards to guide the Chapel Hill Historic District Commission (Commission) and the Town of Chapel Hill Planning Department staff (Town Staff) in determining congruity with the special character of the district when considering Certificate of Appropriateness (COA) applications for proposed new construction, alterations, additions, moving, and demolition.

The intent of these Design Standards is not to prevent physical change, but to manage change by encouraging the retention and restoration of historic structures, materials, and exterior features and by guiding the design of new construction, alterations, additions, and building relocations within the districts, to ensure that the special character and “sense of place” that exists within each district is maintained.

The Design Principles and Standards are organized with a consistent format in order to produce a document that is both easy to read and allows for individual sections to stand alone. Each section includes principles in narrative form providing context and explanations. These are followed by specific enumerated Standards, listed on a separate Standards page, that the Commission will apply, when relevant, when making COA decisions.

While each set of Design Standards is tailored specifically to both the individual historic districts and the specific feature they regulate, they all prioritize the following principles:

- Maintain existing features and materials whenever possible.
- Repair, when necessary, with like materials.
- Replace only when repair is not possible.
- Utilize substitute materials only when like materials are not available and when the substitute material can be made to visually replicate the original material.
- Design additions and new construction to be congruous with and subordinate to the historic building(s) in scale, spacing, setback, design, and materials.
- Avoid the removal of historic materials and the demolition and/or relocation of historic buildings.
- Avoid the application of building features or construction of new buildings that would present a false historic narrative.

In addition to outlining the Design Principles and Standards themselves, this document also includes essays that describe the special character of each historic district; an outline of the COA application and review process; information about the interrelationship of preservation, sustainability, and economics; glossaries that identify architectural styles and vocabulary; suggested plantings; and other resources and information about historic preservation.

Introduction

AUTHORITY FOR HISTORIC DISTRICTS AND DESIGN STANDARDS

The designation of Local Historic Districts is allowed by North Carolina General Statute 160D-940-951, 160D-102, 160D-303, and 160D-404(c) which reads in part:

Any local government may, as part of a zoning regulation adopted pursuant to Article 7 of this Chapter or as a development regulation enacted or amended pursuant to Article 6 of this Chapter, designate and from time to time amend one or more historic districts within the area subject to the regulation. Historic districts established pursuant to this Part shall consist of areas that are deemed to be of special significance in terms of their history, prehistory, architecture, or culture and to possess integrity of design, setting, materials, feeling, and association.

Such development regulation may treat historic districts either as a separate use district classification or as districts that overlay other zoning districts. Where historic districts are designated as separate use districts, the zoning regulation may include as uses by right or as special uses those uses found by the preservation commission to have existed during the period sought to be restored or preserved or to be compatible with the restoration or preservation of the district (Section 160D-944(a)).

Chapel Hill's Land Use Management Ordinance (LUMO) addresses Historic Districts in Section 3.6.2, which reads:

Historic district designations are intended to protect and conserve the heritage and character of the Chapel Hill community by providing for the preservation of designated areas within the planning jurisdiction, including individual properties therein that embody important elements of social, economic, political, or architectural history, and by promoting the stabilization and enhancement of property values throughout such areas.

The purpose of requiring regulation of placement and design of telecommunications equipment in this district is to help achieve these objectives and to protect the special character of the historic district.

It is intended that these regulations ensure, insofar as possible, that buildings or structures in the historic district shall be in harmony with other buildings or structures located therein. However, it is not the intention of these regulations to require the reconstruction or restoration of individual or original buildings, or to prohibit the demolition or removal of such buildings, or to impose architectural styles from particular historic periods, but rather to encourage design, whether contemporary or traditional, which is harmonious with the character of the historic district.

HISTORIC DISTRICTS AS AN OVERLAY ZONING DISTRICT

The historic character of each district, described on pages 20-38, comprises its visually distinctive setting, the visually distinctive form, materials, and features of the structures within it, and the spatial relationships among these structures. To preserve the districts' historic character, the Town uses *overlay zoning*. An overlay zone creates a district in which different requirements are imposed on certain properties within one or more underlying general use (i.e., conventional, conditional, of form-based) districts. Within an overlay district, the standards of both the underlying zoning and the overlay district apply. Thus, all work done on properties within Chapel Hill's historic districts requiring a Certificate of Appropriateness must adhere both to the regulations associated with the underlying zoning (e.g. setback and density regulations) and satisfy the congruity standard based on the Commission's application of these Design Standards. Therefore, projects that may be permissible in other parts of town that share the same underlying zoning might not be permissible in one of the local historic districts.

Chapel Hill Historic District Commission

BENEFITS TO AND RESPONSIBILITIES OF PROPERTY OWNERS

Property owners within the historic districts benefit in a number of ways including: protection from uncontrolled change, technical assistance for proposed alterations, and a pride of ownership in these distinctive areas. Further, studies indicate that the conservation and preservation of historic districts stabilize and increase property values in their areas and strengthen the overall economy of the Town and State. For these reasons, property owners, as stewards of Chapel Hill's unique cultural and architectural heritage, have a responsibility to maintain and protect the building and site features within the districts for future generations. Thus, any change made to the exterior of the property, including both the buildings and the site, requires a Certificate of Appropriateness (COA) from Town Staff or the Chapel Hill Historic District Commission. Failure to obtain a COA is a violation of Chapel Hill's Land Use Management Ordinance (LUMO) and is subject to fines.

RESPONSIBILITIES OF THE HISTORIC DISTRICT COMMISSION

The Chapel Hill Historic District Commission, created by the Chapel Hill Town Council in 1976, is charged with the task of maintaining and enhancing the character of three local historic districts. They are supported in this task by the Town Staff. The Commission and Town Staff accomplish this, in part, by reviewing COA applications to ensure that proposed changes to buildings and sites are consistent with the special character of the historic districts and adhere to the Design Principles and Standards presented in this document and by carrying out its other duties and responsibilities as directed by the Town Council.

The Commission does not require property owners to make changes to their properties. Its COA review is limited to taking action to prevent the construction, reconstruction, alteration, restoration, moving, or demolition of buildings, structures, appurtenant fixtures, outdoor advertising signs, or other significant features in the district that would be incongruous with the special character of the landmark or district.

Interior alterations, routine maintenance, and minor exterior repairs of any exterior architectural feature that does not involve a change in design, material, or appearance are not subject to the Certificate of Appropriateness review process.

The Historic District Commission is composed of nine members appointed by the Town Council for three-year terms. It is assisted by the Chapel Hill Planning Department staff in executing its duties. The Commissioners are all residents of Chapel Hill, most of whom demonstrate special interest, experience, or education in architecture, archaeology, history, historic preservation, or other preservation-related fields.

Based upon its established Commission and Town Staff support, Chapel Hill qualifies for the Certified Local Government (CLG) program, a federal program that provides advice and funding to state and local historic preservation efforts and that is administered in conjunction with the North Carolina State Historic Preservation Office (SHPO). CLG status benefits the community in a number of ways, including affording eligibility for preservation-related grant opportunities. In North Carolina, the following is required for local government certification:

- Enforce appropriate state or local legislation for the designation and protection of historic districts and properties. The latter is achieved through adoption of Design Principles and Standards and the review of Certificate of Appropriateness applications.
- Establish an adequate and qualified historic preservation commission, with a designated staff liaison. Commission members are required to complete regular training through the State Historic Preservation Office.
- Maintain a system for surveying and inventorying historic properties that is compatible with the statewide survey.
- Provide adequate public participation in the local historic preservation program, including the process of recommending properties for the National Register of Historic Places.
- Satisfactorily perform responsibilities delegated under the 1966 National Historic Preservation Act.

Certificate of Appropriateness Applications


A Certificate of Appropriateness (COA) is required for any change to the exterior of a property, except those classified as Ordinary Maintenance & Repair. Early in the planning process, property owners should review these Design Principles and Standards and contact the Town of Chapel Hill Planning Department staff to obtain a copy of a COA application. Typically, a completed COA application will include:

- a written description of the proposed work;
- architectural drawings and materials specifications;
- photographs of the existing conditions;
- a summary of how the proposed work meets the Design Standards; and
- history, context, and character information about the property.

The applicant bears the burden of proving, through the application, that the proposed changes to form and materials are *not incongruous* with the special character of the district guided by these Design Principles and Standards. The Commission will use the numbered Standards in this document to evaluate the congruity of proposed alterations. Specific application requirements are outlined in the COA application. Additionally, **Town Staff are available to answer questions about what specific information and drawings are required for the COA application and to guide applicants through the COA process.**

COAs are issued in the form of a certificate and corresponding letter to the property owner. A COA is valid for 365 calendar days from the date of issuance or, in the case of a certificate for demolition, from the effective date. If the authorized work does not commence within that period, has not been extended by the commission, or has been discontinued for more than 365 days from the date of the issuance, the COA expires. The applicant will then be required to reapply for a new COA before commencing further work.

The COA certificate must be obtained before a building permit can be issued and it must be posted at the building site while the approved work is in progress. Additional permits, such as building permits, may be required for a project. A COA does not supersede other land use and zoning requirements and does not replace requirements for other permits.

 **QUESTION**
Call or email at: planning@chapelhillnc.gov

Chapel Hill Historic District
Certificate of Appropriateness Application

Project:

Permit:

Project Description:

Historic District: ☐ Cameron-McCauley ☐ Franklin-Rosemary ☐ Gingham ☐ Zoning District:

STAFF REVIEW

☐ Application complete and accepted


☐ Application not complete and returned with a notation of deficiencies

BY:

Instructions: Submit one paper copy and a digital copy of all application materials collated in one file (pdf preferred)

Deadlines: Applications are due by the close of business 30 calendar days prior to the scheduled meeting date.

Note: Only complete applications may be accepted for Certificate of Appropriateness review. Applications that are not complete will be returned with a notation of deficiencies.

 **QUESTION**
Call or email at: planning@chapelhillnc.gov


Required by zoning

Proposed	Existing	Change +/-	Total	Total Floor Area Ratio
Floor Area (main structure)				Existing Proposed ISA/NLA ratio
Floor Area (all other)				Existing Proposed
Impervious Surface Area (ISA)				
New Land Disturbance				

E. Applicable Design Guidelines

The Town's Design Guidelines for the Chapel Hill Historic Districts are integral to the application and review process. These guidelines supplement the required review criteria for Certificate of Appropriateness applications (provided in Section 3.6.2(a)(4) of the Land Use Management Ordinance) by providing detailed, practical considerations for how to make changes to properties while preserving the special character of their Historic District context. Please review the Design Guidelines and consider their applicability to your proposed project. (Attach additional sheets, as necessary.)

Section/Page	Topic	Brief description of the applicable aspect of your proposal

 **QUESTION**
Call or email at: planning@chapelhillnc.gov

A. Property Information

Property Address: Parcel ID Number:

Property Owner(s): Email:

Property Owner Address:

City: State: Zip: Phone:

Historic District: ☐ Cameron-McCauley ☐ Franklin-Rosemary ☐ Gingham ☐ Zoning District:

C. Application Type (check all boxes that apply)

☐ Minor Work Exterior works that do not involve any substantial alterations, and do not involve additions or removals that could impair the integrity of the property and/or the district as a whole. See [Design Guidelines](#) (p. 68) for a list of minor works.

☐ Historic District Commission Review Includes all exterior changes to structures and features other than minor works.

☐ Site-work only (walkways, fencing, walls, etc.) ☐ After-the-fact application (for unauthorized work already performed).

☐ Restoration or alteration ☐ Demolition or moving of a site feature.


☐ New construction or additions ☐ Request for review of new application after previous denial

☐ Sign

D. Basic Information about site, scale, and lot placement.

Provide measurements in feet and square feet where applicable. Where possible, please provide accurate measurements from a licensed surveyor, architect, engineer, etc. If exact measurements are not available, please provide estimated information. Current estimated information about lots and buildings can be found on the [Orange County Real Estate Data](#) website. Information about lot placement can be found on the [Chapel Hill](#) and [Orange County Interactive GIS](#) portals.

Zoning District:	Minimum setbacks	Maximum heights	Lot size			
	Street	Interior	Solar	Primary	Secondary	

 **QUESTION**
Call or email at: planning@chapelhillnc.gov

F. Checklist of Application Materials

Attach the required elements in the order indicated.

	ATTACHED? TO BE COMPLETED BY APPLICANT		TO BE COMPLETED BY TOWN STAFF		
	YES	N/A	YES	N/A	NO
1. Written description of physical changes proposed. Describe clearly and in detail the physical changes you are proposing to make. Identify the materials to be used (siding, windows, trim, roofing, pavements, decking, fencing, light fixtures, etc.), specify their dimensions, and provide names of manufacturers, model numbers, and specifications where applicable.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. History, context, and character information. Please include a summary of what information you have relied on to understand the relevant character and history of the district and subject property—and briefly summarize that information. At a minimum, include: <input type="checkbox"/> Current property information for the lot and all structures, including Building Sketches and Building Details, from Orange County Real Estate Data . <input type="checkbox"/> The entry of your property on the most recent inventory of historic resources in the relevant National Register for Historic Places filing, available via the NC State Historic Preservation Office website; for McCauley-Cameron see West Chapel Hill ; for Franklin-Rosemary see Chapel Hill Historic District ; for Gingham see Gingham . (If yours is one of the few properties in McCauley-Cameron or Franklin-Rosemary that has not yet been inventoried, please indicate that.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Justification of appropriateness. Attach an annotated statement explaining how the proposed change(s) meets the following standards of appropriateness that the Commission considers in making findings of fact indicating the extent to which the application is or is not congruous with the historic aspects of the historic district. If a standard is not applicable, type "not applicable". A. The height of the building in relation to the average height of the nearest adjacent and opposite buildings. B. The setback and placement on lot of the building in relation to the average setback and placement of the nearest adjacent and opposite buildings. C. Exterior construction materials, including texture and pattern. D. Architectural detailing, such as lintels, cornices, brick bond, and foundation materials. E. Roof shapes, forms, and materials. F. Proportion, shape, positioning and location, pattern, and size of any elements of fenestration. G. General form and proportions of buildings and structures. H. Appurtenant features and other features such as lighting. I. Structural conditions and soundness.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Levels of Review

Exterior changes to properties in Chapel Hill's historic districts are separated into three categories: Ordinary Maintenance and Repair, Minor Works/staff-level review, and Major Works/commission-level review. The Design Review Chart on the following pages includes examples of maintenance and repair items that do not require approval, minor works that require Town Staff approval, and exterior changes that require Commission review. Town Staff can assist property owners in the historic district in determining whether the proposed work is classified as Ordinary Maintenance and Repair, Minor Work, or whether it is Major Work requiring full review by the Commission.

Ordinary Maintenance and Repair includes cleaning and general repair (for example, repainting previously painted surfaces, and repairing or reglazing a window). The standards for Building Materials give guidance on appropriate cleaning techniques for masonry, wood, metal, and painted surfaces, and the standards for District Setting give guidance on the maintenance and repair of site features. Regular maintenance and repair does not require a COA.

Minor Works include two types of changes: 1) in-kind replacement of materials or features, and 2) minor alterations to a site or structure that do not significantly impact the property or district and are consistent with the Design Standards and the special character of the historic district.

Within the historic districts, in-kind replacement means the limited replacement of a feature or surface using the *exact same material, design, or appearance*. In-kind replacement must be limited to architectural features or surfaces that have deteriorated beyond repair. *The full replacement of architectural features or surfaces including siding, windows, porches, etc. is not appropriate unless the surfaces and features are deteriorated beyond repair. Full replacement must be reviewed and approved by the Commission.*

While Minor Works may or may not require a building permit, they do require a COA. Applications for Minor Works must include information regarding the location of changes to be made, including photographs and sketches or site plans where necessary. However, full architectural drawings may not be necessary. The application must also include description (including color, profile, dimensions, and texture) of both existing and proposed materials. Manufacturer's specifications, or "cut sheets," when available, should be included.

Major Works are significant changes that affect the appearance of a property. These include all changes to the building's architectural features or materials as well as new construction, additions, relocation, and demolition. Major Works require review by the full Historic District Commission to receive a COA. The Commission evaluates applications against the Design Principles and Standards to ensure they are not incongruous with the special character of the district.

Applications must include information necessary for the Commission to fully understand existing conditions and all the proposed changes. Dimensioned architectural drawings including site plans and elevations are required wherever significant alterations to the building or site are proposed. Applications must also include photographs of existing conditions of the building and site, as well as surrounding buildings and properties. The application shall include description (including profile, dimensions, and texture) of both existing and proposed materials. When available, manufacturer's specifications, or "cut sheets," should be included.



400 West Cameron Avenue, Cameron-McCauley Historic District

Levels of Review

To expedite the design review process, Town Staff has been authorized by the Commission to review and approve COAs for Minor Works. The review is subject to the following General Policies:

1. Delegation to Town Staff is limited to those items specifically listed and subject to conditions enumerated.
2. All approvals by Town Staff shall be reviewed by the Commission at the next meeting.
3. Town Staff shall refer an application to the Commission if any uncertainty exists whether application meets the Design Standards.
4. No application for a COA may be denied without formal action by the Commission.
5. Delegation is specifically not authorized in connection with any work for which a special permit is required.
6. Town Staff may exempt projects involving ordinary maintenance or repair of any exterior architectural feature that does not involve a change in design, material, or outer appearance thereof. Please contact Town Staff for more information.



Ransom Street, Cameron-McCauley Historic District

Scope of Work	Staff	HDC
Disaster Preparedness & Planning		X
Construction of New Buildings		X
Accessory Buildings		X
Walls & Fences		
Wood fences no more than 6 ft. in height and not visible from the public right-of-way	X	
Pet enclosures and wire garden fences	X	
Removal of non-historic fences, including those constructed of synthetic materials or chain link	X	
Fieldstone and other landscape walls		X
Walkways, Driveways, & Off-Street Parking		
Walkways on private property when constructed of red brick or Chapel Hill grit (gravel)	X	
New or replacement driveway materials of gravel, concrete, or red brick	X	
Minor alterations such as maintenance grading or realignment	X	
Exterior Lighting		
Removal or installation of non-historic exterior commercial and residential light fixtures made of wood, glass, or metal and installed in traditional locations that do not compromise the architectural integrity of the building	X	
Signage		
Signs that do not require a sign permit	X	
Foundations		
Foundation-level windows on non-street-facing facades	X	

Levels of Review

Scope of Work	Staff	HDC
Roofs, Gutters, & Chimneys		
Roofing materials replaced in-kind	X	
Gutters and downspouts matching the house or trim, as long as no significant architectural features are removed or obscured	X	
Unpainted copper gutters and downspouts, as long as no significant architectural features are removed or obscured	X	
Removal of non-historic rear chimneys that are not visible from the street	X	
Reconstruction of missing portions of historic chimneys based on photographic or physical evidence	X	
Porches, Entrances, & Balconies		
Stairs or steps limited in height to no more than three (3) steps that do not require a handrail on side and rear elevations.	X	
Exterior Walls, Trim, & Ornamentation		
Removal of non-original siding material (less than 50 years) when the original siding is a natural material and is to be restored. Staff may approve the restoration of original materials so long as no more than 25% of the materials require replacement in-kind. If, after removal, it is determined that more than 25% of siding and/or trim must be restored, HDC review is required	X	
Addition of Dormers		X
Windows & Shutters		
Replacement of original wood windows with matching materials and design when the original wood window is deteriorated beyond repair	X	

Scope of Work	Staff	HDC
Windows & Shutters (cont'd)		
Replacement of non-historic windows matching the material, design, and muntin configuration of the original. In-kind replacement of vinyl windows is not permitted.	X	
Exterior Doors		
Replacement of original wood doors with matching materials and design when the original wood door is deteriorated beyond repair	X	
Replacement of non-historic doors matching the material and design of the original. In-kind replacement of vinyl doors is not permitted.	X	
Commercial Storefronts		
New Storefronts		X
Awnings made of traditional materials such as canvas, fabric, or metal.	X	
Accessibility & Life Safety Concerns		
Accessibility ramps not visible from the street and constructed of traditional materials so long as the new ramp does not require removal of historic building materials or features	X	
Sustainability & Energy Efficiency		
Window AC Units	X	
Removal of satellite dish	X	
Mechanical equipment, such as HVAC units and generators, located in rear or side yards not visible from the street and screened by vegetation or fences	X	
Solar Panels		X
Removal of non-historic storm windows and doors	X	

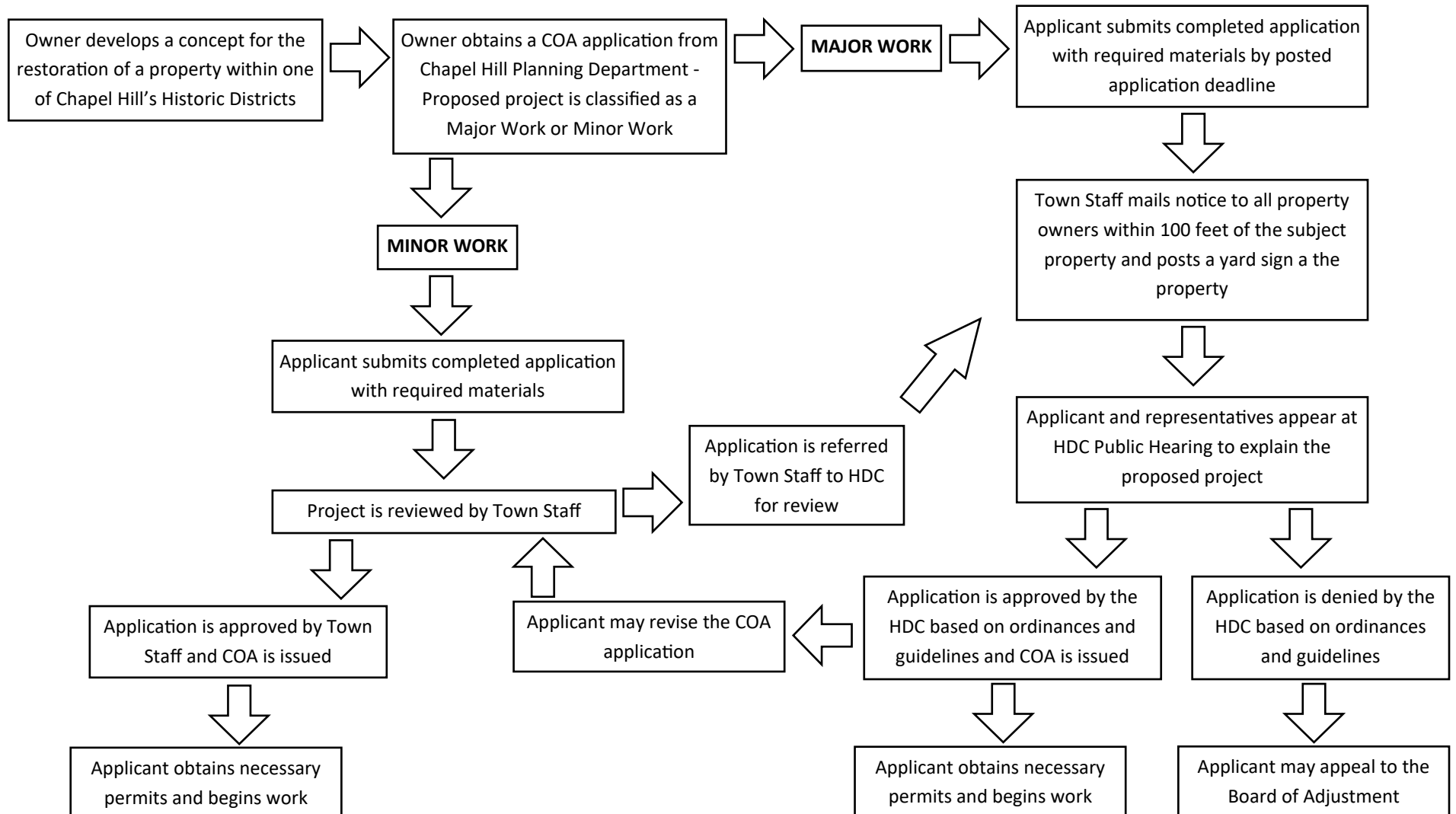
Levels of Review

Scope of Work	Staff	HDC
Sustainability & Energy Efficiency (cont'd)		
Vents at the foundation level and on non-street-facing facades	X	
Installation of storm windows and doors made of painted wood or painted/powder-coated/baked enamel metal with clear glass that are full light, or where the divisions match the glazing pattern of the associated window or door	X	
Decks & Patios		
Patios constructed of natural stone or red brick located in rear and side yards. (This includes red brick retaining walls not exceeding 3 feet in height surrounding the patio.)	X	
Poured concrete patios that are not visible from the street	X	
Wood decks on rear or side house when less than 10% would be visible from the street	X	
Minor Projects that do not require building permits because of cost or because they involve non-structural changes	X	
Additions		X
Demolition of Existing Buildings		
Demolition of existing accessory buildings less than 50 years of age and constructed outside of the period of significance, as identified by the National Register nomination	X	
Items Not Regulated		
Little Free Libraries		
Security Cameras		
Mailboxes		

Scope of Work	Staff	HDC
Changes to Certificate of Appropriateness		
Any changes that fall within Town Staff's approval authority as outlined in the table	X	
Minor changes not previously approved by the Commission on site plans or minor changes to elevations not visible from the street. Any minor changes should not significantly alter the design, materials, scale, massing, or overall appearance of the site or structure as shown on the HDC-approved plans	X	
Changes deemed by Town Staff to not be substantial in nature	X	
Renewal of Certificate of Appropriateness		
<p>Renewal of an expiring certificate of appropriateness where no change to approved plans is being proposed, and there has been no change to circumstances under which the certificate was initially approved</p> <p>Per Land Use Management Ordinance (LUMO) 3.6.2(d)(8), staff may approve a single time extension for up to 12 months if:</p> <ul style="list-style-type: none"> The certificate holder submits the extension request within 60 days of the expiration date The certificate holder has proceeded with due diligence and good faith; and Conditions have not changed so substantially as to warrant commission reconsideration of the approved project. 	X	

The Design Review Process

The Town Staff and the Chapel Hill Historic District Commission review completed applications and issue Certificates of Appropriateness for changes that meet the Design Principles and Standards in this document. The design review process provides for the timely review of proposed exterior changes and must be completed before any regulated work is begun.



The Design Review Process

MINOR WORKS

Completed COA applications, including supporting materials, once submitted to the Chapel Hill Planning Department, are reviewed in the order in which they are received, typically within two weeks. Chapel Hill Planning Department staff review all applications for in-kind replacement and minor works. Staff reviews applications to ensure that they:

- are complete,
- comply with all Town ordinances and codes, and
- are consistent with the Design Standards outlined in this document.

Staff will evaluate each application against the numbered Standards in this document to ensure that they are incongruous with the special character of the historic district. Staff includes a summary of all recently approved Minor Works to the Commission at each scheduled meeting.

MAJOR WORKS

Completed COA applications, including supporting materials, must be submitted to the Chapel Hill Planning Department by the Friday one month prior to the scheduled Tuesday Commission meeting. Town Staff reviews applications to ensure that they are complete and provides notification of the public hearing to all property owners within 100 feet of the proposed site. A sign indicating the pending application is placed on the subject property by Town Staff, and the published meeting agenda includes the project address and a link to application materials.

Whether reviewed by staff or the Commission, action must be taken within the time periods required by Town ordinances and State statutes. Action on most applications for Major Works are decided at the evidentiary hearing on the application. Hearings may be continued for an additional month if more information is required to make a determination. Work may not proceed until the owner has an approved COA.

HEARINGS

State statutes and Town ordinances require the Commission to conduct a quasi-judicial evidentiary hearing on proposed Major Works within the local Historic Districts. The Applicant has the burden of proving that the proposed changes are *not incongruous* with the special character of the district, guided by these Design Principles and Standards.

All members of the public are welcome to present sworn testimony during a hearing to inform the Commission's deliberations. The testimony presented should be competent, material, substantial, non-repetitive, and related to the determination of congruity. Only those individuals who have legal standing may participate as a party during the hearing; that is, only parties with standing may do certain things like cross-examine witnesses during the hearing, object to evidence, and appeal a decision. Persons who have standing include, but are not limited to, an applicant before the Commission and a person who will suffer special damages as a result of the COA decision. The Commission must receive evidence and testimony and make a written decision reciting findings of fact and determination whether the application is incongruous. Every decision must be based on substantial, competent, and material evidence presented.

CONGRUITY

The Commission's ultimate responsibility is to determine whether the application is incongruous with the special character of the historic district. Congruence is based on *the district as a whole*, not just neighboring properties or uncommon features within the district. Congruity is a contextual standard derived "from the total physical environment of the Historic District." *A-S-P Associates v. City of Raleigh*, 298 N.C. 207 at 222 (1979). The Design Standards provide guidance for the Commission and staff in determining incongruity, which is the legal determination the Commission must make. Each application raises issues unique to the property under consideration and must be reviewed against the incongruity standard. The Commission can only approve applications which propose actions that are not incongruous with the special character of the district and must deny those that are not.

Applying the Standards

The Commission's jurisdiction extends to all exterior features of a property within a historic district. "Exterior features" shall include the architectural style, general design, and general arrangement of the exterior of a building or other structure, including the kind and texture of the building material, the size and scale of the building, and the type and style of all windows, doors, light fixtures, signs, and other appurtenant features (see definition on the following page). In the case of outdoor advertising signs, "exterior features" shall be construed to mean the style, material, size, and location of all such signs. Changes are evaluated against the congruity standard guided by the Design Standards outlined in this document, which are meant to minimize the impact of changes to the special character of the district as a whole.

The Design Principles and Standards are organized into five sections:

- District Setting
- Building Materials
- Building Features
- New Construction & Additions
- Relocation & Demolition



*519 Senlac Road, Franklin-Rosemary
Historic District*

Each individual topic within these sections includes:

- a narrative overview of the specific topic
- description and photographs that are specific to Chapel Hill
- preservation guidance and best practices, and
- the enumerated Design Standards against which COA applications are reviewed.

The preservation guidance gives detailed, best-practice advice for applying the Design Standards during project planning. It does this by providing general design and technical recommendations. However, unlike the Design Standards, the preservation guidance is not regulatory in nature.

The Design Standards are not a comprehensive checklist of all of the steps involved in any rehabilitation project. Rather, they focus on the rehabilitation changes that may have a visual consequence. They also do not present a list of specific replacement options that are acceptable for all properties. Structures vary in their architectural details and the extent of their need for rehabilitation. Setting and context also vary by district and, in some cases, by block. The Standards, therefore, propose a process for tailoring a rehabilitation plan to the specific conditions and significant features of each property. The Appendix offers additional information on technical resources, references, and definitions.

Key Terminology

Key factors considered by the Commission and terminology specific to the Design Principles and Standards are described below.

Appropriate – Suitable or compatible for a particular situation. In many instances, what is appropriate varies by building size, style, setting, and material.

Appurtenant Features - Features that define the design of a building or property including, but not limited to: porches, railings, columns, shutters, steps, fences, attic vents, sidewalks, driveways, garages, carports, outbuildings, gazebos, and arbors.

Architectural Character – The overall appearance of a building as it relates to architectural style, including its construction, form, materials, and ornamentation.

Architectural/Historic Fabric – The physical material of a building, structure, or district—including masonry, wood, and metal—that date from its historic and/or original period of construction.

Architectural Significance – The importance of a particular building, site feature, or structure based on its design, materials, form, style, or workmanship.

Character-Defining Elevations – Those sides of the building that contribute to the special historic, cultural, and aesthetic character of a building. In the case of a historic district, they are those elevations that are visible from the public right-of-way and reinforce the special characteristics for which the historic district was designated.

Character-Defining Features – Those components that in combination define a building as a particular architectural style and give a building or site its historical significance. They include the overall building form, wings, and

projecting bays, as well as the roof form and pitch, that give the building its shape. They include materials (wood siding and trim, brick walls, slate roofs, wood windows, etc.) and decorative elements (cornices and brackets, door surrounds, gable vents, and other applied details).

Compatible – Able to exist or occur together without visual conflict.

Congruous - A contextual standard signifying harmony or in keeping with the historic character of the district as a whole, not just neighboring properties or relatively uncommon features within the district (as defined by *A-S-P Associates v. City of Raleigh*, 298 N.C. 207 at 222 (1979)).

Contemporary – Reflecting characteristics of the time period under discussion.

Context – The relationship of a building or its elements to its immediate surroundings and the overall district. Context includes elements of the man-made and natural landscape that collectively define the character of the building, site, and district. Each historic district has a unique character and context. Smaller sub-areas within each district also have distinguishable characteristics.

Contributing/Noncontributing – A status or classification assigned to properties within historic districts listed on the National Register of Historic Places. In those districts—which overlap Chapel Hill’s local historic districts—a contributing building is one that is at least fifty years old at the time of designation and is without significant exterior alterations. Change to exterior features of all structures in the historic districts require a COA regardless of whether they are designated as contributing or noncontributing to the corresponding National Register historic district.

Design Principle – A fundamental and overarching concept that serves as a foundation for the Design Standards but is, in and of itself, not regulatory.

Key Terminology

Design Standard – A regulatory principle used by the Commission and Town Staff to evaluate COA applications and required compliance. Only standards that are applicable to a specific project will be used.

Feasible – Capable of being successfully accomplished within a reasonable time frame, taking into account economic, environmental, technical, legal, and social factors. This term is used in the standards to indicate that while meeting a particular standard in full is usually required, there may be instances in a specific application where it may not be possible to do so. For example, there may be some extremely deteriorated conditions where repairing a feature may not be a reasonable approach. In all cases, the Commission and Town Staff shall make the determination of what is feasible.

False Historical Appearance – The result of applying materials or stylistic features that make a building or structure appear to be older than it is. It also includes the application of architectural details that may be of the appropriate era, but were not known to be present on the building historically (i.e. the addition of decorative brackets to porch posts without physical or visual evidence of their previous existence).

Historic/Historic Significance – Historic properties are those that are at least fifty years old and retain sufficient design and material integrity to contribute to the historic significance of the district. A district may be significant for its association with a notable event, person, or time period, or it may be an important example of an architectural style or development pattern.

Immediate Surroundings – All parcels visible from or located within 300 feet in all directions of the subject property, including those on the opposite side of the street.

Incongruous – A contextual standard signifying an exterior feature is not in harmony or in keeping with the historic character of the district due to architectural style, general design, and general arrangement of the exterior

of a building or other structure, including the kind and texture of the building material, the size and scale of the building, or the type or style of appurtenant fixtures. (This definition is derived in part from *A–S–P Associates v. City of Raleigh*, 298 N.C. 207 at 222 (1979)).

Integrity – The state of being whole and undivided. It is applied to the physical materials and features of a historic property and their collective ability to convey the historic and/or architectural significance of the property or district. An evaluation of integrity requires an understanding of a property's physical features and how they relate to its significance. The National Register of Historic Places identifies the following seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. To retain historic integrity, a property will always possess several, and usually maintain most, of these aspects. The degree of historic integrity depends on an evaluation of the differences between the historic and existing elements of a district. A building with high material integrity would not have been altered much over the years.

Rehabilitation – The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural value.

Restoration – the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period.

Traditional Materials – Traditional materials are those consistent with construction techniques and architecture of the pre- World War Two era, including brick, masonry, brick or masonry veneer, glass, wood, shingle or stucco. Traditional materials do not include vinyl, plastic, metallic or enameled metallic finishes.

Secretary of the Interior's Standards for Rehabilitation

In 1976, the United States Department of the Interior developed a set of standards for the rehabilitation of historic buildings. These ten national standards, codified in 1995, outline a hierarchy of preservation practices that focus on the maintenance and protection of historic properties, valuing preservation over the repair or replacement of historic features. The standards also address landscape features, site, and setting as well as additions and new construction.

The Secretary of the Interior's Standards for Rehabilitation are the broad preservation principles on which the Design Principles and Standards in this document are based. In the rare instance that a particular application includes an element that is not specifically addressed in these Design Principles and Standards, the Secretary's Standards for Rehabilitation will be applied to that part of the application.

The Secretary's Standards, as they are commonly called, are listed below. It should be noted that, although the first standard addresses use, the Commission does not review proposed uses of historic buildings.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

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



200-block McCauley Street, Cameron-McCauley Historic District

Sustainability & Historic Preservation

Residents of Chapel Hill have a long and admirable history of environmental consciousness and sustainable building practices and lifestyles. Maintaining and enhancing the inherent energy efficiency of historic buildings furthers the stewardship of the natural and built environment by encouraging reuse, community reinvestment, and an appreciation of the town's historic and architectural heritage. When buildings are rehabilitated instead of demolished for new construction, the embodied energy (the materials and energy used to construct the building) is maintained and building materials are kept out of landfills.

In broad terms, both historic preservation and sustainability include using natural and man-made resources wisely, maintaining them, and repairing them when needed. "Reduce, reuse, recycle, and repair," is not just an adage of sustainability, but was common practice during the nineteenth and early-twentieth centuries when Chapel Hill's historic homes and districts were built. Resources were not as quickly or easily procured, which meant that buildings and materials were constructed to last indefinitely, with proper maintenance and small repairs. Additionally, without the availability of complex mechanical systems, historic homes utilized thoughtful siting and design to maximize the natural airflow, heating, and cooling effects of the local climate. Consequently, many homes in Chapel Hill's historic districts are inherently sustainable, possessing energy efficient features—operable windows and transoms, vented attics and crawlspaces, deep front porches, and mature shade trees—that require only routine maintenance and repair. The guidance and preservation best practices in this document can assist property owners with preserving and repairing the existing energy efficient features of their homes and installing contemporary technologies in locations that do not compromise the historic integrity of the home, its materials, the streetscape, or the district.

In an effort to provide additional guidance, the National Park Service developed Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings. These guidelines highlight the inherent sustainability of historic buildings and include instruction and best practices for incorporating modern sustainable methods without compromising historic and architectural integrity. They provide a comprehensive and clear framework to assist homeowners regarding: planning; maintenance; windows; weatherization and insulation; HVAC and air circulation; solar technology; wind power; roofs; site features and water efficiency; and daylighting.

The Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings can be found at <https://www.nps.gov/tps/standards/rehabilitation/guidelines/index.htm>.



Canvas awnings can reduce the amount of solar heat gain through west- and south-facing windows.

Preservation Tax Incentives

All three of Chapel Hill's locally designated historic districts are also listed on the National Register of Historic Places. Properties that are listed as contributing buildings or structures to a National Register Historic District are eligible for federal and/or state income tax credits to offset the cost of rehabilitating historic buildings. The federal income tax credits are available for income-producing properties and state income tax credits are available for both income-producing and non-income producing (owner occupied) buildings. The Secretary of the Interior's Standards are used in reviewing rehabilitation projects for federal and state Preservation Tax Incentive programs. To utilize the federal or state tax credits, the rehabilitation project must comply with the Secretary of the Interior's Standards for Rehabilitation and the rehabilitation plans and completed project must be reviewed and approved by the State Historic Preservation Office and the National Park Service for the state and federal credits, respectively.

While the design review for tax credits is conducted separately from the Commission review, the Secretary of the Interior's Standards for Rehabilitation provide the basis for the Chapel Hill Historic District Design Principles and Standards. Therefore, there is much overlap in the intent of both programs and in their application of the Secretary's Standards. The primary difference is that tax credit projects include a review of both interior and exterior spaces, while the Commission only regulates exterior changes.

For additional information on state and federal historic preservation tax credit programs visit the Restoration Branch of the State Historic Preservation Office at <https://www.ncdcr.gov/about/history/division-historical-resources/state-historic-preservation-office/restoration-2>

Federal tax advantages are also available in the form of charitable contribution deductions to owners who donate a historic preservation easement to a charitable organization like Preservation Chapel Hill or Preservation North Carolina. Contact information for both organizations is listed on the Resources page of the Appendix.



Homeowners in each of the three districts have utilized the North Carolina Rehabilitation Tax Credits for the renovation and rehabilitation of their homes.

Note: The boundaries of the National Register Historic Districts vary slightly from the boundaries of the local districts. For National Register maps and inventories with the contributing status of buildings, as well as for information regarding the state and federal tax credits, visit the State Historic Preservation Office website <https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office>.

Special Character Essays



Historic Overview of Chapel Hill

Chapel Hill has been, since its very inception, inextricably linked to the University of North Carolina (UNC). Chapel Hill, initially named New Hope Chapel Hill after the nearby New Hope Anglican Church, was chosen in 1792 to be the site of the state university, due to its location near the center of the state and the generous offers of land and money by residents of Orange County, who saw the benefit of having the university located there.

The campus was laid out at the top of the hill and was surrounded by fields and forestland. According to the Chapel Hill Historic District National Register nomination, the University opened in 1795 with “Old East, an unpainted president’s house, and a pile of lumber.” The University and the town grew slowly in the early decades of the nineteenth century, with houses for faculty and staff generally located north and northeast of the campus along East Franklin Street in what is now the Franklin-Rosemary Historic District. Few buildings from this era remain, most of them located on the UNC campus. The houses at 501 and 504 East Franklin are representative of the more prominent Federal-style houses constructed during the era, the more modest vernacular housing having all been lost.

The Chapel Hill Historic District National Register nomination describes the town in the 1820s as dependent on the University and “correspondingly tiny, with a population consisting of these faculty families, a few tutors, and a small number of people who ran boarding houses, a blacksmith shop, and a store.” In 1836, UNC president David L. Swain described the town as having “but one store, one physician, no schools, no churches, no pastor, no lawyer.” However, the University and, subsequently the town flourished under the leadership of Swain, who led the University from 1835-1868. The student population increased from 89 students in 1836, to 191 students by 1854, and 461 students by 1857.

By the mid-nineteenth century, additional buildings were constructed on the campus, and in 1851 the town limits were expanded to the west, encompassing the Cameron-McCauley Historic District. Swain boasted that by the 1860s “eight or ten flourishing stores, four handsome churches, half a dozen schools, and handsome residences had sprung up all over town.” Among these were the 1846 Gothic Revival-style Chapel of the Cross (304

East Franklin Street) and substantial houses constructed by new faculty and town residents, including the c.1840 house at 513 East Franklin Street, the 1856 Dr. Samuel Phillips House (407 East Franklin Street), and the c.1845 Greek Revival-style Mallette-Wilson-Maurice House (215 West Cameron Avenue). The houses were located on large lots and most properties had gardens and livestock enough to supplement the limited staples available at local stores.



610-612 North Street, Franklin-Rosemary Hist. Dist.

It was during this period, in the years leading up to the Civil War, that efforts to beautify the university were begun. Stone walls were constructed to define the edge of the campus and to keep out wandering

livestock. Professor Elisha Mitchell, who suggested the project in 1838, wanted to evoke the landscape of his native New England. He utilized enslaved laborers to build the walls, which were originally constructed of dry-stacked rock and required skilled stone masons to carefully fit them into place. Later, the height of these walls was lowered as the town developed and the threat of wandering livestock decreased. However, examples of these original walls can be found along Raleigh Street near the Coker Arboretum and the Presidents House (400 East Franklin Street). Stones were plentiful in the area and the effect of the walls so pleasing to town residents that the practice of constructing walls expanded throughout Chapel Hill during the late nineteenth and early twentieth centuries. Many of the later walls were constructed by African American masons, including two teams of brothers Willis and Alfred David Barbee and Thomas and Lewis Booth. These walls, which were usually built using mortar to hold the stones in place, remain a defining feature of the campus and of all three local historic districts.

Historic Overview of Chapel Hill

The growth and development of Chapel Hill halted during the Civil War years. The student population dwindled, and the town was occupied first by the Confederate cavalry and later by Federal troops. The town was spared material damage during the war, but the University was forced to suspend instruction at regular intervals, and the town suffered as a consequence.

The University reopened for good in 1875 with the state legislature providing financial support for the school. Growth of both the University and the town was steady through the late-nineteenth century. In the early decades of the twentieth century, Chapel Hill grew rapidly, fueled by the success and continuous expansion of University programs and the campus, on which seventeen new buildings were constructed between 1900 and 1920. The population of the town nearly doubled during this period, increasing from 1,623 residents (including 524 students) in 1900 to 2,972 residents (including 1,483 students) in 1920.

The earliest residential areas in Chapel Hill, encompassed within the Franklin-Rosemary and Cameron-McCauley historic districts, also experienced additional development in the late nineteenth and early twentieth centuries, their growth paralleling that of the University. Both areas were laid out along a roughly rectangular grid oriented along Franklin and Columbia streets, whose intersection formed the center of the town. Near that intersection, extending for several blocks on both East and West Franklin Street, was a commercial corridor of one- and two-story brick buildings, most constructed in the first half of the twentieth century.

East Franklin and East Rosemary streets, the earliest settled streets in Chapel Hill, initially were lined by houses on relatively large estates, some dating to the early 1800s, but most from the mid- to late-nineteenth century. The land west of campus, along West Cameron Avenue and McCauley Street, was owned by the University until the 1850s, when the city limits expanded to include the area and the school began to sell off lots to raise revenue. Both areas developed through the gradual subdivision of land and construction of houses within a defined grid of streets, resulting in a regular streetscape made up of homes of varied designs, dating primarily from the mid-nineteenth to the mid-twentieth centuries.

In the early twentieth century, Chapel Hill saw its first planned residential subdivisions designed and constructed. The earliest planned development in Chapel Hill is Cobb Terrace, located at the north end of Henderson Street in the northwest corner of the Franklin-Rosemary Historic District. Because of the uneven terrain, some doubted the ability of Collier Cobb, a professor of Geology, to develop the land. However, Cobb brought in earth to partially level the site and designed a terraced development to take advantage of the steep slopes to the north and east. Within the 1915 development Cobb erected eleven houses, including several Aladdin Homes—mail-order kit houses intended to be affordable rental housing for young professors.



303 East Franklin Street, Franklin-Rosemary Hist. Dist.

The University expanded significantly in the 1920s, constructing twenty-four new buildings on the campus during the decade, much of it to provide dormitories for the growing student population. The campus buildings were largely constructed in the Colonial Revival style, an austere style that planner

John Nolen thought would complement the eighteenth- and nineteenth-century buildings on the campus. The off-campus fraternity housing constructed in the 1920s and early 1930s was concentrated along South Columbia Street, West Cameron Avenue, and Fraternity Court, at the east end of the Cameron-McCauley Historic District. The movement of fraternity housing off of the main campus was a result of a 1919 fire that destroyed three of the eleven fraternity houses originally located at the northwest end of the campus. In an effort to move the housing from campus, the University offered undeveloped land—most located near the intersection of Cameron Avenue and South Columbia Street—to the fraternities in exchange for their on-campus properties. Only the 1930 Alpha Tau Omega house was built in the Franklin-Rosemary Historic District.

Historic Overview of Chapel Hill

Several large churches were constructed in the 1920s including University Baptist Church (100 South Columbia Street) in 1922-23, a new sanctuary for the Chapel of the Cross (304 East Franklin Street) in 1925, and University United Methodist Church (150 East Franklin Street) in 1925-26. Other improvements included the paving of principal roads in the 1920s, starting with Franklin Street, though most streets and sidewalks remained dirt or gravel into the 1930s. New water and sewer lines were constructed, and lights and telephone service installed in the 1920s. The downtown was largely rebuilt with brick buildings replacing earlier frame structures. Most of the 100-block of East Franklin Street was entirely rebuilt between 1923 and 1927.



*741 Gimghoul Road,
Gimghoul Historic District*

Suburban development also occurred in earnest in the 1920s. The Gimghoul Historic District and the Laurel Hill neighborhood to its south were established in the 1920s to house the growing number of professors and professionals associated with the University. Both were laid out utilizing the dominant residential design principals of the time, which favored curvilinear streets, mature trees, and large lawns. Gimghoul was constructed on a portion of Battle Park that was purchased by the Order of the Gimghoul and subdivided into approximately fifty lots in 1924.

Middle- and working-class neighborhoods were also established during this period, the largest of them located in northwest Chapel Hill. Pritchard Avenue and Northside were

developed in the 1920s for white and Black residents respectively. The grid-patterned streets of Pritchard Avenue, Carr Street, and Short Street contained a dense collection of bungalows and Period Cottages to house white owners of local businesses and university employees and faculty. The adjacent Northside development was, by the 1930s, the largest African

American settlement in Chapel Hill, anchored by the 1924 Orange County Training School (the first public school for Blacks in Chapel Hill, now Northside Elementary School) and the 1938-45 Hargraves Community Center. Many of the small one- and one-and-a-half-story, frame houses were owned by the domestic servants, construction workers, and stone masons that occupied them.

The Great Depression caused construction projects to temporarily cease both on campus and throughout the town as the University, the town's largest employer, was forced to cut salaries. However, several fraternity houses and single-family homes were constructed in the early 1930s, perhaps representing funds that had already been allocated before the stock market crash. By the late 1930s, the University, having been consolidated in 1935 with State College (now NC State University) and the North Carolina College for Women (now UNC-Greensboro) to form the UNC system, used New Deal funds to erect thirteen buildings on the campus between 1935 and 1941. The town used New Deal funds to pave all of its major streets and to construct the 1938 United States Post Office (179 East Franklin Street). A new town hall, located on North Columbia Street, and an expansion of the town airport were also completed with New Deal funds. The World War II era brought few physical changes to the town, though it experienced a significant influx of new residents, which continued into the 1950s.

Commercial development in Chapel Hill was influenced both by campus architecture and by national trends. The popularity of Colonial Revival architecture and the visual impact of the well-designed UNC campus abutting the Franklin Street commercial corridor prompted community leaders to advocate for a more cohesive commercial corridor. In 1941, the Town of Chapel Hill created a planning commission, largely as a response to unchecked development prompted by a steadily growing demand for housing. However, the commission also influenced the development and appearance of the downtown commercial area. The commission hired Durham architect Archie Davis to create plans and renderings to illustrate how commercial buildings on East Franklin Street could be renovated in the Colonial Revival style. The commission showed the plans to property owners and some embraced the style. The c.1940 building at 202 East Rosemary

Historic Overview of Chapel Hill

Street was one of several new buildings to be constructed in the Colonial Revival style in the Franklin-Rosemary Historic District and a number of existing buildings were renovated with Colonial Revival-style storefronts. The 300- and 400-blocks of West Franklin Street, north of the Cameron-McCauley Historic District, retain the largest collection of Colonial Revival-style commercial buildings constructed during this era.

The years just after World War II were a period of significant growth for both the University and the town with the population reaching 9,177 (6,864 of them students) in 1950 and rising steadily thereafter. In 1947, the state legislature agreed to fund a four-year medical school on the Chapel Hill campus, including new schools of dentistry and nursing, as well as the construction of a 400-bed teaching hospital and medical center, which provided the foundation for the current medical complex on the south end of the campus. Subsequently, both the campus and the town grew, predominantly to the south and east, the west side of town having been already largely developed and abutting the adjacent town of Carrboro. Chapel Hill annexed additional land in 1945, 1950, 1951, and in every decade of the late twentieth century.

By the 1950s, the areas encompassed by the Franklin-Rosemary, Cameron-McCauley, and Gimghoul historic districts were largely built out, with the exception of the Coker property at the north end of the Franklin-Rosemary Historic District. Residential development in the late 1940s and early 1950s took place on low-lying lands at the edges of the Franklin-Rosemary and Cameron-McCauley districts. Small one-story houses were constructed along Spring, Friendly, and Cottage lanes in the Franklin-Rosemary Historic District and along Basnight Lane, Cameron Court, and Kenan Street in the Cameron-McCauley Historic District. Additionally, Noble Heights, in northwest Chapel Hill, was platted and small Cape Cod-style and Ranch houses were constructed to house the growing middle- and working-class populations in Chapel Hill. However, by the 1950s, most residential development in the town was taking place south and east of the University. Planned developments on both sides of Fordham Boulevard (US Hwy 15)—including Glen Lennox, Greenwood, Highland Woods, Whitehead Circle, and others—were platted from the 1940s through the 1960s, some with small lots and

speculatively built houses and others with large parcels arranged along winding streets, containing both traditional and modernist-style houses. The 1962 Governor's Commission for Education Beyond High School (also known as the Carlyle Commission) recommended the re-admission of women to the University—women had been relegated to the UNC-Greensboro campus after the formation of the UNC system in 1935. As the female student population of the University grew in the following decades, a need for sorority housing close to the campus arose. With few vacant properties available for constructing new buildings, many sororities modified and expanded existing single-family houses, predominantly in the Franklin-Rosemary Historic District, to serve their members.



508-510 Hooper Lane, Franklin-Rosemary Hist. Dist.

The University remained a primary employer for Chapel Hill residents throughout the twentieth century. However, by the 1960s, the town also began to attract middle- and high-salaried executives working at companies and government agencies in the newly established Research Triangle Park. While the impacts of the University on

the town over the last two hundred years have been largely positive, the continued growth of the University has increased development pressure on the town and the historic neighborhoods that abut the campus.

The Town of Chapel Hill has established three local historic districts encompassing a combined total of more than five hundred properties. The three districts are the Franklin-Rosemary Historic District (1976), the Cameron-McCauley Historic District (1990), and the Gimghoul Historic District (1990). Each district borders a different edge of the UNC campus and, although primarily residential in character, each also includes institutional buildings. Essays noting the significant design characteristics of each district follow.

Franklin-Rosemary Historic District

The long history and development of the Franklin-Rosemary Historic District is closely tied to the growth of the University of North Carolina (UNC) and parallels the development of the town as a whole. Thus, in many ways, the historic overview on the preceding pages is the history of the Franklin-Rosemary Historic District. Named for the primary east-west streets that extend through the district, the gridded residential area just north of the UNC campus includes a wide variety of residential properties, the earliest dating to the 1810s, but most dating from the mid-1800s through the mid-1900s. Most of the houses were constructed for faculty and employees of the university, many of whom share names with prominent buildings on the UNC campus.

Nineteenth century development was centered along East Franklin and East Rosemary streets, nearest the UNC campus. The early district was distinctly rural, with landowners typically holding larger acreage than what is represented by current lot sizes and keeping gardens and sometimes livestock on their properties. With the rapid growth of the university in the early twentieth-century, the demand for additional housing led to the subdivision of the larger properties along East Franklin Street, East Rosemary Street, and Battle Lane. Additional houses were constructed along these main streets, interspersed among the nineteenth-century homes, with the majority of construction on these streets completed by the mid-1920s.

Architectural historian Ruth Little notes that, “by the mid-1920s, most of the building lots located within walking distance of the university had been built up and...people had begun to buy automobiles.” The rise of the automobile changed the district in several ways. Existing barns, sheds, or carriage houses were modified to serve as garages, or small, single-car frame garages were built at the rear of properties. Houses constructed in the 1920s and later often had contemporary, detached garages; these were mostly one-story, front-gabled buildings with materials and detailing that referenced the house.

Perhaps more notable than the construction of garages was the residential development that occurred at the edge of the district, which was, at that time, the edge of the town. Platted in 1915 by professor of Geology Collier

Cobb, Cobb Terrace at the northwest corner of the district is the first planned residential development in Chapel Hill and includes eleven houses, constructed by 1927, that are arranged along a single curving street and provided affordable rental housing for young professors. At the northeast corner of the district, though largely outside of the district boundary, is Tenney Circle. The 1922 development, constructed on the former Tenney Farm, contains twenty-two lots arranged around a single loop road. These houses were constructed at a significantly lower density than Cobb Terrace; they are more typical of 1920s suburban developments with large lots, more privacy, and a park-like setting.



515 E. Rosemary Street, Franklin-Rosemary Hist. Dist.

While upper-middle-class and upper-class residents were constructing houses in these newly-platted subdivisions, the continuously increasing student and faculty populations in the 1910s, 1920s, and in the post-World War II era led to additional construction and changes within the Franklin-Rosemary Historic District.

The 400 to 600 blocks of North Street were developed with modest single-family houses, predominantly built from the 1910s through the 1930s, as well as collections of smaller houses and apartments. In the 500 block of North Street, the c.1920 North Street Apartments includes four Colonial Revival-style frame buildings, each with at least two apartments. Cottage, Spring, and Friendly lanes were platted, smaller streets which extended the street grid north from Rosemary Street into areas with irregular topography. Small, modest houses were built in these areas, as well as along Hopper Lane, from the 1920s through the 1950s.

The University itself constructed faculty housing in the 1920s, including the Park Place development located on the north side of Battle Park and the east

Franklin-Rosemary Historic District

side of Park Place Lane. It originally consisted of ten two-room houses. Constructed for young families, the area was known as “Baby Hollow” because the professors that lived there averaged three children each. The houses were gradually removed over the years, with the last four houses being relocated outside of the district in 2019.

Mid- to late-twentieth century changes to the district included: the additional subdivision of larger lots, the construction of secondary cottages on some sites, and the conversion of some larger houses into apartments. While Chapel Hill residents had a long history of taking in boarders, the subdivision of larger houses into multiple apartments became more common in the twentieth century. The introduction of sororities that came with the re-admission of women to the University in the 1960s also affected the district as many sororities modified and expanded existing single-family houses in the Franklin-Rosemary Historic District.

The latest development to occur in the Franklin-Rosemary Historic District is the residential development along North Boundary Street, north of North Street. This area was part of the sixty-five-acre William C. Coker property. Coker came to UNC in 1902 as an associate professor of botany. He chaired the University’s Building and Grounds Committee for 30 years, and his impact on the landscape of the campus is immeasurable. In 1903, Coker began developing a five-acre boggy pasture on the southeast side of the UNC campus into an outdoor classroom for the study of trees, shrubs and native plants. He continued to improve the area, later named Coker Arboretum, throughout his tenure at UNC. In 1906, he purchased a sixty-five-acre tract of land north of the campus and constructed the house at 609 North Street. Located on a hill behind a dramatic outcropping, he named the house “The Rocks.” The vast property was landscaped with orchards and gardens featuring native plants and exotic trees, serving as an extension of the campus arboretum. The property had been reduced to about fifty acres by the time of Coker’s death in 1953, and was, in its undeveloped state, included with the designation of the Franklin-Rosemary Historic District in 1976. After the death of his wife, Louise Venable Coker, in 1983, a portion of the property was subdivided and houses were constructed on the north part of the site, accessed by an extension of North Boundary Street. However, the

Coker house and its immediate landscaping remain on a large, 2.8-acre parcel on the north side of North Street.

Streetscape and Landscape Characteristics

The lengthy period of development of the Franklin-Rosemary Historic District—from the late 1700s through the late 1900s—has resulted in buildings of many sizes, ages, and styles. However, within the large and diverse district there is continuity in the way buildings line the streets and there are distinctive landscape characteristics that visually unify the district and its individual streetscapes.

Significant features within the district include the network of gravel and brick paths, sidewalks, and walkways, low stone walls, and tree-lined streets. Like most upper-middle-class urban residential areas developed in the late nineteenth and early twentieth centuries, the district is characterized by a relatively dense collection of houses set modestly back from the street and sheltered by a dominating tree canopy. The mature hardwood trees that line the streets shade pedestrians and houses from the sun, insulate them from the noise and pollution of automobile traffic, and in some cases lessen the visual presence of existing overhead power and utility lines. The north and northeast portions of the district have a more irregular tree canopy, reflecting its later development on land that was historically more wooded.

The topography of the district varies significantly with the main thoroughfares of East Franklin and East Rosemary streets located on a relatively flat plain along which the street grid is oriented. However, the land immediately adjacent, including the 600- to 700-blocks of East Franklin Street and the land north of East Rosemary Street, is lower in elevation and features rolling hills with moderate to steep slopes—the very terrain for which the town of Chapel Hill is named. While streets typically extend the grid pattern, those that extend through to the periphery of the district, such as East Franklin and Hillsborough streets, curve to follow the sloping topography of the land. Similarly, Cobb Terrace and the Coker property at the north end of North Boundary Street were developed with curvilinear streets, which provide the added benefit of more interesting hillside views.

Franklin-Rosemary Historic District

The presence and material of sidewalks, walls, and driveways vary throughout the district. Concrete sidewalks exist primarily in the commercial corridor while brick-paved sidewalks extend along East Franklin Street as well as along portions of East Rosemary Street, the west side of Hillsborough Street, and the west side of North Boundary Street. Other sidewalks along East Rosemary and North streets are surfaced with "Chapel Hill gravel," a fine-grained gravel that looks like sand, and smaller streets and later developments, including Glenburnie Street; Spring, Friendly, and Cottage lanes; and Cobb Terrace do not have sidewalks at all. Streets within the district are generally paved, a surfacing introduced by the town in the 1920s and 1930s. Driveways are common in the residential sections of the district, typically with gravel, concrete, or asphalt surfaces.

Chapel Hill's trademark low fieldstone walls, often ivy-covered, also remain intact throughout the district. The origin of the walls date to an 1838 project when UNC President Swain, together with science professor Elisha Mitchell, launched the building of stone walls on campus to replace the rail fences which kept out wandering livestock. The visual effect of the walls, some of which were considerably higher than they are today, was pleasing and the supply of rock plentiful, leading town residents to follow suit by building stone walls on their own property. The walls were originally constructed of dry-stacked rock, carefully fit into place by skilled stone masons, many of them enslaved Black men. However, later walls, including most of the walls extant today, were built using mortar to hold the stones in place. The walls mark the property boundaries at the sidewalk and sometimes serve as retaining walls, especially at the periphery of the district where the topography varies more significantly and houses are not necessarily sited at street level.

Despite variation in residential lot size, building size, and building style throughout the district—the result of the gradual development of the town over time—lots are typically rectangular, oriented along the grid-patterned streets, and building sizes and setbacks are consistent within specific streets and blocks. The exceptions to this are the commercial buildings on East Franklin Street that directly abut the sidewalk and the churches in the district, which are generally set back beyond the setback line of nearby houses, allowing for more gracious front lawns and better visibility of the



201-205 East Franklin Street, Franklin-Rosemary Hist. Dist.

be built in the blocks closest to the university.

Lots in the Cobb Terrace development and the late-twentieth century development on the north end of North Boundary Street are irregular, following both the curvilinear streets and the uneven topography of the area. Smaller lots with shallower, but consistent, setbacks are located along Spring, Friendly, and Cottage lanes. Several "flag lots"—allowing access without extending the street any further—exist at the north end of these lanes as well as along the west side of Hillsborough Street. Lots on the west side of Hillsborough Street were much deeper than most lots in the district, extending from the late eighteenth-century road to Hillsborough, down toward a creek. The subdivision of these deep lots allowed for the construction of additional housing behind the main house on the site.

It should also be noted that the original plan for Cobb Terrace called for a loop street around the development with all of the houses facing outward. It is not clear whether the north part of the loop was ever constructed, but by the time the streets were paved, the topographic challenges proved too significant and the north part of the loop street was never paved. Instead, a narrow road that was meant to bisect the block became the primary road, addressing the rear of the houses on the north side of the development. As a

prominent facades. Today, the largest lots are found where the earliest houses in the district still stand, on East Franklin Street, East Rosemary Street, and Battle Lane. However, many originally large lots were subdivided in the early twentieth century to allow for additional houses to

Franklin-Rosemary Historic District

result, many of the houses have been reoriented over time to face the road as it was constructed.

Architectural Characteristics

The Franklin-Rosemary Historic District includes a large and intact collection of single-family homes, multi-family and fraternal residences, and institutional buildings that together represent a broad complement of architectural styles spanning more than two centuries. While the vast majority of houses in the district are of frame construction, brick and stucco buildings are also present. The earliest houses, located along East Franklin Street, include early nineteenth century Federal-style houses (501 and 504 East Franklin Street), mid-nineteenth-century Victorian-style houses (407 and 513 East Franklin Street), and the 1846 Gothic Revival-style Chapel of the Cross (304 East Franklin Street).

However, the majority of the construction in the district dates from the late nineteenth century to the late twentieth century. These homes were constructed both in local vernacular forms as well as in nationally popular styles for the period in which they were constructed, including late nineteenth-century Queen Anne and Italianate. Early twentieth-century houses were designed in styles such as Colonial Revival, Craftsman, Shingle, and Tudor Revival.



210-214 Henderson Street, Franklin-Rosemary Hist. Dist.

Churches within the district and the UNC President's House are both larger and more architecturally distinctive than most single-family houses. The 1907 President's House (400 East Franklin Street) is an impressively detailed Neoclassical-style home and the 1925 sanctuary

for the Chapel of the Cross (304 East Franklin Street) is a noteworthy example of the Gothic Revival style. The 1930 Alpha Tau Omega Fraternity House (303 East Franklin Street) is one of the best examples of Tudor Revival architecture in the district.

The growth of the town's population in the 1920s resulted not only in the subdivision of larger lots for more single-family homes, but also in the construction of several multi-family buildings and small apartment complexes in the district. The c.1920 North Street Apartments (502-508 North Street) utilized the Colonial Revival style that was so popular at the time and resemble a collection of single-family homes arranged around a central driveway and parking area. The three-story, c.1940 Village Apartments (213 East Franklin Street) are more urban in character with continuous facades and Colonial Revival-style detailing.

By the 1930s the core of the Franklin-Rosemary district was largely built out. However, infill construction continued on smaller lots, especially at the periphery of the district. These included 1930s Period Cottages with pared down Colonial Revival or Craftsman detailing, 1940s homes in the post-World War II Minimal Traditional style, and mid-twentieth-century Ranch houses. By the 1960s, when women were once again admitted to the University, there was little vacant land within walking distance of the campus on which sorority housing could be built. Instead, sororities purchased large, single-family houses in the district and both modified and enlarged them to house their members. The result was substantial additions to the houses, sometimes more than doubling the size of the original structure, as well as modifications for life and fire safety, including the installation of ramps and fire escapes. Site modifications for increased parking and outdoor living spaces were also common.

The residential development at the north end of the district, on the former Coker property, is different in architectural style and setting than the earlier development in the Franklin-Rosemary Historic District. The rugged terrain in this part of the district was well suited for the construction of modernist architecture, which was generally designed to respond to the lot, rather than simply resting on it. The houses located along North Boundary Street,

Franklin-Rosemary Historic District



516 and 523 East Rosemary Street, Franklin-Rosemary Hist. Dist.

Campbell Lane, and Rose Lane are a combination of traditional, typically Colonial Revival-style, houses and modernist-style houses designed by local architects. These houses have a unique character and, as was

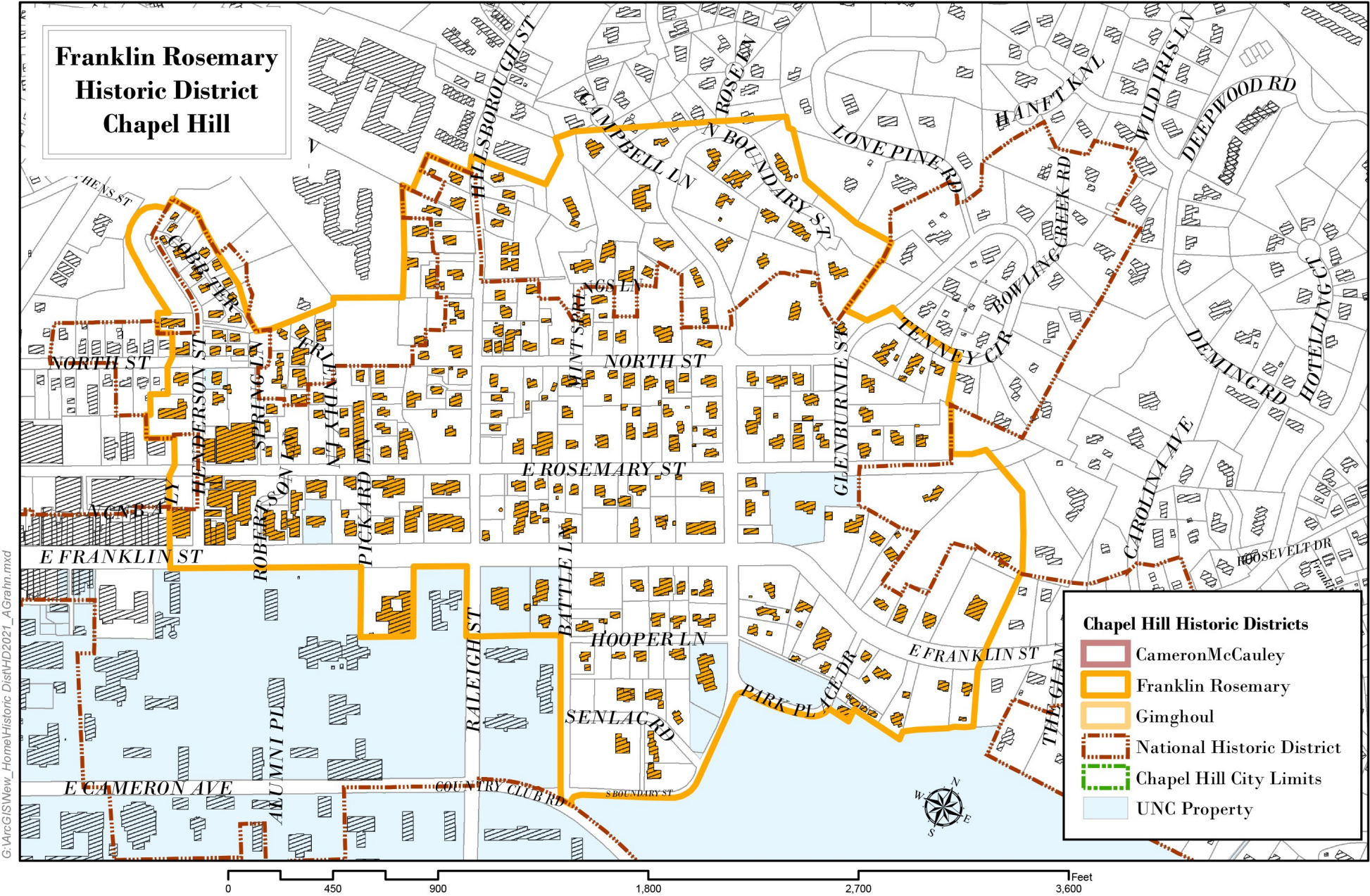
structures, the construction of new buildings, and the renovation and enlargement of countless buildings in the district.

typical for modernist designs, are sited to take full advantage of both the views and privacy that these wooded lots allow.

Accessory buildings are common in the district, and garages are the most common type of accessory building. Introduced in the 1910s and 1920s, most early garages were one-story, front-gabled, frame buildings—often too small to even house the automobiles that were popular by the 1920s—though a number of brick garages also survive. Garages are an important element of the district fabric and were frequently constructed with stylistic details that referenced the house. Tenant and guest houses were also present in the district, though far less common than garages. Typically tucked behind the main house, most date to the mid-twentieth century, constructed to house a growing population of students in Chapel Hill. In the late twentieth and early twenty-first centuries, combination garages with guest houses or studio apartments above became more common.

The Franklin-Rosemary Historic District was created by the Chapel Hill Town Council in 1976. The Chapel Hill Historic District, which encompasses a similar area, was listed in the National Register of Historic Places in 1971, and its boundary was increased in 2015. The district has undergone a number of changes since 1976 including the demolition and relocation of several historic

Franklin-Rosemary Historic District



Cameron-McCauley Historic District

The Cameron-McCauley Historic District, like the Franklin-Rosemary District, is inextricably linked to the development of the University of North Carolina (UNC) and its history also parallels that of the town as a whole. The large, gridded residential area, located just west of the campus, is centered on and named for its primary east-west streets. The streets themselves were named for Paul Carrington Cameron, a wealthy plantation owner who was instrumental in reviving the University after the Civil War, and David McCauley, who purchased land in the area from families impoverished by the Civil War and laid out the central portion of the neighborhood.

The early district was more rural in character with land held by a small number of owners. Several mid-nineteenth-century houses remain in the district including the c.1845 Greek Revival-style Mallette-Wilson-Maurice House (215 West Cameron Avenue), the c.1860 Scott-Smith-Gattis House (400 West Cameron Avenue), and the c.1860 Mason-Lloyd-Wiley House (412 West Cameron Avenue). Further, the extant stone well and brick-and-frame smokehouse located to the rear of the Mason-Lloyd-Wiley House are indicative of the types of outbuildings that contributed to the rural district in the nineteenth century.

Most development in the district occurred after the town limits were expanded in 1851 to include the area and after the University and town resumed growth in the decades following the Civil War. The late nineteenth-century development of the district was centered on West Cameron Avenue and Mallette Street, oriented more toward the commercial core along West Franklin Street than to the campus. In the 1870s, David McCauley purchased land south of West Cameron Avenue and subsequently laid out McCauley, Ransom, and Vance streets, extending the rectilinear pattern of roadways.

Construction continued steadily through the late nineteenth and early twentieth centuries providing housing for many employees and faculty at the rapidly growing university. By 1915, there was substantial residential development along Cameron Avenue, McCauley Street, and Mallette Street, with a few houses sparsely located along Ransom Street. Lots along West Cameron Avenue and McCauley Street were fairly large and the houses widely spaced, while along Mallette Street development was more dense and

the houses situated closer to the street.

The explosive growth of the University in the 1920s resulted in significant changes to the Cameron-McCauley Historic District, including the construction of University-related buildings west of South Columbia Street. A 1919 fire that destroyed three of the eleven on-campus fraternity houses prompted the University to purchase undeveloped land west of the campus and offer it to the fraternities in exchange for their on-campus houses. This led to the construction of Fraternity Court, which consists of five Colonial Revival-style brick buildings built between 1923 and 1928 by local contractor Brodie Thompson. "Little Fraternity Court," located around the corner on West Cameron Avenue, features three fraternity houses built between 1929 and 1932, arranged around a grassy lawn. At least three other fraternity houses were built in the district during this period, including the impressive 1929 Beta Theta Pi Fraternity House (114 South Columbia Street) and the c.1930 Chi Psi Fraternity House (321 West Cameron Avenue).



200-204 McCauley Street, Cameron-McCauley Hist. Dist.

During the 1920s, residential development in the district included the construction of additional houses along Wilson Street, on undeveloped lots on the north side of McCauley Street, and along Vance Street near the south end of the district. The subdivision of larger lots within the district to accommodate additional houses resulted in early twentieth-century houses interspersed with the nineteenth-century homes. By 1932, the majority of development on Cameron, McCauley, Mallette, Ransom, and Vance streets was completed. Thus, as early as the mid-1920s, new construction was occurring to the west of the original neighborhood, with smaller houses built on the uneven terrain that extended west toward the rail lines, the University Laundry Department (later the University heating

Cameron-McCauley Historic District

plant), and Carrboro. By 1925, Patterson Place, a short east-west road between West Cameron Avenue and McCauley Street, was established and closely spaced bungalows were built along it.

The popularity of the automobile in the 1920s changed the Cameron-McCauley Historic District in several ways. Existing barns, sheds, or carriage houses were modified to serve as garages. In other instances, homeowners constructed small, single-car frame garages at the rear of their properties. Houses constructed in the 1920s and later often had contemporary garages, mostly one-story, front-gabled buildings with materials and detailing that referenced the house.

Residential development within the boundaries of the Cameron-McCauley Historic District continued through the early 1950s, with modest single-family homes constructed along the west side of Basnight Street, the 400-block of West Cameron Avenue, the west end of McCauley Street, and the west end of Patterson Place. The late twentieth century also saw the construction of several apartment buildings and the conversion of larger houses into multi-unit residences to accommodate the growing student and faculty populations.

Streetscape and Landscape Characteristics

The lengthy period of development of the Cameron-McCauley Historic District—with buildings and site features constructed from the mid-1800s through the mid-1900s—has resulted in a large and diverse neighborhood with a wide variety of building styles and sizes. Yet, despite the variation in building size and style, there is continuity of siting and landscape features, and building sizes and setbacks are consistent along specific streets and blocks.

The landscape of the Cameron-McCauley Historic District is manifested in streetscapes characterized by a consistent network of gravel paths, brick sidewalks, low stone walls, and tree-lined streets. As was typical of many upper-middle-class residential settings in the country at that time, the neighborhood streetscape was, and remains, characterized by a relatively dense collection of houses set back from the street and shaded by a



Cameron Avenue,

Cameron-McCauley Hist. Dist.

dominating tree canopy. The major thoroughfares of West Cameron Avenue and McCauley Street are framed with mature hardwood trees. Along heavily traveled Pittsboro and South Columbia streets, at the eastern edge of the district, large trees soften the presence of adjacent, newer university buildings. The southern and western portions of the district have a more naturalistic tree canopy, reflecting its later development on wooded land. Trees also minimize the visual impact of existing overhead power and utility lines.

Sidewalks, fences, hedges, and walls contribute to the orderly character of the neighborhood. Portions of early sidewalks are surfaced with "Chapel Hill gravel," a fine-grained gravel that looks like sand. However, the sidewalks in the district have historically been, and remain, heavily traveled. Thus, sidewalks throughout the district, on at least one side of every road, have been paved with brick. Sidewalks parallel all streets in the district except Patterson Place, Wilson Street, and the portions of McCauley and Vance Streets and University Drive that extend west of Ransom Street.

Within the district, fieldstone walls are especially prominent along University Drive and Vance, Pittsboro, and South Columbia streets. Stone and brick walls along West Cameron Avenue are primarily limited to the front and side yards of the fraternity houses. Built of stacked or mortared stone, the walls mark the property boundaries at the sidewalk and sometimes serve as retaining walls. The walls continue a pattern of stone wall construction that began on the UNC campus in 1838. Other delineating materials, such as mature boxwood hedgerows, wrought-iron and wood picket fencing, and low brick walls, further define property lines and gardens. In the early 1920s, the "University Railroad" located at the western edge of town was connected to the campus via a spur built to deliver building materials for the many construction projects on the campus. While the railroad spur no longer

Cameron-McCauley Historic District

exists, there is a wide green space marking its location behind the houses located on the north side of McCauley Street.



205-207 Wilson Street, Cameron-McCauley Hist. Dist.

The character of the district is typical of late nineteenth-century and early twentieth-century residential neighborhoods that developed gradually along narrow, grid-pattern streets. Lots range in size from the gracious lots along West Cameron Avenue, McCauley Street, and South Columbia Street

to the relatively small lots created in the 1930s and 1940s along Basnight Lane and on the south side of Vance Street. These smaller lots were developed during a period of both tremendous growth for the University and scarcity of resources and materials due to the Great Depression and World War II. Although lot sizes and setbacks do vary across the district, they tend to be consistent within a given block.

In contrast to the regular arrangement of single-family houses along the grid of primary streets of the district, the fraternity houses near the intersection of South Columbia Street and West Cameron Avenue are sited around central quadrangles, derivative of the dormitory complexes on the university campus. They are generally grouped with the fraternity houses facing each other across a grassy lawn or parking area, instead of facing the road. Individual fraternity houses, churches, and the Carolina Inn also have deeper setbacks and wider lots than most single-family houses in the district.

Architectural Characteristics

Architecturally, the Cameron-McCauley Historic District represents an intact collection of late-nineteenth and early-twentieth century, middle- and upper-middle class housing styles. Houses were constructed of both brick and frame and, for the most part, their architecture is representative of nationally

popular styles for the period in which they were constructed. The earliest houses, located along West Cameron Avenue and Mallette Street, are mid-nineteenth-century vernacular I-house forms—two stories high, three bays wide, and one room deep—with Greek Revival-style detailing. By the late 1800s and through about 1905, residents in the area constructed one- and two-story Queen Anne-style houses, mostly along McCauley Street.

The majority of housing within the district was constructed between 1915 and 1932, during a period of significant growth in Chapel Hill. These include one- and two-story Colonial Revival-style houses, Craftsman-style bungalows, and Tudor Revival-style houses. In rare instances, houses were designed by architects. More often, as was typical in early twentieth-century middle- and upper-middle-class neighborhoods, most houses were designed by an owner-builder or ordered from mail-order catalogs.

Institutional buildings, including fraternity houses and churches, were both larger and more architecturally distinctive than most single-family houses in the district; most were designed by prominent architects of the time. The Arthur C. Nash-designed Carolina Inn, built in 1923, stands prominently at the southwest corner of Cameron Avenue and South Columbia Street, its sweeping lawn allowing for a full view of the wide, Colonial Revival-style façade. Like the buildings constructed on the campus in the 1920s, the fraternity houses—many constructed by local contractor Brodie Thompson—were designed almost entirely in the Colonial Revival style, featuring symmetrical facades and classical entrances. The c.1930 Chi Psi Fraternity House (321 West Cameron Avenue) is the exception, a rare example of the Norman Revival style. The Classical Revival-style University Baptist Church (100 South Columbia Street), constructed in 1922-23, was designed by Frank P. Milburn, who also designed six buildings on the UNC campus in the 1910s with the same characteristic tan brick.

Constructed slowed in the 1930s, and by the 1940s, the core of the district was largely built out. In the following years, lots in the western and northwestern portions of the district were developed with post-World War II Minimal Traditional-style houses and later with mid-twentieth-century Ranch houses. In some cases, groupings of Minimal Traditional-style housing, like

Cameron-McCauley Historic District

that on the west side of Basnight Lane, may have been speculatively built by a single developer, then sold or rented. For the most part, however, individual houses in these styles were constructed on the few remaining undeveloped lots scattered throughout the district.

Despite Chapel Hill's rich tradition of Modernist-style, architect-designed houses, there are none in the Cameron-McCauley Historic District. However, one nonresidential Modernist-style structure is located within the district, the 1974 State Employees Credit Union designed by Don Stewart, stands prominently on the west side of Pittsboro Street, facing the UNC campus, within the district.

Apartment buildings have always been a part of the Cameron-McCauley streetscape. Property owners in this area had historically boarded students in their homes, but by the 1920s, separate apartment buildings had been constructed. Thought to be the first apartment building in Chapel Hill, the Paulsen Apartment House (405 Ransom Street) was built in 1924 and contained four apartments behind a symmetrical, Colonial Revival-style façade. In 1928, Carter Simpson, a developer from Richmond, Virginia, constructed the first large apartment complex in Chapel Hill, Graham Court Apartments (233-235 McCauley Street). The complex consists of a pair of two-and-a-half-story brick buildings that face each other across a narrow courtyard, reflecting the siting of the fraternity houses in the district, but with a more frugal approach to land use. Smaller apartment buildings throughout the district, like the two-story, 1940s building at 200 McCauley Street, were designed, scaled, and sited to align with the adjacent single-family houses. Several vernacular, front-gabled, frame duplexes, including those at 400 ½ and 402 McCauley, were built in the late 1940s or early 1950s and are representative of the Minimal Traditional style. Finally, a one-story, brick apartment building at 416 West Cameron Avenue illustrates the application of a Ranch form to a multi-unit building.

Accessory buildings are common in the district, with many dating as early as the 1910s and 1920s. Garages are the most common type of accessory building in the district. Usually one-story, front-gabled, and of frame construction, historic garages are an important element of the district fabric

as an indication of the advance of the automobile during the prosperous 1920s. The garages were frequently constructed with stylistic details that referenced the house, and several 1930s and 1940s garages were even built of the same brick as their adjacent Colonial Revival main house. Another type of secondary building that alludes to the neighborhood's development history are tenant or guest houses located to the rear of a primary, street-facing house. Far less common than garages, most tenant/guest houses are one-story, frame buildings constructed in the mid-twentieth century to house a growing population of students in Chapel Hill.

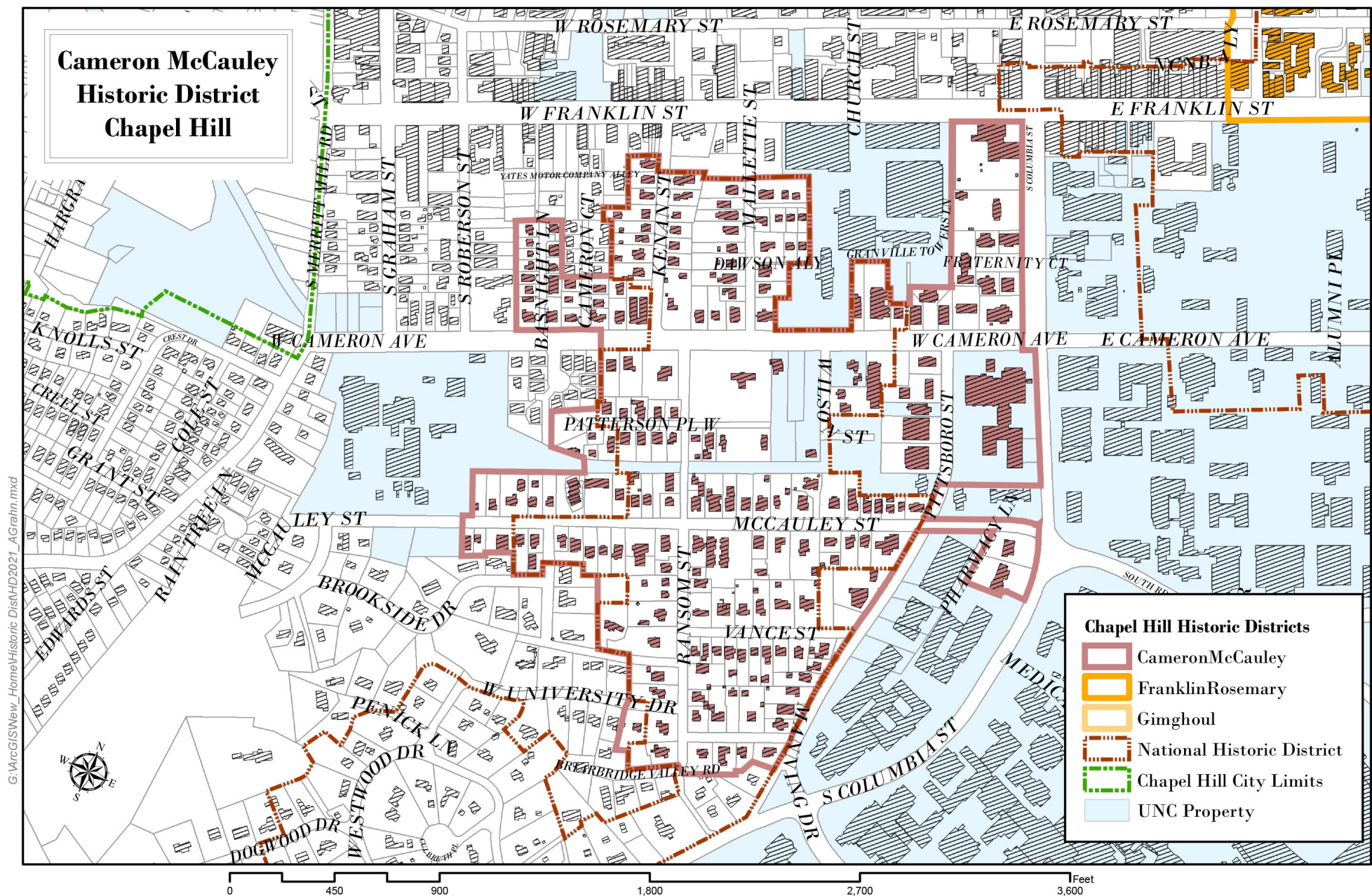


300 McCauley Street,
Cameron-McCauley Hist. Dist.

The rapid increase of the town's population that began in the 1920s continued with the striking growth of the UNC campus and its student enrollment in the post-World War II period. The increase in students led to significant growth of the town's population, which in turn created a greater demand for rental housing. The few remaining vacant lots in the district were developed by the 1970s with single-family houses or small apartment complexes. Also common in the late twentieth century was the conversion of single-family houses to student apartments. Several early-twentieth century houses in the Cameron-McCauley Historic District were also altered and enlarged for used by sororities in the late twentieth century.

The Cameron-McCauley Historic District was created by the Chapel Hill Town Council in 1990. The West Chapel Hill Historic District, with a similar boundary, was listed in the National Register of Historic Places in 1998, and its boundary was increased in 2019. The district has undergone a number of changes since 1990 including the conversion of many single-family homes to student housing or institutional use; the reversal of that practice, returning some houses to single-family occupancy; and the renovation and enlargement of countless buildings in the district.

Cameron-McCauley Historic District



Gimghoul Historic District

The Gimghoul Historic District, located east of the University of North Carolina campus, is a small subdivision of well-tended houses, developed in the 1920s and 1930s to provide homes for university families. It is significant as the first housing development in Chapel Hill located away from the town center and existing residential neighborhoods. It was the entrepreneurial project of the secret Order of the Gimghoul, a fraternal society of male undergraduates, faculty, and alumni of the University of North Carolina, organized in 1889. In 1915, the Order of the Gimghoul purchased ninety-four acres southeast of the campus and including Prospect Point, a bluff near the present-day Gimghoul Castle that overlooked a large flat plain.



250 Glandon Drive, Gimghoul Hist. Dist.

In the early 1920s, Gimghoul member and prominent real estate developer George Stephens of Charlotte supervised the development of a neighborhood on an approximately thirty-five-acre portion of the property. The neighborhood is centered on Gimghoul Road, which was laid out along a ridge that extends from the campus east to Prospect Point. The land slopes gradually down to the north and south before dropping off significantly to the north of Glandon Drive and east of the Gimghoul Castle and Prospect Point. This relatively flat plain is thought to have been used as a farm in the nineteenth century; loose-stacked stone walls in some parts of the district are remnants of that early use.

In 1923, the Order of the Gimghoul employed member T. Felix Hickerson, an engineering professor at UNC and well-known road designer, to draw the plat for the neighborhood. The group sold lots in the new subdivision to finance the construction of their stone Gothic Revival-style castle, completed in 1927. The castle stands just beyond the east end of Gimghoul Road, at the highest point on the property.

Streetscape and Landscape Characteristics

The special character of the Gimghoul Historic District comes from a quiet harmony of suburban streetscapes and a uniquely picturesque landscape setting. In addition to vistas of the adjoining dense forest to the north, the proximity of Gimghoul Castle at the east end of Gimghoul Road adds to the distinctive, romantic character of the district setting. The natural, rugged topography of Battle Park, just north of the district, is reflected in the curvilinear plan of Glandon Drive, which winds over the hilly terrain. The district also features a dense tree canopy, fieldstone retaining walls, and Chapel Hill gravel sidewalks.

Though set within a natural, rugged landscape, the neighborhood's lots are of a consistent and regular pattern, each approximately one-half acre in size, and the houses are equally spaced. Much of the consistency of siting within the Gimghoul Historic District can be attributed to the restrictive covenants placed upon the deeds of individual lots at the time of the development. These restrictions require that buildings be set back a minimum of forty feet from the street and restrict the subdivision of lots by mandating that all lots have a minimum frontage of 100 feet and a minimum depth of 150 feet. Together with a concentrated period of development, these covenants contribute to a continuity of siting, design, and use that is not present in Chapel Hill's other local historic districts.

Gimghoul Road, the widest street in the district, is paved, with curbs and gutters. The sidewalks along each side of the road are surfaced with brick or "Chapel Hill gravel," a fine-grained gravel that looks like sand. Rectangular lots with manicured lawns and lush landscaping flank this road. In contrast, Glandon Drive is quite narrow and though paved lacks curbs and gutters. Lots on Glandon Drive are typically wooded and irregularly shaped with houses set high above the street, overlooking Battle Park. In contrast to the manicured lawns along Gimghoul Road, yards along Glandon Drive have naturalistic landscaping and ground cover. Ridge and Evergreen lanes are also narrow. With only four lots oriented to face the intersection of these two streets, their function is primarily to serve as alleys or service roads accessing the rear of the lots on Gimghoul Road and Glandon Drive. Both lanes are paved but without curbs, gutters, or sidewalks.

Gimghoul Historic District

Throughout the district, lining the street frontages of almost every property, are walls made of natural fieldstone. Some of the earliest, loosely piled stones may predate the neighborhood. The remaining mortared walls dating to the early years of the subdivision are said to have been built by local African American stone masons James Blacknell and Jesse Jones. The stone walls are a Chapel Hill tradition that began on the campus itself in 1838. They were so visually appealing to residents and fieldstones were so plentiful in the area that stone walls were constructed throughout the town in the late nineteenth and early twentieth centuries. The walls both unify the neighborhood and are characteristic of Chapel Hill as a whole.

Architectural Characteristics

Buildings within the Gimghoul Historic District are entirely residential, with the exception of Gimghoul Castle, and were constructed primarily from 1924 to the late 1930s. The earliest houses—those from the 1920s—are eclectic in style and form. They include one-story and one-and-a-half-story Craftsman-style cottages and several larger, two-story, Colonial Revival-style houses. By the 1930s, the design of houses was much more standardized in both form and style. District homes built in this area were primarily two-story, brick-veneered, Colonial Revival-style houses, most with three-bay-wide facades. In addition to the consistent forms, the Colonial Revival detailing is more authentic in the 1930s buildings than the looser revival interpretations of the 1920s. This was due in part to the success and notoriety of Colonial Williamsburg in the 1930s.

In general, the early twentieth century houses in the Gimghoul Historic District are modest, reflecting faculty incomes. Most were constructed from widely published house plans and built by area contractors, including Mr. Barber (Barbour) from Chatham County; Charlie Brooks, an African American from Chapel Hill; Charles Martindale, who was the general contractor for Gimghoul Castle; and contractors Tillman and Horner of Chapel Hill. Much of the brick masonry on the early houses was done by local African American brothers and masons Lewis and Tom Booth. A small number of the houses are architect-designed, though they tend to represent variations on the dominant Colonial Revival style and thus blend easily into the streetscape. The only house that breaks with the traditional Colonial Revival-style

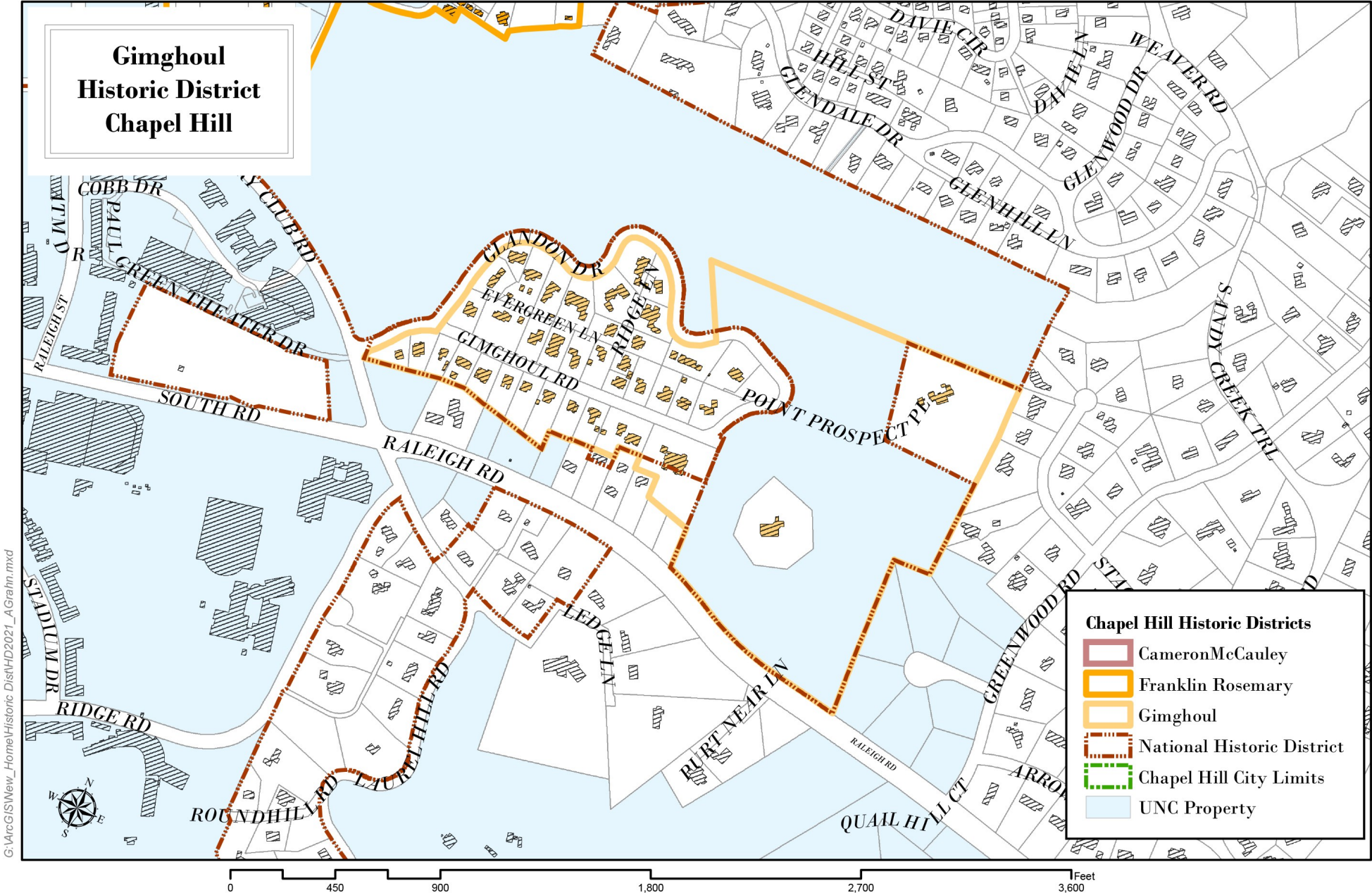
precedent is 260 Glandon Drive, a c.1977 house with Modernist detailing including a low-pitched roof, deep eaves, and dark wood exterior that help the house to blend with its natural surroundings.

The Gimghoul subdivision is typical of 1920s developments and reflects the growing popularity of the automobile, both in the prevalence of garages in the district and in the location of the neighborhood away from the town center, making an automobile necessary for even local errands. Some of the houses have original detached garages while others had attached garages added later. Most garages are one-story, front-gabled, and constructed of frame or brick, frequently with stylistic details that reference the house. Garages constructed in the late twentieth and early twenty-first centuries are more likely to be attached to the house either directly or via a covered walkway or breezeway.

A number of small stone-veneer cottages were built on rear lots in the 1930s or early 1940s and served as “studies” for the professors that lived in the main house. Only one of these, located adjacent to Evergreen Lane, remains. The restrictive covenants for the subdivision limit development to one single-family home per lot, allowing only for an additional “light housekeeping apartment.” While written to allow for an on-site housekeeper, the growth of the University has led to the conversion of these small apartments and the construction of additional apartments for student housing. The restrictive covenants define a housekeeping apartment as “a room or group of rooms forming a separate habitable unit used or intended to be used for living and sleeping purposes by one family with or without independent kitchen facilities,” thus allowing for this unintentional use. Most of these apartment units are located within a rear wing or attached to a garage.

The Gimghoul Historic District was created by the Chapel Hill Town Council in 1990. The same district was listed in the National Register of Historic Places in 1993. The district has undergone a number of changes since 1990 including the demolition of several resources (including the Chapel of St. Thomas More and the house at 704 Gimghoul Road), the construction of new buildings on those two sites, and the renovation and enlargement of countless buildings in the district.

Gimghoul Historic District



1.0 District Setting



1.1 Site Features: Principles

The mature landscapes found in Chapel Hill's historic districts are not static but evolving, and their preservation cannot be accomplished in the same way that buildings are preserved. Collectively, the natural and built features serve as a cohesive backdrop against which to view the architecture of the districts. As such, significant natural site features and plantings—including mature trees, gardens, foundation plantings, hedges, grassy lawns, and street tree canopies—are an essential part of the district setting and should, to the extent practicable, be maintained and preserved.

Mature trees and the canopy they provide contribute significantly to the character of the historic districts. Many streets are lined with majestic oak trees that date to the early 1900s. Beyond their aesthetic value, shade trees are important elements of a sustainable landscape, reducing energy costs by providing shade in the summer to reduce the cost of cooling and solar heat gain, especially on south-facing walls. The districts are also characterized by grassy lawns, hedges, shrubs, and plantings along walkways and foundations. Because plants are constantly growing and changing, the current landscape is the result of many years of cultivation and care. Thus, the continued maintenance of character-defining plantings is essential to maintaining the historic character of the district. Like shade trees, plantings are inherently sustainable, providing permeable surface area to absorb rainwater and limit run-off; purifying the air; and providing habitat for a variety of insects, birds, and small wildlife.

Finally, manmade features—including terraces, trellises, and gazebos—illustrate the evolving use of yards and gardens over time. Fences, walls, and walkways, arguably the most significant built resources, are discussed in later sections.

Landscapes are constantly evolving as trees and plants grow, die, and new ones are planted. Further, gardens and yard designs are easily modified, often without significant change to the overall character of the site or district. Consequently, the standards address only significant landscape features and do not apply to minor or seasonal plantings including low plants and flower beds. However, a Certificate of Appropriateness (COA) may be required for significant changes to a site plan, including any proposed site work related to new construction or paving. Property owners should contact the Town Staff to determine whether a COA is required for proposed site changes or improvements.

ACCEPTED PRESERVATION METHODS FOR MAINTAINING NATURAL LANDSCAPES:

Routine maintenance of mature trees and plantings, including routine fertilizing, treatment for diseases, and the removal of kudzu, wisteria, and English ivy from tree trunks and limbs is necessary to extend their life cycle. Trees should be pruned or trimmed in a way that encourages the preservation of the district tree canopy and does not drastically change the shape of a tree by “topping” it. Further, mature trees, plantings, and other important site features should be protected from damage, soil compaction, or loss of root area as a result of construction activities.

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Mature trees, winding paths, brick or gravel walkways, and modest man-made features are common in the districts and should be maintained.



Boxwood hedges, a common nineteenth-century landscape feature, are still used in some areas of the districts.

1.1 Site Features: Principles (continued)

Replacing diseased or damaged trees and plantings with healthy new specimens that will have a similar height and size canopy as they mature also maintains the character of the districts.

Maintenance of built features should follow the guidance for the specific material of which it is constructed. Ensuring that water does not collect on built surfaces and that wood surfaces maintain protective coatings is essential to their longevity. The routine maintenance and repair of fences, walls, and walkways is covered in subsequent sections.

CONSIDERATIONS FOR INTRODUCING NEW SITE FEATURES:

When planning site changes or improvements, it is important to consider the overall district setting and specific site characteristics. New plantings and site features should be selected and located in an effort to maintain or enhance the existing character of the property and district. Additionally, plant materials that are not in keeping with the traditional character of the district or North Carolina's native climate should be avoided. A list of suggested plantings is provided in the Appendix. The Town's Urban Forester can provide technical advice to property owners as well.

While modern, sustainable site features like rain barrels, cisterns, and, in some cases, vegetable gardens were not historically part of the nineteenth and twentieth century landscape, these features can be easily integrated into the historic landscape, if carefully sited. Mechanical equipment, transformers, satellite dishes, dumpsters, and other smaller contemporary site features can usually be located in rear or side yards and screened from view by plantings or fencing. However, the introduction of large manmade contemporary site features, such as playground equipment, small-scale prefabricated sheds, or swimming pools, should only be considered if the site feature can be accommodated in a unobtrusive location that successfully screens its visibility from the street, minimizing its impact on the historic district.



Thoughtful landscaping can enhance the architecture of district buildings. In this case, curvilinear planting beds compliment the strong horizontal and vertical lines of the building.

1.1 Site Features: Standards

- 1.1.1. Retain and preserve site features that are important in defining the overall historic character of sites and streetscapes within each historic district. These include, but are not limited to terraces, trellises, and gazebos.
- 1.1.2. Retain and preserve historic relationships between district buildings, structures, or streetscapes and their site features, including site structures, retaining walls, fences, foundations, driveways, and walkways.
- 1.1.3. Protect and maintain constructed site features through a program of regular maintenance and repair using accepted preservation methods.
- 1.1.4. Repair deteriorated or damaged constructed site features, such as terraces, gazebos, trellises, fences, and walls through appropriate methods outlined in the Standards for Masonry, Wood, Architectural Metals, and Fences & Walls.
- 1.1.5. Replace deteriorated or missing constructed site features with new features that match the original in material, design, dimension, pattern, detail, texture, and color.
- 1.1.6. Maintain and protect site features from damage during or as a consequence of site work or new construction.
- 1.1.7. Introduce new site features to be compatible in scale, design, and materials with the overall historic character of the site and district. Utilize traditional materials in the construction of benches, terraces, gazebos, trellises, fences, and walls.
- 1.1.8. Introduce contemporary site features—including playground equipment and swimming pools—in locations that do not diminish or compromise the overall character of the site and district, typically in rear yards or other locations not visible from the street.

NOTE: The Commission does not have the authority to regulate landscape plantings, trees, and natural features within the historic districts.

1.2 Public Rights-of-way: Principles

The buildings and landscapes that make up Chapel Hill's historic districts are viewed against the backdrop of the public rights-of-way. While generally considered to be secondary to the buildings, the network of streets, alleys, lanes, sidewalks, and planting strips that links stylistically disparate properties within the districts and that accommodates cars as well as pedestrians contributes in significant ways to the historic character of Chapel Hill's historic districts. Elements of the public right-of-way, or streetscape, include the street patterns themselves, low fieldstone walls, street tree canopies, gravel sidewalks, rolling topography, and occasional brick gutters. The streetscape also includes necessary lighting, signage, and utilities.

Within the districts, streetscape characteristics vary. The cores of the Franklin-Rosemary and Cameron-McCauley districts follow a gridded street plan with regular sidewalks and the consistent use of fieldstone walls. The commercial section of Franklin Street in particular is far more rectilinear and formalized than the softer-edged, heavily landscaped residential streets a few blocks away. Development north of North Street in the Franklin-Rosemary district and throughout the Gimghoul district is arranged on curvilinear streets that follow the topography of the land and have fewer sidewalks. However, all district streetscapes share a pedestrian-oriented character and scale.

ACCEPTED PRESERVATION METHODS FOR MAINTAINING THE CHARACTER OF PUBLIC RIGHTS-OF-WAY:

Maintaining the functionality of the public rights-of-way while preserving its historic character requires careful attention to retaining historic materials, such as brick gutters and fieldstone walls, as repairs or improvements are made. The fine-grained gravel used to surface most sidewalks is a distinctive material in the Chapel Hill districts and it is important to retain it. However, in some heavily traveled areas, the gravel sidewalks may prove too irregular or too narrow a passage for pedestrian safety and accessibility or the rapid erosion of sloping sites may make their maintenance too difficult. In these locations, alternative compatible surface materials, such as red brick pavers, may be necessary. However, in situations where a new sidewalk surface material is introduced, it is important to avoid a patchwork effect from alternating surface materials along a particular street or block.

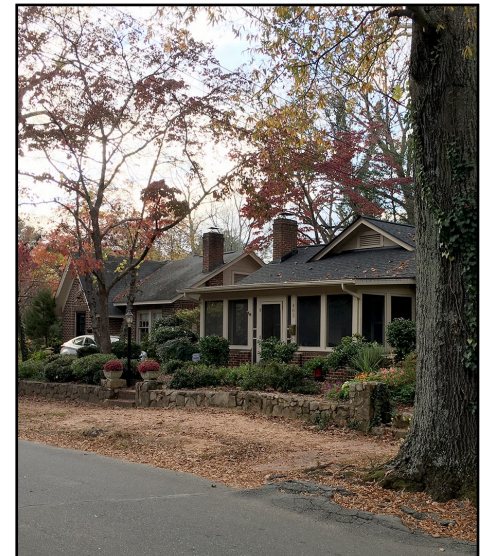
Maintaining and replenishing the tree canopy that contributes to the historic character of many district streetscapes is critical to their preservation. This effort requires monitoring existing trees for damage or disease; pruning them appropriately in a way that encourages the preservation of the district tree canopy and does not drastically change the shape of a tree by "topping" it; protecting trees from nearby construction work; and developing a long term plan for tree replacement when needed.

The Town of Chapel Hill and the North Carolina Department of Transportation are responsible for maintaining streets, curbs, gutters, and public sidewalks in the districts. While pedestrian and vehicular traffic necessitate the regular repaving of public streets, care should be taken to maintain street widths and to minimize the impact of heavy machinery and vibrations on mature trees and historic buildings and site features.

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Brick walkways, low stone walls, and a mature tree canopy are all character-defining streetscape features along East Franklin Street while Chapel Hill grit is common along North Street.



1.2 Public Rights-of-way: Principles (continued)

The pedestrian experience can be enriched by selectively placing lighting, street trees, public art, and street furniture between the curb and building frontage, especially in the commercial corridor. However, as new street furniture, signs, and lights are added or replaced within the public rights-of-way, their selection and siting should be carefully reviewed for compatibility in terms of design, location, materials, color, and scale.

While streetlights, street signs, and power poles have always been a part of the streetscape, the amount of equipment, signage, cables, and utilities located within the public rights-of-way can diminish the historic character of the districts if not carefully monitored. Coordinating the work of various services and utilities, locating utilities and equipment in locations that preserve landscape features and historic building fabric, and screening dumpsters and transformers can help to minimize the visual clutter they bring to the streetscape. Further, underground services should be considered when possible.



Cobb Terrace is characterized by narrow streets without sidewalks and stone retaining walls necessitated by steep changes in topography.

1.2 Public Rights-of-way: Standards

- 1.2.1.** Retain and preserve the topography, materials, site features, and street patterns of the rights-of-way and the dimensions of the streets, alleys, sidewalks, and planting strips, that are important in defining the overall historic character of the districts.
- 1.2.2.** Protect and maintain the details, features, and material surfaces of the historic streetscape—including, but not limited to, red brick and Chapel Hill grit walkways, fieldstone walls, and brick gutters—through a program of regular maintenance and repair using accepted preservation methods.
- 1.2.3.** Repair or replace deteriorated or damaged historic features taking care to replace only the deteriorated portion rather than the entire feature. Replacement features should match the original (or adjacent historic features) in material, design, dimension, configuration, detail, texture, and pattern.
- 1.2.4.** Maintain existing planting strips between the sidewalk and curb. Do not pave over existing planting strips.
- 1.2.5.** Limit signage in the public rights-of-way primarily to signs necessary for traffic and pedestrian safety. Locate signage so it does not obscure historic building or landscape features or compromise the overall historic character of the streetscape.
- 1.2.6.** Introduce new street lighting, as needed, that is compatible in scale, materials, and design with the pedestrian scale and historic character of the historic district.
- 1.2.7.** Locate necessary street furniture, trash receptacles, mailboxes, newspaper racks, and similar elements in locations that do not compromise, but instead complement the historic character of the streetscape. Select benches and other street furniture that are compatible with the historic district in design, scale, and materials.
- 1.2.8.** Minimize the introduction of additional transformers, utility poles, wires, and cables in the public rights-of-way. Seek less intrusive locations for such elements to reduce their impact on the mature tree canopy and the historic streetscape. Consider painting equipment and exposed utilities to complement mounting surfaces or screening them with vegetation to reduce their visibility. Consider the introduction of underground utility lines where feasible.
- 1.2.9.** Do not introduce paving materials, lighting fixtures, or other streetscape elements that predate the historic district that would create a false historical appearance.

1.3 Walls & Fences: Principles

Low fieldstone walls are one of the most distinctive landscape features in Chapel Hill's historic districts, especially in the Franklin-Rosemary historic district. The walls, which are either dry stacked or set in mortar, border many front yards and edge the streetscape, delineating property lines and demarcating boundaries between private lots and the public right-of-way. Where the topography shifts, stone retaining walls accommodate the shift in height between the lawn and the sidewalk. Wooden or cast iron picket fences and pierced brick walls are less common, but are also found within the districts. The low height of stone walls and picket fences within the districts give definition to property lines without screening views of the front yards. Consequently, a visually open feel is characteristic of the district streetscapes and should be maintained.

Higher walls and fences are used for more significant grade changes, especially in the north portions of the Franklin-Rosemary and Gimghoul historic districts and the west end of the Cameron-McCauley Historic District. In some cases, taller wood fences screen mechanical equipment and provide privacy for rear yards.

ACCEPTED PRESERVATION METHODS FOR MAINTAINING WALLS AND FENCES:

It is important to retain the low fieldstone walls and fences that are so characteristic of the districts. Maintenance and repair of existing masonry walls and metal or wood fences should follow the standards for the specific material. In addition, appropriate routine maintenance and repair methods for walls and fences include the following steps:

- Inspect wood, metal, and masonry surfaces and features regularly for signs of water infiltration or damage from moisture, structural failure or fatigue, or settlement.
- Ensure adequate drainage to prevent water from collecting on horizontal surfaces or along foundations.
- Retain space between wood or metal fences and the ground to limit exposure to ground moisture.
- Maintain a sound layer of paint or other protective coating on wood and metal surfaces and features.
- Repoint deteriorated mortar joints to prevent water infiltration.

CONSIDERATIONS FOR INTRODUCING NEW FENCES OR WALLS:

Traditional materials such as fieldstone and red brick are appropriate for walls, while wood and cast iron are appropriate for front-yard fences within the districts. A careful look at the surrounding properties will help determine what material, height, and type of wall or fence will best maintain the streetscape character. Screening of mechanical equipment or parking areas in rear yards or can often be accomplished by a low wall or wood fence complemented by shrubs and other plantings. Picket fences are an option in front or side yards where access must be controlled but

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The character of Chapel Hill's historic fieldstone walls is distinctive and a result of a combination of authentic local materials and skilled craft.



Metal fences and masonry walls should be maintained and repaired following the Standards for the specific material.

1.3 Walls & Fences: Principles (continued)

where tall solid fencing would interrupt the visual continuity of the streetscape. Chain link or solid privacy fences or walls are inconsistent with the informal, visually open setting of the districts and are not appropriate choices for front and side yards visible from the right-of-way. However, tall fences, solid privacy fences, and/or light-gauge wire fencing may be appropriated in rear yards where privacy or animal control is desired. Temporary, light-gauge fencing to keep plants and gardens free from animals is acceptable in front and side yards, though should be limited to small garden areas. Contemporary composite wood, modular concrete products, and metal chain link fencing are not characteristic of the districts and should not be introduced where they are visible from the street.



Privacy fences and walls should be located beyond the rear corner of the main block of the building

1.3 Walls & Fences: Standards

- 1.3.1.** Retain and preserve the materials and decorative and functional features of walls and fences that contribute to the overall historic character of sites within the historic districts. These include, but are not limited to the overall form, materials, patterns, dimensions, textures, configurations, and details.
- 1.3.2.** Protect and maintain the features, materials, surfaces and details of walls and fences through a program of regular maintenance and repair using accepted preservation methods. Refer to the standards for Masonry, Wood, and Architectural Metals.
- 1.3.3.** Repair deteriorated or damaged walls and fences through recognized preservation methods of patching, splicing, consolidating, and reinforcing. When possible, salvage original materials from a less prominent location to patch more prominent parts of the wall or fence.
- 1.3.4.** Replace in kind any part of a wall or fence that is too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature. Replacement features should match the original in material, design, dimension, configuration, detail, texture, and pattern.
- 1.3.5.** If a historic wall or fence is completely missing, or if deterioration necessitates its replacement, replace it to match the original in material, design, dimension, pattern, detail, texture, and color, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, scale, and detail with the building, site, and district.
- 1.3.6.** Site new walls and fences in configurations and locations that are compatible with the character of the building, site, and district and consistent with the location and height of other walls and fences in the district.
- 1.3.7.** Construct new walls using traditional materials and designs that are compatible in configuration, height, material, scale, and detail with the character of the building, site, and district.
 - a.** Walls in front and side yards should generally not exceed 30" and should be constructed of red brick or fieldstone.
 - b.** Walls constructed of cut stone, bare concrete block, or with thin stone veneers applied to concrete or other structural block are not appropriate in locations visible from the street.

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1.3 Walls & Fences: Standards (continued)

- 1.3.8.** Construct new front- and side-yard fences using traditional materials and designs that are compatible in configuration, height, material, scale, and detail with the character of the building, site, and district.
- a.** Front- and side-yard fences, in front of the rear corner of the main block of the building, should generally not exceed 30" in height, should be constructed of wood or metal with structural members facing inward to the property, and must be painted or sealed.
 - b.** Temporary, light-gauge wire fencing may be constructed as necessary to keep animals out of gardens, side, and rear yards.
 - c.** Chain link, vinyl, or split rail fences are not appropriate.
- 1.3.9.** Introduce contemporary utilitarian walls and fences in rear yards only where they do not compromise the historic character of the building, site, or district.
- a.** Wood, composite, or chain link fences exceeding 30" in height should be relegated to rear yards, beginning beyond the rear corner of the main block of the building and should be screened with landscaping materials as much as possible.
 - b.** Sites with significant variations in topography should consider segmented walls and fences that step up and down to follow the topography.

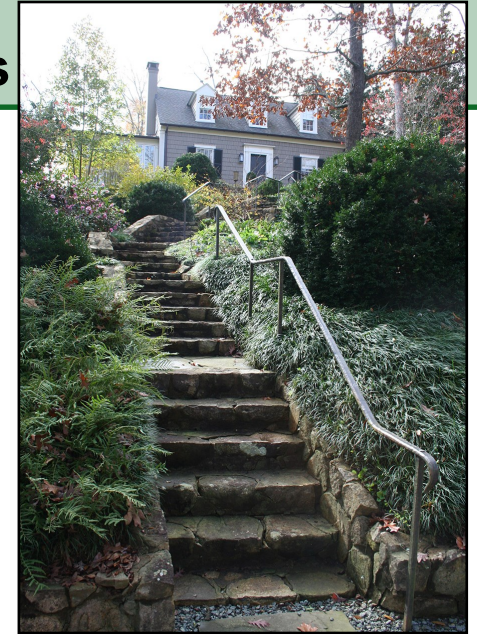
1.4 Walkways, Driveways, & Off-street Parking: Principles

Variations in the size, location, and materials of walkways, driveways, and off-street parking in the districts is the result of more than two hundred years of development. It also illustrates changing modes of transportation and changes in building usage over time. Nineteenth-century Chapel Hillians relied on foot traffic, bicycles, or in some cases, horses. The twentieth-century shift to automobile transportation resulted in significant changes to the landscape of Chapel Hill's historic districts. Public streets were widened and paved, sidewalks on major streets were paved to allow for ADA access, and commercial and institutional buildings required larger parking lots. While foot and bicycle traffic remained a common form of transportation within and between the districts throughout the late twentieth century, changes continued to be made to the landscape to accommodate the ever-growing number of parked cars, especially as residential buildings were enlarged and converted to multi-family or fraternity/sorority housing.

Despite these changes, several dominant styles and materials have emerged for walkways and driveways, contributing to a cohesive historic character within Chapel Hill's historic districts. Narrow walkways of flagstone, Chapel Hill grit, red brick or concrete typically lead the pedestrian from the sidewalk or driveway to the front of the house. While many walkways extend in a straight path from the public sidewalk to the front door, others conform to the irregularities of the terrain with their edges softened by landscaping. In the commercial areas, wide, crisply-edged concrete walkways define the pedestrian path.

Driveways are typically single-lane leading from the street to a rear or side yard parking area or garage. Driveway materials include Chapel Hill grit, concrete runners, asphalt, or red brick pavers. On some larger sites, circular drives curve through the front yard, while in other locations with narrower lots shared driveways are utilized. Reflecting an earlier era when automobiles were less dominant, most residential drives and garages were designed to accommodate only one or two vehicles.

Paved parking areas became increasingly common as churches expanded in size and residential properties were converted for use by multiple unrelated tenants, especially in the Franklin-Rosemary and Cameron-McCauley historic districts. Parking is generally located to the side or rear of buildings, constructed of concrete, asphalt, or gravel, and in some cases is screened with vegetation.



Uneven terrain in some parts of the districts necessitates brick or stone steps in lieu of flat walkways.



Utilizing brick and incorporating a planting strip in new driveways can reduce runoff.

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1.4 Walkways, Driveways, & Off-street Parking: Principles (continued)

CONSIDERATIONS FOR MAINTAINING EXISTING WALKWAYS AND DRIVEWAYS:

Changes in land use and lifestyle have resulted in an increase of both pedestrian and vehicular traffic in Chapel Hill's historic districts throughout the late-twentieth and early-twenty-first centuries. For residential properties in the historic districts, it is important to retain the informal, harmonious character of existing walkways and driveways.

- Inspect surfaces regularly for signs of structural failure, fatigue, or settlement.
- Ensure that surfaces are properly sloped to divert rainwater along appropriate channels.
- If surfaces deteriorate, replacement in kind or with compatible materials will maintain the visual continuity they provide.
- If steep slopes present an ongoing maintenance problem for gravel driveways, red brick pavers, asphalt, or concrete are more compatible replacement choices.

CONSIDERATIONS FOR INTRODUCING NEW WALKWAYS, DRIVEWAYS, AND PARKING AREAS:

Balancing the need for increased off-street parking with a desire for sustainability, while trying to minimize the impact of changes to the historic districts can be especially challenging. The introduction of new walkways and driveways should be carefully considered to ensure compatibility with the siting, spacing, configuration, width, and paving materials of other properties within the district. Widening or expanding driveways and parking areas that are visible from the right-of-way is generally not appropriate. However, if the building lot is large enough, it may be possible to add off-street parking in the rear or side yard, provided that it can be visually screened from adjacent properties and the street. Regardless of the location, new parking areas should not significantly alter the site's proportion of landscaped area to constructed/paved area.

For institutional or commercial parking lots within the historic districts, it is important to minimize their visual and environmental impact by screening the lots from view and subdividing large paved areas with landscaped medians or islands that incorporate existing trees or allow for new plantings.



The large scale of these stone pavers is appropriate given the height of the façade and the expanse of the front lawn of the Chapel of the Cross.

1.4 Walkways, Driveways, & Off-street Parking: Standards

- 1.4.1.** Retain and preserve the features, materials, patterns, dimensions, details, and configurations of walkways, driveways, and off-street parking areas that are important in defining the overall historic character of sites within the historic districts.
- 1.4.2.** Protect and maintain the details, features, materials, and surfaces of character-defining walkways, driveways, and off-street parking areas through a program of regular maintenance and repair using accepted preservation methods.
- 1.4.3.** Repair deteriorated or damaged historic walkways, driveways, and off-street parking areas through recognized preservation methods. Repairs may include selective in-kind replacement of missing or deteriorated portions of a feature, matching the original in material, design, dimension, configuration, detail, texture, and pattern.
- 1.4.4.** If a historic walkway, driveway, or off-street parking area is completely missing, or if deterioration necessitates its replacement, replace it to match the original in material, design, dimension, configuration, detail, texture, and pattern, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, scale, and detail with the overall historic character of the site and district.
- 1.4.5.** Design new walkways, driveways, and off-street parking to conform with the spacing, width, configuration, and materials of character-defining walkways, driveways, and off-street parking areas in the district.
- 1.4.6.** Site new walkways, driveways, and off-street parking areas in locations that are compatible with the character of the building, site, and district—typically to the side and rear of existing buildings—and locate them so the topography of the site and mature trees and other significant site features are not significantly altered, damaged, or lost.
 - a.** In residential areas, do not locate off-street parking areas in front yards. Whenever possible, driveways should lead to parking areas to the side or rear of the primary building on the site.
 - b.** In commercial and institutional areas, parking should be located at the side or rear of the property whenever possible.
- 1.4.7.** Do not locate driveways or parking areas in locations where the paving will abut the principal building. A planting strip should be retained between historic residential structures and any new paving in order to minimize damage to the foundation.
- 1.4.8.** Do not locate new off-street parking on a site where the paved area will substantially alter the proportion of the site that is paved versus landscaped.

Chapel Hill grit, also referred to as Chapel Hill gravel or pea gravel, is a fine-grained yellow/orange gravel that resembles sand, but is courser.

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1.4 Walkways, Driveways, & Off-street Parking: Standards (continued)

- 1.4.9.** Construct new walkways in traditional materials and designs that are compatible in configuration, material, scale, and detail with the character of the building, site, and district.
- a.** These include red brick, flagstone, concrete, and Chapel Hill grit.
 - b.** Do not use asphalt or contemporary materials that mimic other materials for sidewalks within the historic districts.
- 1.4.10.** Construct new driveways and off-street parking areas in traditional materials and designs that are compatible in configuration, material, scale, and detail with the character of the building, site, and district.
- a.** These include red brick, concrete, asphalt, and Chapel Hill grit. Consider permeable materials—including brick—or install paving strips or concrete runners, to minimize the impervious surface area and thus, reduce runoff from the site.
 - b.** Do not use gravel in sizes larger than one-half inch.
- 1.4.11.** Utilize perimeter plantings, trees, shrubbery, hedges, and other landscape features—including low stone walls—to screen new driveways and off-street parking areas visually from the street, to buffer adjacent residential properties from their visual impact, and to reduce the solar heat gain of paved surfaces. Further reduce the visual impact of large parking areas by subdividing them with interior planting medians.

1.5 Garages & Accessory Structures: Principles

Outbuildings and accessory buildings have always been a part of Chapel Hill's historic districts, their size, materials, and function illustrating the long development history of the districts. In the eighteenth and nineteenth centuries, a wide variety of outbuildings were extant in the districts including privies, barns, carriage houses, kitchens, and sheds. However, few, if any, of these buildings remain. The majority of extant outbuildings in the districts date to the twentieth century and include garages, cottages, studies, storage sheds, carports, and other accessory structures.

Historic garages were typically only a single story in height, though one-and-a-half-story examples also remain, and were located behind the principal structure, and oriented with the doors facing the street. Small cottages and storage buildings were also located in rear yards well behind the main house. The materials and details of garages, cottages, and storage buildings often match those of the primary building. By the late-twentieth century, storage and lifestyle requirements resulted in the construction of larger garages that allow for car storage as well as additional storage and living space. Additionally, houses located in the north part of the Franklin-Rosemary Historic District, are more likely to have been constructed with attached garages, carports, or storage structures.

CONSIDERATIONS FOR MAINTAINING EXISTING GARAGES AND ACCESSORY STRUCTURES:

Like all buildings, the preservation of early garages and accessory structures is dependent on routine maintenance and timely repair of building elements and materials as described in the relevant design standards. Standards on the rehabilitation of specific materials as well as standards for Foundations; Roofs; Exterior Walls, Trim, and Ornamentation; Windows and Shutters; and Exterior Doors should be followed when making changes to existing garages and accessory structures. Additionally, appropriate routine maintenance and repair methods for garages and accessory structures include the following steps:

- Inspect wood, metal, and masonry surfaces regularly for signs of deterioration due to moisture damage, settlement or structural damage, insect or fungal infestation, corrosion, or paint failure.
- Ensure that gutters and downspouts are free from debris and that water does not collect along the foundation or on flat, horizontal surfaces and decorative elements.
- Repaint wood and metal surfaces as needed to maintain a sound, protective paint film and to prevent deterioration
- Use the gentlest effective method to clean surfaces.

While many historic garages and accessory structures mimic the architectural detailing of the primary resource, it is often in a pared-down fashion. In rare instances, historic barns and sheds remain; more utilitarian in form and detail than garages, they may not necessarily mimic the style and materials of the house. Thus, the addition of architectural elements not original to the historic building, including decorative doors and windows, porches, and trim, is not appropriate as it misrepresents the history and architectural significance of the building. Likewise, it is not appropriate to install overtly modern elements to visible elevations of historic garages and accessory structures including standard two-car overhead garage doors, skylights, and modern doors and windows.



The garage above is well-sited behind the main house and is subordinate in size and scale. The garage below is one of a number of early-twentieth-century, one-and-a-half-story garages in Chapel Hill.



1.5 Garages & Accessory Structures: Standards

- 1.5.1.** Retain and preserve the materials and decorative and functional features of garages and accessory structures that are important in defining the overall historic character of sites within the historic districts. These include, but are not limited to, the overall form, materials, windows, doors, details, and finishes.
- 1.5.2.** Protect and maintain the details, features, materials, and surfaces of garages and accessory structures through a program of regular maintenance and repair using accepted preservation methods.
- 1.5.3.** Repaint garages and accessory structures following the standards for Paint.
- 1.5.4.** Repair deteriorated or damaged garages and accessory structures through recognized preservation methods of patching, splicing, consolidating, and reinforcing. Repairs may include selective in-kind replacement of missing or deteriorated features and surfaces of garages and accessory structures.
- 1.5.5.** Replace in kind any feature of a garage or accessory structure that is too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature. Replacement features should match the original in material, design, dimension, detail, texture, and finish. Do not remove rather than repair or replace decorative features on a garage or accessory structure. Consider a compatible substitute material only if replacement in kind is not technically feasible.
- 1.5.6.** If deterioration necessitates the replacement of an entire garage or accessory structure, follow the Standards for Demolition and the Standards for New Construction: Garages, Carports, and Accessory Structures.
- 1.5.7.** Do not remove or conceal materials or details of historic garages or accessory structures—including wood siding, eaves, windows, and original doors. Do not install vinyl or fiberglass overhead doors on early-twentieth century garages.
- 1.5.8.** Do not introduce features or details to a garage or accessory structure that would create a false historical appearance.

NOTE: These Standards apply only to existing garages and accessory structures.

The design of new garages and accessory structures must meet the Standards for New Construction: Garages, Carports & Accessory Structures.

1.6 Exterior Lighting: Principles

Exterior lighting is essential for human safety and can be effectively used to highlight and reinforce a building's architectural character or landscape. Traditionally, exterior lighting of the residential sections of Chapel Hill's historic districts was minimal and generally limited to front porch lighting in the form of a single ceiling or wall fixture or to site lighting in the form of a single post light at the end of the front walkway. Exterior lighting increased in the twentieth century with low-level lighting along paths and walkways and utilitarian lighting on accessory buildings becoming common.

Exterior lighting in the commercial and institutional areas within the districts was also minimal by today's standards. Commercial lighting was typically limited to a single light illuminating a building sign or a ceiling light within a recessed entrance. Institutional lighting most often includes lights at each entrance to a building, a light illuminating signage on the building or site, and, in some cases, decorative lighting at the exterior walls or within the landscape. In addition to individual site lighting, the historic districts are lit by streetlights within the public right-of-way.

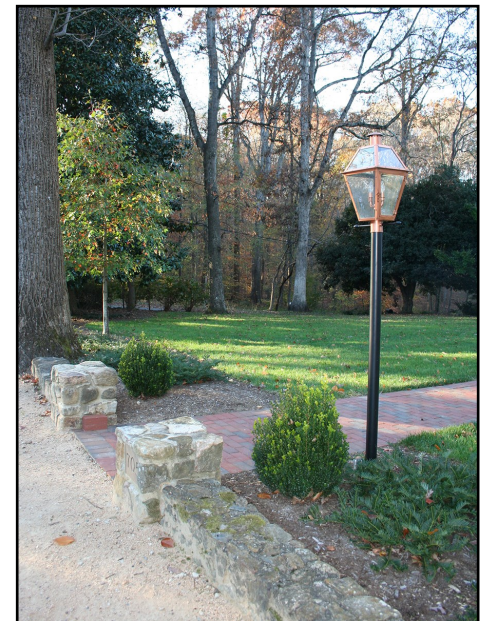
CONSIDERATIONS FOR INTRODUCING NEW EXTERIOR LIGHTING:

The need for increased site and street lighting in the twentieth century reflected contemporary concerns with security and safety throughout the historic districts, a concern that continues in the twenty first century. However, it is important to meet these demands in ways that do not compromise the historic character or the pedestrian scale of the site or district. Lighting fixtures are visible in the district by day and selective lighting can enhance the architecture of a building and the character of the district by night. However, the installation of new fixtures should always be carefully considered to complement the architecture of the building and should be carefully measured against the increased light pollution and energy expended.

When possible, maintain original lighting fixtures, after ensuring that the wiring is safe and meets modern building codes. When replacing or installing new fixtures, consider the design, materials, size, height, scale, and color of proposed exterior lighting fixtures. The design of fixtures should be in keeping with the character of the house and site. Period lighting fixtures may be appropriate if they are consistent with the character of the house. However, while reproduction period lighting is available online and in stores, it is generally preferable to install simple, inconspicuous fixtures—like simple globe fixtures—instead of highly stylized fixtures that would create a false sense of history.



The fixtures above illuminate the entrance without being visually distracting or over-illuminating the front yard. The post light below reinforces the pedestrian scale of the district.



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1.6 Exterior Lighting: Principles (continued)

The brightness, direction, and color of the proposed light source should also be reviewed. Early gas and electric lights were significantly less bright than what we are accustomed to today. Careful placement of fixtures and the installation of low-wattage bulbs can help reduce both light pollution and energy consumption. Low-level lighting in key locations and the use of directional fixtures and downlights can minimize excessive, indiscriminate nighttime light. The impact of undesired exterior lighting can also be minimized by the use of timers and motion sensors that control light sources and reduce energy consumption. As a general rule, rather than illuminating an entire area, select fixtures that direct light toward the walkway, path, or steps. Limit the repeated use of footlights along a path to prevent a distracting runway effect. If low-mounted footlights are not appropriate, consider modest-height post-mounted fixtures that are compatible with the human scale of the historic districts.



Footlights illuminate a walkway without unnecessarily flooding the yard with light.

1.6 Exterior Lighting: Standards

- 1.6.1.** Retain and preserve exterior lighting fixtures that are important in defining the overall historic character of buildings or sites within the historic districts.
- 1.6.2.** Protect and maintain the details, features, materials, and finishes of historic exterior lighting fixtures through a program of regular maintenance and repair using accepted preservation methods.
- 1.6.3.** Repair deteriorated or damaged exterior lighting fixtures through recognized preservation methods for masonry, wood, and architectural metals. Do not replace original light fixtures instead of repairing them.
- 1.6.4.** If a historic exterior lighting fixture is missing or too deteriorated to repair, replace the fixture with one that matches the original in material, design, dimension, pattern, detail, and texture. Or, replace it with a new fixture that is compatible in design, scale, material, and finish with the overall historic character of the building, site and district.
- 1.6.5.** Introduce new exterior lighting fixtures with care so that the overall historic character of the building, site, and district is not compromised or diminished. Select and site new lighting fixtures so their location, orientation, height, brightness, scale, and design are compatible with the historic district and its human scale. Fixtures should emit a white or warm spectrum light; fluorescent, neon, blinking, or colored lighting is not appropriate in the historic districts.
- 1.6.6.** Introduce low-level lighting in residential areas as needed to ensure safety and security. Minimize their impact on the overall historic character of the site by selecting discreet fixtures—such as footlights, recessed lights, directional lights, and lights on pedestrian-scaled posts—and installing them in unobtrusive locations.
- 1.6.7.** Introduce lighting on commercial buildings as necessary for pedestrian safety or to illuminate signage. Minimize the impact of lighting and maintain the overall historic character of the site by selecting discreet fixtures—such as recessed lights, directional lights, and lights on pedestrian-scaled posts—and installing them in unobtrusive locations.
- 1.6.8.** Control the direction and range of new lighting so it does not invade adjacent properties. Locate low-level or directional site lighting and motion detectors with care to ensure that light does not invade adjacent properties. Do not introduce bright security lights, floodlights, continuous lighting, or uplighting that over-illuminates the facades or front yards of houses.
- 1.6.9.** Do not introduce period lighting fixtures that are stylistically incompatible with the building or that are from an era that predates the building and would create a false historical appearance.

1.7 Signage: Principles

Signage plays an important way-finding and educational role in Chapel Hill's historic districts. Signs are functional—used to direct, identify, educate, and promote—but are also decorative elements that contribute to the unique character and visual qualities of the historic districts. Appropriately located and detailed signage can enhance the streetscape, the district, and the pedestrian experience. Conversely, inappropriately placed signs obscure historic features, create visual clutter, and disrupt the harmony of the streetscape.

Within the commercial area of the Franklin/Rosemary Historic District a variety of signs can be found. Some are incorporated into the building facades while signboards have been attached to others. Signage has also been applied to many awnings and display windows. Signage in the commercial areas is essential as it identifies businesses and the goods and services they offer. However, signage should be graphically simple and designed to complement the architecture, color, and textures of the building.

Throughout the residential areas of Chapel Hill's historic districts, institutional signs, traffic signs, and historic plaques are found. Institutional signs are generally hanging signs on freestanding posts or larger pedestal signs located low to the ground and softened with landscaping. Fraternity and sorority houses are typically identified by large Greek letters applied to the façade of the building and many individual homes have small wood or brass plaques that name and date the houses. Transportation authorities have jurisdiction over the placement and quantity of traffic signs. However, when possible, public signs should be consolidated on uniform poles to reduce visual clutter.

CONSIDERATIONS FOR INTRODUCING NEW SIGNAGE:

For commercial properties, the traditional location above the storefront transom or mid-cornice remains an ideal location for wooden signboards that are sized to fit the storefront area. Awnings and display windows also to provide a location where signage might be applied.

In the residential areas of the historic districts, simple signs that do not detract from the overall historic character can be used to discreetly provide identification or necessary information. Consider the compatibility of proposed new signs in terms of size, overall design, legibility of typeface, and color. The location and supports for proposed signage should also be carefully considered. Small, freestanding wooden or metal signs mounted on low supports or a landscaped base can, generally, be added to residential properties without detracting from the site or building. If signage must be added directly to a building, it is important to find ways to install the sign without concealing or damaging significant architectural features or details—for example, by installing hardware into the mortar joints, rather than through the bricks. An unobtrusive, inexpensive and easily reversible way to introduce signage on historic buildings is to apply clear adhesive films with opaque lettering onto window or door glazing in appropriate locations. Small identification plaques or wooden signs can sometimes be mounted near a building entrance without compromising the building. Within the historic districts, traditional sign materials such as painted wood, metal, and stone are all appropriate.



Low signs on brick or stone pedestals or supported by wood posts can identify institutional properties without obscuring building and landscape features.



Signage applied on the flat frieze that spans a front porch can conspicuously identify historically residential buildings.

1.7 Signage: Standards

- 1.7.1.** Retain and preserve historic signs that are important in defining the overall historic character of buildings or sites within the historic districts.
- 1.7.2.** Protect and maintain the details, features, materials and finishes of historic signs through a program of regular maintenance and repair using accepted preservation methods. Ensure that drainage features are functioning properly to divert rainwater from horizontal surfaces and that wood and ferrous metal surfaces have sound paint films.
- 1.7.3.** Repair deteriorated or damaged historic signs and surfaces through recognized preservation methods for the specific feature or material. Repairs may include selective in-kind replacement of missing or deteriorated portions of sign features or materials.
- 1.7.4.** If a historic sign is missing or too deteriorated to repair, replace the sign with one that matches the original in material, design, dimension, pattern, detail, and texture. Or, replace it with a new sign that is compatible in design, scale, material, and finish with the overall historic character of the building, site and district.
- 1.7.5.** Introduce new signage with care so that the overall historic character of the building, site, and district is not compromised or diminished. Select and site new signs so their location, orientation, height, scale, design, and finish are compatible with the historic district and its human scale.
- 1.7.6.** In the commercial areas of the districts:
 - a.** Locate wall signs on lintels or within the sign panel on the façade. Do not cover a large portion of the façade or any significant architectural features.
 - b.** When multiple businesses are operating within a single building façade, provide unifying elements for multiple signs, including coordinating the height, border, font, and material treatments.
 - c.** Introduce signage or graphics on awnings or windows that are in scale with the feature.
 - d.** Paint signs directly on the surface of a masonry building only if the masonry has been previously painted and if they meet the other Standards for Masonry and Paint.
- 1.7.7.** In the residential areas of the districts:
 - a.** Install freestanding signs on low posts or bases that are compatible with the pedestrian scale of the historic districts and in locations that do not obscure architectural features or significant landscape elements.
 - b.** Mount small identification signs and plaques on building facades in locations that do not damage or conceal significant architectural features or details.

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In addition to a COA, property owners must also apply for a Sign Permit from the Town of Chapel Hill. Signage must comply with sign regulations outlined in the Land Use Management Ordinance (LUMO) and meet the historic district congruity standard.

1.7 Signage: Standards (continued)

- 1.7.8.** Construct new signage out of traditional sign materials, such as wood, stone, or metal. Do not introduce new signage in contemporary materials, such as plastic.
- 1.7.9.** If necessary, light signs in a manner compatible with the historic character and pedestrian scale of the district (see Standards for Exterior Lighting). Do not install internally illuminated signs.
- 1.7.10.** Install new signs with care to prevent damage to historic building fabric. Sign loads should be properly calculated and distributed. Install signs to brick facades with fasteners installed through mortar joints to prevent damage to brick and ensure their removal without damage to brick.

1.8 Archaeology: Principles

While the standards in this document are focused on the above-ground buildings and landscape features, the historic districts also contain unknown quantities of below-ground archaeological resources. Archaeological resources—including both the site and associated artifacts—provide physical evidence of past human activity. Traditionally, archaeology includes both prehistoric and historic time periods, though extant resources in Chapel Hill likely date from the late-seventeenth to the early-twentieth century development of the town. Resources may include stones from earlier building foundations, old cisterns and wells, garden pathways, and buried rubbish piles. Such artifacts can provide information about the location, configuration, and materials of previous site structures, fences, walls, walkways, and gardens. They can also offer insight into the lifestyles and activities of previous occupants.

PRESERVATION CONSIDERATIONS AND BEST PRACTICES

The best way to preserve archaeological resources is to leave them undisturbed. Consequently, it is important to minimize ground disturbance and site grading related to new construction in order to reduce the possibility of damaging or destroying both known and unknown archaeological resources. While typically concealed beneath the ground, resources may be revealed, often inadvertently, during site work.

Appropriate methods for preserving archaeological resources include the following steps:

- Maintain in place known archaeological resources that are important to the site or historic district.
- Protect known archaeological resources from damage during or as a consequence of site work or construction by minimizing the use of heavy machinery and equipment in areas known to contain important archaeological resources.
- When construction activities are planned, avoid areas with known archaeological resources and to proceed with caution in areas where archaeological resources are probable.
- During the planning stages of large construction projects, a professional archaeologist should review the project to determine if it is likely to destroy important archaeological resources.
- If archaeological evidence—including individual nails, pottery shards, or other small-scale elements—is discovered while making modest site changes (such as adding a walkway, planting a tree, or burying a drain line) in a historic district, photograph the feature for reference before continuing the work.
- If larger quantities of individual artifacts or larger resources, including building foundations, are uncovered, contact the Chapel Hill Planning Department and the Office of State Archaeology.
- Work with the Office of State Archaeology (<https://archaeology.ncdcr.gov/>) and professional archaeologists following current professional practices to plan and conduct investigations of important archaeological resources and to document archaeological resources exposed during site work that cannot be preserved in place.



In August 2014, the remains of the Second President's House were uncovered during construction activity to replace the driveway at the current President's House. UNC archaeologists, students, and volunteers documented and evaluated the stone foundation and infilled basement. They cleaned, photographed, and mapped artifacts before the area was repaved.

NOTE: The Commission does not have the authority to regulate archaeological resources.

2.0 Building Materials



2.1 Wood: Principles

Wood is by far the most prevalent building material in Chapel Hill's historic districts, used for a variety of features from exterior siding and trim to doors, windows, and porch elements including porch decking, ceiling, posts, railings, and skirtboards. The material was popular in the eighteenth and nineteenth centuries because it was easily shaped by sawing, planing, carving, and turning. By the late nineteenth century, technological advances allowed for most wood building elements to be mass-produced rather than formed on site, resulting in more standardized woodwork.

Decorative details vary by style, illustrating both the taste and financial resources of the original owner. Queen Anne-style and Neoclassical-style houses are among the most embellished, while Colonial Revival-style, Craftsman-style, and vernacular housing styles tend to be more restrained in their detailing. Finally, modern and contemporary housing, especially that constructed in the 1980s and 1990s, varies from the earlier housing in the districts in that it is typically far less ornamental and may have stained wood in lieu of painted surfaces and details.

Exterior wood surfaces and elements can last a century or more with proper maintenance and sound layers of paint or sealants to protect the wood from moisture and ultraviolet light. Because even small amounts of moisture can result in mold, mildew, rot, or other deterioration, surfaces and features should be inspected regularly to ensure they are dry.

ACCEPTED PRESERVATION METHODS FOR MAINTAINING AND CLEANING WOOD:

- Inspect wood surfaces and features regularly for signs of damage from moisture, termites and other insects, and fungi or mildew.
- Ensure surfaces, including porch floors, steps, thresholds, and windowsills are adequately drained to prevent water from collecting on horizontal features or decorative elements.
- Properly caulk or seal vertical wood joints to prevent moisture penetration but do not seal horizontal, lapped siding joints, as it traps moisture within the walls.
- Use the gentlest effective method for cleaning painted wood surfaces.

Wood, as a porous material, is susceptible to rot and decay when repeatedly exposed to moisture. Thus, it is essential that wood surfaces are properly sealed and drained to prevent water infiltration. Similarly, mold, fungus, and any vegetal growth, including ivy, are detrimental to wood surfaces and features. Wood is a relatively soft material that must be cleaned gently with low-pressure water, mild detergents, an anti-mildew additive, and natural bristle brushes. Power washing and sandblasting are not appropriate as they can raise the grain of the wood, alter the surface and appearance of the wood, and allow for water infiltration. Consider the use of chemical strippers only if less aggressive methods such as low-pressure washing with detergents and natural bristle brushes are ineffective.

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Intricate wood detailing can be difficult and expensive to replicate. Thus, every effort should be made to maintain the woodwork in good repair.



Wood siding can be patched to repair deteriorated areas.

2.1 Wood: Principles (continued)

The installation of vinyl, aluminum, or other synthetic sidings over historic wood surfaces and features should be avoided as the installation often damages the features and its presence conceals signs of moisture infiltration and deterioration.

ACCEPTED PRESERVATION METHODS FOR REPAIRING WOOD:

- Repair damaged or deteriorated wood using selective in-kind replacement, splicing, patching, or consolidating.

Wood shingles and siding are commercially available in a variety of dimensions and details, making it easy to match historic profiles for small-scale replacements. However, fast-growth new wood is not as resistant to decay as the old-growth wood present on most historic buildings. Therefore, specifying decay-resistant wood and maintaining a protective paint film are two ways to extend the life of new wood features and surfaces. For the repair of decorative wood trim and features that are not easily replicated, consolidation of the deteriorated feature with wood epoxy repair products that both stabilize deteriorated wood and prevent further decay may prove more cost effective than replacement in kind.

Where water damage is an ongoing concern, the selective replacement of wood trim and details with appropriate substitute materials (including fiber cement board, cellular PVC, or plastic composite trim and siding) may be considered as long as they are painted to match the historic painted wood. Care should be taken when installing substitute materials to ensure that they don't damage adjacent wood surfaces or features. Whenever possible, substitute materials should be fastened to the structure, not adjacent wood or masonry details, and should be placed in locations that allow for existing wood and masonry to continue to expand and contract.

ACCEPTED PRESERVATION METHODS FOR PAINTING WOOD:

- Maintain protective paint films on exterior wood surfaces to prevent damage due to ultraviolet light and moisture.
- Repaint previously painted wood surfaces as necessary to maintain a sound paint film.
- Treat historically unpainted wood features with an environmentally safe chemical preservative to slow decay.

Typically, hand scraping and sanding are necessary prior to repainting. More aggressive techniques, such as the selective use of hot air guns or heat plates, may be necessary if multiple layers of paint are failing. However, because harsh alkaline paint strippers, gas-fired torches, sandblasting, and power washing will permanently damage the wood surface and leave a raised grain surface, these techniques are not appropriate for historic wood features. Consider the use of chemical strippers only if less aggressive methods such as low-pressure washing are ineffective.



Wood siding, trim, and exposed sawn roof rafters (above) and wood vents, soffits, windows, and porch details (below) benefit from routine maintenance and repair.



2.1 Wood: Standards

- 2.1.1.** Retain and preserve wood features and surfaces that are important in defining the overall historic character of buildings or site features within the historic districts. These include, but are not limited to, exterior wood siding, board-and-batten, decorative shingles and sawn work, turned posts and balusters, porch floors and steps, door and window surrounds, cornices and soffits, and rafter tails and brackets.
- 2.1.2.** Retain and preserve the details and finishes of historic wood features and surfaces including paints and coatings.
- 2.1.3.** Protect and maintain wood features and surfaces through a program of regular maintenance and repair using accepted preservation methods.
- 2.1.4.** Clean wood features and surfaces only when necessary, using the gentlest effective method, to remove heavy soiling or in preparation for repainting.
- 2.1.5.** Repair deteriorated or damaged wood features and surfaces through accepted preservation methods, such as patching, splicing, consolidating or otherwise reinforcing the wood. Repairs may include selective in-kind replacement of missing or deteriorated portions of a historic wood feature or surface.
- 2.1.6.** Replace in kind wood features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, dimension, detail, and finish. Consider a compatible substitute material for wood features (including fiber cement board, cellular PVC, or plastic composite) only if replacement in kind is not technically feasible or there is an ongoing water infiltration problem; the material matches the existing in design, dimension, and detail; and the wood to be replaced is a painted wood to which the finish of the substitute material can be matched.
- 2.1.7.** If a wood feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building or site.
- 2.1.8.** Repaint historically painted wood features and surfaces following the Standards for Paint. Do not paint wood features and surfaces that were not historically painted.
- 2.1.9.** Do not conceal or replace a historic wood feature or surface with a contemporary substitute material such as vinyl or aluminum.
- 2.1.10.** Do not introduce wood features or details to a building that would create a false historical appearance.

2.2 Masonry: Principles

Masonry plays a prominent role in the Chapel Hill historic districts and is utilized throughout the districts for both building and landscape features. While red brick and stone are the most common, stucco, concrete, and slate are also present. Red brick is the most prominent building material for churches and commercial buildings in the districts, illustrating permanence and stability and reducing the possible spread of fire through the dense urban fabric. While some brick residences exist in the districts, for most homes red brick was used only for foundations, chimneys, and porch piers. Red brick is also used for low walls and paths throughout the districts. Stone is less common as a building material in the districts, but was occasionally used for foundations, steps, or porch piers. However, stone is particularly notable as a landscape material with distinctive fieldstone walls located in all three districts. Though less common, several houses and churches have stucco exteriors and a number of buildings retain slate or tile roofs.

Masonry surfaces are generally quite durable and require relatively little maintenance. However, like all building materials, masonry requires a program of routine maintenance and repair to ensure the long-term preservation of the material as well as the structural integrity of the building or landscape feature.

ACCEPTED PRESERVATION METHODS FOR MAINTAINING AND CLEANING MASONRY:

- Ensure water does not collect on masonry surfaces and that water drains away from foundations, walls, and piers.
- Ensure masonry is free of vegetation.
- Clean both painted and unpainted masonry surfaces using the gentlest effective method to remove heavy soiling or slow deterioration.

Brick and mortar are naturally porous. Thus, if water is able to collect on or against masonry surfaces, it can penetrate the wall or feature and weaken the mortar as the water expands and contracts during freeze-thaw cycles. Vegetation—including ivy and other vines—if left to grow on masonry surfaces can trap moisture while the penetration of roots further damages mortar. Frequently, masonry surfaces can be adequately cleaned using low-pressure water, natural bristle brushes, and mild detergent; however, stubborn stains or soiling may require a chemical cleaner. Because chemical cleaners may discolor or damage the masonry surface, it is best to pretest any chemical cleaner on an inconspicuous sample area well in advance of cleaning. Chemical cleaners must be neutralized and the surface thoroughly rinsed afterwards to prevent ongoing chemical reactions. Both water and chemical cleaners introduce moisture into the brick and, thus, should be avoided when there is the possibility of freezing temperatures. Because brick is naturally porous and historic brick in particular tends to be softer, abrasive cleaning techniques, including sandblasting and high-pressure water blasting, should be avoided as they may damage the fired “skin” of historic brick and result in spalling and structural deterioration.

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Brick walkways, steps, exterior walls, and chimneys (above) and cast stone steps, columns, and door surrounds (below) all require regular maintenance to ensure their stability.



2.2 Masonry: Principles (continued)

ACCEPTED PRESERVATION METHODS FOR REPAIRING MASONRY AND MORTAR:

- Inspect masonry for signs of deterioration or damage due to settlement, structural movement, moisture, loose or missing masonry units, deteriorated mortar joints, and vegetation.
- Remove loose or crumbling mortar using hand tools (power tools may overcut the joint and damage the brick or stone), taking care not to damage the masonry units.
- Repair and repoint mortar as needed, matching the original in composition, content, strength, color, texture, and appearance.
- Replicate the profile, width, and finish of the historic mortar joint.
- Inspect stucco for signs of deterioration or evidence that the stucco is separating from the underlying structure.

Over time, the mortar in masonry features will begin to deteriorate, and eventually the mortar joints will need to be repointed with new mortar to prevent moisture from infiltrating the surface. Matching the physical characteristics of the original mortar will preserve the structural integrity of the feature. Use softer, lime-based mortars instead of Portland cement-based mortars, which may result in chipping or cracking of original brick as temperature changes cause the mortar joints to expand and contract. Take time to match the color and visual characteristics of the original mortar to ensure a consistent appearance between original and repaired areas. This can best be achieved by preparing a small test batch of mortar and applying it to a test wall on site.

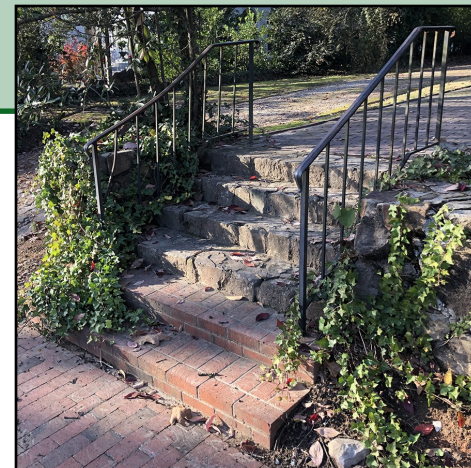
If individual bricks are missing or so deteriorated that their replacement is warranted, finding new stock, custom-made, or salvaged brick to match the size, color, and texture of the original is often possible. Where stone, slate, or terra cotta require replacement, substitute materials may be acceptable depending on the location of the feature.

ACCEPTED PRESERVATION METHODS FOR PAINTING MASONRY:

- Do not paint previously unpainted brick, stone, or other masonry.
- Repaint previously painted masonry surfaces to maintain a sound paint film.

Painting or applying other coatings (including parging or stucco) to historically unpainted masonry surfaces has both visual and structural consequences. Painting diminishes the inherent color, pattern, and texture of masonry surfaces and features. More importantly, brick and mortar are porous materials and covering them with non-porous coatings can trap moisture within the wall, causing deterioration from the inside out. Finally, painting masonry triggers a cycle of repainting/recoating that is far more intensive than the long-term care of unpainted brick or stone. Therefore, it is both historically appropriate and economically wise not to paint unpainted masonry.

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In addition to walls and steps (above), stone is occasionally used for foundations, chimneys, and porch posts.



2.2 Masonry: Principles (continued)

If it is necessary to remove paint from a masonry surface, chemical removers are likely necessary. Chemical paint removers need to be tailored to the texture, condition, and hardness of the masonry substrate. Some require the use of a neutralizer following the product's use. Start with the lowest strength product and progress to stronger products, if need be, by creating small test areas. Due to the expense and difficulty of removing paint or other coatings without damaging the underlying masonry, repainting previously painted masonry is the preferred treatment.

For more information see:
NPS Preservation Brief #2
[Repointing Mortar Joints in Historic
Masonry Buildings](#)

2.2 Masonry: Standards

- 2.2.1.** Retain and preserve masonry features and surfaces that are important in defining the overall historic character of buildings or site features within the historic districts. These include, but are not limited to, masonry walls (both building and landscape walls), foundations, chimneys, porch supports, sidewalks and steps, door and window surrounds, and commercial cornices and parapets.
- 2.2.2.** Retain and preserve the details and finishes of historic masonry features and surfaces including bond patterns, tooling, coatings, and colors.
- 2.2.3.** Protect and maintain masonry features and surfaces through a program of regular maintenance and repair using accepted preservation methods.
- 2.2.4.** Clean masonry features and surfaces only when necessary, using the gentlest effective method, to remove heavy soiling or to halt deterioration.
- 2.2.5.** Repair deteriorated mortar joints by repointing as necessary, using accepted preservation methods, to prevent moisture infiltration and accelerated structural deterioration. The color, dimension, and tooling of mortar joints must match the original.
- 2.2.6.** Repair deteriorated stucco by removing loose material and patching with new stucco that matches the strength, color, texture, and composition of the original. Do not use commercial caulks or compounds to repair stucco.
- 2.2.7.** Repair deteriorated or damaged masonry features and surfaces through accepted preservation methods for patching, splicing, consolidating, or otherwise reinforcing the masonry. Repairs may include selective, in-kind replacement of missing or deteriorated masonry units.
- 2.2.8.** Replace masonry features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, bond pattern, dimension, detail, texture, color, and finish. Consider a compatible substitute material only if replacement in kind is not technically or economically feasible.
- 2.2.9.** If a masonry feature is completely missing, replace it to match the historic feature, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, size, scale, and color with the building or site.

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See Standards for Foundations for information specific to masonry foundations.

2.2 Masonry: Standards (continued)

- 2.2.10.** Repaint historically painted masonry and stuccoed surfaces following the Standards for Paint.
- 2.2.11.** Do not apply paint or stucco to masonry surfaces that were historically unpainted or uncoated.
- 2.2.12.** Do not apply water repellants or sealants to masonry surfaces, as they may trap moisture, accelerate deterioration, and change the color or texture of the material.
- 2.2.13.** Do not conceal a historic masonry feature or surface with a contemporary substitute material, such as synthetic stucco or artificial siding.
- 2.2.14.** Do not introduce new masonry features or details to a building that would create a false historical appearance.

2.3 Architectural Metals: Principles

Architectural metals, including cast and wrought iron, copper, tin, aluminum, steel, and bronze, are all present in Chapel Hill's historic districts. Standing-seam and pressed-metal roofs, cast iron fences, wrought iron porch posts and railings, pressed metal cornices, and copper flashing are all common. Metal is also used for light fixtures, hardware, and foundation grills and vents. Like masonry and wood, metals are inherently durable and, if well maintained, can last a century or more.

ACCEPTED PRESERVATION METHODS FOR MAINTAINING AND CLEANING ARCHITECTURAL METALS:

- Inspect metal surfaces and features routinely for signs of structural fatigue or failure, moisture damage, corrosion, galvanic action, and paint film failure.
- Clear metal roofs, gutters, and downspouts as necessary to keep them free of debris and leaves.
- Clean metal surfaces and features using the gentlest effective method.

Air pollution, dust, pollen, and human or animal contact all degrade the visual appearance of architectural metals and can accelerate corrosion and decay. The appropriate method for cleaning architectural metals depends on how malleable, or soft, they are. The abrasive action of a wire brush or hand scraper is appropriate for hard metals such as steel, cast iron, and wrought iron. If these techniques are ineffective, low-pressure grit blasting may also be used to clean hard metals. In contrast, copper, aluminum, brass, zinc, tin, and lead are all soft metals that should be cleaned with non-abrasive cleaners to ensure that their surface texture and appearance is not deformed or destroyed. Non-corrosive chemical cleaners may be used on soft metals, but only after pretesting in an inconspicuous area.

ACCEPTED PRESERVATION METHODS FOR REPLACING AND REPAINTING ARCHITECTURAL METALS:

- Ensure drainage of surfaces is adequate to prevent water from collecting on horizontal surfaces or decorative elements.
- Remove corrosion and prepare metal for repainting using the gentlest effective cleaning method.
- Maintain a protective paint film on ferrous metal surfaces to prevent corrosion.
- Identify the type of metal prior to any treatment or repair in order to minimize galvanic action.

Surface corrosion, or oxidation, of metal surfaces and features is a chemical reaction that typically occurs from exposure to air and the moisture it contains. Copper, bronze, and brass develop a protective green patina through exposure to the elements. Copper is often used for flashing, gutters, and downspouts because it can withstand



Metal roofs (above) can last decades with proper maintenance. Door, window, and shutter hardware (below) can be easily cleaned and repaired.



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2.3 Architectural Metals: Principles (continued)

moisture without needing to be painted or coated. Aluminum and stainless steel are also valued for their resistance to atmospheric corrosion, with aluminum a more economical alternative to copper for flashing and gutters. The inherent finish of all ferrous metals—such as wrought iron, cast iron, and steel—corrodes quickly when exposed to moisture in the atmosphere. Consequently, ferrous metals require a protective paint film to prevent rust from forming. If the paint film deteriorates, any corrosion must be removed, and the ferrous metal surface must be promptly primed with a zinc-based or other rust-inhibiting metal primer to halt deterioration and prevent future corrosion.

Corrosion can also result from galvanic action between two dissimilar metals. For this reason, it is essential to identify the type of metal prior to any treatment or repair. If missing or deteriorated metal surfaces or features require replacement, care must be taken to ensure that compatible metals are used for nails and fasteners. Additionally, asphalt products, including roofing tar, corrode metals and should never be used on metal roofs.

If replacement is necessary, using new or salvaged materials of the same metal is preferable. However, if replacement in kind is not technically or financially feasible, compatible substitute materials, including fiberglass, wood, or aluminum, may be considered, especially when replacing metal with painted finishes, where the characteristics of the specific metal are not visible.



Wrought-iron posts and railing were common porch feature of 1940s and 1950s.

Contact Planning Staff or SHPO for recommendations on appropriate chemical cleaners.

2.3 Architectural Metals: Standards

- 2.3.1.** Retain and preserve architectural metal features and surfaces that are important in defining the overall historic character of buildings or site features within the historic districts. These include, but are not limited to, metal roofing and flashing, gutters and downspouts, cornices, railings and porch posts, windows and hardware, light fixtures, and fences and gates.
- 2.3.2.** Retain and preserve the details and finishes of architectural metal features and surfaces including paints and coatings.
- 2.3.3.** Protect and maintain architectural metal features and surfaces through a program of regular maintenance and repair using accepted preservation methods. Maintain a sound paint film or coating on corrosive metals.
- 2.3.4.** Clean architectural metals, using the gentlest effective method, to remove corrosion or paint buildup prior to repainting or applying protective coatings.
- 2.3.5.** Repair deteriorated or damaged architectural metal features and surfaces through accepted preservation methods, such as patching, soldering, consolidating, or otherwise reinforcing the metal. Repairs may include selective in-kind replacement of missing or deteriorated portions of a historic metal feature or surface.
- 2.3.6.** Replace in kind architectural metal features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, dimension, detail, and finish. Consider a compatible substitute material for metal features (including fiberglass, wood, or aluminum) only if replacement in kind is not technically feasible and if the metal to be replaced is a painted metal to which the substitute material can be matched.
- 2.3.7.** If an architectural metal feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building or site.
- 2.3.8.** Repaint historically painted metal features and surfaces following the Standards for Paint. Do not paint non-ferrous metals such as copper or bronze that were not historically painted.
- 2.3.9.** Do not conceal a historic metal feature or surface with a contemporary substitute material.
- 2.3.10.** Do not introduce architectural metal features or details to a building or site that would create a false historical appearance.

See Standards for Roofs, Gutters, and for information specific to metal roofs.

2.4 Paint: Principles

Color—whether applied or inherent to the exterior materials of a building—is an essential visual element of any historic building. The original color scheme generally reflected the tastes of the era and the preferences of the owner. Additionally, paint colors were used to highlight architectural features and enhance certain architectural styles. For example, Queen Anne-style houses were known for their flamboyant polychromatic color schemes, whereas more subdued, austere palettes were popular for Colonial Revival buildings. The austerity and monumentality of the Neoclassical Revival style is reinforced by the use of white exteriors with white trim and detailing while Craftsman- and Tudor Revival-style houses typically utilized neutral colors and deep earth tones, complementing the brick and stonework that is often present. Whatever the architectural style, applying appropriate colors can dramatically enhance the appearance of a building. (See the glossary of architectural styles in the Appendix for more information on appropriate paint colors.)

However, paint color is ephemeral, with the colors of most buildings having changed over time. If property owners are interested in determining the color chronology of a specific building, examination of paint scrapings under a microscope by an architectural conservator can provide accurate information. Another approach is to select paint colors based upon an understanding of what color palettes are appropriate given the building's architectural style and age. Several books that discuss historic house paint are listed in the Published References and historically appropriate paint schemes are included within the Glossary of Architectural Styles, both in the Appendix.

ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE OF PAINTED SURFACES AND FEATURES:

- Inspect painted surfaces regularly for evidence of discoloration, moisture damage, mildew, and dirt buildup.
- Keep painted surfaces free of moisture, vegetation, and fungal and insect infestation.
- Clean painted surfaces routinely to prevent unnecessary repainting, using the gentlest means possible. Ensure that surfaces are clean and dry prior to repainting so the new paint will bond.

Beyond the visual impact of a paint color, paint is primarily a protective film that allows the building to shed water and slows the weathering process. Preservation of most historic wood and metal features and surfaces requires a sound paint film to protect from water infiltration and ultraviolet light. Water, wind, and ultraviolet light severely weaken wood fibers over time and can contribute to the corrosion of some metals.



A carefully selected paint scheme can highlight the architectural details of Queen Anne-style buildings.

For more information see:
NPS Preservation Brief #10
[Exterior Paint Problems on Historic
Woodwork](#)

NPS Preservation Brief #37
[Appropriate Methods of Reducing
Lead-Paint Hazards in Historic
Housing](#)

See the glossary of architectural styles in the Appendix for more information on appropriate paint colors.

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2.4 Paint: Principles (continued)

ACCEPTED PRESERVATION METHODS FOR THE REPAINTING OF PAINTED SURFACES AND FEATURES:

- Remove loose or peeling paint, using the gentlest means possible, down to the first sound layer.
- Prime exposed metal and wood surfaces prior to repainting.
- Maintain a sound paint film on previously painted surfaces by using compatible paint products.

Proper, thorough surface preparation and the quality of paint are essential to the success and longevity of any repainting job to ensure the new paint film bonds to the surface. Any loose or deteriorated paint layers must be removed first, using the gentlest possible method, typically hand scraping or sanding. Hazardous heating devices such as propane or butane torches, heat plates, and orbital sanders should only be used when paint is so deteriorated that total removal is necessary. Use environmentally safe chemical strippers if necessary to supplement hand scraping, sanding, and thermal devices. Once loose paint is removed and any mildew eliminated, the surface must be clean and dry for repainting. Avoid painting in cold, damp, or extreme weather conditions and allow for adequate drying time between coats.



Failing paint films allow water infiltration and can lead to deterioration. Siding should be hand-scraped to the first sound layer and windows and other decorative elements should be protected before new paint is applied.



2.4 Paint: Standards

- 2.4.1.** Retain and preserve painted features and surfaces that are important in defining the overall historic character of buildings or site features within the historic districts.
- 2.4.2.** Retain and preserve the details of intact exterior finishes including stains, paints, lacquers, and decorative finishes.
- 2.4.3.** Protect and maintain historically painted exterior features and surfaces through by maintaining a sound paint film using compatible paint coating systems and following property surface preparation.
- 2.4.4.** Clean painted surfaces using the gentlest effective method specific to the substrate material.
- 2.4.5.** In preparation for repainting, remove only deteriorated and peeling paint films down to the first sound paint layer, using the gentlest effective method to prepare the substrate material.
- 2.4.6.** Reapply paints or stains to previously painted or stained exterior surfaces.
- 2.4.7.** Apply opaque solid pigment exterior stains in lieu of paint to porch floors and decks that experience heavy foot traffic.
- 2.4.8.** Do not leave surfaces that were historically painted—including siding, doors, windows, trim, and porch details—unpainted.
- 2.4.9.** Do not paint or coat historically unpainted surfaces including, but not limited to, brick, stone, concrete, copper, and bronze.

NOTE: Paint color selection and changes do not require Commission approval.

3.0 Exterior Changes



3.1 Roofs, Gutters, & Chimneys: Principles

Roof forms, materials, and features vary widely in Chapel Hill's historic districts, based largely on the age and style of the building. The roof form and pitch, as well as features—such as dormers, gables, vents, turrets, and chimneys—contribute significantly to the architectural character of any building. The most common roof forms in the district are gabled and hipped roofs. Complicated rooflines with intersecting gables and wings were common in Queen Anne-style houses. A small number of Dutch Colonial Revival-style houses have gambrel roofs and Modernist-style houses typically have shed or flat roofs. Roof pitches vary by style with Greek Revival- and Ranch-style houses typically having a lower pitch than other styles, including Queen Anne-style, Colonial Revival-style, and vernacular housing. Dormers are common on all building styles except Ranch- and Modernist-style houses. Commercial buildings most often have shed or flat roofs concealed behind brick parapets, which are themselves significant features.

The pattern, scale, color, and texture of roofing materials further define the character of the roof. The most common roofing materials in the historic districts are asphalt or fiberglass shingles. In some cases, these composition shingles replaced earlier roofing materials, but these and similar tar composite shingles have been in use since the late nineteenth century. Also present in the districts are slate, tile, wood shingle, and metal roofs, which when well maintained, can last for a century or more. These materials add distinctive pattern and texture to a roof, making their repair and preservation well worth the effort.

The care and maintenance of the roof is critical to the preservation of any building as the roof is the first line of defense against sun, wind, and rain. Roof failures can contribute to water infiltration and the accelerated deterioration of masonry, wood, plaster, paint, and other interior and exterior building materials, which can ultimately lead to structural failure.

ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE OF ROOFS:

- Inspect roofs and roof features regularly for signs of moisture damage, corrosion, structural damage, and paint failure.
- Inspect flashing to ensure watertight joints where roof planes change or are interrupted by features such as chimneys or dormers.
- Inspect roof materials for signs of wear and for damaged or missing units.
- Clean debris from gutters, downspouts, flashing, and roof valleys regularly to ensure adequate drainage of the roof surface, using special care to inspect built-in gutters, which if they are blocked or failing, can result in substantial damage to the roof or trim that encases them.
- Clean metal roofs using the gentlest effective method and repaint as necessary to maintain a sound paint film.
- Maintain adequate ventilation of roof sheathing to prevent moisture damage.

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Wood and metal tile roofs, once common in the districts, require careful maintenance and repair.



3.1 Roofs, Gutters, & Chimneys: Principles (continued)

Historic slate and metal roofs are character-defining features and, with proper maintenance can last 70-100 years or more. Repair of metal roofs can typically be achieved with the use of sealants and specially designed paints that repel water (see Standards for Architectural Metals). However, roofing tar should never be used on metal roofs as it can accelerate the deterioration of the metal.

ACCEPTED PRESERVATION METHODS FOR THE REPAIR OR REPLACEMENT OF ROOFS:

- Replace deteriorated flashing with good quality flashing. Copper, galvanized sheet metal, or aluminum with a baked enamel finish are appropriate flashing materials within the historic districts.
- Replace deteriorated roofing to maintain a watertight structure.
- Whenever possible, avoid the construction or installation of new roof features or elements on elevations that are visible from the street.

Widely used by the 1910s, asphalt shingles, with a lifespan of 20-30 years, have typically been replaced multiple times and an exact match of color or style is not necessary. However, if full replacement of a slate or metal roof is necessary, the color and profile of the historic roof should be matched. Metal roofs have become increasingly popular as a replacement for asphalt shingle, due largely to their longevity and energy efficiency. However, many commercially available metal roofs have a significantly different profile than historic metal roofs with distinctive ribs, patterns, and colors. As such, they are not an appropriate substitute for standing-seam metal, pressed-metal, or asphalt-shingled roofs in the historic districts. However, modern metal roofs with wide pans that replicate standing seam metal, and matte, neutral-colored finishes may be appropriate. Replacement slate may be cost prohibitive, in which case, synthetic slate, often made from recycled rubber, is a good alternative. Finally, flat roofs concealed by brick parapets—most common on commercial buildings—were historically covered with metal or “built-up” tar and gravel roofs. For these roofs, not visible except by air, modern rubber or membrane roofs are an appropriate replacement.

It is important to maintain the height, pitches, planes, and features of roofs in the historic districts. New dormers can provide additional living space for houses on small lots where an expansion of the building footprint is not possible. However, as a significant change to both the roof form and style, they should only be introduced on side or rear elevations and then only if their scale and design are compatible with the building.

While roofs can provide convenient locations for new mechanical or communication equipment, their installation may compromise the architectural integrity of a historic building, as can the introduction of skylights, solar panels, and other contemporary roof features. Roof locations for such elements should only be considered if they can be located on roof planes not visible from the street and if they will not compromise the historic roof design, damage character-defining features or materials, or otherwise compromise the architectural integrity of the building.



This replacement metal roof replicates the profile of a historic standing-seam metal roof.

For more information see:
NPS Preservation Brief #4
[Roofing for Historic Buildings](#)

NPS Preservation Brief #19
[The Repair and Replacement of
Historic Wooden Shingle Roofs](#)

3.1 Roofs, Gutters, & Chimneys: Standards

- 3.1.1.** Retain and preserve roof shapes, materials, and decorative and functional features that are important in defining the overall historic character of buildings within the historic districts. These include, but are not limited to, roof height, form, shape, pitch, and overhang; roof materials and functional features including shingles, flashing, vents, and gutters; and decorative features including dormers, chimneys, turrets, spires, cupolas, and balustrades.
- 3.1.2.** Protect and maintain the details, features, and surfaces of historic roofs through a program of regular maintenance and repair using accepted preservation methods.
- 3.1.3.** Repair deteriorated or damaged roof features and surfaces through accepted preservation methods for the specific feature or material. Repairs may include selective in-kind replacement of missing or deteriorated portions of historic roof features or materials. Do not patch slate or metal roofs or flashing with tar or asphalt products.
- 3.1.4.** Replace in kind roof features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, dimension, pattern, detail, texture, and color.
- 3.1.5.** If deterioration necessitates the replacement of an entire roof surface, replacement surfaces should match the original in material, design, dimension, pattern, detail, texture, and color. Consider a compatible substitute material (including composite shingle, synthetic slate, and wide-pan matte-finish metal roofing) only if the replacement material is compatible with the design, size, and scale of the building.
- a.** Do not replace historic standing-seam, pressed metal, or asphalt-shingled roofs with multi-rib metal roofing.
 - b.** Do not install built-up or rubber roofing in locations that are visible from the street.
- 3.1.6.** If a roof feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence, only if the feature to be replaced coexisted with the features currently on the building. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building.
- 3.1.7.** When possible, locate new roof features and mechanical equipment—including, but not limited to dormers, chimneys, skylights, vents, plumbing stacks, solar collectors, and satellite dishes—on roof slopes where they are not visible from the street or in locations where they will not compromise this historic roof design, damage character-defining features or materials, or otherwise compromise the architectural integrity of the building.

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NOTE: The construction of new dormers is covered by the Standards for Dormer Additions.

3.1 Roofs, Gutters, & Chimneys: Standards (continued)

- 3.1.8.** Introduce new gutters and downspouts, as needed, with care so that no architectural features are damaged or lost. Select gutters and downspouts that are painted or coated with a factory finish (unless they are copper) to match the building's trim. Replace half-round gutters and cylindrical downspouts in kind.
- 3.1.9.** Do not remove or conceal character-defining roof features such as chimneys or chimney pots, dormers, built-in gutters, and vents, especially on a primary or other highly visible elevation.
- 3.1.10.** Do not introduce roof features or details to a building or site that would create a false historical appearance.

3.2 Foundations: Principles

Foundations are essential to the structural integrity of buildings in the districts, and their materials, features, and details contribute to the historic character of the districts. Stone piers were used on the earliest buildings, dating to the 1870s, and were typically unpainted, though some have a later coating of parging. Frame buildings from the late-nineteenth and early-twentieth centuries were most often constructed on brick piers. The space between the piers was often infilled later with brick, which was sometimes recessed from the piers, to differentiate it visually. Infilled brick also included pierced-brick or decorative metal or wood grates or vents to provide crawl space ventilation. Brick foundations were historically unpainted, though many have been painted or stuccoed over time.

Early- to mid-twentieth-century brick buildings were typically constructed with continuous brick foundations, delineated by a water table—a varying and sometime projecting, course of brick. Decorative metal or wood vents were frequently incorporated into brick foundation walls to allow for air circulation beneath the house. By the 1940s, concrete and concrete block foundations were also common.

ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE OF FOUNDATIONS:

- Inspect foundations regularly for signs of moisture, insect infestation, vegetation, or structural damage.
- Ensure that mortar joints in masonry foundations are intact.
- Investigate any unusual settling, broken masonry units, or cracking along mortar joints.
- Maintain adequate drainage around foundations, ensuring that gutters and downspouts drain away from the building and that the ground itself slopes away from the foundation.
- Maintain adequate ventilation under foundations.
- Ensure that porches and chimneys are properly secured to foundations.

The care and maintenance of the foundation is critical to the preservation and structural integrity of any building. Foundations must be adequately vented in order to prevent moisture buildup underneath the house and moisture infiltration through the walls above. Ensuring that foundation vents and grates are free of debris, dirt, and vegetation will ensure that moisture does not get trapped under the house.

While brick pier foundations were historically left open for air to circulate, with the advent of modern heating and air conditioning systems it is often desirable to fill the space between the piers in order to affectively seal the crawlspace. When considering the installation of a brick curtain wall between existing brick or stone piers, the wall should be inset slightly to retain the visual differentiation of the piers.

When considering the introduction of windows or access doors to foundation walls, they should be relegated to side or rear elevations to minimize their impact. Vents should be centered between piers or located beneath first-floor windows to retain the rhythm of the upper-level fenestration.

EXTERIOR CHANGES: FOUNDATIONS



This brick pier foundation has been infilled with a brick curtain wall that is inset slightly behind the face of the piers.



Foundation vents keep air circulating and prevent moisture from accumulating in crawlspaces.

3.2 Foundations: Standards

- 3.2.1.** Retain and preserve foundation materials and decorative and functional features that are important in defining the overall historic character of buildings within the historic districts. These include, but are not limited to, decorative vents, grills, lattice, water tables, and banding.
- 3.2.2.** Protect and maintain the details, features, and surfaces of foundations through a program of regular maintenance and repair using accepted preservation methods.
- 3.2.3.** Repair deteriorated or damaged foundation features and surfaces through accepted preservation methods for the specific feature or material. Repairs may include selective in-kind replacement of missing or deteriorated portions of foundation features or materials.
- 3.2.4.** Replace in kind foundation features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, dimension, pattern, detail, texture, and color.
- 3.2.5.** If deterioration necessitates the replacement of an entire foundation or foundation wall, replacement foundations should match the original in material, design, dimension, pattern, detail, texture, and color. Consider a compatible substitute material (including poured concrete or CMU block) only if replacement in kind is not technically feasible. When possible, apply a veneer to structural foundation walls to match the original brick or stone, provided the veneer does not project beyond the historic location of the foundation wall.
- 3.2.6.** When infilling between existing brick, stone, or concrete piers, recess the curtain wall (infill) 2" to 4" to maintain the visual prominence of the piers.
- 3.2.7.** Locate new foundation features such as windows, vents, and access doors, on side or rear elevations where they are minimally visible from the street and where they will not compromise this historic foundation design, damage character-defining features or materials, or otherwise compromise the architectural integrity of the building.
- 3.2.8.** Do not apply paint or other coatings, including stucco, to historically unpainted brick and masonry foundations.
- 3.2.9.** Do not remove, conceal, or infill character-defining foundation features such as windows and vents, especially on a primary or other highly visible elevation.
- 3.2.10.** Do not introduce foundation features or details to a building or site that would create a false historical appearance.

The Standards for Masonry address maintenance concerns specific to stone, brick, and concrete.

3.3 Exterior Walls, Trim, & Ornamentation: Principles

The overall form and massing of buildings are defined by the exterior walls. Walls, trim, and ornamentation are also indicators of the age and style of the building. Most buildings in Chapel Hill's historic districts are box-like forms with additive wings and bays. The exterior wall surfaces and materials also serve as a backdrop against which doors, windows, and architectural ornamentation are introduced.

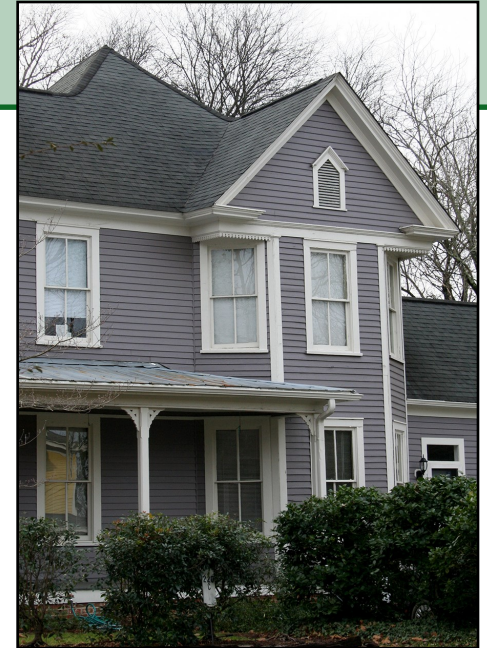
While wood siding with wood trim and ornamentation is the most prominent exterior wall material in the districts, red brick, stucco, wood shingles, and stone are all also present and add texture, pattern, scale, and detail to the buildings. Brick and stone buildings feature masonry embellishments, including corbelling at chimneys, cornices and parapets; sill and lintel articulation at door and window openings; horizontal banding; and inset panels with contrasting bond. In some instances, wood trim, cornices, pediments, columns, and balustrades are added to masonry walls and buildings.

Exterior trim and ornamentation vary greatly, reflective of the many architectural styles in the districts. Trim includes ornamental details that terminate the edges of roof overhangs, door and window openings, and the corners and gables of walls, porches, and projecting bays and wings. Queen Anne-style houses are among the most ornate with combinations of wood siding and decorative shingles, turned porch posts with sawn brackets, and decorative bargeboards or rakeboards in the gables. Classical- and Colonial Revival-style houses may employ cornices with modillions or dentils and classical columns with turned balustrades.

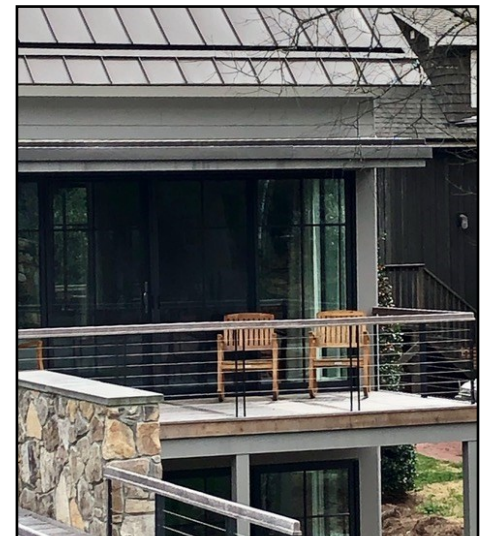
ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE OF EXTERIOR WALLS, TRIM, AND ORNAMENTATION:

- Inspect walls, trim, and ornamentation regularly for signs of moisture damage, settlement, structural damage, corrosion, insect or fungal infestation, and vegetation.
- Ensure that gutters and downspouts are properly functioning so water does not collect along the foundation or on flat, horizontal surfaces and decorative elements.
- Slope wood surfaces, including porch floors, thresholds, and windowsills away from the house to ensure proper drainage.
- Flash and caulk intersections and openings as necessary to avoid water infiltration.
- Retain protective paint or stain coatings that prevent deterioration, repainting as needed to maintain a sound, protective paint film.
- Use the gentlest effective method to clean exterior walls to remove heavy soiling prior to repainting.

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Projecting bays and varied wall surface materials are characteristic of Queen Anne-style architecture (above) while more streamlined surfaces and finishes are typical on Modernist-style buildings.



3.3 Exterior Walls, Trim, & Ornamentation: Principles (continued)

Together with the roof, wall surfaces provide the main line of defense against sun, wind, and rain. Wall surfaces, trim, and ornamentation that are located near gutters and downspouts or at the intersection of roofs, porches, and projecting bays are especially vulnerable to water infiltration and damage.

Replacing or covering over historic siding with a contemporary substitute—such as vinyl, aluminum, or fiber-reinforced cement board—is not appropriate within the historic districts because it significantly compromises the architectural integrity of the historic buildings. These contemporary materials do not truly replicate the qualities of the traditional materials they attempt to imitate, and their installation often damages the original material and conceals or eliminates decorative trim. While, in the short term, substitute sidings may temporarily eliminate the need to repair or repaint the original cladding, they can also conceal ongoing moisture problems, structural deterioration, or insect infestation.

Wood is a very enduring exterior material if it is kept free of excessive moisture and protected from ultraviolet light and rain with a protective coat of paint. Likewise, masonry is an incredibly durable material when properly maintained. The standards for Wood and Masonry provide additional guidance for maintenance, repair, repainting, and replacement.



A change in material marks the transition between the first and second floors of this building.

See the Glossary of Architectural Styles in the Appendix for more information on architectural styles and associated trim and ornamentation.

3.3 Exterior Walls, Trim, & Ornamentation: Standards

- 3.3.1.** Retain and preserve exterior wood and masonry walls, trim, and ornamentation that are important in defining the overall historic character of buildings within the historic districts. These include, but are not limited to clapboards, siding, and board-and-batten; cornerboards and skirtboards; cornices, brackets, and eaves; shingles, sawnwork, and gable vents; columns and railings; doors and windows; floors and steps; and brick corbelling and banding.
- 3.3.2.** Protect and maintain the details, features, and surfaces of historic exterior walls through a program of regular maintenance and repair using accepted preservation methods.
- 3.3.3.** Repair deteriorated or damaged exterior wall features and surfaces through accepted preservation methods for the specific feature or material. Repairs may include selective in-kind replacement of missing or deteriorated portions of historic wall features or materials.
- 3.3.4.** Replace in kind exterior wall features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, dimension, pattern, detail, and texture.
- 3.3.5.** If deterioration necessitates the replacement of an entire wall surface, replacement surfaces should match the original in material, design, dimension, pattern, detail, texture, and color. Consider a compatible substitute material only if replacement in kind is not technically feasible; if repeated deterioration is reasonably expected; or the material is in a location that is not visible from the street.
- 3.3.6.** If an exterior wall feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence, only if the feature to be replaced coexisted with the features currently on the building. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building.
- 3.3.7.** Locate new exterior wall features, such as windows, doors, chimneys, bays, and communication or mechanical equipment, on exterior walls that are not visible from the street or in locations that do not compromise the architectural integrity of the building.
- 3.3.8.** Do not remove or conceal historic exterior wall materials, such as clapboards, shingles, bricks, or stucco, with contemporary synthetic coatings or substitute sidings including aluminum, vinyl, and fiber-reinforced cement siding.
- 3.3.9.** Do not remove or conceal historic features and details, such as windows, doors, chimneys, bays, corner boards, wood shingles, brackets and decorative trim, on exterior walls that are visible from the street.
- 3.3.10.** Do not introduce exterior wall features, details, or surfaces to a building or site that would create a false historical appearance.

See Wood and Masonry for additional Standards related to those materials.

See Paint for additional Standards related to painting exterior walls, trim, and ornamentation.

3.4 Windows & Shutters: Principles

Functional as well as decorative, windows provide ventilation, daylight, and a visual connection between the building interior and exterior. The pattern, detail, and scale of windows contribute significantly to the architectural character of buildings within Chapel Hill's historic districts. A variety of pane and sash configurations reflect the wide range of architectural styles in the districts and reflect changing technologies and style preferences. The most common type of windows found in the districts are double-hung, wood-sash windows. Earlier windows, from the eighteenth through the mid-nineteenth century, are usually smaller and have more panes. However, by the late nineteenth century windows were generally mass-produced, and improved technologies in glass production allowed for larger panes of glass.

Window location, pattern, shape, size, proportion, and style also varies by architectural style. More formal styles, like Colonial Revival and Neoclassical, have symmetrical facades with evenly spaced windows, while the Queen Anne style is more organic, with varied window sizes and styles on a single elevation. The use of ornamental leaded, beveled, and stained glass windows is also common in the districts, especially on turn-of-the-twentieth-century Queen Anne- and Neoclassical-style houses.

Shutters were historically functional, able to be closed to provide additional thermal insulation and protection from sun and wind. They are common on a wide variety of residential styles including Federal, Colonial Revival, Neoclassical, and Ranch houses. However, by the mid-twentieth century, shutters were largely decorative and fixed in place.

ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE AND CLEANING OF WINDOWS AND SHUTTERS:

- Inspect windows and shutters regularly for signs of deterioration due to moisture damage, air infiltration, insect or fungal infestation, corrosion, or paint failure.
- Ensure that window sills are sloped away from the building to prevent water infiltration.
- Use the gentlest effective method to clean window surfaces.
- Weatherstrip windows, recaulk window trim and joinery, and/or install storm windows to increase their energy efficiency.

Properly maintained and repaired historic windows and shutters are both energy efficient and contribute to the historic character of the building and district. As moving units, windows and shutters require regular maintenance to keep them both functional and airtight.

(continued on next page)



The shutters on this early-twentieth-century window are operable and scaled to fit the window opening.



The replacement window (left) matches the muntin pattern and profiles of the original wood window (right).

3.4 Windows & Shutters: Principles (continued)

ACCEPTED PRESERVATION METHODS FOR THE REPAIR AND REPLACEMENT OF WINDOWS AND SHUTTERS:

- Reglaze sashes as necessary to prevent air or moisture penetration.
- Repair deteriorated window trim and joinery, using splicing or wood epoxy products.
- Repaint windows and shutters as needed to maintain a sound protective paint film and prevent deterioration.
- Avoid painting within, and when necessary remove paint from, the sash channel to allow sashes to move freely.

Repair is both more appropriate and more cost-effective than replacement. Peeling paint, air infiltration, sticking sashes, and broken panes are all easily repairable measures and do not necessitate removal of historic windows. Where deterioration or damage is more significant, a wood epoxy product can be used to repair the unit and prevent replacement of the entire feature.

In situations where severe deterioration is present, replacement may be necessary. However, it is important to replace only deteriorated elements (single sashes or portions of framing) instead of entire window units. Additionally, new sashes should fit the original opening, so the frames and surrounds do not have to be replaced. Although stock wood windows and doors are readily available in a variety of sizes and configurations, it is sometimes necessary to have custom replacement units made by a millwork company. Windows made of vinyl or other synthetic materials, as well as the use of tinted or reflective glazing, are not appropriate in the historic district.

CONSIDERATIONS FOR THE REMOVAL OR ADDITION OF WINDOWS AND SHUTTERS:

The rhythm and placement of window openings is usually quite consistent on a historic building. Thus, the removal or introduction of new window openings should be undertaken with care and limited to side or rear elevations. New window openings should be compatible with the overall design of the building, but the windows need not replicate historic details and patterns exactly. Operable shutters, that serve a functional purpose, or decorative shutters that are among the character-defining features of a building should be maintained. New shutters should be added only if they are typical for the style of building and should be sized to cover the entire window opening, even if they are fixed in place.



These Craftsman-style dormer windows, though smaller in size than the primary windows on the building, reinforce its architectural style.

See the Glossary of Architectural Styles in the Appendix for more information on window patterns and styles.

For more information see:
NPS Preservation Brief #9
[The Repair of Historic Wooden Windows](#)

3.4 Windows & Shutters: Standards

- 3.4.1.** Retain and preserve the materials and the decorative and functional features of windows and shutters that are important in defining the overall historic character of buildings within the historic districts. These include, but are not limited to, frames and hardware; sashes, glass, and muntins; lintels, sills, and surrounds.
- 3.4.2.** Protect and maintain the details, features, and finishes of wood and metal windows and shutters through a program of regular maintenance and repair using accepted preservation methods.
- 3.4.3.** Repair deteriorated or damaged windows and shutters through accepted preservation methods of patching, splicing, consolidating, and reinforcing. Repairs may include selective in-kind replacement of missing or deteriorated portions of historic windows and shutters.
- 3.4.4.** Replace in kind window details and features that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature. Replacement features should match the original in material, design, dimension, configuration, detail, and texture.
- 3.4.5.** If deterioration necessitates the replacement of an entire window, or if a window is completely missing, replacement windows should match the original feature, based upon physical and documentary evidence, in material, design, dimension, pattern, detail, texture, and color. Consider a compatible substitute material (including aluminum-clad wood or fiberglass) only if replacement in kind is not technically feasible.
- 3.4.6.** If new window openings are necessary, when possible, locate them on a side or rear elevation where they are minimally visible from the street, ensuring that they do not damage character-defining features or materials, or otherwise compromise the architectural integrity of the building.
- 3.4.7.** Do not replace deteriorated windows with stock items that do not fill the original openings or to install smaller shutters that would not, if closed, cover the window opening.
- 3.4.8.** Do not remove or conceal window openings on street-facing elevations.
- 3.4.9.** Do not remove or conceal materials or details of historic windows and shutters—including, but not limited to beveled glass, art glass, transoms, and decorative trim.
- 3.4.10.** Do not install windows with two-dimensional simulations of pane subdivisions, such as snap-in muntins. If not true divided light, glazing should have three-dimensional grills affixed to both the interior and exterior of the window with shadow bars between insulated glass panes.
- 3.4.11.** Do not install vinyl and vinyl-clad windows in the historic district.
- 3.4.12.** Do not replace clear glazing with tinted glazing.

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See Sustainability and Energy Efficiency for Standards related to storm windows.

See Commercial Storefronts for Standards specific to display windows.

3.4 Windows & Shutters: Standards

- 3.4.13.** Install shutters, whether operable or fixed, where there is physical or documentary evidence of shutters having existed, matching the original shutters in material, design, dimension, pattern, detail, texture, and color. Shutters should be proportional to the opening and all shutters, whether operable or fixed in place, should have operable hardware including hinges and holdbacks.
- 3.4.14.** Install new shutters on buildings only if shutters are compatible with the overall style of the building. Fixed shutters that are smaller than the window openings may be appropriate for post-1945 buildings in the historic districts.
- 3.4.15.** Do not introduce window features or details, including shutters, to a building that would create a false historical appearance.

3.5 Exterior Doors: Principles

Functional as well as decorative, doors provide access, ventilation, and daylight as well as contribute to the architectural character of the building. Door sizes and styles, as well as their panel and glazing configurations, vary based on the age and style of the building and collectively reflect the wide range of architectural styles represented throughout the district. Solid paneled doors and doors with fixed glass in the upper portion are the most common. Nineteenth-century doors may be paired, or “double-leaf.” Many doors are flanked by sidelights and topped with transoms, features most common on Colonial Revival- and Neoclassical-style houses. Ornamental leaded, beveled, etched, and opaque glass is also found on doors, sidelights, and transoms and reflects the style of the building. Institutional and commercial buildings may feature aluminum-framed glass doors with full height sidelight and/or transoms. (See the glossary of architectural styles in the Appendix for more information on door patterns and styles associated with particular architectural styles.)

ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE AND CLEANING OF EXTERIOR DOORS:

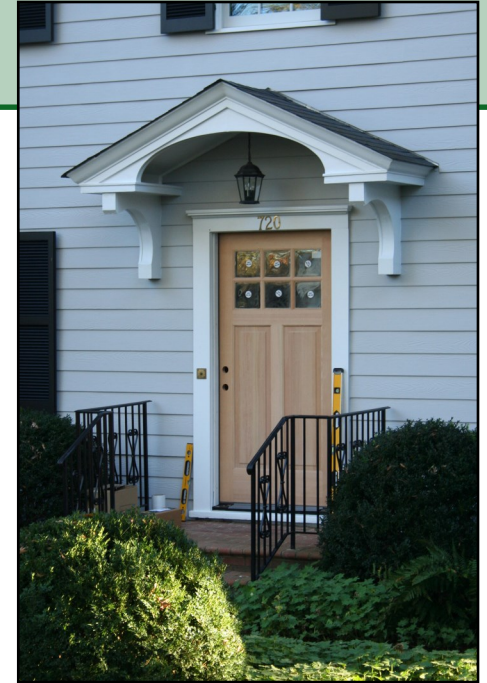
- Inspect doors and surrounds regularly for signs of deterioration due to moisture damage, air infiltration, insect or fungal infestation, corrosion, or paint failure.
- Ensure that thresholds are sloped away from the building to prevent water infiltration.
- Retain protective paint or stain coatings that prevent deterioration.
- Ensure that door hardware is in good working order.
- Use the gentlest effective method to clean door surfaces and hardware.

Properly maintained and repaired doors are both energy efficient and contribute to the historic character of the building and district. As moving units, doors require regular maintenance to keep them both functional and airtight. Original door hardware can be maintained and cleaned utilizing the standards for Architectural Metals. Consult the Standards for Wood and Paint for more information on the maintenance, cleaning, and repair of wood doors.

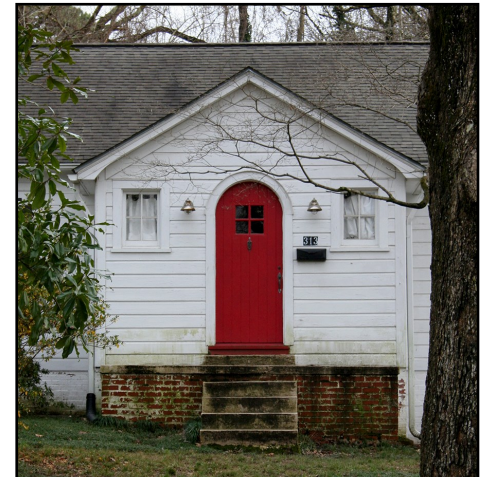
ACCEPTED PRESERVATION METHODS FOR THE REPAIR AND REPLACEMENT OF EXTERIOR DOORS:

- Reglaze sash and recaulk joinery as necessary to prevent air or moisture penetration.
- Repaint doors as needed to maintain a sound protective paint film.
- Weatherstrip doors and/or install storm doors to increase their energy efficiency.

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This replacement wood door replicates the material as well as the light and panel pattern of the original door.



Without a porch or roof, this arched, batten wood door requires a sound paint film to ward off deterioration.

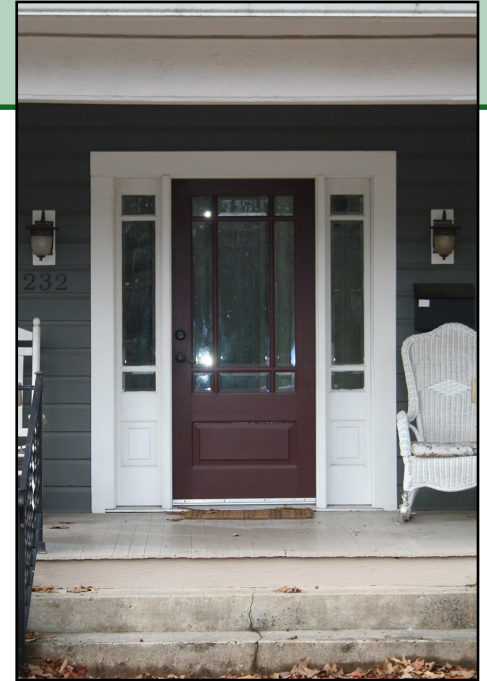
3.5 Exterior Doors: Principles (continued)

Repair is both more appropriate and more cost-effective than replacement. Peeling paint, air infiltration, and broken panes are all easily repairable measures and do not necessitate removal of historic doors. If only a small area of a wood door is deteriorated or damaged, a wood epoxy product can be used to repair the unit and prevent replacement of the entire door.

In situations where replacement is necessary, it is important to find new doors that fit the original opening, so the frames and surrounds do not have to be replaced. Although doors are readily available in a variety of sizes and configurations, it is sometimes necessary to have custom replacement units made by a millwork company. Vinyl, metal, or other synthetic doors are not appropriate in the historic district.

CONSIDERATIONS FOR THE REMOVAL OR ADDITION OF EXTERIOR DOORS:

The rhythm and placement of door openings is usually quite consistent on a historic building. Thus, the removal or introduction of new door openings should be undertaken with care and limited to side or rear elevations. New doors should be compatible with the overall design of the building but need not replicate historic details and patterns exactly.



This Craftsman-style wood door and sidelights are character-defining features of the house.

3.5 Exterior Doors: Standards

- 3.5.1.** Retain and preserve materials and the decorative and functional features of exterior doors and entrance features that are important in defining the overall historic character of buildings within the historic districts. These include, but are not limited to, doors; frames and hardware; lintels and thresholds; and entrance features including sidelights, transoms, and surrounds.
- 3.5.2.** Protect and maintain the details, features, and finishes of exterior doors and entrance features through a program of regular maintenance and repair using accepted preservation methods.
- 3.5.3.** Repair deteriorated or damaged exterior doors and entrance features through accepted preservation methods of patching, splicing, consolidating, and reinforcing. Repairs may include selective in-kind replacement of missing or deteriorated portions of historic doors and entrance features.
- 3.5.4.** Replace in kind exterior doors and entrance features that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire door or feature. Replacement doors and features should match the original in material, design, dimension, configuration, detail, and texture.
- 3.5.5.** If deterioration necessitates the replacement of an entire door or entrance feature, the replacement door or feature should match the original in material, design, dimension, pattern, detail, texture, and color. Consider a compatible substitute material (including aluminum-clad wood or fiberglass) only if replacement in kind is not technically feasible.
- 3.5.6.** If an exterior door or entrance feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence, only if the feature to be replaced coexisted with the features currently on the building. Otherwise, replace it with a new door or feature that is compatible in material, design, size, and scale with the building.
- 3.5.7.** If new doors are necessary, locate them on a side or rear elevation where they are minimally visible from the street, ensuring that they do not damage character-defining features or materials, or otherwise compromise the architectural integrity of the building.
- 3.5.8.** Do not replace deteriorated doors with stock items that do not fill the original openings.
- 3.5.9.** Do not remove or conceal door openings on street-facing elevations.
- 3.5.10.** Do not remove or conceal materials or details of historic doors—including, but not limited to, beveled glass, art glass, sidelights, transoms, and decorative trim.
- 3.5.11.** Do not install new sidelights or transoms with two-dimensional simulations of pane subdivisions, such as snap-in muntins. If not true divided light, glazing should have three-dimensional grills affixed to both the interior and exterior of the window with shadow bars between insulated glass panes.

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See Sustainability and Energy Efficiency for Standards related to storm doors.

See Commercial Storefronts for Standards specific to those doors.

3.5 Exterior Doors: Standards (continued)

3.5.12. Do not install vinyl and vinyl-clad sidelights or transoms in the historic district.

3.5.13. Do not introduce exterior doors or entrance features to a building that would create a false historical appearance.

3.6 Porches, Entrances, & Balconies: Principles

Porches, entrances, and balconies are among the most prominent features of a house and contribute significantly to the overall historic character of houses within Chapel Hill's historic districts. While their stylistic details vary based on the age and style of the building, their functional yet decorative elements typically include columns, balustrades, piers, steps, soffits, beaded board ceilings, and tongue and groove floors. Most porches are one-story, with their supports reflecting the style of the building. These include Classical columns on Colonial Revival- and Neoclassical-style homes, turned posts on Queen Anne-style houses, and tapered wood posts atop brick piers on Craftsman-style houses. Vernacular houses in the district have simple turned or square posts. Post-World War II Minimal Traditional and Ranch houses may have decorative metal posts. However, houses constructed in the 1940s and later, especially those built in the Minimal Traditional, Ranch, or Modernist styles, are generally without substantial front porches, and small porches, when present, are devoid of elaborate detailing. Adding or enlarging porches on these styles drastically alters their historic character and should be avoided.

In addition to front porches, many houses feature side porches, rear porches, sleeping porches, porte cocheres, screened porches, sun porches, and balconies. Side porches are common in the districts, especially on Colonial Revival- and Minimal Traditional-style houses. Many of these side porches have been enclosed over time, while others remain open. Rear porches existed throughout the districts regardless of style, and many have been enclosed to enlarge the interior living space. Porte cocheres, porch-like extensions that accommodate a vehicle, are most common on Colonial Revival- and Craftsman-style houses and typically have supports matching those of the front porch. Occasional balconies and classically stylized porticos are also found within the districts, most notably on a number of Neoclassical Revival-style houses in the Franklin-Rosemary district.

Like porches, entrances are often detailed with ornamentation coordinated to convey the architectural style of the building.

ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE AND CLEANING OF PORCHES, ENTRANCES, AND BALCONIES:

- Inspect regularly for signs of deterioration due to moisture damage, settlement or structural damage, insect or fungal infestation, corrosion, or paint failure.
- Ensure that gutters and downspouts on porch roofs are free from debris.
- Ensure adequate drainage of porch floors so water does not collect along the foundation or on flat, horizontal surfaces and decorative elements.
- Use the gentlest effective method to clean surfaces.

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A deep porch (above) provides additional living space while the entrance (below) shelters the door. Both reinforce the architectural style of the building.



3.6 Porches, Entrances, & Balconies: Principles (cont.)

Porches, entrances, and balconies play an important role, sheltering occupants from sun, wind, and rain, while extending the living space into the outdoors. However, their projecting nature makes porches and balconies especially vulnerable to the elements. Consequently, timely maintenance and repair is critical.

ACCEPTED PRESERVATION METHODS FOR THE REPAIR OF PORCHES, ENTRANCES, AND BALCONIES:

- Caulk vertical wood joints to prevent moisture infiltration.
- Repair structural and decorative elements using the Standards for Masonry, Wood, and Architectural Metals.
- Retain protective paint or stain coatings that prevent deterioration and repaint surfaces as needed to maintain a sound, protective paint film.

Given their functional and architectural importance, every effort should be made to maintain and preserve historic porches, entrances, and balconies. The repair of masonry steps, piers, or foundations for porches and entrances are the same as those outlined in the standards for Masonry standards. Likewise, the repair of wood features is parallel to that of exterior walls, trim, and ornamentation and is outlined in the standards for Wood. Many traditional materials for porches—such as tongue and groove flooring, beaded board, balustrades, and columns—are still readily available, making their replacement in kind a simple matter. However, replacement of decorative brackets, turned columns, or balusters with a distinctive detail may require custom millwork. Where possible, it is generally preferable and more cost-effective to patch deteriorated portions of distinctive elements with epoxy repair products rather than pursue wholesale replacement.

CONSIDERATIONS FOR THE REMOVAL OR ADDITION OF PORCHES, ENTRANCES, AND BALCONIES:

Front porches, entrances, and balconies are such visually prominent features that it is not appropriate to significantly alter, enclose, or remove them. It may be appropriate to alter or enclose a less prominent rear or side porch, though care must be taken to ensure that original detailing is not damaged or obscured. New porches may be installed on side or rear elevations if their design is compatible with the building design, but differentiated from historic porches on the building. Where an earlier porch, entrance, or balcony is missing, it may be appropriate to reinstall the feature based on documentary and/or physical evidence. However, this is only appropriate if the feature to be reinstalled coexisted with other features currently on the building.



The enclosure of a side or rear porch with wood lattice or screening can provide additional privacy or protection from insects without obscuring the character-defining features of the building.

For more information see:
NPS Preservation Brief #45
[Preserving Historic Wooden Porches](#)

See the Glossary of Architectural Styles in the Appendix for more information on porch and entrance details that are associated with specific architectural styles.

3.6 Porches, Entrances, & Balconies: Standards

- 3.6.1.** Retain and preserve the materials and decorative and functional features of porches, entrances, and balconies that are important in defining the overall historic character of buildings within the historic districts. These include, but are not limited to, the porch form and configuration; posts, columns, and pilasters; railings and balustrades; brackets, latticework, and friezes; steps, piers, and porch floors.
- 3.6.2.** Protect and maintain the details, features, materials, and surfaces of historic porches, entrances, and balconies through a program of regular maintenance and repair using accepted preservation methods.
- 3.6.3.** Repair deteriorated or damaged porches, entrances, and balconies through accepted preservation methods of patching, splicing, consolidating, and reinforcing. Repairs may include selective in-kind replacement of missing or deteriorated portions of a feature, such as column base or capital
- 3.6.4.** Replace in kind any feature or surface, or portion thereof, of a porch, entrance, or balcony that is too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature. Replacement features and surfaces should match the original in material, design, dimension, configuration, pattern, detail, and texture. Consider a compatible substitute material for wood (including fiber cement board, cellular PVC, or plastic composite trim or siding) only if replacement in kind is not technically feasible or there is an ongoing water infiltration problem, and the wood to be replaced is a painted wood to which the substitute material can be matched. Vinyl is not an appropriate substitute material.
- 3.6.5.** If a porch, entrance, or balcony is completely missing, replace it to match the original feature, based upon physical and documentary evidence, only if the feature to be replaced coexisted with the features currently on the building. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building.
- 3.6.6.** If new porches or entrances are necessary, locate them on a side or rear elevation where they are minimally visible from the street, ensuring that they do not damage character-defining features or materials or otherwise compromise the architectural integrity of the building.
- 3.6.7.** Do not remove or conceal materials or details of historic porches, entrances, and balconies including, but not limited to, columns, balustrades, brackets, pilasters, steps, floors, ceilings, cornices, and trim.
- 3.6.8.** Do not remove, screen, or enclose a porch, entrance, or balcony on a primary, street-facing elevation.
- a.** Consider screening a porch or balcony on a side or rear elevation only if the design will preserve the historic character of the porch or balcony.
 - b.** Consider enclosing a porch or balcony on rear elevation only if the design will preserve the historic character of the porch or balcony.

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See Wood and Masonry for additional Standards related to those materials.

See Paint for additional Standards related to painting porches, entrances, and balconies.

3.6 Porches, Entrances, & Balconies: Standards (continued)

3.6.9. Do not replace wood porch floors or steps with wood decking, brick, or concrete.

3.6.10. Do not introduce porch, entrance, or balcony features or details to a building that would create a false historical appearance.

3.7 Commercial Storefronts: Principles

While the majority of buildings in Chapel Hill's historic districts are residential in nature, the Franklin-Rosemary Historic District includes a number of historically commercial buildings, most located along Franklin Street. Most commercial buildings in this area are two stories tall with a mid-cornice or signboard separating the storefront from the upper street façade, which may also be differentiated by a change in building materials. Upper-level windows are typically double-hung, and brick parapets feature decorative brick corbelling.

First-floor-level, street-facing storefronts link the building to the street and their display windows, signage, and entrance entice the passerby to enter. Storefronts historically featured recessed entries that, like porches on historic homes, sheltered shoppers from the elements and provided a gracious transition from the sidewalk to the building interior. Most commercial buildings in the district have had their storefronts altered or replaced over time, reflecting an effort to modernize or accommodate new businesses. Yet, the basic elements of the storefront remain consistent. These include entrance doors with transoms flanked by large display windows above bulkhead panels. Storefronts may be sheltered by awnings and have projecting or flush signage.

While storefronts evolved throughout the twentieth century to serve changing businesses, extant elements of historic storefronts can and should be maintained. Their high-traffic use requires maintenance and repairs similar to those of other entrances, windows, and doors. Removing a historic storefront or replacing its historic features with incompatible, contemporary materials significantly diminishes the architectural character of a commercial building.

ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE AND CLEANING OF STOREFRONTS:

- Inspect storefronts and building facades regularly for signs of deterioration due to moisture damage, settlement or structural damage, insect or fungal infestation, corrosion, or paint failure.
- Ensure that gutters and downspouts are free from debris, and building walls and storefronts are free of vegetation.
- Ensure adequate drainage so water does not collect along the foundation or on flat, horizontal surfaces and decorative elements.
- Use the gentlest effective method to clean surfaces.

ACCEPTED PRESERVATION METHODS FOR THE REPAIR OF STOREFRONTS:

- Promptly repair deteriorated mortar, areas of structural settlement, and missing or damaged brick or stone on masonry buildings.
- Retain protective paint or stain coatings on wood and metal elements that prevent deterioration and repaint surfaces as needed to maintain a sound, protective paint film.



This replacement storefront retains the basic components of a historic storefront, including a multi-light transom and large display windows on a brick bulkhead.



Though outside the boundary of the Franklin-Rosemary Historic District, the building at 138-144 East Franklin Street retains inset entrances, ledged-glass transoms below a wood cornice, and

For more information see:
NPS Preservation Brief #11
[Rehabilitating Historic Storefronts](#)

3.7 Commercial Storefronts: Standards

- 3.7.1.** Retain and preserve the materials and decorative and functional features of storefronts that are important in defining their overall historic character. These include, but are not limited to, entrances and transoms; display windows and bulkheads; pilasters and cornices, upper-level windows and surrounds; parapets, decorative brickwork, and name or date plaques.
- 3.7.2.** Protect and maintain the details, features, materials, and surfaces of historic storefronts through a program of regular maintenance and repair using accepted preservation methods.
- 3.7.3.** Repair deteriorated or damaged storefront features and surfaces through accepted preservation methods for masonry, wood, and architectural metals. Repairs may include selective in-kind replacement of missing or deteriorated portions of historic storefronts.
- 3.7.4.** Replace in kind storefront features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature. Replacement features should match the original in material, design, dimension, pattern, detail, and texture.
- 3.7.5.** If deterioration necessitates the replacement of an entire storefront feature or surface, replacement features and surfaces should match the original in material, design, dimension, profile, pattern, detail, texture, and finish. Consider a compatible substitute material (including wood or metal framing with a painted or baked enamel finish) only if replacement in kind is not technically feasible. Unpainted aluminum storefronts may be appropriate on post-1945 commercial buildings.
- 3.7.6.** If a storefront feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building.
- 3.7.7.** Install fabric and canvas awnings in a manner that does not conceal architectural features or damage historic building fabric. Do not install pent roofs or plastic or metal awnings over commercial storefronts. Flat-roofed metal awnings may be appropriate over storefronts on mid-twentieth century commercial buildings.
- 3.7.8.** Do not remove or conceal character-defining features or details of historic storefronts-such as transoms, mid-cornices, display windows, doors, sign panels, recessed entries, tiles, and bulkhead panels.
- 3.7.9.** Do not install display windows and entrances that do not fill the original openings.
- 3.7.10.** Do not replace clear glazing with tinted glazing.
- 3.7.11.** Do not introduce storefront features or details to a building that would create a false historical appearance.

Standards listed in Changes to Building Elements apply to all properties regardless of use. However, commercial buildings and storefronts have distinctive elements that warrant additional standards.

Standards for Exterior Lighting and Signage are also applicable.

See Windows & Shutters for additional Standards related to upper-level windows.

3.8 Accessibility & Life Safety Considerations: Principles

The majority of buildings in Chapel Hill's historic districts were constructed as, and remain, single-family homes. However, some were purpose-built for or adapted for use as multifamily or institutional (sorority and fraternity) housing. The adaptive reuse of historic buildings and the continued use of buildings for nonresidential purposes often requires modifications to meet current life safety and accessibility requirements. Even though the Commission does not review or control use of a historic building, it does review any use-related proposed change to the building exterior or site. Non-residential buildings are more likely to already meet accessibility standards. Most commercial buildings were constructed with at-grade entrances, though modifications may need to be made to accommodate doors of appropriate width or additional means of egress. Institutional buildings, including churches and campus buildings, while not necessarily constructed with accessibility in mind, have generally been modified to include ramps, elevators, and other accessible features.

The Americans with Disabilities Act (ADA) of 1990 requires accessibility to public buildings. However, in deference to their historic character, some flexibility in meeting the standards for life safety and accessibility is provided by the ADA for historic properties. The North Carolina State Building Code along with ANSI A117.1 provides the necessary guidance for ADA standards. Additionally, the North Carolina Existing Buildings Code (2018) was written to address existing buildings and provides guidance for the retention of historic features without compromising life safety.

For additional information and to ensure that your project is in compliance with current building codes, please consult the Code Enforcement Officials with the Town of Chapel Hill. You may also wish to consult with the Restoration Branch of the State Historic Preservation Office.

BALANCING PRESERVATION WITH ACCESSIBILITY AND LIFE SAFETY REQUIREMENTS

It is important to accommodate life safety and accessibility requirements in ways that do not compromise the historic building or site. Property owners are encouraged to work with historic preservation professionals, local code officials, and local disability groups early in the planning process to develop creative design solutions that meet or exceed life-safety code requirements while preserving character-defining features of the building and site. Sensitive solutions that minimize the potential impact of alterations on character-defining elevations and features and minimize the damage or loss of historic material may not immediately present themselves. However, careful and creative planning can produce such solutions.

It is particularly important to provide public access to commercial and institutional buildings. Often, modest measures such as replacing door hardware, adding a simple handrail to front steps, slightly widening an entranceway, or gently sloping a recessed entry to meet a raised threshold can remove accessibility obstacles. Raised foundations create accessibility challenges for providing access from the site to the first floor in many historic buildings. This change in level generally requires the addition of a ramp or, less frequently, a mechanical lift.

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An accessible ramp leads to the side of the porch, allowing for the retention of the original front step. The brick matches that of the front walkway.



A black metal railing and low plantings minimize the visual impact of this offset entrance ramp. An exterior fire stair is relegated to the side of the building.

3.8 Accessibility & Life Safety Considerations: Principles (cont.)

Life safety concerns requirements may call for the addition of fire exits, fire doors, fire stairs, or elevator towers. The visual impact of such elements can and should be minimized by discreetly locating such elements on side or rear elevations and designing them to be compatible with the historic building in material, scale, design, and finish. Additionally, modifications should be constructed to be reversible and to allow removal without damage to the historic resource.



When it meets the local code, an aluminum ladder provides egress from second-floor rooms and is less visually intrusive than a full fire stair.

For more information see:
NPS Preservation Brief #32
Making Historic Properties
Accessible

3.8 Accessibility & Life Safety Considerations: Standards

- 3.8.1.** In reviewing proposed changes to a historic property, carefully consider related accessibility and life safety code implications to determine if the proposed change is compatible with the historic district, building, and site.
- 3.8.2.** Meet accessibility and life safety code requirements in ways that do not compromise the historic character or significant features of the historic district or building site.
- 3.8.3.** Meet accessibility and life safety code requirements in ways that do not compromise the historic character or significant architectural features of the building.
- 3.8.4.** Introduce new or alternate means of access and new life safety features, as needed, in ways that are reversible and do not compromise the historic materials, features, or character of the building.
- 3.8.5.** Locate new or alternative means of access—such as ramps, handrails, and mechanical lifts—on side or rear elevations where they are minimally visible from the street. Design accessibility features so they are compatible with the historic building in design, scale, materials, and finish. Consider using vegetation to screen the features and minimize their visual impact.
- 3.8.6.** Locate life safety features—including but not limited to fire doors, elevator additions, and fire stairs—on side or rear elevations where they are minimally visible from the street. Design life safety features to be compatible with the historic building in scale, proportion, materials, and finish. Consider using vegetation to screen the features and minimize their visual impact.

3.9 Sustainability & Energy Efficiency: Principles

Historic buildings, largely constructed prior to the advent of central heating and air conditioning systems, often took advantage of architectural elements and site features to maximize the natural airflow, heating, and cooling effects of the local climate. Sustainable features include deep front porches that extend the living space during temperate weather while also providing a buffer from sun, wind, rain, and snow. Operable windows and transoms allow the control of light and air through a building, capitalizing on cool breezes to both cool and provide fresh air. Storm windows and doors provide additional insulation, while shutters, awnings, and deep roof overhangs allow the control of sunlight, reducing (or capitalizing on) solar heat gain, especially on south-facing elevations. Gable vents allow for the cooling of attic spaces by releasing warm air through the gables, while foundation vents allow air to circulate beneath the house, reducing moisture build-up. Mature shade trees protect many district buildings from the solar gain of direct summer sun, while allowing light and heat through the bare branches during the cold winter months. Maintaining these elements and features allows property owners to maximize their energy conserving potential while retaining historic elements and materials.

BALANCING PRESERVATION WITH SUSTAINABILITY AND ENERGY EFFICIENCY GOALS

Utilizing existing features can provide significant energy efficiency with little, if any, additional expense. However, like all elements of historic buildings, energy efficient building elements require routine maintenance and repair, including the following steps:

- Inspect windows and doors regularly for signs of air infiltration. Install weatherstripping, maintain caulk around window and door trim, and reglaze sashes as needed.
- Inspect crawl spaces and attics for air and water infiltration, adding insulation as needed.
- Ensure that water drains away from outdoor mechanical units and that they are free from debris and vegetation.
- Maintain mature shade trees.

The installation of storm windows and, to a lesser extent, storm doors can further enhance the efficiency of a historic building. When considering storm windows, look for units with narrow profiles that can be sized to fit the existing openings and finished in a color that blends with the existing windows. Historically, screens and storm windows were not operable, but were instead interchangeable units switched in the spring and fall. If selecting operable storm windows with integrated screens, it is best to choose windows that align with the existing sashes of double-hung windows, so their visual impact is minimized. Likewise, storm doors fitted to the existing opening with a large, single glass pane, conceal less of the existing door and are less visually intrusive. Because condensation occurs between windows and storm windows, it is essential that the ventilation holes at the base of storm units are kept clear and open so the water may dissipate, rather than be trapped and cause deterioration.

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The louvered storm door above increases energy efficiency while the louvers replicate the pattern of the paneled door.

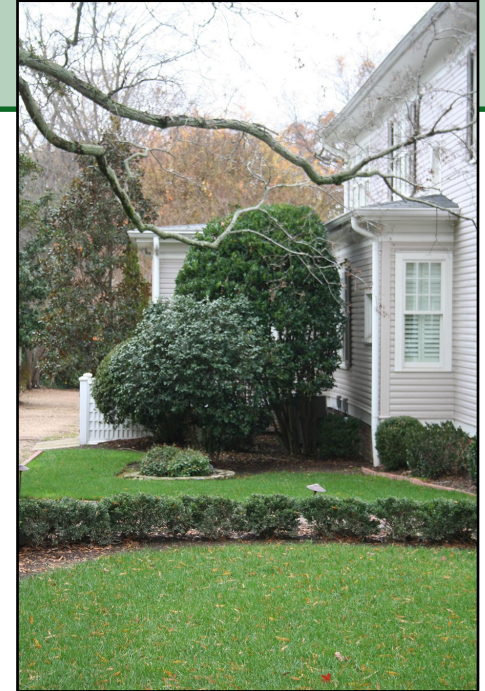


Located on a low-sloped rear roof, these solar panels are minimally visible only from a side street.

3.9 Sustainability & Energy Efficiency: Principles (cont.)

In addition to maximizing the energy efficiency of historic building elements, updated mechanical systems, new communication systems, and other contemporary measures are sometimes necessary or desirable to increase the comfortable use of the building. The discreet siting of new HVAC systems, condensers, additional vents, and solar panels can minimize their visual impact on the property and district. When possible, they should be located in rear yard, side yard, and rear roof slope locations and be screened from view with landscaping or appropriate fencing. Further, care should be taken to ensure installation has the least possible impact on the historic features and materials of the building.

Solar panels have become increasingly popular and may be appropriate on historic buildings if their location and installation is carefully considered. In general, solar panels should be installed parallel to the surface of the roof to which they are attached and set back from the edges of the roof to minimize their visibility. In general, the introduction of geothermal systems as well as underground utility lines is encouraged. However, during associated site work and trenching, care should be taken to avoid damage to building foundations, mature tree roots, and archaeological resources.



Located on the side of the house, the air conditioning unit is screened by large plantings.

For more information see:
NPS Preservation Brief #3
[Improving Energy Efficiency in
Historic Buildings](#)

NPS Preservation Brief #24
[Heating, Ventilating, and Cooling
Historic Buildings: Problems and
Recommended Approaches](#)

3.9 Sustainability & Energy Efficiency: Standards

- 3.9.1.** Retain and preserve energy-conserving features, especially those that are important in defining the overall historic character of buildings or site features within the historic districts. These include, but are not limited to shade trees, porches, gable vents, awnings, operable windows and transoms, and shutters.
- 3.9.2.** Increase the thermal efficiency of historic buildings through appropriate methods, such as caulking and weatherstripping, and by introducing energy efficient features such as storm windows and doors, historically appropriate awnings, and operable shutters where appropriate.
- 3.9.3.** Introduce narrow-profile storm windows so that they do not damage or obscure the historic sash or frame.
- a.** Select exterior storm windows with a painted or factory-finished color.
 - b.** Operable storm window dividers should align with the existing sash division of double-hung windows.
 - c.** Storm windows with a bare aluminum finish may be appropriate for post-1945 buildings in the historic districts.
- 3.9.4.** Introduce full-light storm or screened doors constructed of wood or aluminum. Install doors so they do not obscure or damage the existing door or frame.
- a.** Select storm or screened doors with a painted or factory-finished color.
 - b.** Storm or screened doors with a bare aluminum finish may be appropriate for post-1945 buildings in the historic districts.
- 3.9.5.** If historically appropriate, install fabric awnings over storefront, window, porch, or door openings with care so historic features are not damaged or obscured.
- 3.9.6.** Install low-profile roof ridge vents only if they will not destroy historic roofing materials and features or otherwise compromise the architectural character of the building.
- 3.9.7.** Locate new mechanical equipment, utilities, and sustainable site features—including air-conditioning and heating units, meters, exposed pipes, rain barrels or cisterns, and raised planting beds—in locations that are minimally visible from the street and do not alter or remove historic fabric from the building or do not diminish or compromise the overall character of the building, site, or district. Screen ground-level equipment from view with vegetation or fencing.

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3.9 Sustainability & Energy Efficiency: Standards (continued)

- 3.9.8.** Locate low-profile solar panels on side or rear elevations, when possible, or on low-sloped roofs where they are minimally visible from the street.
- a.** Solar panels should be flush-mounted—installed parallel with and close to the surface of the roof to which they are attached—in order to minimize their visual impact.
 - b.** Solar panels should match the color of the existing roof material as much as possible, in order to visually blend with the roof.
 - c.** Solar panels should be set back from the edges of the roof to minimize their visibility.
 - d.** Solar panels should not extend above the roof ridges or otherwise alter the roof form of the building.
 - e.** No associated pipes or cables should be visible from the street.
- 3.9.9.** Install green roofs or other roof landscaping in locations where they are not visible from the street and only if care is taken to not damage the roof structure.
- 3.9.10.** Install geothermal systems in locations where the drilling and installation does not damage foundations or archaeological resources.
- 3.9.11.** Do not install condensers, skylights, ventilators, antennas, satellite dishes, and mechanical or communication equipment on roof slopes or building elevations that are visible from the street or in locations that visually compromise the architectural character of the historic building.

3.10 Disaster Preparedness & Planning: Principles

In central North Carolina, natural disasters typically take the form of hurricanes, tornados, and ice storms. Though Chapel Hill is generally in a well-protected part of the state, severe storms can still bring damage including fallen trees, flooding, and wind damage to roofs, siding, windows, and porches. Fire can also be devastating to historic buildings, especially those in dense urban areas.

BALANCING PRESERVATION WITH DISASTER PREPAREDNESS AND PLANNING

Routine maintenance and repair of building materials and elements is essential, regardless of the potential for severe weather. The building and site maintenance methods outlined in the preceding sections will ensure that the historic building and site are protected from wind, rain, snow, and ice.

However, it is important for property owners to prepare for severe weather by performing a property audit to assess risks, identify vulnerabilities, and correct them. This involves looking for potential site and building hazards and taking appropriate measures. Fortunately, many of these measures should be part of an ongoing maintenance routine, so ensuring they are performed regularly will not only serve well when severe weather threatens but will also help to keep the historic building and property in good condition.

These methods include:

- Assess the property for run-off, soil erosion, and standing water, and correct drainage problems.
- Look for damaged or dead limbs on trees and inspect trunks and roots for damage. Consult with a registered arborist for appropriate removal methods.
- Ensure that landscaping and shrubbery are at least 24 inches from foundation walls to prevent excessive moisture and cracking. Prune or relocate landscaping that is closer than this measure.
- Check foundations, basements, and crawl spaces for cracks or evidence of water infiltration. Stabilize foundations where needed and consider installing a sump pump for basements and crawl spaces if there is potential for water accumulation.
- Ensure that metal, slate, and shingled roofs, as well as roof flashing, are in good condition. Keep gutters and downspouts clear to avoid roof damage and water infiltration on walls and foundations.
- Check the stability of the chimney by examining mortar joints and repointing bricks where necessary. Consider installing a chimney cap to prevent water infiltration.
- Install appropriate storm windows and doors in a manner that maintains historic integrity and does not damage historic elements. Ensure that operable shutters are in good working condition, so they can be closed before severe or potentially damaging weather to protect windows from breakage.

With any stabilization or preventative treatment, care should be taken to ensure that the action has a minimal effect on the historic character of the property. Treatments should be selected to minimize the risk of damage by natural disaster, but should do so without destroying significant historic materials, features, or spaces.



Operable wood shutters can be closed to minimize wind damage to historic windows during severe storms.

For more information see:
NPS Preservation Brief #39
[Holding the Line: Controlling
Unwanted Moisture in Historic
Buildings](#)

NPS Preservation Brief #50
[Lightning Protection for Historic
Buildings](#)

3.10 Disaster Preparedness & Planning: Standards

- 3.10.1.** Existing conditions and all damage must be documented along with any emergency/temporary measures that are taken.
- 3.10.2.** Features and materials that are important to the historic character of the property must be maintained and preserved.
- 3.10.3.** When retention of materials and features is not possible, replacement materials and features must meet the Design Standards.

NOTE: If immediate repairs are needed after damage from a storm or fire, temporary measures may be performed without a Certificate of Appropriateness (COA). However, a COA must be obtained for the permanent repairs.

Refer to the appropriate Standards for Building Materials and Elements.

4.0 New Construction



4.0 New Construction

Historic districts are not, and should not be, static, unchanging, museum-like environments. Instead, they are constantly evolving as the needs of their residents change. Chapel Hill’s historic districts were built over time—in the case of the Franklin-Rosemary Historic District more than two hundred years—with the age of buildings varying greatly and their architectural styles indicative of the era in which each building was erected or, in some cases, altered. However, the siting and overall form and massing of buildings within the historic districts, especially within a given block or street, create consistent and cohesive streetscapes.

New construction, when it is sensitively sited with regard to district context and carefully designed to respect the district’s historic architecture, can enhance the streetscape and contribute to the character of the district. Context for new construction and additions is established based on a hierarchy that prioritizes the site followed by the immediate surroundings, the streetscape, and finally the district as a whole. However, special consideration should be given to the immediate surroundings—adjacent and neighboring historic structures, including those across the street—in order to reinforce existing rhythms and patterns.

Carefully designed new primary buildings, garages, and accessory buildings all illustrate the continued architectural evolution of the district and enhance its overall character. New construction need not mimic earlier architectural styles, but should reinforce the visual character and context of the streetscape through compatible siting, scale, form, and materials. Thus, the goal of the standards for new construction is not to limit or deny the construction of new buildings or additions within the historic districts, nor to specify or impose specific architectural styles. Rather, the standards address the appropriate form, scale, massing, and location of new construction. Careful attention to these elements will ensure that the proposed new construction, whether contemporary or traditional, is not incongruous with, but instead enhances the historic district, while allowing for the specific taste and stylistic preferences of the owner.

The following pages provide standards for the Setback, Spacing, and Orientation of new buildings in order to ensure that they are consistent with surrounding buildings and contribute to the continuity of the streetscape. Standards for building Scale, Proportion, and Form and for Roof Forms, Materials, and Details will ensure that new buildings fit within the range of building forms existing in a given area. Standards for Building Materials and Architectural Details, Doors and Windows, and Porches are not intended to promote specific architectural styles, but instead to provide consistency with regard to the scale, materials, and detailing of new buildings.

An understanding of the existing site features, as well as the overall district setting, is essential for the successful design of new construction. The Character Essays in this document provide specific information about the character-defining setting and landscape features of each of the three districts. The design and quality of the site’s landscape can help new construction blend in with the district setting. The standards for Neighborhood Setting provide information about appropriate paving, fencing, walls, lighting, and other site features.

Property owners should consult with Town of Chapel Hill Planning staff to ensure that the proposed new construction also meets Chapel Hill’s Land Use Management Ordinance (LUMO).

4.1 Setback, Spacing & Orientation: Principles

For the purposes of these design standards, the **setback** refers to the distance between the front property line and the front building wall or, if present, the front plane of the covered porch. The **spacing** refers to the side yard distances between buildings. **Orientation** refers to the direction toward which the front of the building, and specifically the front entrance, faces.

Chapel Hill's historic districts contain a wide variety of resources including single-family houses, multi-family housing, commercial buildings, and institutional buildings. The setback and spacing of buildings are loosely defined by land use. Commercial buildings are generally sited adjacent to the sidewalk and with sidewalls built to the property line resulting in a dense arrangement of adjacent buildings that together create a single streetscape façade. Institutional buildings—including churches and university buildings—have setbacks that are consistent with or deeper than their residential counterparts. The area in front of these buildings often incorporates landscaped plazas, wide walkways, and other features that convey a sense of openness.

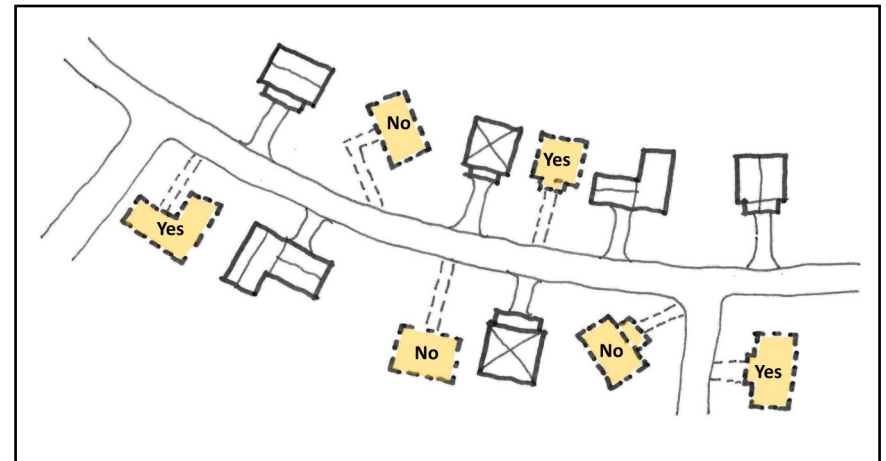
The setback and spacing of residential buildings vary widely in the historic districts. Throughout the Franklin-Rosemary and Cameron-McCauley historic districts, parcels were subdivided and lots developed over time, creating variations in the ratio of open space to building mass. Setbacks and spacing in the Gimghoul Historic District are more consistent, reflective of its more concentrated period of development and the covenants that regulated early development and are still in place. Despite these variations, the setback and spacing of buildings in all three districts is generally consistent by street and block, the continuity establishing a streetscape rhythm that reinforces the character of the district and enhances the pedestrian experience.

When determining the placement of a new building on a given site, it is important to consider not only the setbacks required by Chapel Hill's Land Use Management Ordinance (LUMO), but also the setbacks, spacing, and orientation of existing and historic buildings in the immediate surroundings. New construction should reinforce, rather than deviate from, the siting and development patterns of nearby historic buildings. These precedents, along with the location of any mature trees or other significant site features, should all factor into the proposed siting of a new building.

Finally, although ground disturbance is necessary for new construction, it is important to minimize any excavation and regrading and to limit the impact of construction equipment and related activities in the historic districts so that significant site features are not destroyed or damaged. All sitework must also follow the standards for Neighborhood Setting.



Turn-of-the-twenty-first-century houses on Cameron Court are consistent with the setbacks and spacing of other houses in the area.



Generally, buildings should be set back within the range of neighboring historic buildings and oriented with the primary entrance facing the street.

4.1 Setback, Spacing & Orientation: Standards

- 4.1.1. Maintain the established development patterns that exist on the block or streetscape—including the setback, spacing, and orientation of historic buildings.
- 4.1.2. Site new buildings with setbacks within the range of historic building setbacks in the immediate surroundings when the setbacks are important in defining the overall historic character of the district. Generally speaking, new buildings should not project beyond neighboring historic buildings.
- 4.1.3. For sites between two distinctive areas of setback—such as between commercial and historically residential uses or between residential and institutional uses—setbacks should follow the buildings with the same historic use.
- 4.1.4. Site new buildings with spacing consistent with existing historic buildings in the immediate surroundings when the spacing is important in defining the overall historic character of the district. .
- 4.1.5. Orient new buildings with the primary elevation and the primary entrance facing the street. Buildings on corner lots may address the secondary right-of-way.
- 4.1.6. For commercial or institutional buildings with rear parking, a primary entrance oriented to the front of the property is still required.
- 4.1.7. Design and site new buildings so they do not compromise the overall historic character of the site, including its topography and significant site features.
- 4.1.8. Maintain and protect significant site features, including site topography, retaining walls, historic stone walls, driveways, and walkways, from damage during, or as a consequence of, related site work or construction.

All new construction must meet the numerical front- and side-yard setbacks required by the LUMO.

4.2 Building Scale, Proportion & Form: Principles

In addition to siting, it is important that new buildings constructed within the historic districts are compatible with nearby historic buildings in terms of building scale, proportion, and form. For the purposes of these design standards, **scale** refers to the height and width of the building façade, including the roof, and their relationship to that of nearby buildings, structures, and open spaces.

Human scale, or pedestrian scale, refers to the relationship of the human form to the building and its components and is especially important in these walkable, neighborhood districts. There are a number of scale-reducing techniques that can help minimize the visual impact of larger buildings, especially commercial or institutional buildings, within predominantly residential areas. These include dividing the façade into smaller bays, varying building planes by stepping back parts of the building, breaking up roof masses, using multiple materials, and taking design cues from nearby historic buildings.

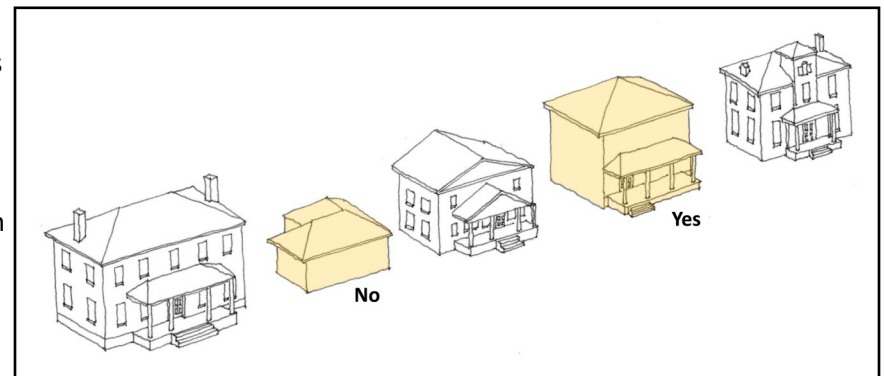
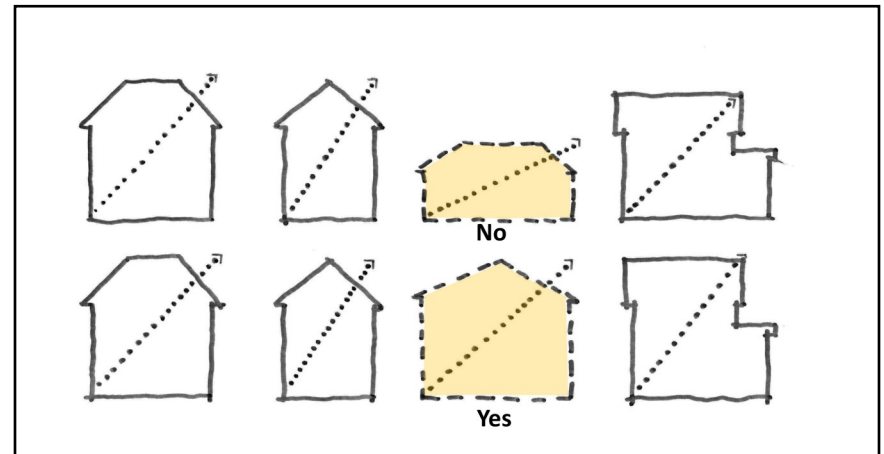
Related to the building scale, **proportion** is the interrelationship of the vertical to horizontal dimensions, the height and width, of the building, specifically the façade. Proportion also determines the directional expression of the building. For example, buildings that are wider than they are tall are considered to have horizontal expressions. When designing new construction, it is helpful to consider the directional expression and overall proportion of nearby historic buildings in order to reinforce the existing rhythm of the streetscape.

While scale and proportion analyze the building size in two dimensions, form and mass describe the volume of the building in three dimensions. Building **form** is the overall shape, or volume, of the building and can be simple and boxlike or more complex with projecting and inset bays. **Mass** refers more specifically to the perception of the shape, form, and size of a building and can be considered both in terms of the relationship of a building to other, nearby buildings and in terms of the various parts of a building to one another. Some of the scale-reducing techniques noted above also reduce the mass of the building.

In order to maintain the cohesiveness of the streetscape and the character of the district, new construction should be consistent with the scale, proportion, and form of historic buildings in the immediate surroundings. New buildings should be consistent in height, scale, proportion, and overall form and massing, but need not replicate historic detailing. They should instead reflect their own era of construction.



While the house (left) is contemporary in its use of materials and details, the form, scale, and proportion are consistent with the adjacent historic houses on the block.

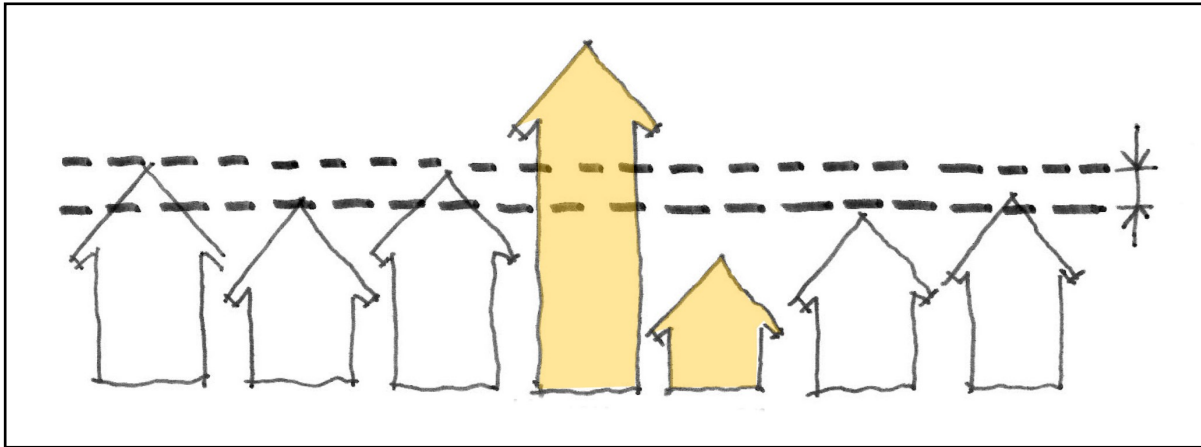


Building height, form, and proportion should be within the range of other historic buildings in the immediate surroundings.

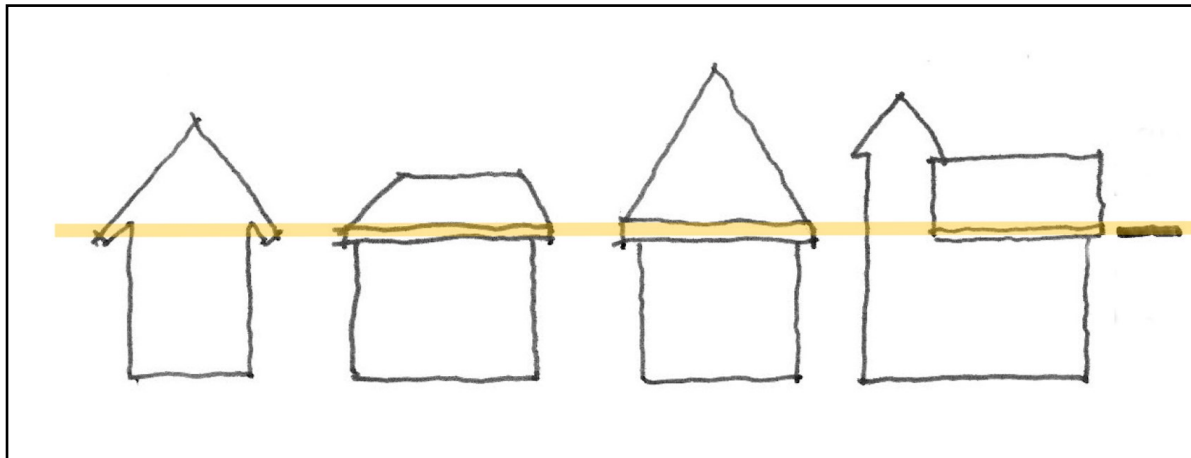
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4.2 Building Scale, Proportion & Form: Principles

Finally, the principles of scale and proportion can also be applied to individual building elements including porches, windows, doors, and architectural details like bracket, trim, and porch railings and columns. The scale and proportion of individual elements can help reduce the overall scale and mass of a building while also reinforcing the directional expression of the building. The scale and proportion of individual building elements is addressed in the standards for Building Materials and Architectural Details, Doors and Windows, and Porches.



The height of new buildings should be within the range of historic buildings in the district (above). However, a consistent cornice height can help new buildings blend with surrounding historic buildings, despite differences in the overall roof height (below).



The house above replicates the form of and detailing of the early-twentieth-century house that stood on the site previously. The house below is consistent in scale and proportion with two-story, side-gabled houses found throughout Gimghoul.



4.2 Building Scale, Proportion & Form: Standards

- 4.2.1.** Maintain the established patterns of scale and proportion that exist on the block or streetscape. Design new buildings so their size and scale do not visually overpower historic buildings in the immediate surroundings when size and scale are important in defining the overall historic character of the district.
- 4.2.2.** Scale new buildings to be consistent with the height and width of existing, historic buildings in the immediate surroundings when scale is important in defining the overall historic character of the district. The height of the historic buildings should be calculated from the original, historic ridgeline (not any towers, steeples, or later additions).
- a.** Generally speaking, new building heights, from the first floor level to the ridge of the main roof, should be within the range of historic building heights in the immediate surroundings and should be no taller than the tallest building on the block of the same type (e.g. single-family house, multi-family house, church)
 - b.** The foundation height and first-floor level should be consistent with that of buildings in the immediate surroundings. However, for new construction on the periphery of the districts where there is greater variation in topography, the foundation height is less significant than the overall height, form, and massing of the new construction.
 - c.** The width of new buildings should be within the range of historic building widths (for the same type building) in the immediate surroundings, not including side wings or porches.
- 4.2.3.** For sites between two distinctive areas of scale—such as between commercial and traditional residential uses or between residential and institutional uses—scale should follow the buildings with the same historic use.
- 4.2.4.** Where base zoning allows for larger scaled buildings and uses other than single-family residential development, care should be taken to incorporate scale-reducing techniques to minimize the impact on adjacent historic buildings. Create human scale by including functional elements typical to the historic district, such as porches and porticos.
- 4.2.5.** Design new buildings so that the proportions of their street façades are consistent with those of historic buildings in the immediate surroundings, regardless of lot width, when the proportions are important in defining the overall historic character of the district. If the overall mass and proportion of a new structure is greater than that of neighboring historic structures, the design shall employ methods to diminish the visual impact of the overall building height, width, form, and scale, such as including wall planes that step back from the façade, stepped down roof heights, and changes in material.

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4.2 Building Scale, Proportion & Form: Standards (continued)

- 4.2.6.** Design new buildings so that the directional expression (vertical, horizontal, or square) is compatible with that of buildings in the immediate surroundings when the directional expression is important in defining the overall historic character of the district. For example, if the majority of buildings in the immediate surroundings have horizontal or square expression, avoid designing buildings with prominent vertical proportions.
- 4.2.7.** Design new buildings with forms that relate to those of historic houses in the immediate surroundings when the forms are important in defining the overall historic character of the district. For example, if a street is comprised primarily of Colonial Revival-style houses with simple rectangular forms, do not introduce a new building with complex massing. Conversely, if the forms of adjacent buildings have a variety of projecting bays, dormers, etc., consider employing similar elements in the new building.

4.3 Roof Form, Materials & Details: Principles

Roofs and roof heights must be considered as part of the overall analysis of building scale, proportion, and mass, as discussed on the previous pages. However, additional considerations should be made for the appropriateness of roof form, materials, and details.

Roof **form** refers to the overall shape and pitch of the roof. The form may be gabled, hipped, shed, flat, or some combination of these. However, the roof form and orientation should correspond to other common roof forms in the immediate surroundings. The pitch, or slope, of the main roof should also be consistent with nearby roof pitches in order to retain a sense of continuity and rhythm along the streetscape and within the historic district. In general, steeply pitched roofs allow for significantly more roof surface to be visible from the public right-of-way, thus affecting the overall proportions of the building façade.

Roof materials in the districts are generally limited to composite shingle, metal, and slate, with rubber or other membrane roofing sometimes used for flat, or nearly flat, roofs. These materials are also appropriate for new construction. Metal, which has gained popularity in recent years as a sustainable material with a long lifespan and energy-conserving qualities, may be appropriate as long as the color, finish, and profile of the material is consistent with historic metal roofs. See Guidelines for Roofs, Gutters & Chimneys for more information.

Dormers and chimneys are common roof features within the historic district. The presence of dormers often correlates to specific architectural styles, most notably the Colonial Revival and Craftsman styles. Likewise, distinctive eave treatments, including brackets and exposed rafter tails, also correspond with specific styles. (See the Glossary of Architectural Styles in the Appendix for more information). Dormers and decorative eave treatments should be included if they are appropriate for the style of the building. Chimneys on traditional-style houses should be faced with masonry, while other materials may be appropriate for houses with Modernist designs.



The shingled roof (below) mimics the roof form and materials of early-twentieth-century, Craftsman-style houses (above) in the districts.



See Guidelines for Exterior Changes: Roofs, Gutters, & Chimneys for more information.

4.3 Roof Form, Materials & Details: Standards

- 4.3.1.** Design new roofs to be compatible in form, slope, and orientation with historic buildings in the immediate surroundings when the form, slope, and orientation are important in defining the overall historic character of the district
- 4.3.2.** Utilize roof forms or combinations of roof forms that relate to existing surrounding buildings when roof form is important in defining the overall historic character of the district. For instance, if most nearby houses have steeply pitched hipped roofs, avoid low-slung, gabled roofs.
- 4.3.3.** Design new roofs to be proportionate to the building and appropriate to the style of the building, so as not to overwhelm the structure.
- 4.3.4.** Utilize roof materials that are commonly found in the district and apply them in ways that are appropriate to the style of the building.
 - a.** Contemporary materials such as synthetic slate and composite shingles are acceptable for sloped roofing.
 - b.** Contemporary membrane and roll roofing are acceptable for low-sloped roofs of a less than 1:12 pitch.
 - c.** Metal roofing that mimics the wide-pan profile of traditional standing-seam roofing is also appropriate.
 - d.** Ribbed or corrugated metal roofing are not appropriate in the historic districts.
- 4.3.5.** Design dormers to be compatible with the architectural style of the house in their size, scale, and roof form so that they do not visually overpower the building on this or adjacent sites.
 - a.** The number and size of dormers shall be limited on a roof, such that the primary roof form retains its prominence.
 - b.** Utilize similar roof forms and pitches for dormers. Gabled, hipped, or shed dormers are appropriate for most structures.
 - c.** Roof ridges for dormers must be secondary to (lower than) those of the main structure and set in from the eave of the building.
- 4.3.6.** Use eave details and materials that complement those frequently found in district buildings and that are appropriate for the style of the building.
- 4.3.7.** Face chimneys with masonry unless houses are constructed in Modernist or Contemporary styles.
- 4.3.8.** Install condensers, skylights, ventilators, antennas, satellite dishes, and mechanical or communication equipment on roof slopes or building elevations that are not visible from the street or in locations that do not visually compromise the architectural character of the building.

See Sustainability and Energy Efficiency for guidance on the location and installation of solar panels.

4.4 Building Materials & Architectural Details: Principles

After initial decisions of overall scale, proportion, and form are made, design considerations should turn to compatibility with neighboring historic buildings in terms of finish materials and architectural details. (The design of porches and the selection and placement of windows and doors are discussed in subsequent sections.) Ultimately, a successful design will merge all these considerations into a unified design that is compatible with, though differentiated from, neighboring historic buildings.

Buildings within Chapel Hill's historic districts incorporate a wide variety of building materials. These include wood siding, trim, and wall shingles; brick foundations, walls, chimneys, and porch piers; stone foundations, chimneys, and porch piers; and composite shingle and metal roofs. The variety of building materials reinforces the diversity of architectural styles and contributes to each district's unique and rich character. For preservation guidance related to specific materials, see the guidelines for Materials.

Beyond simply weatherproofing a building, materials can be used to reduce the perceived scale and mass of a building and to reinforce its human scale. Materials also add texture, depth, and rhythm to otherwise flat surfaces. The texture of materials is tied to their innate properties. Brick is generally coarse and variegated while painted wood is smooth, but may create texture through its repetitive application. Rhythm refers to the regular or harmonious recurrence of lines and shapes in buildings, including the repetitive patterning of masonry and weatherboard surfaces. Additions and new construction should use materials in ways that provide a degree of texture and rhythm similar to surrounding buildings.

Contemporary materials can, in some cases, replicate the appearance and qualities of some traditional materials. The cost, maintenance, and limited availability of high-quality original materials (especially slow-growth wood) may necessitate the use of substitute, compatible materials for new construction. While contemporary materials may be used on new construction, they are to be appropriately proportioned for the style and scale of the house. Further, when applied to houses with traditional designs, contemporary materials should be used and installed in a conventional manner (i.e. siding installed horizontally and in widths similar to that on nearby historic houses).

Visual texture is also created through the use and interaction of a variety of architectural details, which together with building form define the architectural style of a building. Architectural details include decorative wall materials, trim, cornices, door and window surrounds, cornerboards, skirtboards, and porch details, all of which vary greatly throughout the districts. Beyond simple decoration, architectural details can affect the perceived mass and scale of buildings by subdividing the building into smaller, articulated sections.

Additions and new construction need not replicate historic styles, materials, and architectural details. Instead, contemporary and compatible design is encouraged. However, additions and new construction should contribute to a cohesive streetscape by using materials and architectural details in traditional ways that reflect the established styles and details that characterize the district. Alternatively, additions and new construction may incorporate contemporary materials and architectural details applied to Modernist forms and designs that complement the historic buildings in the immediate surroundings.



Holy Trinity Lutheran Church's 2008 Worship Center (above) repeats the materials and architectural details of the 1952 sanctuary (below). The building steps back from the street, reducing the visual impact of the large-scale building.



The addition above utilizes traditional materials in a conventional manner.

4.4 Building Materials & Architectural Details: Standards

- 4.4.1.** Design new buildings and their features to be compatible in scale, materials, proportions, and details with historic buildings in the immediate surroundings when the scale, materials, proportions, and details are important in defining the overall historic character of the district. New buildings should be compatible with, but discernible from, historic buildings in the districts.
- 4.4.2.** Select exterior surface materials and architectural details that are compatible with the style of the house and with the materials of historic buildings in the immediate vicinity, in terms of size, composition, texture, pattern, color, and detail, when those materials and details are important in defining the overall historic character of the district.
- 4.4.3.** Use traditional materials including but not limited to brick, stucco, stone, and wood in conventional ways (i.e. wood siding applied horizontally).
- 4.4.4.** Use contemporary materials, including cementitious siding, when they match the appearance, dimension, texture, color, sheen, and visual weight of their counterparts commonly found in the historic districts. Apply materials in a traditional manner that conveys the same visual appearance as historic materials. Do not install artificial siding with a faux-grained texture.
- 4.4.5.** It is generally inappropriate to use synthetic (vinyl, aluminum, PVC, plastic, resin, fiberboard) siding and details within the historic districts as these generally do not reflect the size, scale, proportion, texture, and detail of traditional building materials. However, substitute materials may be considered for trim, porch elements, and other decorative features that are susceptible to repeated moisture infiltration and rot.
- 4.4.6.** Use contemporary masonry veneers, including brick veneer, thin-set stone veneer, split-faced concrete block, and stamped concrete, that accurately reflect the size, scale, proportion, texture, and detail of traditional building materials and are applied in a traditional manner that conveys the same visual appearance as historic materials.
- 4.4.7.** Use of modern materials may be appropriate if they are applied to Modernist rather than traditional forms, as a means of continuing the evolution of architecture through time.
- 4.4.8.** Architectural details should be appropriately scaled and compatible with the overall architectural style of the building. If emulating historic architectural styles, ensure that the proportion and scale of the trim or feature relates to those on historic buildings within the district.
- 4.4.9.** Do not introduce exterior wall features, details, or surfaces to a building that would create a false historical appearance .

4.5 Doors & Windows: Principles

While door and window types and styles vary greatly in the districts, the ratio of solid wall to voids created by door and window openings is relatively consistent and lends continuity to the districts' streetscapes. The location, size, and proportion of door and window openings create a visual rhythm that unifies the façade of the structure and characterizes the building, streetscape, and district. Therefore, the door and window patterns employed in new buildings should reinforce the existing patterns found on buildings in the immediate surroundings. This, in turn, will reinforce the rhythm of the streetscape.

In addition to the location, size, and proportion of door and window openings, the style and articulation of the openings contribute to the architectural style of the building and the overall character of the streetscape and district. Thus, studying the door and window styles and patterns of existing buildings, within the context of the new design, will help define appropriate treatments for the new building.



New windows on the addition above replicate both the historic window pattern and profiles of the historic windows. The new windows feature grids on the exterior and interior of the sash, as well as between multiple panes.



The rhythm of door and window openings on building facades should be consistent with that on historic buildings in the immediate surroundings.



4.5 Doors & Windows: Standards

- 4.5.1.** Design new buildings so that window and door openings are compatible with buildings in the immediate surroundings when the window and door openings are important in defining the overall historic character of the district. This compatibility includes:
- a.** the ratio of solids (walls) to voids (windows and doors)
 - b.** the rhythm and placement of windows and door openings
 - c.** the proportions of window and door openings (ratio of width to height)
 - d.** the overall size and shape of window and door openings
- 4.5.2.** Design new buildings so that the articulation of window and door openings is compatible with buildings in the immediate surroundings when that articulation is important in defining the overall historic character of the district. For example, openings are generally recessed on a masonry building while doors and windows are surrounded by raised trim on a frame building. New openings that are flush with the rest of the wall are not appropriate on traditionally styled buildings.
- 4.5.3.** Design new buildings so that the pattern and style of windows and doors are compatible with the windows and doors of buildings in the immediate surroundings when the pattern and style of windows and doors is important in defining the overall historic character of the district and are consistent with the overall style of the building.
- 4.5.4.** Do not install windows, doors, or sidelights with two-dimensional simulations of pane subdivisions, such as snap-in muntins. If not true divided light, glazing should have three-dimensional grills affixed to both the interior and exterior of the window with shadow bars between insulated glass panes.
- 4.5.5.** Install windows and doors constructed of materials that are compatible with the windows and doors of buildings in the immediate surroundings when those materials are important in defining the overall historic character of the district. These include wood, aluminum-clad, and fiberglass-clad wood windows as well as wood, metal, metal-clad wood, or fiberglass doors. Vinyl and vinyl-clad windows are not appropriate in the historic districts.
- 4.5.6.** Install storm windows and doors following the standards found in Windows & Shutters and Exterior Doors.
- 4.5.7.** Do not use tinted, frosted, or mirrored glass where visible from the street. Translucent or low-e glass may be strategies to reduce solar heat gain.

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4.5 Doors & Windows: Standards (continued)

4.5.8. Install shutters if their presence is consistent with the overall style of the building.

- a.** Shutters should be sized to fit the opening and mounted on hinges, even if fixed in the open position
- b.** Do not install shutters on bay or grouped windows.
- c.** Shutters should be constructed of wood, wood composite without a faux wood grain, or other materials that accurately mimic wood.
- d.** Metal or vinyl shutters are not appropriate in the historic districts.

4.6 Porches & Entrances: Principles

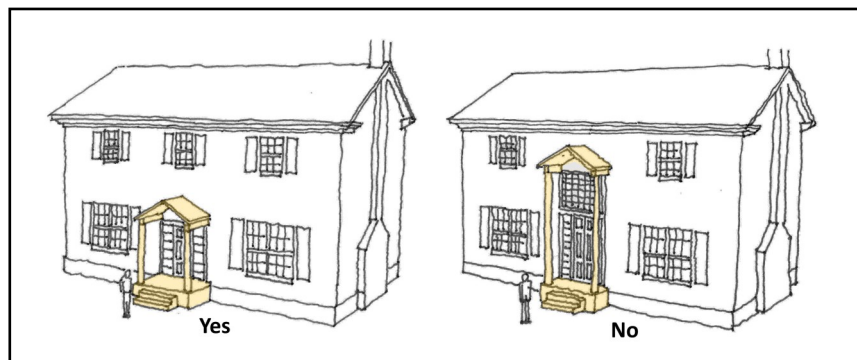
Porches and covered entrances are an integral part of both historic and contemporary homes. Traditionally, porches extended the living space into the outdoors, especially in the era before central heating and air conditioning. Today, porches continue to provide spaces for outdoor gathering that are sheltered from sun and rain. Like porches, entrances provide shelter immediately outside the door and are often detailed with ornamentation coordinated to convey the architectural style of the building.

Porch form is determined by the width and depth of the porch, its roof pitch and shape, and the location of the porch in relationship to the main entrance to the building. Porch form and the detailing of posts, railings, and other decorative elements is intricately tied to the architectural style of the building. Porches on new construction should be in keeping with the character and architectural style of the building.

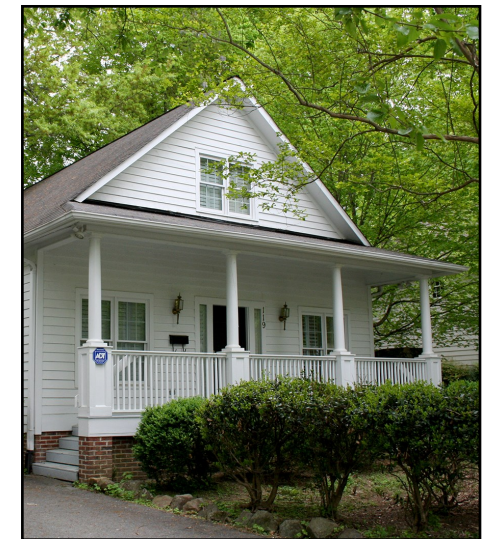
While porch form and details vary, adding variety to the streetscape, the repeated presence of porches on façades can create continuity out of disparate architectural styles and building setbacks along the streetscape. Thus, by including appropriately designed and constructed porches and entrances, new residential buildings can better blend with nearby historic buildings in the district.



The form and detail of porches varies greatly, based on architectural style (above). New porches should be consistent with the proportion and style of the house (below) as well as the porches on nearby historic buildings (above).



The entrance (above) and porch (below) are similar in scale to the entrances and porches on historic houses in the districts.



4.6 Porches & Entrances: Standards

- 4.6.1.** Design new buildings with porches and entrances that complement the size, proportion, placement, and rhythm of existing historic porches and entrances in the immediate surroundings when the size, proportion, placement, and rhythm are important in defining the overall historic character of the district.
- 4.6.2.** Design porches to provide usable outdoor space by ensuring a minimum depth of six feet.
- 4.6.3.** Design entrances to be no more than one bay wide and no deeper than six feet, with the door centered within the entrance.
- 4.6.4.** Design porches and entrances to be compatible with the overall architectural style of the building.
- 4.6.5.** Select materials and architectural details that are compatible with both the architectural style of the new building and with buildings in the immediate surroundings in terms of size, composition, texture, pattern, color, and detail when those materials and details are important in defining the overall historic character of the district.
- 4.6.6.** It is generally inappropriate to use synthetic (vinyl, aluminum, PVC, plastic, resin, fiberboard) siding and details within the historic districts. However, substitute materials may be considered for trim, porch elements, and other decorative features that are susceptible to repeated moisture infiltration and rot.
- 4.6.7.** Frame porches with raised foundations should have tongue-and-groove porch floors with boards laid perpendicular to the façade of the house. Do not use wood decking for porch floors.
- 4.6.8.** Entrances and porches with floors at grade may have concrete floors.

4.7 Garages, Carports & Accessory Structures: Principles

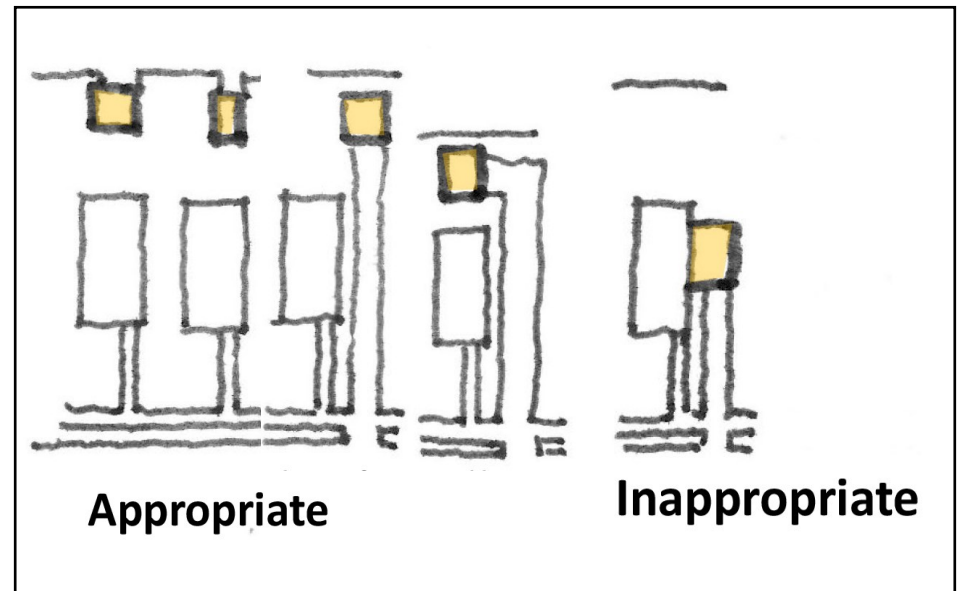
The location, size, scale, materials, architectural style, and use of garages, carports, and accessory buildings in Chapel Hill's historic districts varies greatly and is illustrative of the evolving transportation, storage, and lifestyle needs of the districts' residents. As with any new construction, a new garage, carport, or accessory building that is sensitively sited, appropriately scaled, and carefully designed to complement the architectural style of the house and the historic context of the streetscape can enhance the overall character of a district.

When determining the location and orientation of a new garage, carport, or accessory building on a given site, it is important to consider not only the immediate site and the setbacks laid out in Chapel Hill's Land Use Management Ordinance (LUMO), but also the setbacks, spacing, and orientation of existing and historic garages and accessory buildings in the immediate surroundings. New garages, carports, and accessory buildings should always reinforce the siting and pattern of historic buildings in relationship to the primary building on the site, neighboring buildings, and the public right-of-way. The precedents set by neighboring historic garages and accessory buildings and the location of any mature trees or other significant site features should all factor into the proposed siting of a new garage, carport or accessory building.

The form, height, and scale of new buildings should be consistent with that of existing garages, carports, and accessory structures in the district. Historic garages were typically only a single story in height, though one-and-a-half-story examples also remain. However, storage and lifestyle requirements in the late-twentieth and early-twenty-first centuries resulted in the construction of garages up to one-and-a-half stories in height and with larger footprints that allow for car storage as well as additional storage and living space. The scale, building and roof form, and overall size of new garages, carports, or accessory buildings must be related to and remain secondary to that of the primary building on the site. New garages, carports, and accessory buildings should never compete with or diminish the prominence of the primary building on the site.



The garage above mimics the form, height, scale, and roof pitch of early twentieth century outbuildings.



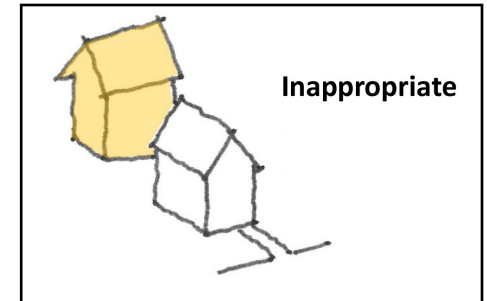
Garages should be located at the rear of the property whenever possible, accessed either by an alley or a driveway along the side of the house.

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4.7 Garages, Carports & Accessory Structures: Principles (cont.)

While secondary to the house in terms of size and scale, garages, carports, and accessory structures often have similar architectural details and materials and warrant the same attention to design that would be given to a primary building. New buildings should be compatible with, but discernible from, historic outbuildings in the immediate surroundings. Garages and accessory buildings are generally less detailed than primary buildings and care should be taken to avoid the application of excessive architectural details or elements that would give the building a false historical appearance. As with any new construction, traditionally designed buildings call for materials that emulate historic materials in their size, installation, and finish. For a new garage, selecting doors resembling the appearance of hinged doors, rather than contemporary overhead doors, will enhance its compatibility within the historic district. However, buildings with overtly Modernist designs may incorporate materials that reinforce that design aesthetic.

Wood-framed, utilitarian, prefabricated storage sheds may be considered for rear yard locations where they are not visible from the public right-of-way.



Garages and accessory structures should be secondary to the primary building in scale and detail. It is not appropriate to construct an accessory structure that dwarfs the primary building on the site.



This garage replicates the roof form and pitch, wall materials, and architectural details of the adjacent house. It is set back behind the front elevation of the house to further reduce its visual mass.

4.7 Garages, Carports & Accessory Structures: Standards

- 4.7.1.** Introduce compatible new garages, carports, and accessory buildings, as needed, in ways that do not compromise the historic character of the site or district.
- 4.7.2.** Site new garages, carports, and accessory buildings in traditional locations that are compatible with the character of the building and site, typically beyond the rear wall of the primary building on the site.
- 4.7.3.** Site new garages, carports, and accessory buildings to be consistent with garages and accessory buildings in the immediate surroundings, both in orientation to and setback from the street as well as in spacing between and distance from other buildings, especially when the siting is important in defining the overall historic character of the district. Whenever possible, locate garages, carports, or accessory structures behind the primary structure, in a rear yard. Structures may be placed in side yards only when rear setbacks do not allow for enough space. New garages, carports, and accessory structures are not appropriate in front yards.
- 4.7.4.** Design and site new garages, carports, and accessory buildings so they do not compromise the overall historic character of the site, including its topography, and significant site features.
- 4.7.5.** Design new garages, carports, and accessory buildings so that their size, scale, and form do not visually overpower the primary building on this or adjacent sites. Design garages, carports, and accessory buildings to be compatible with, but secondary to, the primary building in size, scale, and building and roof form.
- 4.7.6.** Design new garages, carports, and accessory buildings to be compatible in height, form, and proportion with garages and accessory buildings in the immediate surroundings when the height, form, and proportion are important in defining the overall historic character of the district.
- 4.7.7.** Design new garages, carports, and accessory buildings that are compatible with, but discernible from, historic garages and accessory buildings in the district.

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The design of new garages, carports, and accessory buildings should also follow the Standards for New Construction including: Building Materials & Architectural Details; Doors & Windows; and Porches & Entrances.

Garages that are attached to the house must also follow the Standards for Additions, especially as they relate to the form, massing, location, and transitional elements of garage additions.

4.7 Garages, Carports & Accessory Structures: Standards (continued)

- 4.7.8.** Design new garages, carports, and accessory buildings and their features to be compatible in scale, materials, proportions, and details with the overall historic character of the site and district and with garages and accessory buildings in the immediate surroundings when the scale, materials, proportions, and details are important in defining the overall historic character of the district.
- a.** Select exterior materials and finishes that are compatible with the primary building in terms of scale, dimension, pattern, detail, finish, texture, and color. Smooth-faced cementitious or composite siding that matches the traditional dimension of wood siding is permitted for new accessory buildings.
 - b.** For larger buildings, it is appropriate to echo the form and detailing of the primary structure. However, elements should be reduced in scale to complement the smaller building form and should have less ornate detailing than that on the primary structure.
- 4.7.9.** Design new garages, carports, or accessory building so that the placement, shape, scale, size, materials, pattern, and proportion of windows and doors are compatible with the windows and doors of the primary building on the site and with garages and accessory buildings in the immediate surroundings when those elements of doors and windows are important in defining the overall historic character of the district.
- a.** Windows should follow the standards for New Construction: Doors & Windows.
 - b.** Garage doors on street-facing elevations should be single-bay (single car wide) doors with multiple doors, rather than a single, wider door, installed to access two-car garages.
 - c.** Do not install vinyl overhead garage doors.
- 4.7.10.** Locate new metal- or wood-framed storage buildings or carports in rear or side yard locations that are visually screened from the street.
- a.** Smaller buildings and site improvements can serve as focal points for backyard landscapes but should be minimally detailed and able to be easily removed without creating permanent damage to the site.
 - b.** Prefabricated wood and metal buildings may be introduced if they are compatible in size, scale, form, height, proportion, materials, and detail with other accessory structures in the district. Do not site prefabricated sheds in locations that are visible from the street.
- 4.7.11.** Maintain and protect significant site features—including stone walls—from damage during or as a consequence of related site work or construction.
- 4.7.12.** Do not construct a new garage, carport, or accessory building if doing so will detract from the overall character of the site or district or if the construction will require the removal of a significant building element or site feature.

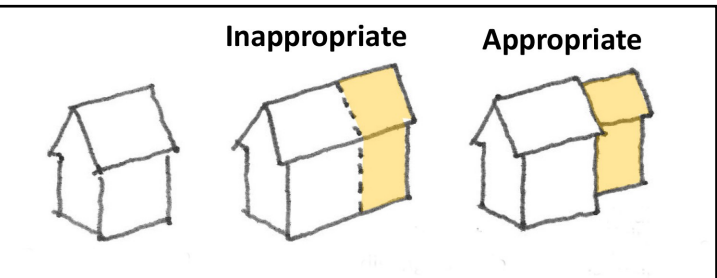
4.8 Additions: Principles

Over the years, improvements in building technologies, changes in building use, and shifting family and social structures have necessitated changes to buildings within Chapel Hill’s historic districts. The installation of electricity and HVAC systems required relatively minor changes to historic buildings, while the construction of additional bathrooms and enlarged kitchens often required additions to the building footprint. These changes illustrate the continued evolution of the building over time and are important in understanding the history of an individual building as well as establishing trends in historic architecture and building usage.

In order for historic buildings to remain in use, allowances must be made for additions. However, proposed new additions must be carefully considered in terms of their potential impact on the historic and architectural integrity of the building and district and must be sensitively designed to complement the historic building. It is essential that any new additions do not visually overpower the original building, compromise its architectural integrity, misrepresent its chronology, or destroy significant features of the building or site.

An initial and important consideration for additions is their location and footprint. Rear elevations generally provide inconspicuous locations for modest additions, minimizing visibility from the public right-of-way. It is also important to locate additions where they will not damage or conceal significant building or site features. Stepping the addition in a foot or more from either rear corner of the original building helps to differentiate it from the existing sidewall plane, protects original cornerboards and trim, and further diminishes its visibility from the street. Additions should be sized so that they do not visually compete with the original building. Furthermore, the footprint of the addition should not significantly alter the site's ratio of built mass to unbuilt area, and private open space at the rear of the property should be maintained.

The consideration of the overall form, proportion, and massing of additions is equally important. Additions should reflect the form and scale of the original structure, but should be visually differentiated from it. This can be achieved by inseting the addition from the rear corners of the building; including a “hyphen,” a small-scale transitional element, to connect the original building to the addition; or simply reducing the scale of the addition to be secondary to the original building. Whatever the design solution, the addition should be visually differentiated from the historic



Additions should be inset from the rear corners of the building to distinguish the addition from the original structure.



The addition below, located at the side of the house, replicates the roof form, building materials, and window pattern of the adjacent wing.

building so the original building’s form and massing is still apparent. This is especially true for the roof form and height. Additions may tie into original roof forms, but must never result in the alteration of the main roof form or height.

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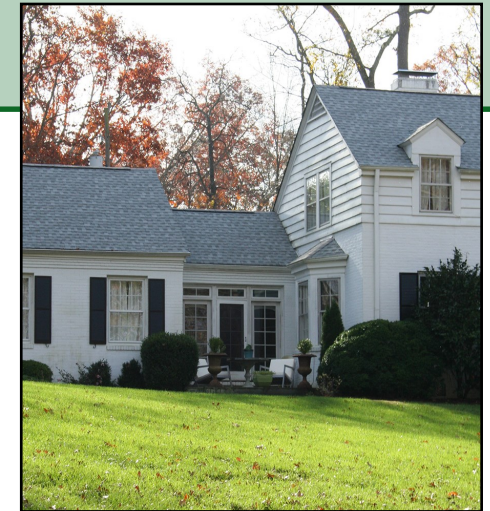
4.8 Additions

The next level of design considerations is the selection of compatible finish materials and architectural details, including the careful selection and placement of windows, doors, and, if applicable, porches that are compatible with the original building. Additions may echo the architectural style of the original building, with contemporary finishes and details that are in keeping with the original building, though the exact replication of historic styles and details is often only appropriate for work confined to a limited area. Alternatively, additions may introduce a compatible, contemporary style that is more distinctly differentiated from the original building, as long as it is appropriately sited and scaled. Both approaches are appropriate in the historic districts and, regardless of the approach, the finish materials and architectural details should follow the standards for New Construction including: Building Materials and Architectural Details; Doors and Windows; and Porches.

Ultimately, the combined result of all these design considerations is an addition that is compatible with, but differentiated from, the original building. In terms of construction, the connections of the addition to the original building should be minimized so that the removal or destruction of historic fabric is limited and, when feasible, the addition should be structurally self-supporting. As with any construction within the historic districts, it is important to limit excavation, regrading, or ground disturbance and to protect significant site features.



Additions should be located at the rear of the building whenever possible, should be inset from the rear corners of the building, and should be subordinate in height, width, and detailing.



A small “hyphen” or other transitional element, like those above and below, both breaks up the massing of an addition and allows for the retention of more windows, doors, and architectural details of the historic building.



For more information see:
NPS Preservation Brief #14
New Exterior Additions to Historic Buildings: Preservation Concerns

4.8 Additions: Standards

- 4.8.1. Introduce compatible new additions, as needed, in ways that do not compromise the historic character of the site or district.
- 4.8.2. Site additions in locations that are compatible with the character of the building and site and are minimally visible from the street, typically on rear elevations. Additions may be located on side elevations only when rear setbacks do not allow for enough space *and* if additions have been carefully designed to retain the spacing of buildings in the district and to minimize their impact on the rhythm of the streetscape or character-defining open spaces. Additions are never permitted on front facades.
- 4.8.3. Site additions to be consistent with additions in the immediate surroundings and to retain the orientation of the existing building as well as the spacing between and distance from other buildings in the immediate surroundings when the siting and spacing are important in defining the overall historic character of the district. Maintain the original orientation of the structure with primary entrances on the front façade of the building.
- 4.8.4. Design and site additions so they do not compromise the overall historic character of the site, including its topography, significant site features, and distinctive views. Do not introduce an addition if it requires the loss of a character-defining building or site feature, such as a porch, or if it necessitates the relocation or demolition of historic garages or accessory buildings.
- 4.8.5. Design and locate additions so that, as much as possible, historic features and details—including windows, doors, chimneys, bays, corner boards, wood shingles, brackets and decorative trim—are not removed or concealed.
- 4.8.6. Design additions so that their size, scale, and form are compatible with the existing building and do not visually overpower the building on this or adjacent sites.

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The design of additions should also follow the standards for New Construction including: Building Materials & Architectural Details; Doors & Windows; and Porches & Entrances.

4.8 Additions: Standards (continued)

- 4.8.7.** Design additions to be compatible with, but discernible from and secondary to, the existing building in their location, size, scale, and building and roof form.
- a.** Limit the size and scale of additions to minimize their visual impact and maintain private open spaces on the site.
 - b.** Match the foundation height, style, and materials of an addition to the existing building.
 - c.** Differentiate the addition from the wall plane of the existing building and preserve existing cornerboards and trim by stepping back the wall plane of the addition and/or utilizing a hyphen or other small-scale transitional element to connect the addition to the existing building.
 - d.** Where additions compete in size with the original building, include a hyphen or small-scale connecting wing or to separate the historic building from its new addition.
 - e.** Utilize similar roof forms and pitches for building additions and, when possible, align the height of the eave line of a new addition with the eave line of the existing building.
 - f.** Maintain the roof pitch and ridgeline of the existing building. Do not alter or raise the roof ridge of existing buildings in order to accommodate additions. Roof ridges for additions should be secondary to (lower than) those of the main structure.
- 4.8.8.** Design additions using contemporary architecture provided they adhere to the characteristics of the historic district including: materials, siting and setbacks, scale, height, form, proportion, and details.
- 4.8.9.** Minimize damage to the historic building by constructing additions to be structurally self-supporting, where feasible, and attach them to the original building carefully to minimize the loss of historic fabric. Attach additions in such a manner that, if additions were removed in the future, the essential form and integrity of the historic building would be unimpaired.

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4.8 Additions: Standards (continued)

- 4.8.10.** Design additions and their features with materials that are compatible with, but discernible from and secondary to, the existing building and historic buildings within the immediate surroundings when the features and materials are important in defining the overall historic character of the district.
- a.** Select exterior materials and finishes that are compatible with the original building in terms of scale, dimension, pattern, detail, finish, texture, and color.
 - b.** Use traditional materials in conventional ways so that additions are in harmony with the buildings in the historic district (i.e. wood siding applied horizontally).
 - c.** Smooth-faced cementitious or composite siding that matches the traditional dimension of wood siding is permitted for additions.
 - d.** Do not use synthetic (vinyl, aluminum, PVC, plastic, resin) siding and details on additions within the historic districts unless it can be demonstrated that the material and finishes are compatible with the original building in terms of scale, dimension, pattern, detail, finish, texture, and color.
- 4.8.11.** Design additions and their features with architectural details that are compatible with, but discernible from and secondary to, the existing building and historic buildings within the immediate surroundings when the features and materials are important in defining the overall historic character of the district .
- a.** Incorporate materials and details derived from the primary structure.
 - b.** Extend the hierarchy of architectural details to the addition with embellishments and detailing simplified on less visible side and rear elevations.
- 4.8.12.** Design additions so that the location, shape, scale, size, materials, pattern, and proportion of windows and doors are compatible with the windows and doors of the existing building and with historic buildings in the immediate surroundings when these elements of doors and windows are important in defining the overall historic character of the district. Doors and windows should follow the standards for New Construction: Doors and Windows.
- 4.8.13.** Design porches so that the location, shape, scale, size, materials, and details are compatible with, but discernible from and secondary to, porches on the existing building. Porches should follow the standards for New Construction: Porches.
- 4.8.14.** Maintain and protect significant site features from damage during or as a consequence of related site work or construction.

4.9 Dormer Additions: Principles

Roof form is an important visual element that both defines the style of a particular building and contributes to the rhythm and continuity of the streetscape. Therefore, any alterations to the roofline of a building should be carefully considered. The addition of dormers should be considered only if there are no other alternatives for increasing the square footage of the house. For example, dormer additions may be appropriate when the house is located on a small lot and there are no opportunities for expansion elsewhere on the property.

The design and location of roof dormers should correlate to the particular style of the building. Historically, dormers were most often applied to Craftsman- and Colonial Revival-style houses. Craftsman-style houses featured dormers constructed with low-pitched gabled or shed-roofed roofs and dormers were limited to a single, centered dormer on each elevation. They often featured exposed rafter tails, knee brackets or purlins in the gables, and grouped double-hung or casement windows. Conversely, Colonial Revival-style houses frequently included 2-3 smaller, front-gabled dormers, equally spaced across the façade, and/or a wide, shed-roofed dormer on the rear elevation. These dormers tended to replicate the colonial detailing found on the main part of the house, including boxed eaves, cornices, and double-hung multi-light windows. Decorative gables and dormers were sometimes included on Queen Anne-style homes, though they were rarely large enough to accommodate living space. Low-pitched, shed-roofed dormers are sometimes found on Modernist or Contemporary housing from the late twentieth century.

In addition to compatibility with the style of the house, it is essential that new dormers do not visually overpower the original building, compromise its architectural integrity, misrepresent its chronology, or destroy significant features of the building or site. Carefully designed dormers should be compatible with, but differentiated from, the original building and may respect the original without directly copying historic design features.

As with any addition, dormers must be carefully considered in terms of their potential impact on the historic and architectural integrity of the building and district and must be sensitively designed to complement the historic building.

CONSIDERATIONS FOR THE LOCATION OF DORMER ADDITIONS:

An initial and important consideration for dormer additions is their location. Like any addition, dormers are not appropriate on a front façade. Rear elevations generally provide inconspicuous locations for dormer additions, minimizing visibility from the public right-of-way. Locating dormers a minimum of several feet from the wall plane also helps to limit their visibility from the street. It is also important to locate dormer additions where they will not damage or conceal significant building features.



Shed-roofed dormers (below) were added to this one-story house (above). While the addition of dormers on façades is discouraged, these dormers were carefully designed to not interfere with, or extend beyond, the main roof ridge.



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4.9 Dormer Additions: Principles (continued)

CONSIDERATIONS FOR THE SCALE, FORM, AND MASSING OF DORMER ADDITIONS:

Dormers should be sized and scaled to the architectural style of the original building and so that they do not visually compete with the massing of the original building. The form, mass, and roof pitch should be consistent with any historic dormers on the building and/or with the architectural style of the building. The construction of new dormers must never result in the alteration of the main roof form or height.

CONSIDERATIONS FOR THE MATERIALS AND DESIGN DETAILS OF DORMER ADDITIONS:

The next level of design considerations is the selection of compatible finish materials and architectural details, including the careful selection and placement of windows. Dormers may replicate historic details or may incorporate contemporary finishes and details that are neutral in design and do not detract from the original building.



The addition of dormers on a side or rear roof slope can provide additional living space without altering the main rooflines of the house.

For more information about architectural and dormer styles consult the Glossary of Architectural Styles and the listed Referenced in the Appendix.

4.9 Dormer Additions: Standards

- 4.9.1.** Introduce compatible new dormers, as needed, in ways that do not compromise the historic character of the site or district.
- 4.9.2.** Construct dormers in locations that are compatible with the character of the building and site and are minimally visible from the street, typically on rear elevations. Dormers may be constructed on side elevations only when located near the rear of the elevation in order to minimize their impact on the building and the rhythm of the streetscape. Do not install new dormers on front facades.
- 4.9.3.** Rear dormers shall be inset a minimum of two feet from the side elevations of the building to reduce potential visual impacts and help preserve the existing roof form and historic building materials.
- 4.9.4.** Design dormers to be compatible with the existing building in their size, scale, and roof form so that they do not visually overpower the building on this or adjacent sites.
- a.** The number and size of dormers shall be limited on a roof, such that the primary roof form remains prominent.
 - b.** Utilize similar roof forms and pitches for dormers. Gabled, hipped, or shed dormers are appropriate for most structures.
 - c.** Roof ridges for dormers must be secondary to (lower than) those of the main structure and set in from the eave of the building.
 - d.** Maintain the roof pitch and ridgeline of the existing building. Do not alter or raise the roof ridge of existing buildings in order to accommodate dormers.

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Finish materials and architectural details should follow the Standards for New Construction including: Building Materials & Architectural Details; and Doors & Windows.

4.9 Dormer Additions: Standards (continued)

- 4.9.5.** Design dormers with materials that are compatible with, but discernible from and secondary to, the existing building and historic buildings within the immediate surroundings when the materials are important in defining the overall historic character of the district.
- a.** Select exterior materials and finishes that are compatible with the original building in terms of scale, dimension, pattern, detail, finish, texture, and color.
 - b.** Use traditional materials in conventional ways so that additions are in harmony with the buildings in the historic district (i.e. wood siding applied horizontally).
 - c.** Smooth-faced cementitious or composite siding that matches the traditional dimension of wood siding is permitted for new dormers.
 - d.** It is generally inappropriate to use synthetic (vinyl, aluminum, PVC, plastic, resin, fiberboard) siding and details on new dormers within the historic districts unless it can be demonstrated that the material and finishes are compatible with the original building in terms of scale, dimension, pattern, detail, finish, texture, and color.
 - e.** Whenever possible, match new roof materials to those on the existing house.
- 4.9.6.** Design dormers with architectural details that are compatible with, but discernible from and secondary to, the existing building.
- a.** The style of the dormer should relate to the style of the house.
 - b.** Incorporate materials and details derived from the primary structure.
 - c.** Utilize eave designs and materials that complement the architecture of the existing house.
 - d.** Extend the architectural hierarchy of architectural details to the addition with architectural embellishments and detailing simplified on less visible side and rear elevations.
- 4.9.7.** Design dormers so that the location, shape, scale, size, materials, pattern, and proportion of windows are compatible with the windows of the existing building and with historic buildings in the immediate surroundings when these elements of windows are important in defining the overall historic character of the district . Windows should follow the standards for New Construction: Doors and Windows.
- 4.9.8.** Do not obscure, cover, or remove historic features when adding a dormer.

4.10 Decks & Patios: Principles

Decks and patios are contemporary translations of the traditional porch or terrace that expands the living area of a home into the backyard. Decks and patios gained popularity by the mid-twentieth century as a more casual alternative to porches on rear elevations. Typically, decks are constructed of wood and are raised above ground level to align with the first floor of a house. Depending on the distance above grade, a deck may include a railing for safety and steps down to the yard. Occasionally, decks may be roofed and converted to screened or sun porches. Patios are typically constructed at grade and may be laid with concrete, brick, flagstone, slate, or other masonry.

PRESERVATION CONSIDERATIONS AND BEST PRACTICES

As with any exterior change, careful attention must be given to the location, scale, height, design, material, and construction of decks and patios in order to avoid compromising the historic character of the building or visually overwhelming the building or site. Locating decks on the rear elevation of the building and stepping the deck back from the rear corners of the building minimizes their visibility, increases privacy, and reduces the potential of damage to original architectural trim. Decks and patios should also be located to protect significant building features, such as porches or projecting bays, and to ensure that important site features are not lost. When possible, design decks and patios around mature trees or accommodate those trees within the footprint of the deck or patio.

The size of new decks should be modest in comparison to the house and site and should not significantly change the proportion of open area to built mass for the site. When possible, decks should be designed to be close to the ground to reduce the need for handrails and extensive framing, thereby minimizing their visual impact. The steep topography of some sites makes the addition of a deck particularly difficult and may necessitate the construction of a multi-level deck that gently transitions into the landscape, keeping the height above the ground low to minimize the visual impact of the structural supports. When possible, deck structures and foundations should be screened with foundation plantings, shrubs, or lattice to further reduce their visual impact.

Despite efforts to keep decks low to the ground, many require railings for safety and steps down to the yard. Given the contemporary nature of decks, railings and steps should not imitate historic details, but should instead be simply detailed and compatible with the historic building in terms of their scale and proportion. The use of a compatible paint color or stain on a deck can both reduce its visual impact and extend its life by protecting the wood from the deteriorating effects of ultraviolet light and moisture.

As with any construction activity in the historic district, the impact of the construction work on the site should be minimized by avoiding the use of heavy machinery that disturbs or compacts the soil, and mature trees and other site features should be protected from damage. Damage to the building's historic fabric can also be minimized by constructing the deck to be structurally self-supporting, with minimal structural connections to the historic building. This also allows decks to be removed without damage to the historic building.

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These decks are located at the side (above) and rear (below) minimizing their visibility from the street.

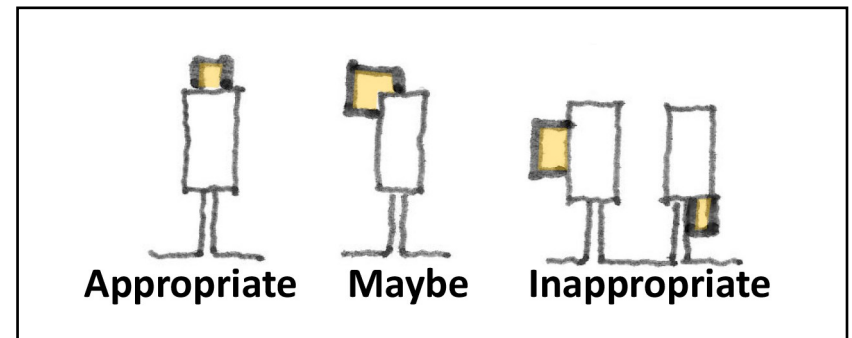


4.10 Decks & Patios: Principles (continued)

While patios tend to be less visually intrusive than decks, it is imperative to consider the size, location, and material of patios in order to minimize the impervious surface area of the site. In order to minimize damage to the historic building, patios with footings or other structural support should be self-supported and not tied to the structure of the historic building. Further, poured concrete patios should not abut the foundation of the house and should be gently sloped to drain water away from the house. A planting strip of at least eight inches should be retained between the patio and foundation of the house in order to ensure that settling of the patio does not impact the foundation and that water does not collect along the building foundation.



This large patio is located at the side of the building, partially screened by plantings, and is made of brick, consistent with walkways and driveways in the districts.



The construction of decks should be relegated to the rear elevation or the rear corners of the building whenever possible.

4.10 Decks & Patios: Standards

- 4.10.1.** Locate decks and patios on rear elevations or in inconspicuous areas that are minimally visible from the public right-of-way.
- 4.10.2.** Locate decks and patios in locations that do not damage or conceal significant building or site features or details. Do not introduce a deck or patio if it requires the loss of a character-defining building or site feature, including porches, projecting bays or wings, historic garages, accessory buildings, and retaining walls.
- 4.10.3.** Retain and preserve historic building materials and trim and minimize the visual impact of a deck or patio by designing them to be inset from the building's corners.
- 4.10.4.** Limit the size and scale of decks and patios to minimize their visual impact. Do not introduce a deck or patio if it will visually overpower the building or site or substantially alter the proportion of constructed area to unbuilt area on the site.
- 4.10.5.** Align decks with the building's first floor. For sites with steep topography or high foundations, consider multi-level decks that step down to follow the topography of the site.
- 4.10.6.** Design and detail decks and any related steps and railings to be compatible with the historic building in scale, material, configuration, and proportion. Consider designing deck piers and foundation infill to relate to the house in the same way that a porch would. However, avoid replicating historic porch posts and railings for contemporary, uncovered decks.
- 4.10.7.** Construct decks of wood or substitute materials that visually replicate wood. When visible from the street, construct patios in traditional materials—including red brick, flagstone, and Chapel Hill grit.
- 4.10.8.** Minimize damage to the historic building by designing decks and patios to be structurally self-supporting. Attach decks to the building carefully to minimize the loss of historic fabric and to allow for their removal in the future. Retain a planting strip between patios and building foundations to allow for proper drainage.
- 4.10.9.** Screen the structural framing of decks with foundation plantings, lattice, or other compatible screening materials.
- 4.10.10.** Maintain and protect significant site features from damage during or as a consequence of deck-or patio-related site work or construction.

The addition of screened porches and sunrooms, or the conversion of decks to screened porches or sunrooms, should follow Standards for Porches & Entrances and Additions.

Pergolas and other freestanding coverings over decks or patios should follow Standards for Site Features.

Low walls associated with a patio must meet the Standards for Fences & Walls.

5.0 Demolition & Relocation



5.1 Demolition: Principles

Demolition is an irreversible action that results in a permanent loss of material integrity and historic character. The demolition of a single historic building can negatively impact the context and setting of the adjacent buildings and the district as a whole. Thus, demolition is never congruous with the character and qualities of the historic districts. Further, demolition is inherently unsustainable, resulting in both a loss of embodied energy and an increase of building material sent to local landfills. For these reasons, the demolition of a building within any of Chapel Hill's historic districts is strongly discouraged. Provided, however, it is not the intent of the principles and standards regarding demolition to require the reconstruction or restoration of individual or original buildings, or to prohibit the demolition of such buildings.

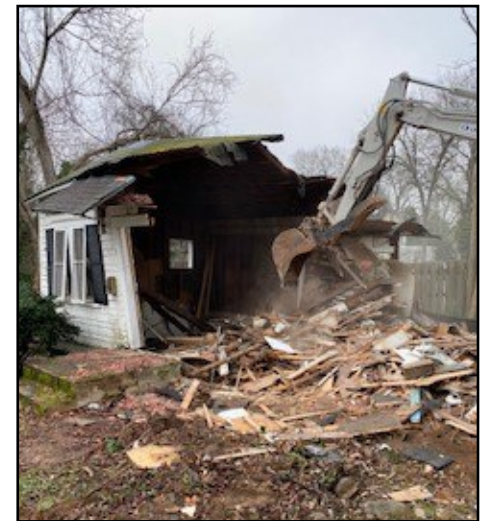
The Commission cannot deny a COA for demolition unless the State Historic Preservation Officer has determined that the property has statewide significance. However, statewide enabling legislation gives the Commission the authority to delay demolition of any district property for up to 365 days. The intent of the delay is to ensure that adequate time is provided to fully explore ways to save the threatened property. Property owners are encouraged to work with the Commission in identifying viable alternatives and to maintain the property throughout the process. Failure to maintain a historic property can slowly result in its demolition because such neglect can eventually cause a loss of its structural integrity. The loss of historic properties due to extended neglect negatively affects the entire district and is in direct conflict with the goals of the Town of Chapel Hill in establishing the historic districts. Thus, buildings not in use should be stabilized and weatherized in order to preserve them for future rehabilitation or relocation.

PRESERVATION CONSIDERATIONS AND BEST PRACTICES

The Commission will carefully weigh any demolition requests to determine if the structure or site in question has special significance and to assess the impact the proposed demolition will have on adjacent properties and the character of the district as a whole. Serious consideration will be given to the following questions to determine whether a 365-day stay on the demolition is warranted:

- What is the contribution of the building to the historic district? Is it significant because of its use, an event, a person, a builder, or an architect? Is it the last or oldest example of a certain building type? Is the building one of a cluster of buildings that are significant as a group?
- What is the condition of the building (foundation, floors, walls, windows, doors, and roofs)? Is it a hazard to public health, safety, and welfare? Have all possible efforts to preserve the building been considered? Could the building be adapted to meet the needs of the property owner? Could the property be sold to someone whose needs it meets? Could the building be saved if moved to another site?
- Would the proposed new use of the site be of greater benefit to the district than the loss of the historic building?

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Demolition should be a last resort, considered only after exhausting opportunities for rehabilitation or relocation.

5.1 Demolition: Principles (continued)

If all possibilities for preservation have been exhausted, documentation of the building and site is required from the property owner. Efforts should be made to salvage or reuse building materials, and the site should be stabilized between the demolition and any new construction in order to protect the trees, soil, and any significant site features. Finally, to mitigate the effects of a demolition on surrounding properties, applications for demolition must include a proposed site plan illustrating how the site will be stabilized following demolition.

While determinations of Statewide Significance are made only after an application has been submitted by the Commission to the State Historic Preservation Office for review, a property's listing in the National Register at the state or national level of significance is generally a good indicator that it would be determined to be of statewide significance under G.S. 160D-949(c).

5.1 Demolition: Standards

- 5.1.1. Consider demolition only when all other preservation alternatives have been exhausted (all alternatives investigated, including structural integrity reports, must be included in the COA). Do not demolish a viable structure in order to create an infill construction opportunity.
- 5.1.2. Prior to demolition, document the historic building in its original setting—utilizing photographs, site plans, and building drawings—and record the existing site and building through photographs and/or drawings. Include photographs of interiors, exteriors, architectural elements, and streetscapes to contextualize the setting. Provide a copy of the documentation to both the Chapel Hill Historic District Commission and the State Historic Preservation Office.
- 5.1.3. Salvage or provide the opportunity for preservation organizations and others to salvage reusable building materials and architectural features—including wood flooring, doors, windows, brick and stone, trim, mantels, stair rails and newel posts, and other decorative features—prior to demolition. It is the applicant's responsibility to manage the salvage operation including identification of the salvage company or organization, hiring, contracting, scheduling, supervision, and execution of the salvage operation.
- 5.1.4. Protect adjacent buildings and significant site features such as mature trees from damage during-or as a result of-the demolition.
- 5.1.5. Protect any known or newly identified archaeological resources from any damage during-or as a result of-the demolition.
- 5.1.6. Submit a COA with site plan for the post-removal site stabilization. Clear the site of debris and implement the approved site plan promptly after the demolition.

North Carolina Law (NCGS 160D-949.) states that the demolition of buildings and structures within Local Historic Districts requires the prior issuance of a COA. The Standards are designed to follow state law. Further, any project that the HDC determines to include substantial or significant exterior demolition (including the demolition of significant portions of a building) may be subject to the standards for demolition.

5.2 Relocation: Principles

A historic building is experienced within the context of its neighborhood, landscaping, and siting. A historic district derives its significance as a collection of buildings and landscapes that tell a particular development story. Moving a historic building compromises the integrity of its context and setting, disconnecting the building from the tangible evidence of its history. It also distorts the historic development pattern of the district.

Moreover, the successful relocation of a historic building is a time-consuming, complex, and expensive process requiring careful investigation and planning in order to minimize the loss of building materials and historic context. Despite the complexities, moving a building within the historic district may be warranted as the alternative of last resort for preventing demolition if development plans for the area threaten the historic context of the building in its current location and a move will ultimately provide a more compatible setting for the building. If the relocation is deemed to be necessary, careful planning is required to ensure that a compatible site is selected, that the building is appropriately located on the new site, and that the building is secured before, during, and after the move. Provided, however, it is not the intent of these principles and standards to require the reconstruction or restoration of individual or original buildings, or to prohibit the removal of such buildings.

PRESERVATION CONSIDERATIONS FOR SITE SELECTION

Relocating buildings to sites within the same historic district can help to reduce the disconnect that results when a building is removed from its original location and is thus preferable to moving buildings to sites outside of their respective districts. As with new construction, the building being moved should be compatible with the scale, mass, orientation, and height of existing adjacent buildings at the new site.

Regardless of the location, the selected site should allow for the moved building (or buildings) to be placed with spacing, setback and lot coverage, orientation, and landscaping that are both similar to the original location and compatible with surround structures. This includes replicating the grade of the site, constructing a foundation of similar height, and reconstructing significant site features including foundation plantings, walls, fences, and outbuildings if they contribute to the historic context of the building.

BEST PRACTICES FOR RELOCATING BUILDINGS

Careful planning is required to properly support, transport, and reassemble moved buildings. Once a site has been selected, it is necessary to determine whether the building is structurally sound enough to endure the physical move and to devise a feasible relocation route. A contractor experienced in moving buildings can help identify ways to prevent or minimize damage to the building itself, to the original and new site, and to properties along the route.

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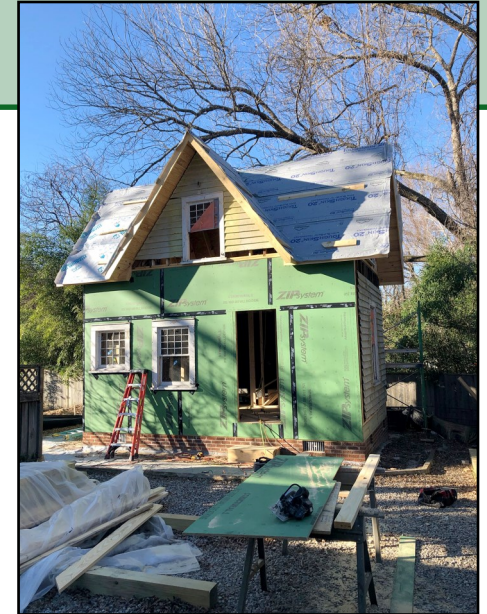
The small accessory structure above was carefully disassembled to allow for its relocation.

5.2 Relocation: Principles (continued)

Buildings should be moved as a single unit whenever possible. In some cases, porches or small additions may need to be removed, relocated separately, and reassembled and reattached to the building after relocation. If partial deconstruction is necessary, buildings should be divided into as few pieces as possible. In rare instances, a more thorough deconstruction may be necessary. In these cases, additional considerations should include the following:

- Important architectural features and components of a historic building or structure—trim, windows, doors, wall panels, roof elements, etc.—shall be removed, marked, and securely stored on-site in a storage trailer or off-site in a garage, warehouse, or trailer prior to the disassembly of the structure and until needed for reassembly.
- To ensure accurate reassembly, all parts of the building, structure, or element shall be marked as they are systematically separated from the structure. Contrasting colors of paint or carpenter wax crayons should be used to establish a marking code for each component. The markings shall be removable or shall be made on surfaces that will be hidden from view when the structure is reassembled.
- As each component of a historic building is disassembled, the physical condition shall be noted, particularly if it differs from the condition stated in pre-disassembly documentation. When a component is too deteriorated to remove, it shall be carefully documented—with photographs and written notes on its dimensions, finish, texture, color, etc.—to facilitate accurate reproduction.
- Wall panels and roof surfaces shall be protected with rigid materials, such as sheets of plywood, when there is risk of damage during the disassembly/storage/reassembly process.

Property owners are encouraged to work carefully with Town Staff and the Restoration Branch of the State Historic Preservation Office for advice and assistance regarding the relocation of buildings.



The building was re-assembled on a new site with a brick foundation of similar height to the original foundation.

5.2 Relocation: Standards

- 5.2.1.** Consider relocation only when all other on-site preservation alternatives have been exhausted All alternatives investigated must be included and discussed in the COA application.
- 5.2.2.** Prior to relocation, undertake a professional structural assessment of the building to determine whether it is structurally sound enough to withstand the move.
- 5.2.3.** Prior to relocation, document the historic building in its original setting and record the existing site conditions through photographs. Provide a copy of the documentation to both the Commission and the State Historic Preservation Office.
- 5.2.4.** Select a new site that is compatible with the original site in visual character and historical association, choosing a site within the same historic district when possible.
- a.** Select a site that will provide a similar setting in terms of setback and lot coverage, spacing, orientation, landscaping, and rhythm with neighboring properties. Relocation on its original site may be preferable to an off-site location.
 - b.** The relocated building shall be sited in a position similar to its historic orientation and shall maintain its relationship with the street through a similar setback.
 - c.** The new foundation should match the original in height, design, and materials.
 - d.** Relocating a historic structure to the rear of a parcel to accommodate a new building in front of it is not appropriate.
- 5.2.5.** Ensure that the structure is secured and protected from adverse weather conditions, water infiltration, and vandalism before, during, and after the move.
- 5.2.6.** Employ a professional house-moving contractor to move the building as a single unit and to protect the historic building from damage during and after the move by taking the following recognized preservation methods:
- a.** Take all necessary precautions to prevent damage to the structure during the moving process by adding bracing and strapping and by temporarily infilling door and window openings for structural rigidity. These measures can mitigate damage caused by shifting load bearing points, vibration, and lateral shifting during the move.
 - b.** Coordinate with Town Staff and local utilities when planning a route for the move.

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The Standards for Relocation apply to the removal of the building from the site, the selection of a new site, and the transportation of the building within the historic district.

The Standards for New Construction, District Setting, and Changes to Existing Buildings apply to the placement of the building on its new site and any modifications to the building that occur as part of its new site and rehabilitation.

The COA application constitutes a written plan detailing the steps and procedures for relocation or reorientation of a historic building. This plan shall outline, step by step, the proposed work to relocate and/or reorient the building to ensure that the least destructive method of moving the building will be employed. As with any exterior change, the COA application shall be completed and approved by the Planning Department and HDC prior to any physical work being done.

5.2 Relocation: Standards (continued)

- 5.2.7.** If it is not possible to move the building as a single unit, partial disassembly may be necessary. Total disassembly of building components shall be avoided except under extreme situations and in all cases structures shall be disassembled in the largest workable pieces possible. When disassembly/reassembly must be undertaken, it shall be done using the following recognized preservation methods:
- a.** Measured drawings and thorough photographic documentation of the structure or element to be disassembled/reassembled shall be completed.
 - b.** Written plans detailing the disassembly and reassembly steps and procedures shall be completed and approved by Town Staff, and the process of disassembly shall be recorded through photos and/or video.
- 5.2.8.** Protect significant site features—including other buildings and structures, man-made features, archaeological sites, mature trees and plantings, topography, and other natural features—on the original site, along the relocation route, and on the new site from damage during or as a result of the move.
- 5.2.9.** If relocating a building within the historic district, review the compatibility of its proposed siting according to the standards for New Construction.
- 5.2.10.** If relocating a building within the historic district, submit a COA application for any related proposed site modifications—including site features, plantings, driveways, walkways, and accessory buildings.
- 5.2.11.** Submit a COA application with site plan for the post-removal site stabilization. Clear the site of debris and implement the approved site plan promptly after the relocation.

Appendix



Resources

LOCAL RESOURCES

Chapel Hill Historic District Commission

Chapel Hill Planning Department

Town of Chapel Hill

405 Martin Luther King Jr. Boulevard

Chapel Hill, NC 27514

Telephone: 919/968-2743

Website: <https://www.townofchapelhill.org/government/departments-services/planning/>

Preservation Chapel Hill

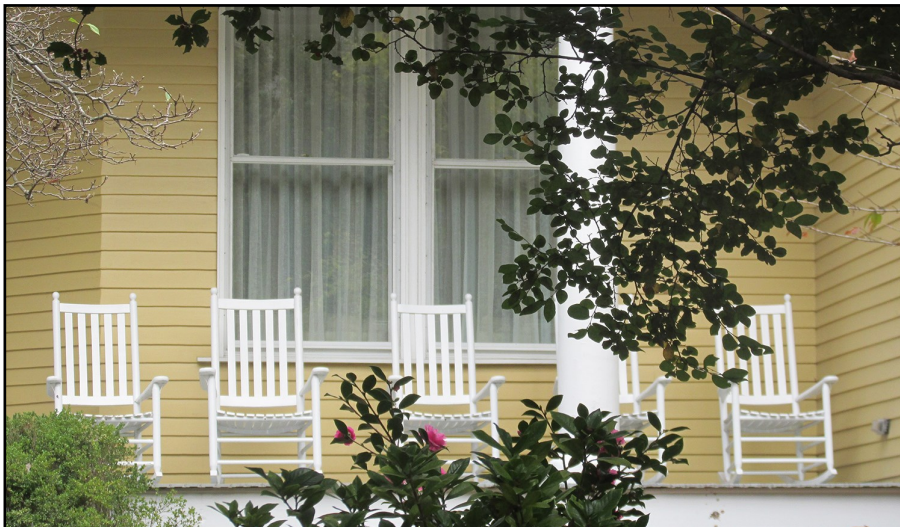
610 East Rosemary Street

Chapel Hill, NC 27415

Telephone: 919/942-7818

Website: www.preservationchapelhill.com

Preservation Chapel Hill is a local non-profit (501c3) that is dedicated to protecting the character and heritage of the Town of Chapel Hill, and the surrounding community, through the preservation and conservation of its historic buildings and cultural landscapes. They accomplish this through a variety of preservation, advocacy, and educational programming.



STATE RESOURCES

State Historic Preservation Office

North Carolina Division of Archives and History

Physical address:

Mailing address:

109 E. Jones Street, 2nd Floor

4617 Mail Service Center

Raleigh, NC 27601

Raleigh, NC 27699-4617

Telephone: 919/814-6570

Website: <https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office>

The North Carolina State Historic Preservation Office assists private citizens, private institutions, local governments, and agencies of state and federal government in the identification, evaluation, protection, and enhancement of properties significant in North Carolina history and archaeology. The agency also carries out state and federal preservation programs.

The Architectural Surveys and National Register Branch coordinates the statewide historic building survey and the National Register of Historic Places program.

The Environmental Review Branch helps protect North Carolina's historic cultural resources from the potential impacts of projects that are funded, licensed, or approved by state or federal agencies. Federal and state laws provide limited protections for historic and archaeological properties affected by government-sponsored undertakings. Private and local undertakings are not affected by these laws unless there is state or federal involvement in the undertaking.

The Local Historic Preservation Commissions Branch provides technical assistance to local preservation commissions and communities interested in establishing local historic districts and landmarks. It also oversees the Certified Local Government program.

The Restoration Services Branch provides technical preservation services to the public, including coordination of federal and state historic preservation tax credits for rehabilitations of historic buildings.

Resources

STATE RESOURCES (CONTINUED)

Office of State Archaeology

North Carolina Division of Archives and History

Physical address: Mailing address:
109 E. Jones Street 4619 Mail Service Center
Raleigh, NC 27601 Raleigh, NC 27699-4619
Telephone: 919/814-6550

Web site: <https://archaeology.ncdcr.gov/>

The Office of State Archaeology (OSA) serves North Carolina's citizens through programs that identify archaeological resources on land and beneath state waters. OSA archaeologists and staff are specialists with decades of academic training and practical experience, which they apply to gather and share knowledge about the vast time range (more than 12,000 years) of North Carolina's historic experience.

Preservation North Carolina

Physical Address: Mailing Address:
814 Oberlin Road P. O. Box 27644
Raleigh, NC 27605 Raleigh, NC 27611-7644
Telephone: 919/832-3652
Fax: 919/832-1651

Website: <https://www.presnc.org/>

Preservation North Carolina is North Carolina's only private nonprofit statewide historic preservation organization. Its mission is to protect and promote buildings, landscapes and sites important to the diverse heritage of North Carolina.

NATIONAL RESOURCES

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

Technical Preservation Services

1849 C Street, NW
Mail Stop 7243
Washington, DC 20240
Tel: 202/513-7270

Web site: <https://www.nps.gov/tps/about.htm>

The Technical Preservation Services branch of the National Park Service administers the federal Rehabilitation Tax Credit program and has published downloadable *Preservation Briefs* on 50 topics provide guidance on preserving, rehabilitating, and restoring historic buildings. These briefs provide technical advice and recommended methods and approaches to sensitively rehabilitating historic buildings. <https://www.nps.gov/tps/how-to-preserve/briefs.htm>

National Trust for Historic Preservation

2600 Virginia Avenue NW, Suite 1100
Washington, DC 20037
Tel: 202.588.6000

Web site: <https://savingplaces.org>

This privately funded, national nonprofit organization works to save America's historic sites; tell the full American story; build stronger communities; and invest in preservation's future.

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Glossary of Architectural Styles

The diversity of styles and architectural details in Chapel Hill's historic districts is the result several factors: a lengthy period of development from the mid-nineteenth through the late twentieth centuries; the varied tastes and preferences of the original and subsequent owners; and the availability of materials when the building was constructed.

Buildings are sometimes difficult to categorize by architectural style or type, since few pure examples of architectural styles are found in Chapel Hill's historic districts. Many houses incorporate features from more than one style. This is sometimes the result of "modernizations," especially the updating of nineteenth-century houses with new porches or architectural detailing in the early-twentieth century (photo 203 Battle). In other cases, the building styles are transitional, in that their design is influenced by successive architectural periods.

The intent of this style guide is to provide property owners with a basic understanding of which features on a building are considered to be character defining for a particular style. The guide is not comprehensive, but introduces the reader to the commonly found styles and architectural features in Chapel Hill's historic districts. Characteristic paint colors are included for each style, for education and guidance only. The Chapel Hill Historic District Commission does not review or regulate paint color.

FEDERAL STYLE (1780-1840)

Several of the earliest houses in Chapel Hill can be classified as Federal-style homes and, while most examples nationwide were constructed of brick, the Federal-style houses in Chapel Hill are all frame. The style, based upon classical Greek and Roman architecture and drawing on contemporary European trends, is typically two-story, side-gabled, and symmetrical in design. Windows are multi-light, double-hung



windows, often with shutters. Other details may include dentil cornices, classical door surrounds with fanlights, and small, front-gabled porches. Like the later Colonial Revival style, Federal-style houses typically were painted light, neutral, or earth tones. They typically had white, tan, or grey trim colors and darker or brighter blacks, greys, reds, or greens were used for window sashes, doors, and shutters.

GOTHIC REVIVAL (1840-1880)

Based on Medieval architecture, the style originated in England in the mid-1700s, but gained popularity in the United States in the mid-1800s. One of the several "picturesque styles," it was a reaction to the formal and classical ideals that were so prevalent in the Classical Revival and Greek Revival styles. The style was popular for church architecture in North Carolina from the mid-nineteenth through the early twentieth centuries, the pointed arches enhancing the verticality of the buildings and directing the eye up to heaven. The application of the style to residential buildings is largely attributed to Andrew Jackson Downing, who published pattern books in 1842 and 1850 featuring the Gothic Revival style. Characteristics of the style include steeply pitched cross-gable roofs; pointed-arch windows; and one-story porches or entrances, often supported by flattened Gothic arches. Many Gothic Revival-style churches and houses were constructed of brick. Frame examples were often painted white with white, tan, or grey trim colors, and darker or brighter blacks, greys, reds, or greens were used for window sashes, doors, and shutters.



Glossary of Architectural Styles (continued)

VICTORIAN ECLECTIC/FOLK VICTORIAN (1870-1910)

Stylistically related to the Italianate and Queen Anne styles, these houses are typically smaller in scale and feature one- or two-story, rectangular or L-shaped forms. In some cases, the form predates the style, which was applied later to make the house more fashionable. Applied Victorian decoration may include decorative shingles in the gables, brackets at the roofline, and turned posts or spindlework at the porch. Color palettes generally included two or three colors, typically a white or neutral base with contrasting trim, door, and sash colors.



VERNACULAR (1870-1940)

Sometimes referred to as Folk Housing, vernacular architecture is an informal local building tradition. Most examples cannot be characterized as a specific style because of a general lack of ornamentation or style-defining form. Rather, basic forms, typically one- or two-story rectangular or gable-and-wing forms, were constructed with few, if any, decorative details. Two of the most common vernacular forms in central North Carolina are the I-house and the triple-A-roofed house. The I-house, popular from 1870 to 1910, was two stories high, one room deep, had a side-gabled roof, centered front door, and a wide front porch. One-story gabled wings at the rear were common. The triple-A-roof, popular from 1870 to 1920, describes a side-gabled roof with a decorative gable centered on the front façade. The triple-A-roof can be found on two-story I-houses, but is most often on one-story houses that are a single room deep, often with a



rear ell. From the 1920s through the 1930s, one-story, front-gabled houses with shed or hip-roofed porches were also common. These are sometimes referred to as Depression-era cottages. Color palettes varied greatly, but generally included two or three colors, typically a white or neutral base with contrasting trim, door, and sash colors.

COLONIAL REVIVAL (1880-1960)

The Colonial Revival style was the most dominant residential style nationwide during the first half of the twentieth century. A revival of eighteenth-century Georgian- and Federal-style housing, it emerged after the Philadelphia Centennial of 1876 with its popularity reinforced after the success of the restoration of Colonial Williamsburg. It remained widespread for more than seventy years, in part due to its adaptability to different sizes, materials, and incomes, with its essential form being ornamentation applied to a rectangular box. The most common expressions of the Colonial Revival style in Chapel Hill are one- and two-story, side-gabled houses with wood or brick exteriors and projecting side wings or porches. The style is characterized by a symmetrical front façade with double-hung windows (six-over-six and eight-over-eight are the most common) and may include gabled dormers and/or dentil or modillion cornices. Entrances tend to be the most decorative part of the building, may have sidelights and/or fanlights, and are often accentuated with a decorative pediment supported by pilasters or projecting forward as a porch supported by columns.



While most Colonial Revival-style houses have side-gabled roofs, they occasionally have hipped or gambrel roofs, the latter variation often referred to as Dutch Colonial or Dutch Colonial Revival. The Colonial Revival style was also applied to smaller one- and one-and-a-half-story houses in the districts from the 1920s through the post-World War II era. One-story examples, more

Glossary of Architectural Styles (continued)

common after 1940, are sometimes called Cape Cods, but most are more accurately Minimal Traditional-style houses with colonial detailing. The style was favored as a representation of Chapel Hill's antebellum past and remained popular because it was easily adapted to modest houses and provided a familiar design alternative to Modernist designs. Red brick and frame examples are both found in the Chapel Hill; the frame examples were commonly painted white with dark red, black, or green door, trim, and sash colors.

QUEEN ANNE (1880-1910)

Popularized in nineteenth-century England by architect Richard Norman Shaw, the style has little to do with Queen Anne or the architecture popular during her reign from 1702-1714. The Queen Anne style reached its peak in North Carolina from 1890 to 1910 with the stylistic details popularized by Shaw widely disseminated in pattern books.



Additionally, one could order pre-cut woodwork and architectural details through the mail, distributed via the growing network of rail lines. The style is characterized by steeply pitched, gabled or hipped roofs and asymmetrical forms with projecting gables, turrets, and bays that further break up the rectilinear forms. The buildings were often heavily ornamented with patterned shingles and other wall decoration. Sawn or spindlework details may be used in gables or under wall overhangs left by cutaway bay windows. One-story full-width or wraparound porches are supported by turned posts, often with turned railings and decorative brackets. Later examples of Queen Anne architecture also feature elements of the Colonial Revival style, classified as Classical Revival or Transitional Queen Anne/Colonial Revival. Body colors for Queen Anne-style houses range from white or neutral, to pale pastel colors, to more vibrant and saturated colors. Most had polychromatic paint schemes with complementary trim, door, and sash colors.

SHINGLE (1880-1910)

In the early twentieth century, the Shingle Style was regionally popular in the Northeast from the late 1880s through the very early twentieth century. The style experienced limited use in North Carolina, though several examples were constructed in the Franklin-Rosemary Historic District. The style is characterized by two- or three-story asymmetrical forms covered in wood shingles and broad sweeping gable and hipped roofs, often with gables or dormers. The houses had double-hung windows and wide porches that sometimes wrapped around one corner of the façade. The Shingle style in the Northeast most often had stained wood shingles, though examples in Chapel Hill were usually painted light, neutral colors.



TUDOR REVIVAL (1890-1940)

The Tudor Revival style has little to do with sixteenth-century Tudor England and is instead loosely adapted from a variety of late Medieval and early Renaissance precedents in English building. Early and pure examples of the Tudor Revival style are characterized by a steeply pitched, usually side-gabled roof, often with one or more front gables on the façade. The houses may have grouped, narrow casement windows; round or pointed (Tudor) arches at the porch or entrance; prominent brick or stone chimneys; and faux half-timbering in the gables. However, as the style gained popularity in the United States, especially with the perfection of brick veneering by the 1920s, examples were built that combined



Glossary of Architectural Styles (continued)

Tudor Revival-style elements with those of the concurrent Craftsman and Colonial Revival styles. The result was asymmetrical Tudor forms with double-hung windows and classical door surrounds more common on Colonial Revival-style houses. Smaller versions of the Tudor Revival style from the 1930s and 1940s are sometimes referred to as Period Cottages. While most Tudor Revival-style houses are brick, frame versions were painted cream, brown, and other earth tones and neutrals.

CLASSICAL REVIVAL OR TRANSITIONAL QUEEN ANNE/COLONIAL REVIVAL (1895-1910)

Sometimes described as a “free classic” subcategory of the Queen Anne style or as Transitional Queen Anne/Colonial Revival, these houses have irregular Queen Anne forms, but with applied classical detailing made popular by the Chicago Columbian Exposition of 1893. The one- or two-story houses typically have hipped roofs with multiple gables and retain elements of the Queen Anne style, including steeper roofs, irregular forms, large divided-light windows, and wraparound porches. Classical details include dentil cornices and grouped columns (instead of turned posts) supporting the porch. Entrances typically include transoms and/or sidelights and may also feature the use of stained, leaded, beveled, textured, and cut glass. Paint schemes usually represented a pared-down Queen Anne-style monochrome palette with a light, neutral base and two or three contrasting colors for the windows, doors, and trim.



NEOCLASSICAL (1895-1930)

Inspired by the 1893 World's Columbian Exposition in Chicago, the centerpiece of which was a rectangular water pool surrounded by classically styled

buildings, the Neoclassical (or Neoclassical Revival) style is a monumental style most often applied to symmetrical, two-story houses. The style is characterized by a central portico supported by two-story Ionic or Corinthian columns (usually in pairs). The portico often overhangs a one-story porch that extends the full width of the façade and occasionally down one or both of the side elevations. The houses have elaborate classical detailing with double-hung, multi-light windows, often paired or grouped on the façade and sometimes with decorative leaded- or stained-glass upper sashes. Entrances may have sidelights or transoms and most often feature classical surrounds with balustrades at the porch or roofline, denticulated cornices, and pedimented dormers. Body colors for Neoclassical-style houses were most often white or neutral with white or contrasting dark colored trim, door, and sash colors.



CRAFTSMAN BUNGALOW (1905-1930)

The Craftsman style was one of the most popular house styles nationwide from about 1905 to the 1930, though examples were constructed as late as 1940. The style originated in Southern California as a reaction to the extensive use of applied decorative details of the Queen Anne style and formality of the Classical and Colonial Revival styles. The style, which it was applied to one-and one-and-a-half-story bungalows, encouraged practicality in design and truth in materials and construction. Craftsman-style houses typically feature low-pitched gable and hipped roofs with deep eaves that sheltered the house from wind and rain. The eaves were supported by rafters with exposed



Glossary of Architectural Styles (continued)

tails and knee brackets or exposed purlins in the gables. The full- or partial-width front porch that further defines the style is generally supported by tapered square columns on brick or stone piers. Three- or four-over-one wood-sash windows with vertical panes in the upper sash became known as Craftsman-style windows. Many were constructed of brick; frame examples with weatherboard siding and/or wood shingles were typically painted in earth tones with contrasting windows, doors, and trim.

PERIOD COTTAGE (1925-1955)

From the late 1920s through the post-World War II era, smaller houses tended toward simplified Colonial Revival-, Tudor Revival-, and Craftsman-style details. These houses, generally classified as Period Cottages by architectural historians, are scaled-down versions of their popular precedents where the design details were applied to simple one- or one-and-a-half-story forms.



Proportionally, they fit on smaller lots, and their size and level of detail was affordable during the Depression of the 1930s and early 1940s and easily mass produced to address the pent-up demand for more housing after World War II. Color schemes for Period Cottages typically followed those of the Craftsman and Colonial Revival styles. Brick houses had white or earth-toned trim and frame houses had white or light colored siding with dark red, black, or green door, trim, and sash colors.

MINIMAL TRADITIONAL (1935-1950)

Built nationwide during the Great Depression and post-World War II era, these small houses were minimally detailed, inexpensive to construct, and thus well suited to meet the income levels of the 1930s and early 1940s and

the succeeding demands of the post-war housing shortage. Generally applied to one- or one-and-a-half-story forms, the style most-often featured side-gabled roofs, though hipped and front-gabled roofs were also constructed, flush eaves, and double-hung windows. Gabled or shed-roofed entrance stoops were constructed in lieu of the front porch common on earlier house forms. Some had simplified Colonial Revival detailing including dentil moldings or multi-light windows. Examples were constructed in brick or frame with frame houses typically painted white or light neutral colors, similar to the palettes for Colonial Revival-style houses.



RANCH (1940-1975)

By far the most common housing form of the 1950s and 1960s, examples of Ranch houses in Chapel Hill were constructed as early as 1940. The Ranch house was a broad, one-story house with a hipped or side-gabled roof. Its form was well suited for wide, undeveloped lots at the edges of the districts. The form emphasized a connection with nature and a focus on the interior arrangement of family spaces. The low-sloped roofs and deep eaves kept the house low to the ground while picture windows, ribbon windows, and other grouped windows established a connection between the interior and exterior. Porches are rare and generally limited to shallow depths, just enough to shelter the entrance, and are supported by simple square wood posts or decorative metal posts. Other features include prominent brick chimneys and integrated planters. This is the first housing form in which gar-



Glossary of Architectural Styles (continued)

ages and carports were integrated into the plan when built. Examples in the historic districts are rare, given the size of lots and the fact that the area was largely built out by the 1950s, but several brick and frame examples exist in and around the districts, the latter painted white or pale colors with white trim and windows.

MODERNIST/CONTEMPORARY (1950-1975)

While the Ranch form represented the extent of modernism in many communities, Chapel Hillians pushed the envelope further by constructing architect-designed modernist houses from the mid-1950s through the 1970s and beyond. The earlier designs, dating from the 1950s and 1960s, typically have low-pitched or flat roofs with deep eaves, clerestory windows in the gable ends, large expanses of window on the rear elevations, and few window openings facing the street. Those constructed in the 1970s and later vary greatly in form and detail. Materials—wood, stone, brick, metal, and glass—were often left natural instead of painted.



NEOTRADITIONAL/NEW TRADITIONAL (1970-PRESENT)

Neotraditional style buildings are so named because they replicated traditional early twentieth century styles—including Colonial Revival, Tudor Revival, Neoclassical, and Craftsman—and, in some cases, late nineteenth century styles—including Queen Anne and other Victorian styles. The preference for traditional styles was partly a response



to the Modernist houses constructed from the 1950s through the 1970s and was further popularized as an element of Traditional Neighborhood Design (TND), a community planning movement originating in the 1980s. Early examples of Neotraditional-style houses were architect designed and tended to be more stylized and abstracted. However, by the 1990s, the houses had more historically accurate proportions, forms, and details. The houses are thus, instantly familiar yet subtly different from the original styles they're meant to replicated. Recent infill construction within local historic districts and in other areas with strict design review and an overall preference for historic styles, can most often be classified as Neotraditional. Forms, details, and color schemes for Neotraditional-style houses are derived from the original style on which the house is based.

CHAPEL HILL'S COMMERCIAL ARCHITECTURE (1910-1950)

Most of the commercial buildings along the portion East Franklin Street within the historic district were constructed between the 1910s and the 1940s, reflective of a significant period of growth for both the university and the town. Buildings are typically one or two stories in height, of brick construction, and have flat or low-sloped roofs concealed by brick parapets.



Many storefronts have been altered over time, but some still retain centered, recessed entrances flanked by display windows on brick or wood-paneled bulkheads. While commercial buildings were largely constructed with vernacular commercial forms and details, Colonial Revival-style elements were often applied to the commercial buildings in Chapel Hill, especially after 1940. The popularity of Colonial Williamsburg and the branding of the town as a colonial village contributed to this trend. Commercial buildings are most often of unpainted brick with white or light-colored windows and trim.

Glossary of Architectural Terms

NOTE: Terms that are specific to the Design Principles and Standards and their interpretation are defined in the introduction. Architectural styles are described in the Glossary of Architectural Styles. Terms related to New Construction are defined within the Principles.

Accessory Building – A structure subordinate to the main building on a lot and used for purposes customarily incidental to the main or principal building and located on the same lot.

Adaptive Reuse – The process of converting a building to a use other than that for which it was designed.

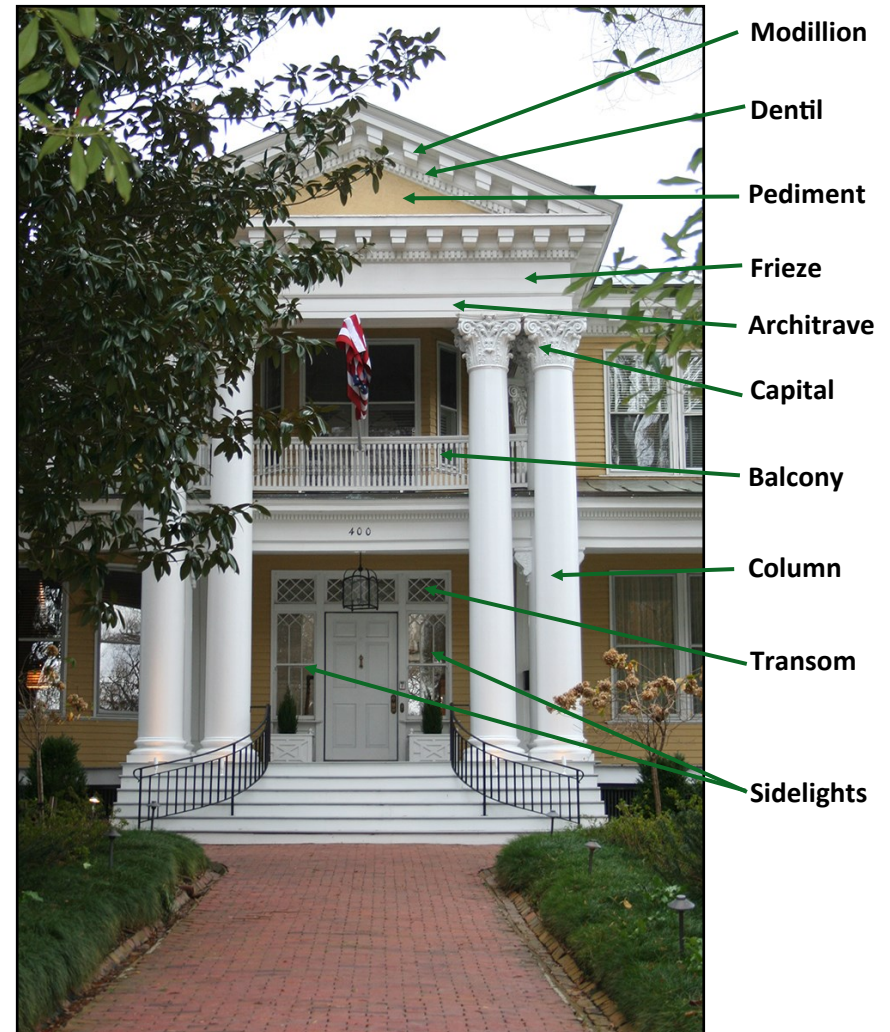
Aluminum Siding – Sheets of aluminum, usually with a colored finish, that are fabricated to resemble wood siding. Aluminum siding was developed in the early 1940s, but was used widely beginning in the 1950s and 1960s.

Arch – An architectural detail formed of wedge-shaped stones, bricks, or other objects laid to maintain each other firmly in position. Arched door and window openings are especially common in Colonial Revival and other classically-styled buildings.

Architrave – The lowest part of an entablature, sometimes used by itself as a casing or ornamental molding surrounding a window or door frame.

Articulation – The manner or method of joining parts such that each part is clear and distinct in relation to the others.

Asbestos Siding – Dense, rigid boards containing a high proportion of asbestos fibers bonded with portland cement. Boards are most often applied as overlapping shingles. Asbestos siding was common in the late 1940s and the 1950s, noted for its resistance to fire, flame, and weathering.



Neoclassical-style Portico

Glossary of Architectural Terms (continued)

Asphalt Shingle – A roof shingle manufactured from saturated construction fiberglass felts coated with asphalt and finished with mineral granules on the side exposed to the weather.

Asphalt Siding – Siding manufactured in the same way as asphalt shingle, but applied to exterior (non-roof) surfaces. Often manufactured in rolls or panels and sometimes with patterns meant to replicated brick or stone, the siding was often used in the 1950s, frequently on outbuildings.

Awning – A canvas or metal roof-like covering over a window or door to provide protection from sun, wind, and rain. Fabric awnings are common on commercial buildings, but may also shelter entrances, porches, or windows on residential buildings. Aluminum awnings were utilized widely in the 1950s.

Balcony – A projecting platform with railing or balustrade that is supported from either above or below. Balconies are common on Neoclassical Revival style houses.

Balusters – The small vertical posts or spindles used to support a railing or balustrade.

Balustrade – A railing system including balusters, bottom rail, and an upper hand rail.

Bargeboard (also Vergeboard) – A decorative, sawn wood board that is suspended from and follows the slope of a gable. Bargeboards are common on Queen Anne-style and other Victorian styled homes.

Bay – An opening or division along the face of a building (typically a window or door) or a projection on the exterior of a building that has a window or door.

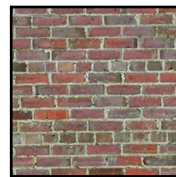
Bay Window – A projecting rectangular or polygonal bay with windows on three sides. Bay windows are most common on mid- to late-twentieth century houses.

Beltcourse (also Stringcourse) – A horizontal course of brick installed to denote a division in the wall plane or the location of a floor level.

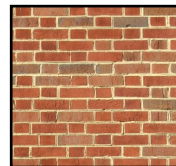
Beveled Glass – Glass panes with edges that are ground and polished at an angle to create patterns when set adjacent to one another. Beveled glass was most often used for decorative sidelights and transoms.

Board-and-batten – Flat boards applied vertically with narrow strips of wood (battens) installed to cover the gaps between the boards. Board-and-batten was occasionally used on Gothic Revival- or Tudor Revival-style houses, but was more often used to clad outbuildings.

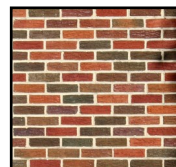
Bond – The pattern in which bricks are laid. The most common bond patterns in Chapel Hill are common bond, Flemish bond, and running bond.



Common Bond – Brick coursing where a course of header brick is laid at regular intervals with courses of stretcher brick. For example, a five-to-one common bond is one with a course of header brick laid after every five courses of stretcher brick.



Flemish Bond – Brick coursing where headers and stretchers alternate in each course and where, vertically, headers are located above stretchers resulting in a cross pattern.



Running Bond – Brick coursing of all stretchers where the vertical seams between bricks are offset with each subsequent course.

Glossary of Architectural Terms (continued)

Bracket – An ornamental or structural element set beneath a projecting feature on a building, including roof eaves or projecting bays. Brackets are common along the rooflines of Italianate- and Craftsman-style houses as well as decorating the porches of Queen Anne-style houses.

Built-in Gutter (also Boxed Gutters) – A gutter that is boxed or enclosed within the soffit or cornice trim and thus, concealed from view. Built-in gutters are common on Colonial Revival and other classically styled buildings.

Bulkhead – The panels or low wall beneath storefront windows on a commercial building.

Buttress – A vertical masonry support, set at an angle to the exterior wall it is supporting, most often on Gothic Revival style churches.

Capital – The topmost part of a column or pilaster, the design of which indicates the order, or style, of the column (i.e. Tuscan, Doric, Ionic, Corinthian, or Composite).

Casing – The exposed flat or molded trim or framing surrounding a door or window.

Cast Iron – Iron formed by being melted and cast in foundry molds. Within the districts, it was often used for porch posts and railings, and decorative fences.

Caulk – A resilient mastic compound—often with a silicone, bituminous, or rubber base—used to seal cracks, fill joints, prevent water infiltration, and provide waterproofing.



Storefront

Coping

Parapet

Corbelling

Bay

Lintel

Transom

Awning

Bulkhead

Cementitious Board (also Fiber Cement Board) – A material compound of cement, sand, and cellulose fiber that, when painted, resembles wood. Initially introduced in the early twentieth century, the material became widely used for siding and trim in the late twentieth century.

Chamfered Post – A square post, typically used as porch support, with beveled edges or corners. Chamfered posts were common on Italianate-style houses or on vernacular houses from the mid- to late-nineteenth century.

Glossary of Architectural Terms (continued)

Chapel Hill Grit (also Chapel Hill Gravel or Pea Gravel) – A fine-grained yellow/orange gravel, resembling sand, but courser, used to surface sidewalks, characteristic of sidewalks within Chapel Hill's historic districts.

Classical – Architectural styles and details based on Greek and Roman architecture. Classical styles include Colonial Revival, Neoclassical, and Greek Revival.

Clerestory – Windows located relatively high on a wall surface and often in a continuous band. Clerestory windows are a common feature of Modernist architecture.

Column – A vertical shaft or pillar that supports a load, most often as part of a porch. A classical style column consists of a base, shaft, and capital.

Colonnade – A small-scale column employed as an interior decorative element or occasionally on a portico or porte-cochere.

Composition Board (also Composite Siding) – Exterior boards intended to replicate wood siding that are fabricated from wood or paper mixed with a binder and compressed at an elevated temperature. Composition board was commonly used in the 1980s and 1990s.

Composite Lumber – A material composed of a mixture of wood fiber, plastic, and a bonding agent. Ingredients are proportioned to form a material that is denser, stronger, and heavier than wood lumber. Composite lumber is often used for wood decks as it is more durable than modern wood boards.

Consolidate – To stabilize or repair a deteriorated building feature by infusing it with another material, such as injecting epoxy resins into rotten wood.

Coping – A protective cap—typically of terra cotta, concrete, masonry, or metal—used to cover the top of a masonry wall, parapet, pilaster, or chimney. Coping is especially common on commercial or other flat-roofed buildings where the masonry wall projects above the roofline as a parapet.

Corbelling – Decorative brick or stonework that projects from a masonry wall or chimney, sometimes to support a roof or cornice.

Corner Boards – Vertical boards, sometimes molded or decorative, applied to the exterior corners of a frame building to provide a means of joining and finishing the otherwise exposed ends of clapboards, weatherboards, or other siding.

Cornice – Projecting, ornamental molding installed horizontally along the top of a wall, at the roofline, or above a door or window opening. Originally intended to support the eaves of a roof beyond the outer wall surface.

Cresting – Ornamental metalwork used to decorate the ridge of a roof gable.

Cupola – A small, vented structure on the ridge of a roof, mostly for ornamental purposes. Small cupolas were sometimes installed on outbuildings.

Deck – An uncovered wood or composite wood surface, usually at the rear of a building, common after the mid-twentieth century.

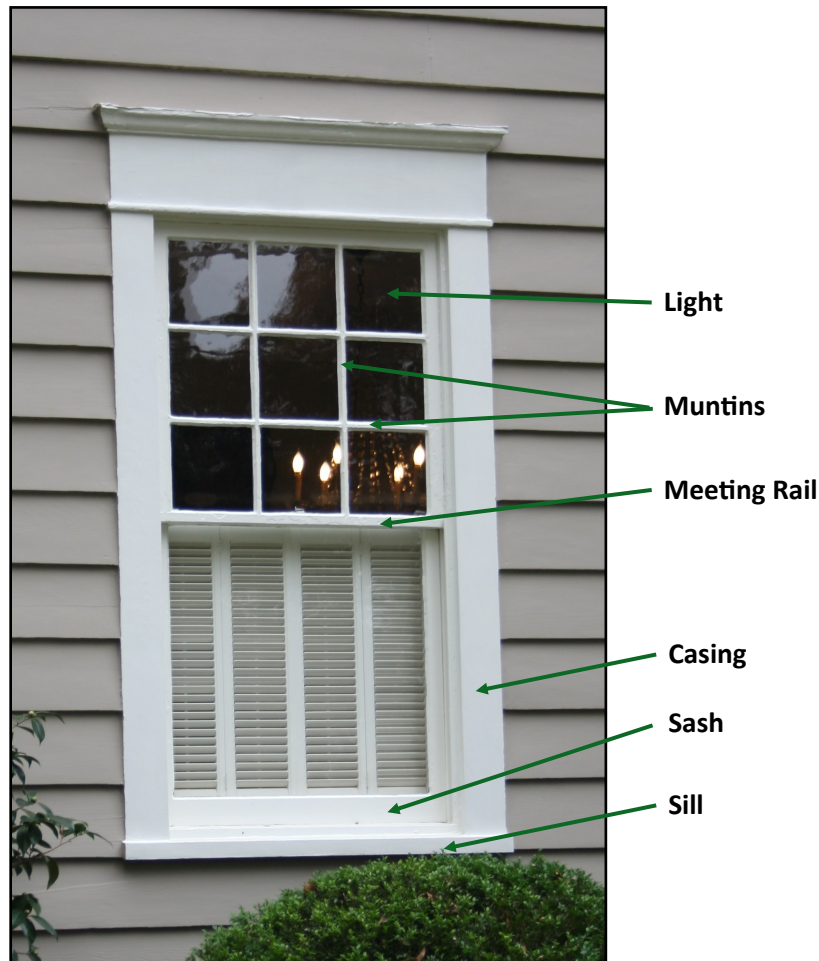
Dentil – Small, closely spaced, tooth-like blocks along a cornice or other horizontal molding. Dentil cornices are most common on Colonial Revival and Neoclassical style buildings.

Dormer – A gabled, shed, or hip-roofed structure that projects above the main roof plane of the house and contains a window or vent.

Glossary of Architectural Terms (continued)

Double-hung Window – A window with two sashes, installed one above another, and operable by sliding the sashes up and down within the cased frame.

Downspout – A vertical pipe used to conduct water from a gutter or drain down the side of a building to the ground or a cistern or rain barrel.



Double-Hung Window

Eave – The lower edge of a sloping roof that projects beyond the wall.

Elevation – The exterior vertical walls of a building. An architectural drawing of the exterior (or interior) vertical wall surfaces.

Ell – A secondary wing of a building, most often constructed at the rear, and named for the L shape that results when the wing is attached to a rectangular building form.

Engaged Porch – A porch whose roof is continuous with that of the main roof structure.

Entablature – In classical architecture, a horizontal element supported by vertical supports (columns or pilasters), most often used as part of a door surround or at the top of a porch. The entablature is divided into three parts: architrave, frieze, and cornice.

Entrance – A roof or overhang supported by brackets or posts, that is just large enough to provide cover from the rain, typically one bay wide and less than 6' deep.

Façade – The front, or street-facing, elevation of a building. Buildings on corner lots, or those with large sites on which multiple elevations are visible from the right-of-way, may be considered to have secondary facades.

Fanlight – A semicircular window above a door or window with radiating muntins in the form of an open fan.

Fascia – A flat board, applied with a vertical face that forms trim along the horizontal, or eave side, of a pitched roof. Gutters are often mounted to the fascia.

Glossary of Architectural Terms (continued)

Fenestration – The arrangement of door and window openings on a building.

Ferrous Metals – Metals containing iron.

Fieldstone – Naturally occurring stone of a size usable for construction without cutting or tooling. Fieldstone walls are common throughout the districts.

Flashing – A thin material, typically metal, installed in roof valleys or along intersections of roof, wall, and chimney in order to facilitate drainage and prevent water infiltration.

Flush Sheathing (also Flush Siding) – Horizontal boards, installed without an overlap and with joints closely spaced to give the appearance of a continuous surface.

Fluting – Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other trimwork.

Foundation – The supporting structure of a building below the first-floor construction, including footing and below-grade walls.

Form – See page 115.

French Doors – Doors, typically wood-framed, with single or multiple glass panes filling nearly the entire surface of the door.

Gable – The triangular portion of wall, between the cornice level and roof ridge, formed by the two sides of a sloped, gabled roof.

Gable Returns – Horizontal portions of a cornice that extend part of the way across the gable end of a structure. Returns are most often partial returns. Full gable returns result in pedimented gables.

Galvanic Action – A chemical reaction that occurs between two dissimilar metals causing corrosion of the more anodic metal.

Galvanize – To coat steel or iron by immersing it in a bath of molten zinc. Galvanizing metals makes them more resistant to corrosion.

German siding (also German-profile siding) – Wood siding with a concave upper edge that fits into a corresponding rabbet in the siding above.

Glazing – Glass set into frames or sashes.

Gothic Arch (also Pointed Arch) – An arch with a pointed top, commonly found on door and window openings on Gothic Revival-style buildings.

Gutter – A shallow channel of metal or wood set below, or built into, the eaves of a building to catch water and channel it through downspouts and away from the building foundation.

Header – The exposed narrow end of a brick.

Jamb – The vertical sides of a door or window opening.

Landscape – The totality of the habitat experienced in any one place. Landscapes include topography, plants and vegetation, buildings and structures, circulation patterns, and other built or natural features.

Glossary of Architectural Terms (continued)

Lattice – A network, typically diagonal, of interlocking lath or other thin strips used for screening, especially along the foundation of porches or decks.

Leaded Glass – Decorative glass, sometimes beveled or stained, that is held together with soft lead caning and is often arranged in a design. Leaded glass was most often used for decorative sidelights and transoms.

Light – A pane of glass in a window or door.

Lintel – A horizontal structural member of wood, stone, or metal that spans a door or window opening in a wall and supports the weight of the wall above the opening.

Mass – See page 115.

Modillion – A square block, similar to but larger than a dentil, that often adorns a modillion cornice.

Molding – A decorative band with a low-profile pattern that is often used in cornices or as door and window trim.

Mortar – A mixture of lime, clay, sand, and masonry cement used for laying brick and stone. Later mortars, made up of Portland cement, lime, putty, and sand in various proportions, are harder than historic mortars and should not be used with historic brick.

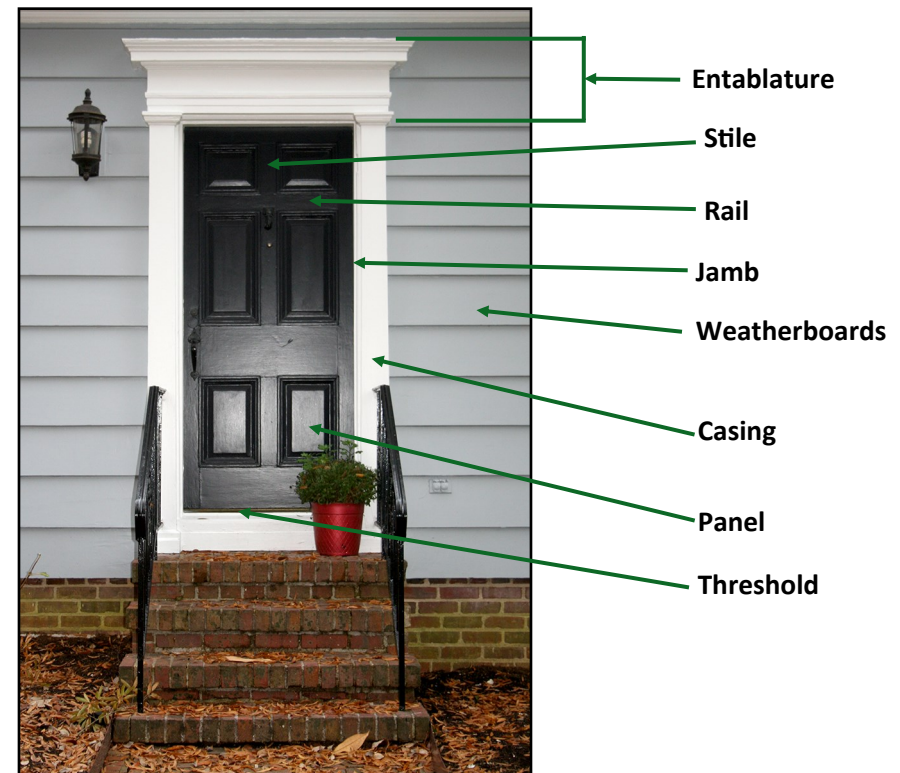
Mullion – A vertical divider and part of the frame between multiple windows within a single opening.

Muntin – Vertical and horizontal wood pieces that support and separate panes of glass in a window sash or door.

Meeting Rails – The overlapping horizontal rails between the upper and lower sash of a double-hung window.

Orientation – See Page 113.

Palladian Window – A three-part window with a central arched window flanked by lower, flat-topped rectangular windows.



Paneled Door

Glossary of Architectural Terms (continued)

Parapet – The portion of a masonry wall that extends vertically above the roofline. Parapets are common on commercial buildings where they screen the flat roof behind them.

Patina – The surface corrosion, due to exposure to the atmosphere, that discolours copper or bronze elements to a green or brown color over time. The term is sometimes also used for more general age and wear to building materials.

Patio – A stone, tile, or concrete pad, located at ground level and typically at the rear of house. Patios became a common means of creating outdoor living space in the mid-twentieth century.

Pediment – In classical architecture, a typically triangular element supported by columns or pilasters and marking a portico, door, or other opening. Pediments often continue the cornice detailing extending across their base and on the lower sides of the diagonal members.

Pier – A square or rectangular masonry or wood post projecting above the ground that carries the weight of a structure down to the foundation. Piers are also used to support tapered wood columns on Craftsman-style porches.

Pierced Brickwork – Brickwork with a pattern of openings in it. Often used for low freestanding brick walls.

Pilaster (also Engaged Column) – A shallow pier or rectangular column projecting only slightly from or engaged to a wall. Pilasters are usually decorated like columns with base, shaft, and capital.

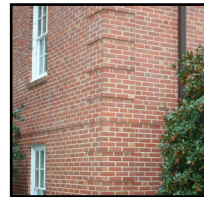
Porch – A covered outdoor area attached to a house, historically constructed with stylistic details that reinforce the architectural style of the house.

Porte Cochere – A projecting porch-like wing but without a floor. Common on Colonial Revival, Neoclassical-, and Craftsman-style houses, it provides shelter for vehicles and people exiting vehicles. It typically has supports matching those on the main porch of the house.

Proportion – See Page 115.

Portico – A classically inspired porch or covered walkway supported by columns. Common on Colonial Revival- and Neoclassical-style buildings.

Portland Cement – A very hard and strong hydraulic cement (one that hardens with water) made by heating a slurry of clay and limestone in a kiln. Portland cement is much harder than traditional mortars and should not be used with historic brick, which is also a softer material.



Quoin – Ornamental blocks of stone or brick placed at, and projecting slightly from, the corners of a masonry building. Quoins are most common on Tudor Revival- and Colonial Revival-style buildings.

Rail— A horizontal structural member of a paneled door.

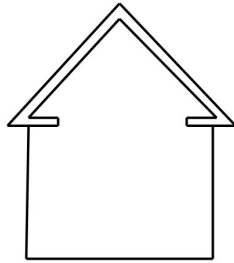
Repointing – The process of removing remove deteriorated mortar from masonry joints and replacing it with new mortar to repair the joint.

Rhythm – The patterned, recurring alternations of contrasting architectural elements. For example, the alternation of solids and voids across a building façade or along a streetscape.

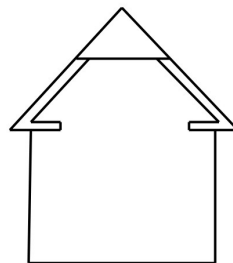
Glossary of Architectural Terms (continued)

Roof Form – The three-dimensional shape of a roof.

Clipped Gable Roof (also Jerkinhead Gable) – A gabled roof with the peaks truncated, or hipped, for decorative effect. Clipped gables are most common on Craftsman-style houses.

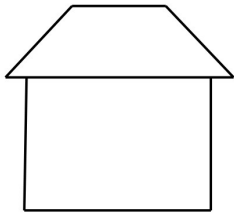


Gable

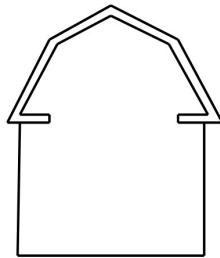


Clipped Gable

Gabled Roof – A double-sloped roof with triangular gables at both ends.



Hipped



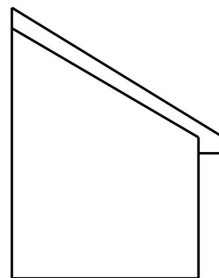
Gambrel

Gambrel Roof – A double-sloped roof with four inclined surfaces, the lower two with a steeper pitch and the upper two meeting at the ridgeline. Gambrel roofs are most common on Dutch Colonial Revival-style houses and dairy barns.

Hipped Roof – A roof, sometime pyramidal, that slopes with equal pitch from the ridge or peak to each building elevation.



Parapet



Shed

Parapet Roof – A flat, or gently sloped, roof that is concealed behind a parapet. Parapet roofs are most common on commercial buildings.

Shed Roof – A single roof plane that is higher at one end and sloped downward to shed water.

Sandblasting – An abrasive method of cleaning brick, masonry, or wood that involves directing high-powered jets of sand against a surface to clean it or remove paint. Sandblasting is not appropriate for historic brick, masonry, or wood surfaces as it can significantly damage the material.

Sash – The wood or metal frame that holds a pane of glass in a window. Sashes may be operable or fixed.

Sawnwork – Decorative woodwork formed by intricate sawn patterns. Popular in the 1880s and 1890s as exterior decoration on porches and gables.

Scale – See page 115.

Segmental Arch – An arch formed from circle segments resulting in a flattened arch or elliptical shape.

Setback – See page 113.

Shingle – A roofing unit—typically wood, asphalt, slate, metal—that is cut to consistent lengths, widths, and thicknesses and applied to roofs in overlapping fashion. Wood shingles—both plain and decorative—can also be applied as siding, most often on Queen Anne-, Shingle-, or Craftsman-style houses.

Shutters – Hinged fixed or louvered panels—typically wood—that cover a door or window.

Sidelight – A narrow window adjacent to one or both sides of a door, often a multi-light window with paneled wood below.

Glossary of Architectural Terms (continued)

Sill – A horizontal bottom member of a door or window. Also, a horizontal member resting on the foundation at the base of a frame house.

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

Spacing – See page---

Stained Glass – Decorative glass that is composed of patterned and/or colored glass pieces arranged in a design.

Stile—A vertical structural member of a paneled door.

Streetscape – The distinguishing characteristics of a particular street including its width, tree canopy, landscape, design of the street furniture, building locations, and building forms.

Stretcher – The long face of a brick when laid horizontally.

Style – A type of architecture distinguished by special characteristics of form and ornamentation.

Surround – The border or casing of a window or door opening.

Threshold – A raised strip fastened to the floor beneath a door opening, usually to cover the intersection of two different types or heights of floor materials.

Tongue-and-Groove – A joinery system in which boards are milled with a projecting tongue on one side and a groove on the opposite side so that, when laid next to one another, the boards can be tightly joined with a flush surface. Most often used for porch floors.

Transom – A glass sash above a door, window, or storefront, sometimes hinged to be opened for ventilation.

Tuckpointing – The process of filling in deteriorated mortar joints with new mortar. This process should be avoided in favor of full repointing, which removes loose and damaged mortar prior to filling in joints.

Turned Post – A post, baluster, or other decorative ornament that is fashioned on a lathe.

Turret - A cylindrical tower, typically with a conical roof, that projects from an elevation. It is most common on Queen Anne-style houses in the district.

Veneer – A thin covering, typically of masonry, that is not related to the structure of the building. Brick veneer is common beginning in the 1920s. Stone veneers were common by the late twentieth century.

Vent (attic) – Screened or louvered openings, sometimes in decorative shapes, installed in roof gables. Metal vents may also be installed in soffits or roof ridges.

Vent (foundation) – A metal or masonry vent in a foundation wall to allow air circulation beneath the building.

Vinyl siding – Sheets of thermal plastic compound manufactured to resemble wood siding.

Glossary of Architectural Terms (continued)



Classical-style brick building

Weatherboard (also Clapboard) – Wood siding consisting of overlapping horizontal boards that are typically thicker at one edge than the other. The exposed face of clapboards is typically at least six inches wide.

Weatherstripping – A thin, linear material placed between a door or window and its jamb to prevent air infiltration.

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

Yard – The portion of the lot not covered by the primary building.

- **Front Yard** – The area from the front thermal wall of the building to the front property line or public right-of-way and extending the full width of the lot.
- **Rear Yard** – The area extending from the rearmost point of the primary building to the rear lot line.

Water Blasting – A cleaning method similar to sand blasting except that high-pressure water is used as the abrasive. Like sandblasting, water blasting is not appropriate for historic wood and masonry surfaces.

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

Lead Paint Identification & Abatement

Buildings constructed prior to 1978 may contain lead-based paint that, if disturbed, can expose residents and contractors to certain health risks. Thus, care must be taken to identify and safely encapsulate or remove lead-based paints as part of any rehabilitation project in a historic building. Homeowners should carefully consider the following information about disturbing or removing paint before beginning any rehabilitation project.

HEALTH EFFECTS OF LEAD EXPOSURE

The health hazards of lead exposure are well documented. Scientists warn that even small amounts of lead can be harmful, especially to infants and young children. While the degree of lead poisoning varies depending on the amount and length of lead exposure, studies show that prolonged exposure of children to even very small amounts of lead is serious. Depending on the level of exposure, lead can cause anemia, brain and nervous system damage, reproductive problems, stunted growth, kidney damage, and can result in learning disabilities and an inability to concentrate.

Lead dust from failing paint surfaces (whether from gradual deterioration or the process of paint removal) is the most common source of lead poisoning, transmitted through both inhalation and ingestion. Other lead sources including drinking water, old painted toys and furniture, and food and liquids stored in lead crystal glazed pottery or porcelain. For more information on lead hazards, consult The National Lead Information Center, <https://www.epa.gov/lead/forms/lead-hotline-national-lead-information-center>.

If you are concerned that your family has been exposed to lead-based paint, contact your doctor or local health department to arrange for a blood test.

DOES MY HOME CONTAIN LEAD-BASED PAINT?

While lead paint was not banned in the United States until 1978, its use declined significantly between 1950 and 1978. Lead was added to paints to accelerate drying, increase durability, and to make whites and colors more vi-

brant. The amounts and kinds of lead vary by type of paint, with some paint made in the 1940s containing up to 50 percent lead by dry weight. After 1950, lead was more common in exterior paint than interior paint. However, if a home was built before 1960, it was likely painted with a lead-based paint, and any home constructed prior to 1978 should be tested for lead-based paint.

It is extremely important to be certain you are not dealing with lead-based paint when rehabilitating your house. A qualified professional should test painted surfaces by using a portable X-ray fluorescence (XRF) machine to measure the amount of lead in the paint. To find an inspector, contact the North Carolina Department of Health and Human Services (NCDHHS) at <https://epi.dph.ncdhhs.gov/lead/rules.html> to obtain a copy of trained inspectors.

IF THERE IS LEAD-BASED PAINT IN MY HOME, SHOULD I REMOVE IT?

Lead-based paint doesn't present a health hazard as long as the paint film is intact and is not chipping or flaking and is not in locations where it can be chewed by young children, including on windowsills and on older painted cribs and toys.

In many cases, removing lead paint can result in a more immediate hazard than simply leaving the painted area intact. Sanding creates a cloud of paint dust and scatters paint chips which may be eaten by young children. Dust from lead-based paint can contaminate the air you breathe, surfaces you touch, and any food that may be exposed. Heat guns vaporize the paint and can produce leaded fumes. Both fumes and paint dust can migrate outdoors, spreading the lead to soils and gardens, and contributing to the build up of lead throughout the environment.

To lessen the chance of exposure to lead-based paint dust, painted surfaces that are in good condition can be covered with vinyl wallpaper, wallboard, or paneling. In areas that children cannot reach, applying one or more coats of non-leaded paint to intact surfaces will help.

Lead Paint Identification & Abatement (continued)

AND IF I DECIDE TO REMOVE THE PAINT?

The safest way to remove lead-based paint on doors or trim is to have the wood stripped off-site, either professionally or outside in a well-ventilated space. For walls, ceilings, or immovable trim, chemical strippers are an option for removal. However, all chemical paint strippers contain potentially harmful substances, so care must be taken when using them. Additionally, not all chemical strippers are effective for all surfaces, so the manufacturer's instructions should be read carefully. In addition to chemical strippers, there are some effective dust-collecting sanders on the market. Any sander or vacuum used for removing lead dust must be equipped with a high-efficiency particulate air (HEPA) filter. Standard household and shop vacuum cleaners are not effective at removing lead dust.

SAFE PRACTICES TO FOLLOW

No matter which method you choose to remove old paint, and regardless of whether the paint is on the inside or outside of your home, the following should be considered:

- Extensive rehabilitation can pose hazards to anyone's health. Preschool children and pregnant women are especially susceptible to lead dust. They should limit their exposure as much as possible.
- Remove as much of the furnishings from the work area as possible. Furniture and carpets that can't be removed should be covered completely with plastic sheeting.
- Isolate the work area to prevent the spread of scrapings, chips and particles of paint to other parts of the house. This can be done by covering doorways and vents with plastic sheeting and tape.
- If you develop breathing problems, dizziness, nausea, or headaches while working with paint strippers, get outdoors into fresh air. Before starting work, make sure the room is properly ventilated. Place a fan blowing out of an open window to promote adequate ventilation. If possible, first apply stripper to the area nearest the fan and then gradually further away

so that, as the solvent evaporates, the fumes head toward the fan and not past your nose.

- Always wear goggles and gloves when using paint strippers. If stripper gets on your skin, wash it off right away, and remove any clothing on which the stripper has spilled.
- Use a good quality breathing mask designed for use with organic chemicals. These can be purchased at specialized paint or safety equipment outlets. It's a good idea to keep a pair of coveralls and work shoes to wear only in the work area. Wash all work clothes separately from other clothing.
- Work for only about 10 minutes at a time and then take a break outside in the fresh air.
- Never eat, drink, or smoke while removing paint.
- Since many chemical strippers are flammable, keep all sources of ignition, including anything that might cause a spark or static electricity, out of the work area.
- Clean the work area thoroughly at the end of each day.
- Collect paint scrapings and chips and place them in a sealed container clearly marked lead-containing paint scrapings Hazardous Waste. Wipe the entire work area with a clean damp cloth and discard the cloth when you are done. In many parts of the United States, special arrangements exist for the disposal of hazardous household wastes. Paint scrapings should not be discarded with the garbage. To find out how to properly dispose of lead paint or lead paint chips, contact Orange County Solid Waste Management.

Additional information can be found at:

<http://www.epa.gov/lead/pubs/renovaterightbrochure.pdf>

<https://www.epa.gov/lead/protect-your-family-exposures-lead#sl-home>

Suggested Plantings

The Commission does not have authority to regulate trees and plantings. However, the utilization of native species is both ecologically responsible and historically appropriate.

The following lists include species of plants that were planted in residential landscapes in the nineteenth and early twentieth centuries and that are still available in the nursery trade. The lists also include new cultivars that eliminate many of the problematic aspects of the original species yet maintain many, if not all, of the original aesthetic and environmental values. These plants are well suited to the Chapel Hill area when properly sited and are specifically recommended for use in the historic districts.

When selecting plants, it is worth noting that some species include varieties, such as dwarf forms of Nandinas and Crape Myrtles, that differ significantly from the varieties that were historically planted. When different varieties are available, spending the time to track down older forms of the listed species is encouraged. Notably absent from the list are some old-fashioned species, including the Ligustrums, Japanese Wisteria, and English Ivy, that are known to escape cultivation and which can cause environmental degradation of natural areas.



LARGE TREES

Tree species that are shade producing and reach mature heights typically greater than or equal to 35’.

Scientific Name	Common Names
Acer rubrum	Red Maple
Acer saccharum	Sugar Maple
Asimina triloba	Pawpaw
Betula nigra	River Birch
Cedrus deodara	Deador Cedar
Cercidiphyllum japonicum	Katsura Tree
Cladrastis kentukea	Yellowwood
Cryptomeria japonica	Japanese Cedar
Diospyros virginiana	Common Persimmon
Fagus grandifolia	American Beech
Ginkgo biloba “Autumn Gold”	Maidenhair Tree
Liriodendron tulipifera	Tulip Poplar
Magnolia acuminata	Cucumbertree
Magnolia grandiflora	Southern Magnolia
Nyssa sylvatica	Black Gum
Picea abies	Norway Spruce
Platanus occidentalis	Sycamore
Quercus alba	White Oak
Quercus laurifolia	Swamp Laurel Oak
Quercus phellos	Willow Oak
Quercus rubra	Red Oak
Quercus virginiana	Live Oak
Tilia americana	American Linden
Tsuga canadensis	Canadian Hemlock
Tsuga caroliniana	Carolina Hemlock
Ulmus parvifolia	Chinese Elm
Zelkova serrata	Japanese Zelkova

Suggested Plantings (continued)

UNDERSTORY TREES

Tree species that are grown for aesthetic qualities and reach mature heights typically less than 35'.

Scientific Name	Common Names
Acer japonicum 'Aconitifolium'	Fullmoon Maple
Acer palmatum	Japanese Maple
Aesculus parviflora	Bottlebrush Buckeye
Aesculus pavia	Red/Scarlet Buckeye
Amelanchier canadensis	Canadian Serviceberry
Carpinus caroliniana	American Hornbeam
Cercis canadensis	Eastern Redbud
Chionanthus virginicus	White Fringetree
Cornus florida	Flowering Dogwood
Cornus mas	Cornelian Cherry Dogwood
Cotinus obovatus	American Smoketree
Halesia carolina	Carolina Silverbell
Ilex decidua	Possumhaw
Ilex latifolia	Lusterleaf Holly
Ilex opaca	American Holly
Ilex vomitoria	Yaupon Holly
Juniperus virginiana	Red Cedar
Koelreuteria paniculata	Golden Raintree
Lagerstroemia indica	Crape Myrtle
Magnolia soulangeana	Saucer Magnolia
Magnolia stellata	Star Magnolia
Magnolia virginiana	Sweet Bay Magnolia
Oxydendrum arboreum	Sourwood
Prunus americana	American Plum
Prunus caroliniana	Carolina Cherry-Laurel
Prunus sargentii	Sargent Cherry
Prunus subhirtella 'Pendula'	Weeping Cherry
Sassafras albidum	Common Sassafras

Stewartia pseudocamellia
Styrax japonica
Thuja occidentalis

Japanese Stewartia
Japanese Snowbell
American Arborvitae

LARGE SHRUBS

Shrub species with mature heights typically greater than or equal to 10'.

Scientific Name	Common Names
Calycanthus floridus	Carolina Allspice
Camellia japonica	Common Camellia
Camellia sasanqua	Sasanque Camellia
Chamaecyparis obtusa	Hinoki Cypress
Chamaecyparis pisifera	Sawara Cypress
Chimonanthus praecox	Fragrant Wintersweet
Cotinus coggygria	Common Smoketree
Cyrilla racemiflora	Swamp Cyrilla
Exochorda racemosa	Common Pearlbush
Forsythia suspensa	Weeping Forsythia
Hamamelis mollis	Chinese Witchhazel
Hamamelis virginiana	Common Witchhazel
Hibiscus syriacus	Rose of Sharon
Hydrangea paniculata	Peegee Hydrangea
Ilex cornuta 'Burfordii'	Burford Holly
Ilex verticillata	Common Winterberry
Ilex x attenuata 'Fosteri'	Foster's Holly
Ilex x attenuata 'Savannah'	Savannah Holly
Illicium floridanum	Florida Anise Tree
Kalmia latifolia	Mountain Laurel
Leucothoe populifolia	Florida Leucothoe
Lindera benzoin	Northern Spicebush
Magnolia figo	Banana Shrub
Myrica cerifera	Southern Wax Myrtle

Suggested Plantings (continued)

Prunus laurocerasus 'Otto Luyken'	Cherry Laurel
Pyracantha coccinea	Firethorn
Rhododendron indicum	Indica Azalea
Rhododendron kaempferi	Torch Azalea
Spiraea x vanhouttei	Vanhoutte Spiraea
Thuja orientalis	Oriental Arborvitae
Viburnum macrocephalum	Chinese Snowball Viburnum
Viburnum plicatum	Doublefile Viburnum

SMALL SHRUBS

Shrub species with mature heights typically less than 10'.

Scientific Name	Common Names
Aucuba japonica	Aucuba
Aronia arbutifolia	Red Chokeberry
Buxus microphylla	Littleleaf Boxwood
Buxus sempervirens 'Suffruticosa'	Dwarf Edging Boxwood
Buxus sempervirens	Common Boxwood
Callicarpa americana	American Beautyberry
Callicarpa japonica	Japanese Beautyberry
Chaenomeles speciosa	Flowering Quince
Clethra alnifolia	Summersweet
Danae racemosa	Poet's Laurel
Deutzia gracilis	Slender Deutzia
Forsythia viridissima	Greenstem Forsythia
Fothergilla gardenii	Dwarf Fothergilla
Gardenia jasminoides	Gardenia
Hydrangea macrophylla	Bigleaf Hydrangea
Hydrangea quercifolia	Oakleaf Hydrangea
Hypericum prolificum	St. John's-wort
Iberis sempervirens	Candytuft
Ilex crenata	Japanese Holly

Ilex glabra	Inkberry Holly
Itea virginica	Virginia Sweetspire
Jasminum nudiflorum	Winter Jasmine
Juniperus chinensis 'Sargentii'	Sargent's Juniper
Juniperus horizontalis	Creeping Juniper
Kerria japonica	Kerria
Leucothoe axillaris	Coast Leucothoe
Nandina domestica	Heavenly Bamboo
Rhododendron nudiflorum	Pinxterbloom Azalea
Rhododendron obtusum	Kurume Azalea
Rhododendron viscorum	Swamp Azalea
Rosa rugosa	Rose
Spiraea cantoniensis	Reeves Spiraea
Spiraea thunbergii	Thunberg Spiraea
Spiraea x bumalda	Summer Spiraea
Symphotrichum novea-angliae	New England Aster
Viburnum carlesii	Koreanspice Viburnum



Suggested Plantings (continued)

PERENNIALS/GROUNDCOVERS

Species that are typically grown for their wildlife benefits including yearly flower production with mature heights less than 3’.

Scientific Name	Common Names
Amsonia tabernaemontana	Eastern Blue Star
Asclepias tuberosa	Butterfly Weed
Buddleia davidii	Butterfly Bush
Coreopsis verticillata ‘Moonbeam’	Moonbeam Coreopsis
Echinacea purpurea	Purple Coneflower
Eutrochium fistulosum	Joe-pye Weed
Helianthus schweinitzii	Schweinitz Sunflower
Liatris spicata	Dense Blazing Star
Rudbeckia fulgida	Blackeyed Susan
Phlox carolina	Carolina Phlox
Polystichum acrostichoides	Christmas Fern
Salvia farinacea	Mealy Blue Sage
Solidago rugosa ‘Fireworks’	Wrinkleleaf Goldenrod
Thermopsis villosa	Carolina Lupine
Verbena bonariensis	Tall Verbena



VINES

Species that have spreading or climbing growth patterns that can be used on various surfaces or structures.

Scientific Name	Common Names
Bignonia capreolata	Crossvine
Campsis grandiflora	Chinese Trumpetcreeper
Campsis radicans	Common Trumpetcreeper
Clematis armandii	Armand Clematis
Clematis montana	Anemone Clematis
Clematis virginiana	Virginsbower
Clematis x jackmanii	Jackman Clematis
Gelsemium sempervirens	Carolina Jessamine
Hydrangea petiolaris	Climbing Hydrangea
Lonicera sempervirens	Coral Honeysuckle
Parthenocissus quinquefolia	Virginia Creeper
Rose banksiae	Lady Banks Rose
Wisteria frutescens	American Wisteria

Gimghoul Restrictive Covenants

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BOOK 490 PAGE 202

Existing Covenants

STATE OF NORTH CAROLINA
COUNTY OF ORANGE

DECLARATION AND AGREEMENT

THIS DECLARATION AND AGREEMENT is executed as of the 21st day of June, 1984 by the undersigned for the purpose of amending and restating certain restrictive covenants which encumber that real estate known as Lots 2 through 42 of GIMGHOUL PINEY PROSPECT DEVELOPMENT, according to the Plat recorded at Plat Book 1, Page 51, Orange County Registry. The following recitals are made to give a background for the Amended Restrictions:

1. The lots shown on the aforesaid Plat were developed and sold by The Junior Order Of Gimghouls upon a definite scheme or plan of development with the intention that the real estate would be held and used under certain restrictions for the benefit of the entire Development.
2. Each of the Deeds from The Junior Order Of Gimghouls stated that the conveyance made thereby was expressly subject to the restrictions set forth in the Deed. These restrictions do not vary materially from Deed to Deed.
3. The Deeds provide that the restrictions may be changed after January 1, 1940 only by a written agreement signed by not less than two-thirds of the individual owners of lots in the Development. In any agreement changing the restrictions the changes made must be set forth in a duly executed and recorded instrument. The revised restrictions will then be binding on all property holders, subject to any changes thereafter made.
4. The original restrictions were modified somewhat in 1950. These modifications, however, were not recorded in the Orange County Registry.
5. The changes embodied herein are intended to insure, as much as practical, that the basic purpose of the original restrictions and of the 1950 amendments are attained. That purpose was and continues to be the retention of the single family residential character of the neighborhood.
6. The undersigned have determined that it is to their mutual benefit to modify the restrictions.

BOOK 490 PAGE 203

7. The undersigned constitute not less than two-thirds of the individual owners of the said property.

NOW, THEREFORE, the undersigned do hereby Amend and Restate the Restrictive Covenants. The Restated Restrictive Covenants shall be as follows:

1. Single Family Residential Use. The property shown on the Plat recorded at Plat Book 1, Page 51, Orange County Registry, as Lots 2 through 42 may only be used for residential purposes. Structures built on the various lots may not be used for any other use than as a single family residential dwelling. No more than one dwelling may be built on a lot. This covenant shall not prevent a detached garage from being erected and maintained on a lot nor shall it prevent a lot owner from maintaining within a dwelling (or garage structure) one light housekeeping apartment. In addition, this covenant shall not prevent the use of a portion of a dwelling for a home occupation as that term is hereinafter explained.

2. Definitions. The term "Dwelling Unit" shall mean a room or group of rooms within a dwelling forming a single independent habitable unit used or intended to be used for living, sleeping, sanitation, cooking and eating purposes by one family only. The term "Family" shall mean an individual living alone or two or more persons related by blood, adoption or marriage, living together as a single housekeeping unit, using a single facility in a dwelling unit for culinary purposes. No more than two persons living together as a single housekeeping unit and not related by blood, adoption or marriage shall be deemed to constitute a family. The term "Family" does not include a fraternity, sorority, club, rooming house or institutional group or the like. The term "Single Family Dwelling" shall mean a detached dwelling consisting of a single dwelling unit only. The term "Light Housekeeping Apartment" shall mean a room or group of rooms forming a separate habitable unit used or intended to be used for living and sleeping purposes by one family with or without independent kitchen facilities. If the primary dwelling unit is occupied by the owner or owners, then a light housekeeping apartment shall be permitted. If the primary dwelling unit is occupied by someone other than the owner or owners, then a light housekeeping apartment will not be permitted.

3. Home Occupation. An occupation may be conducted as an

Gimghoul Restrictive Covenants

BOOK 490 PAGE 204

accessory or incidental use of a dwelling unit if (a) no more than one person other than members of the resident family may be engaged in the occupation; (b) the use of the dwelling unit for the home occupation is clearly incidental and subordinate to its use for residential purposes; (c) no more than thirty-five (35%) percent of the floor area of the dwelling unit is used in the conduct of the home occupation; (d) the home occupation does not generate traffic volumes or parking area needs greater than would normally be expected in this residential neighborhood; (e) the home occupation does not create objectionable noise, odor, dust or electrical or communication interference; (f) no on-premises retail sales take place.

4. Setbacks. No residences or buildings of any kind shall be erected on a lot nearer any street than forty (40') feet; provided, that where two or more lots are combined to make a larger lot, no residence shall be nearer either side line of the larger lot than ten (10') feet. These setback restrictions do not apply to steps having no roof.

5. Advertising Signs or Billboards. No advertising signs or billboards of any description shall be displayed in the Development, except signs "For Sale" or Contractors' or Architects' signs, which signs shall not exceed 2 feet x 3 feet in size.

6. Subdivision of Existing Lot. No subdivision of an existing lot shall be made if that subdivision were to result in a lot having a frontage of less than one hundred (100') feet or a depth of less than one hundred fifty (150') feet.

7. Severability. These covenants and provisions are severable; the invalidity of one or more shall not affect the remainder.

8. Enforcement. These covenants are part of a general plan of development and may be enforced by any lot owner within the Gimghoul-Piney Prospect Development. Where these Amended Covenants impose a restriction different than that existing prior to recordation of this document and where a presently existing use contravenes these Amended Covenants, that use may be continued (but not expanded) by the present owner of the property on which the violation is occurring. Such a violation may not be renewed after ceasing.