CHARLOTTE

HISTORIC DISTRICT DESIGN STANDARDS













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CHARLOTTE

HISTORIC DISTRICT STANDARDS

Prepared For:
City of Charlotte, North Carolina

Adopted:
November 12, 2026

Prepared By:

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ARCHITECTURE ▪ COMMUNITY DESIGN ▪ WAYFINDING

ACKNOWLEDGEMENTS

Historic District Commission

Many thanks to all current and fomer Commissioners who contributed their time and talents to the creation of these Design Standards.

Residents from the following Neighborhoods

Dilworth
Fourth Ward
Hermitage Court
McCrorey Heights
Oaklawn Park
McCrorey Heights
Plaza Midwood
Wesley Heights
Wilmore

Charlotte Planning, Design & Development Department

Design + Preservation Division, Historic District Commission

http://charlottenc.gov/planning/HistoricDistricts

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The City and Historic District Commission have no control over the cost of labor, materials, equipment, or services, methods of pricing, competitive bidding, or market conditions.

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INTRODUCTION

Charlotte is a dynamic city that is on the move and is one of the key urban centers of the entire country. It has seen tremendous growth in recent decades and continues to enjoy rapid expansion and population increases. The city, with all its major employment sectors coupled with strong civic traditions, is a great place to live and has a very high quality of life.

Within that existing context, Charlotte also has an interesting mix of neighborhoods, some of which are older and surround the central business district. These residential areas date largely from the early twentieth century and many have rich collections of historic buildings with various architectural styles, street patterns, open spaces, and landscaping. These areas have become more treasured as they survive subsequent generations of development. Charlotte wisely has decided to designate some of these neighborhoods as Local Historic Districts to celebrate this uniqueness and to offer additional regulatory protection for their preservation.

In that regard, the Charlotte City Council adopted a Historic District Ordinance in 1976 that creates the Charlotte Historic District Commission (HDC) to administer changes within these Local Historic Districts. The purpose of this ordinance is:

> "to encourage the restoration, preservation, rehabilitation, and conservation of historically significant areas, structures, buildings, sites, and objects and their surroundings from potentially adverse influences which may cause the decline, decay, or total destruction of important historical, architectural, and archaeological features, which are a part of the city's heritage, and to review new construction design to ensure compatibility with the character of the district."

THE ROLE OF DESIGN STANDARDS

In order to provide more detailed assistance to property owners when making changes to their properties in these districts, the Commission and staff have created this set of design standards. They are recommendations for generally accepted professional practices of historic preservation and are based on the Secretary of the Interior's Standards for Rehabilitation, a set of criteria used nationally in such work.

As a property owner, you are a partner in preservation and should refer to these Standards whenever you plan changes to your property. These Standards help to clarify what is valuable and worth preserving in the districts. They explain how you can respect these features as you make changes or repairs to your historic building or design a new building. By becoming familiar with these Standards and planning your work according to them, you will be using the same tool that is used by the HDC to decide whether your proposed change is appropriate to the district.

These Standards are tailored to your community. They are based on the study of Charlotte's historic districts, the types of buildings found in those districts, preservation issues, and the current policies. Specific topics covered in these Standards include recommendations for sites, rehabilitation of existing buildings, new construction, and additions. The design review process is explained as well and there are several appendices on related topics.

The following is a list of what design Standards can do:

1. Provide guidance up front before property owners, architects/designers, and contractors make plans
2. Give much more detailed guidance to property owners and the HDC
3. Result in more appropriate changes in the district
4. Help resolve specific design concerns that may be present in the district
5. Assist the building industry in the understanding of district character
6. Improve quality of new developments
7. Protect current property values in the district
8. Increase public awareness about the vision for the district
9. Review demolition requests

The following is a list of what Standards do not do:

1. Increase new construction or rehabilitation activities
2. Improve maintenance
3. Regulate amount/location of new development (zoning does that)
4. Regulate colors or interior design
5. Ensure the highest quality design
6. Have a sufficient impact if property owners are not made aware of them
7. Prohibit demolition or changes

BASIC TERMS IN HISTORIC PRESERVATION *

Terms such as preservation, restoration, and rehabilitation are often used interchangeably; however, they mean different approaches to the work performed on a historic structure.

8. **Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.

9. **Rehabilitation** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. This approach must not damage or destroy historically significant materials, features or finishes and requires that any changes be compatible with the building and its context.

10. **Restoration** depicts a property at a particular period of time in its history, while removing evidence of other periods.

11. **Reconstruction** re-creates vanished or non-surviving portions of a property for interpretive purposes.

12. **Renovation or remodeling** makes changes to the property without necessarily maintaining the historic character-defining features of a building.

*The first four treatments are from the Secretary of the Interior's preservation treatment standards as defined by the National Park Service.

MISSION STATEMENT

It is the responsibility of the members of the Historic District Commission to identify and protect the overall character of Charlotte's historic neighborhoods that have been designated by City Council as Local Historic Districts. It is also the recognition that historic resources belong to the entire community as part of our collective heritage. The members of the Historic District Commission and its staff acknowledge that the property owners and residents within historic districts are the stewards of an important part of Charlotte's visual and associative history.

In keeping with the preservation of the historic neighborhoods' character, the following objectives have been established:

Protect the unique and vibrant character of each designated historic neighborhood.

1. Maintain the historic human scale, pedestrian orientation, and visual variety of the streetscape.
2. Preserve areas of green space and the tree canopy.
3. Manage changes to accommodate modern living.
4. Consider conflicts between the Historic District Commission, property owners, and other preservation organizations when appropriate, knowing that the HDC decisions are bound by its Standards.

DISTRICT DO'S AND DON'TS

Below are some common "Do's and Don'ts" to help you plan your project and avoid costly mistakes.

Do: Contact staff before ordering windows or removing windows.

Do: Make repairs to original windows rather than replace them.

Do: Design building additions that are not incongruous with the design of the structure and complementary to the streetscape.

Do: Use appropriate designs for the building type. Example – A simple front porch design is compatible with a small cottage style house.

Do: Repair and maintain your historic building.

Do Not: Paint previously unpainted masonry surfaces.

Do Not: Use materials that are incompatible with the building. Example – Cedar shake siding is not compatible with a Georgian style building.

Do Not: Remove large trees without approval.

Do Not: Install long expanses of stockade privacy fences.

Do Not: Use interlocking beveled edge concrete block or railroad ties for retaining walls or landscaping projects.

Do Not: Add developed parking areas in the front setback of the building.

Do Not: Hesitate to contact staff whenever you have questions.

Above applies to all buildings, structures, sites, and objects within designated local historic districts.

For more details about these and other design situations refer to the appropriate section within these Standards.

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HISTORIC DISTRICT REVIEW PROCESS 2



The Charlotte Historic District Commission (HDC) was established in 1976 by an act of the Charlotte City Council as part of the redevelopment of Fourth Ward. Today, the Commission's responsibilities have grown beyond Fourth Ward to include design review and enforcement in other designated Local Historic Districts. In addition, the HDC and its Staff provide historic preservation education and technical advice for other local government agencies and the community at large.

These design standards are the result of an effort by the Historic District Commission and its Staff to provide more detailed information for property owners in regard to preserving, rehabilitating, and adding on to their historic homes. Guidance is also provided for the design of any new construction in the districts as well as for site work. The manual also describes the design review process to aid owners in developing and submitting applications for changes to their properties.

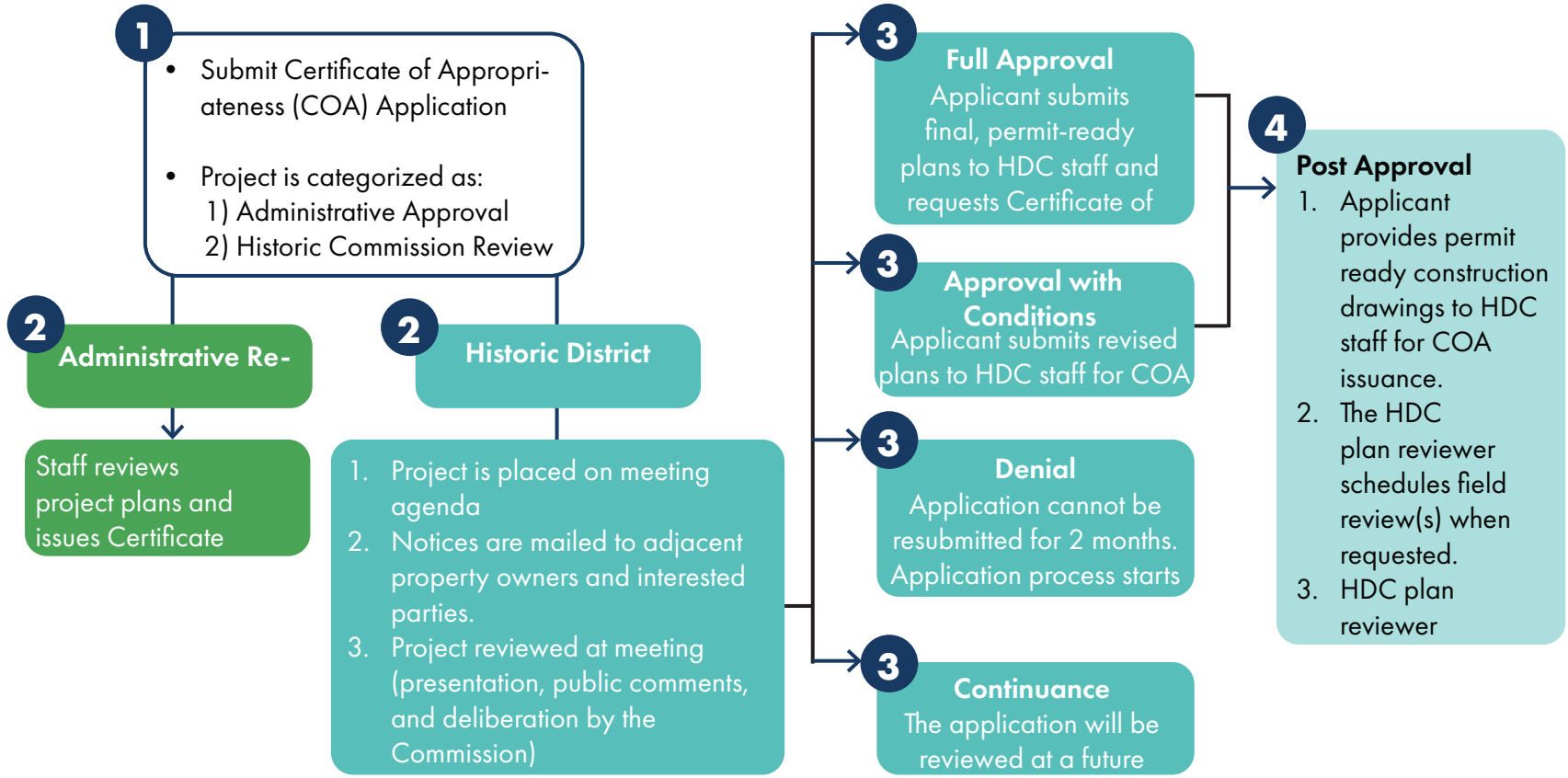
The Historic District Commission and its Staff want this manual to be useful for anyone needing information on development and renovation in Charlotte's Local Historic Districts. We welcome input and comments from the public.

THE CHARLOTTE HISTORIC DISTRICT COMMISSION

The Charlotte Historic District Commission (HDC) consists of fourteen members appointed by the Mayor and City Council. Under a resolution of City Council, the HDC has representatives who own property, live, or operate businesses within the Local Historic Districts. Other members are appointed at large from the entire community. A majority of the Commission's members must have some demonstrable expertise or experience in the areas of neighborhood preservation, architecture, planning, history, or other areas directly related to the mission of the HDC's mission. A current list of members can be obtained by contacting the HDC office.

All properties within Local Historic Districts are under the jurisdiction of the Charlotte Historic District Commission. As set forth in UDO Article 14.1.D, all demolition, construction, additions or exterior alterations to these properties must be approved in advance by the Historic District Commission or its Staff. Failure to gain such approval can result in enforcement action.

Anyone planning work in a Local Historic District should contact the Charlotte Historic District Commission staff.



APPLYING FOR A CERTIFICATE OF APPROPRIATENESS

The Charlotte Historic District Ordinance requires that a Certificate of Appropriateness be obtained prior to any exterior change to any property within a designated Local Historic District. A Certificate of Appropriateness is a document certifying that a project within a locally designated historic district meets the standards outlined in state and local law for such work. **A building permit for exterior work will not be issued until a Certificate of Appropriateness is issued by the Charlotte Historic District Commission.** Exterior work that does not require a building permit must still receive a Certificate of Appropriateness before work begins.

The HDC and its staff want to work with all Local Historic District property owners to ensure that the review and approval process is as quick and easy as possible, while making sure that the requirements of the ordinance are met. The goal of the members and staff of the HDC is to encourage historic preservation in Charlotte's designated Local Historic Districts in a way that preserves the very qualities and historic fabric that draw people to these neighborhoods. Every effort is made to find ways to accommodate the needs of property owners within the Standards established by the HDC under state and local law.

The following process can guide an applicant through the steps of the HDC application and review process.

1. Determining if a Project Requires HDC Approval

Contact the HDC Staff as early as possible in the planning of any project. Under the terms of the Charlotte Historic District Ordinance, no property within a Local Historic District can be altered or improved until the owner consults with the staff of the Commission to determine if a Certificate of Appropriateness is required.

2. Repair and Maintenance

Ordinary repair and maintenance projects do not require any review and approval, provided the work does not result in any changes in design or material. HDC Staff must determine if projects are true repair and maintenance, or if a Certificate of Appropriateness is necessary. The owner should not start any work without contacting the staff. For instance, re-roofing with like-for-like materials does not require review and approval (Ex. An existing asphalt shingle roof is being replaced with a new asphalt shingle roof).

3. Filing a Certificate of Appropriateness Application

If a Certificate of Appropriateness is required, staff will assist applicants in completing an application through the city's Accela Citizen Access (ACA) program on the Historic District Commission website and in determining what additional documentation will be needed in order for a project to be evaluated. Because the circumstances of each application and each property can differ, the necessary documentation can vary widely from proposal to proposal.

All proposals will require a completed, signed application form. Most proposals will require photographs and some form of drawings, the detail of which will be determined by the scope of the project. A checklist is included on the application form, which can be used to determine what will be required to document the project.

A Certificate of Appropriateness shall not be issued when there is an unresolved violation of HDC policy unless the Certificate of Appropriateness application includes plans to remedy the violation.

All final versions of plans are due to the HDC office according to the application deadline schedule posted to the HDC website. Plans received later than this will not be forwarded to the Commission prior to the meeting and will not be considered in any analysis HDC Staff prepares for the Commission prior to the hearing.

4. Elevation Requirements

The HDC Staff will work with applicants to determine if detailed elevation drawings are required to adequately evaluate an application for a Certificate of Appropriateness.

Consult with HDC Staff to determine if elevations are required with an application and if a project is eligible for administrative approval.

A. Drawings should not exceed 24" x 36" in size and be black and white line drawings; no colored lines.

B. All supporting illustrations and photos should be submitted to HDC Staff in an electronic format.

C. If paper drawings are submitted, sixteen (16) copies are required.

D. All elevations must be drawn to scale and be properly labeled.

E. Accurate grading must be shown on all sides.

F. All materials must be noted.

G. Elevation drawings must be submitted for all sides affected by the proposed work. In the case of small projects or rear additions, elevations can be submitted for only the elevations involved.

H. Photographs and/or brochures for certain materials, such as replacement windows, are required when necessary.

These submissions will be used by the Commission to determine whether or not project proposals meet the terms of the Charlotte Historic District Ordinance and current Commission policies and Standards. Requirements of the Mecklenburg County Land Use and Environmental Services Agency (LUESA) under current building code and zoning regulations must be met for all projects, regardless of any requirements of the HDC.

5. Site Plan Requirements

For many projects, such as new construction, additions to existing buildings, parking plans, major landscaping, or other similar proposals, it will be necessary to provide the HDC with a detailed, scaled site plan of the property.

Consult with HDC Staff to determine if site plans are required with your application and if your project is eligible for administrative approval.

A. Drawings should not exceed 24" x 36" in size.

B. If at all possible, drawings should be submitted electronically via Accela Citizen Access (ACA). All drawings and supporting illustrations and photos should be submitted to HDC Staff according to the application deadline schedule posted to the HDC website.

C. If paper drawings are submitted, sixteen (16) copies are required.

Site plans must be scaled or dimensioned from measurements of the site, not from estimates, and include a landscaping plan as well as all appropriate information, such as:

- Existing features, including all building footprints, trees and major shrubbery, walks, pools, driveways, curbs, signs, HVAC units, fences, curb cuts, dumpsters, etc.
- Side, front, and rear yard setbacks
- Indication of existing features to be removed
- Indication of features which would be added to the site
- Accurate dimensions of existing and proposed site features, and their relationships to each other and to the site boundaries
- Fence and wall heights
- Buffers
- Parking requirements
- Screening of parking areas
- Landscape plan

All site plans that include parking for non-residential or multi-family projects must have preliminary approval from the Charlotte Department of Transportation and have approval under the Charlotte Tree Ordinance prior to submission to the Charlotte Historic District Commission.

Site plans will be used by the Commission to determine whether or not project proposals meet the terms of the Charlotte Historic District Ordinance and current Commission policies and Standards. Requirements of the Mecklenburg Land Use and Environmental Services Agency (LUESA) under current building code and zoning regulations must be met for all projects, in addition to any requirements of the Historic District Commission.

THE SECRETARY OF INTERIOR'S STANDARDS

The Secretary of Interior's Standards for Historic Rehabilitation (As cited in the Charlotte Unified Development Ordinance Article 14)

1. A property shall be used for its historical purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires the replacement of a distinctive feature, the new one shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historical materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

HOW APPLICATIONS ARE EVALUATED

State and local laws give the HDC clear direction on how projects are to be evaluated. The ordinance directs the Commission to use the current version of *The Secretary of Interior's Standards for Rehabilitation*, and cites these Standards verbatim. These standards were developed by the U.S. Department of the Interior to guide federal agencies in dealing with historic properties and districts under their jurisdiction. Under Charlotte's local ordinance, the HDC is charged with developing specific policies dealing with issues relating to properties in Local Historic Districts using the Secretary's Standards as a guide.

In evaluating a project proposal, the HDC and its staff refer to the adopted Design Standards that are based on the Secretary of Interior's Standards for Rehabilitation. They also examine the specific context of the property in question. The Standards in this manual are designed to address the more common issues that come before the Commission. The HDC also recognizes that each property in Charlotte's Local Historic Districts has unique qualities, and there are circumstances that warrant exceptions to their adopted standards and policies. It is the responsibility of a property owner to demonstrate to the Commission that an exception is justified.

The Secretary of Interior's Standards for Rehabilitation are listed to the left. In order to deny an application for a Certificate of Appropriateness, the HDC must find that the proposed project violates one or more of these standards.

If you have any questions regarding these standards or specific Standards adopted by the HDC, please contact the Charlotte Historic District Commission Office.

TYPES OF REVIEW & MEETING PROCEDURES

Upon receiving an application for a Certificate of Appropriateness (COA), HDC Staff will review the application material to ensure that adequate information has been submitted to evaluate the proposal. If additional information is needed or if there is a question about some part of the material, staff may contact the applicant for clarification or additional information. Once all the necessary information is in place, the application will undergo one of the two types of review.

Note: The HDC may grant exceptions to applicable standards in the following situations: building code requirements, or site conditions such as topography, parcel shape, or other site constraints.

1. **Administrative Approval:**

   Projects that meet certain criteria can be reviewed and approved by staff. Under normal circumstances, such reviews usually take no more than five to ten working days, from the point all required information is supplied by the applicant. The review may take longer if the building plans are unclear or incomplete. In order to receive an administrative approval, project proposals must fall within current HDC policy. Projects that staff judges to be outside these Standards will be referred to the full HDC for review.

   The project types listed below are eligible for administrative approval by the HDC Staff, provided the proposal meets all relevant current policies adopted by the Commission. **Staff has the discretion to refer any application to the full Commission for any reason.**

A. Landscape & Site Features, including:
   - Fences
   - Retaining Walls
   - Driveways
   - Walkways
   - Removal of small (10" diameter or less), dead and/or diseased trees
   - Backflow preventers
   - Site Appurtences

B. Work in Rear Yards, including:
   - Additions that are neither taller nor wider AND do not represent a build-out of more than 50% additional square footage of the historic buidling, and meets all other Standards.
   - Decks
   - Patios
   - New rear yard accessory buildings and structures that are 24' or less in height and clearly secondary to the main structure.
   - Smaller accessory structures, such as small storage sheds, on corner lots may be staff reviewed
   - Rear yard parking plans for non-residential uses

C. Replacement Windows & Doors, including:
   - Windows that do not meet the definition of "historic windows" as defined in Appendix B.
   - Single glass block windows on side or rear elevations
   - Changes in window and door openings on rear and side elevations not substantially visible from the street
   - Installation of storm windows and doors

D. Roof Replacement depending on change in materials.

E. Properly Documented Restoration Projects: Some buildings have been altered over the years in ways that compromised their historic design. Often, photographic, physical, or other evidence exists that can guide interested property owners in restoring a building's original appearance and character by removing certain later elements and adding new elements that are documented.

F. Signage

G. Properly Sited & Screened Mechanical Units

H. Demolition of Dilapidated Accessory Structures

I. Emergency COAs for in-kind repairs.

J. Minor Changes, including:
   - Shutters (if appropriate for the building style)
   - Gutters
   - Handicapped access facilities on rear and side elevations
   - Repair or replacement of damaged or unstable secondary chimneys behind the roof peak as seen from the street
   - Porch rails
   - Installation or removal of roof vents

2. Referral to Full HDC

Projects not eligible for administrative approval will be placed on the agenda of the next available monthly Charlotte Historic District Commission meeting. These meetings are held on the second Wednesday of each month, and application deadlines are available from the HDC office. HDC application deadlines and meeting dates are updated annually.

The following types of projects require full HDC review:

- New full construction
- Additions that are taller or wider than the existing structure
- Additions and new construction on corner lots
- Additions that increase the square footage of the total, historic structure more than 50% (not including open front porches).
- An expanded list is on pages 2.9 and 2.10

For projects requiring an evidentiary hearing before the HDC, staff is required by law to make reasonable effort to inform all adjacent property owners of the hearing. This allows anyone potentially affected by a project the opportunity to comment on that project. "Adjacent" is defined as all parcels within 300 feet in all directions of the subject property.

The Charlotte Historic District Commission meets the second Wednesday of each month at 1:00 p.m. in the Government Center at 600 East Fourth Street. The Members of the HDC will review each application according to the following procedure:

A. Presentation of Application by HDC Staff
   1. Presentation on Property and Outline of Proposal
   2. Comments by Staff on the Project
   3. Recommendations and/or Suggestions

B. Presentation by the Applicant

C. Testimony by Other Interested Parties
   1. Testimony by Interested Parties
   2. Synopsis of Testimony Received by HDC Staff

D. Consideration by the Historic District Commission
   1. Questions by the HDC to Applicant, Staff, and Others

E. Deliberation by the Historic District Commission
   1. End of evidentiary hearing and discussion amongst Commission Members
   2. Adoption of Findings of Fact by the Commission
   3. Final Vote by the Commission

The final vote of the HDC on an application for a Certificate of Appropriateness will lead to one of these results:

A. Approval

Once approval is granted by the HDC, a Certificate of Appropriateness will be issued by staff, and a building permit, if necessary, can be obtained. Any changes to the plans approved by the HDC must be referred to the Commission's staff. If staff determines that the change to the plans results in a substantive difference from the approved plans, the project must go back before the Commission.

B. Approval with Conditions

The applicant shall satisfy any and all conditions within twelve months of the HDC decision, unless specified otherwise by the HDC in its motion, in order for the HDC to issue a Certificate of Appropriateness. If the applicant does not satisfy any and all conditions and receive verification from the HDC Staff for compliance within twelve months of the HDC decision, then the HDC's decision shall become null and void for failure to comply with the required conditions and the project must be resubmitted to the HDC.

C. Continuance

Occasionally, the Commission determines a proposal may need some adjustments or that additional information is needed before final approval can be granted. These changes are often beyond what can be resolved in the setting of a formal Commission meeting. In such cases, the HDC may continue final action on the application to a future meeting in order for the applicant, HDC, and Staff to work together to resolve any outstanding issues.

D. Denial

A denial by the HDC means that the proposed project does not meet the Design Standards and that no exceptions are warranted. A denied project proposal cannot be carried out. A denied application

cannot be re-submitted to the HDC for a period of two months. The Commission will make all determinations on resubmissions on a case-by-case basis, according to information provided by the applicant.

3. **Code Enforcement**

Any changes from or additions to the project will void the Certificate of Appropriateness unless a new application has been approved. There are three circumstances that can lead to the commencement of enforcement procedures against a property owner within a local historic district:

1. Work is done that requires a Certificate of Appropriateness without a certificate being issued.

2. A Certificate of Appropriateness is denied by the Commission and the project is carried out in defiance of the denial.

3. Work is approved by the HDC or its staff and is then carried out in a manner inconsistent with the approval.

When one of the above circumstances exists, the following procedure will be followed:

HDC Staff will provide to the Zoning Enforcement Supervisor, or a designee, the violation to be cited and the address and owner of the property where the violation has occurred. Zoning Enforcement Staff will then pursue the violation through the processes outlined in Section 39.2.L of the City of Charlotte Unified Development Ordinance. Should the violation be corrected through established HDC procedures,
HDC Staff will notify the Zoning Enforcement Supervisor, or designee, to suspend or end the enforcement process on the violation in question.

APPEALS OF DECISIONS OF THE HISTORIC DISTRICT COMMISSION

Any party with standing aggrieved by a decision of the Charlotte Historic District Commission has the right to appeal the Commission's decision to the Mecklenbury County Superior Court as outlined in Section 14.1.M of the City of Charlotte Unified Development Ordinance pursuant to N.C.G.S. § 160D-1402, or as amended.

CERTIFICATE OF APPROPRIATENESS (COA) LEVELS OF REVIEW FOR PROJECTS WITHIN CHARLOTTE'S LOCAL HISTORIC DISTRICTS

CHARLOTTE HISTORIC PRESERVATION EST. 1976

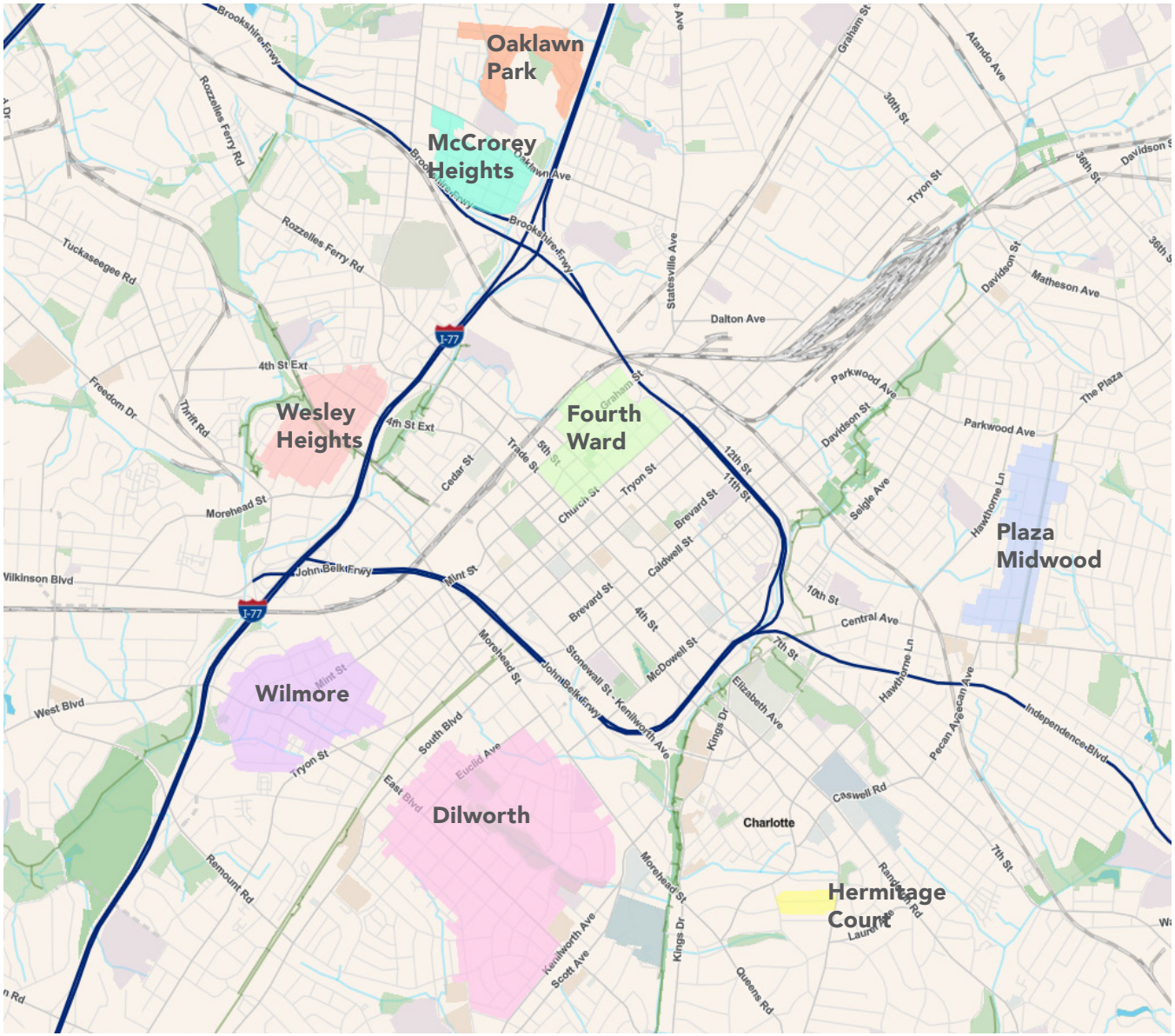
Note: The following list is not exhaustive of all possible projects, but a reprensentative list to aid property owners in project planning. In order to receive an Administrative Approval, project proposals must fall within current HDC policy. Projects that HDC Staff judges to be outside these Standards will be referred to the full Historic District Commission for review (Standards, page 2.6).

Type of Work Proposed	Administrative Review (No application fee)	HDC Review - Minor Projects (Application Fee Required)	HDC Review - Major Projects (Application Fee Required)
Exterior Changes - Building			
Awnings	X	X	
Chimneys - alterations or removal of primary or street facing		X	
Chimneys - alterations or removal of damaged or unstable secondary chimneys	X		
Enclosure of Existing Porches		X	X
Gutters	X		
Handicap Access Facilities - on rear and side elevations	X		
Masonry Changes (painting, staining, whitewashing, limewashing, etc.)			X
Masonry, additions - infill of existing openings and/or insertion of new openings		X	
Mechanical Units	X		
Non-Traditional Exterior Materials (cementitious, vinyl, aluminum, etc., siding and trim)		X	X
Porch Rails	X		
Relocation of Principal Building			X
Roofing - change in original materials (e.g. replacing slate with other material)		X	
Roofing - replacement with materials same as existing	X		
Shutters - new and replacement	X		
Signage	X	X	
Original Window Replacement			X*
Storm Windows and Doors	X		
Windows and Doors, changes to window and door openings on rear and side elevations not substantially visible from the street	X		
Demolition			
Accessory Buildings, dilapidated and in the rear yard	X		
Accessory Buildings, recognized as Contributing in a National Register listing.		X	
Principal Building(s)			X
New Construction - Accessory Buildings and Structures			
Accessory Buildings - in the rear yard (i.e. small one-story sheds for storage, that are not garages or accessory dwelling units)	X		
Accessory Structures - in the rear yard (decks, pergolas, swimming pools, etc.)	X		
New Construction and Additions - Principal Buildings			
Additions - neither wider nor taller than the primary building, increase square footage of historic structure by less than 50%, and/or not substantially visible from public rights of way	X		
Additions - increase square footage of historic structure more than 50% and substantially visible from public rights of way		X	X
New Construction - Principal Building			X
Garages/Accessory Dwelling Units - not substantially visible from public rights of way and clearly secondary to the primary structure	X		

**See Section 4.15 for Standards for Rehabilitation of Building Elements Windows - Oaklawn Park and McCrorey Heights*

continued on next page

Type of Work Proposed	Administrative Review (Fee may be required)	HDC Review - Minor Projects (Application Fee Required)	HDC Review - Major Projects (Application Fee Required)
Garages/Accessory Dwelling Units - substantially visible from public rights of way (including corner lots), and/or not clearly secondary to the primary structure		X	
Repair and Maintenance			
Masonry Cleaning, Repair, and/or Repointing	x		
Repair and maintenance of exterior building elements	X		
Surface Cleaning	X		
Restoration			
Restoration projects of principal buildings that are properly documented can be approved Admistratively, all others require full HDC approval.	X	X	
Site Work			
Backflow Preventers with screening	X		
Fences	X		
Landscaping	X		
Mechanical Units with screening	X		
Parging	X (previously parged surfaces)	X (new parging)	
Parking Areas, Paving and Driveways	X		
Rear Yard Parking Plans for Non-Residential Uses	X		
Retaining Walls	X		
Tree Removal	X	X	
Walkways	X	X (change in size, location, etc.)	



DEVELOPMENT OVERVIEW OF CHARLOTTE'S LOCAL HISTORIC DISTRICTS

The Charlotte City Council has designated seven Local Historic Districts, in recognition of their significance to the city's history and its architectural heritage. These special areas are unique segments of Charlotte's historic development. Most of them grew up around the original central business district of the community. They represent many of the popular architectural styles, building forms, and popular tastes of the early to mid-twentieth century.

For the most part, these neighborhoods retain a large part of their design integrity and much of their housing stock is intact. In recent decades, these areas have become increasingly popular as attractive, interesting, and distinctive in-town neighborhoods that attract many new residents. The result is an increasing level of historic rehabilitation and restoration activities throughout these districts. The historic designations further this interest and help ensure that the very qualities that draw so many to these areas will be preserved.

The following pages give a brief overview with a map of each district. The primary architectural styles and types are then discussed and illustrated with various drawings and photographs in order to better convey this unique architectural heritage.

DILWORTH LOCAL HISTORIC DISTRICT

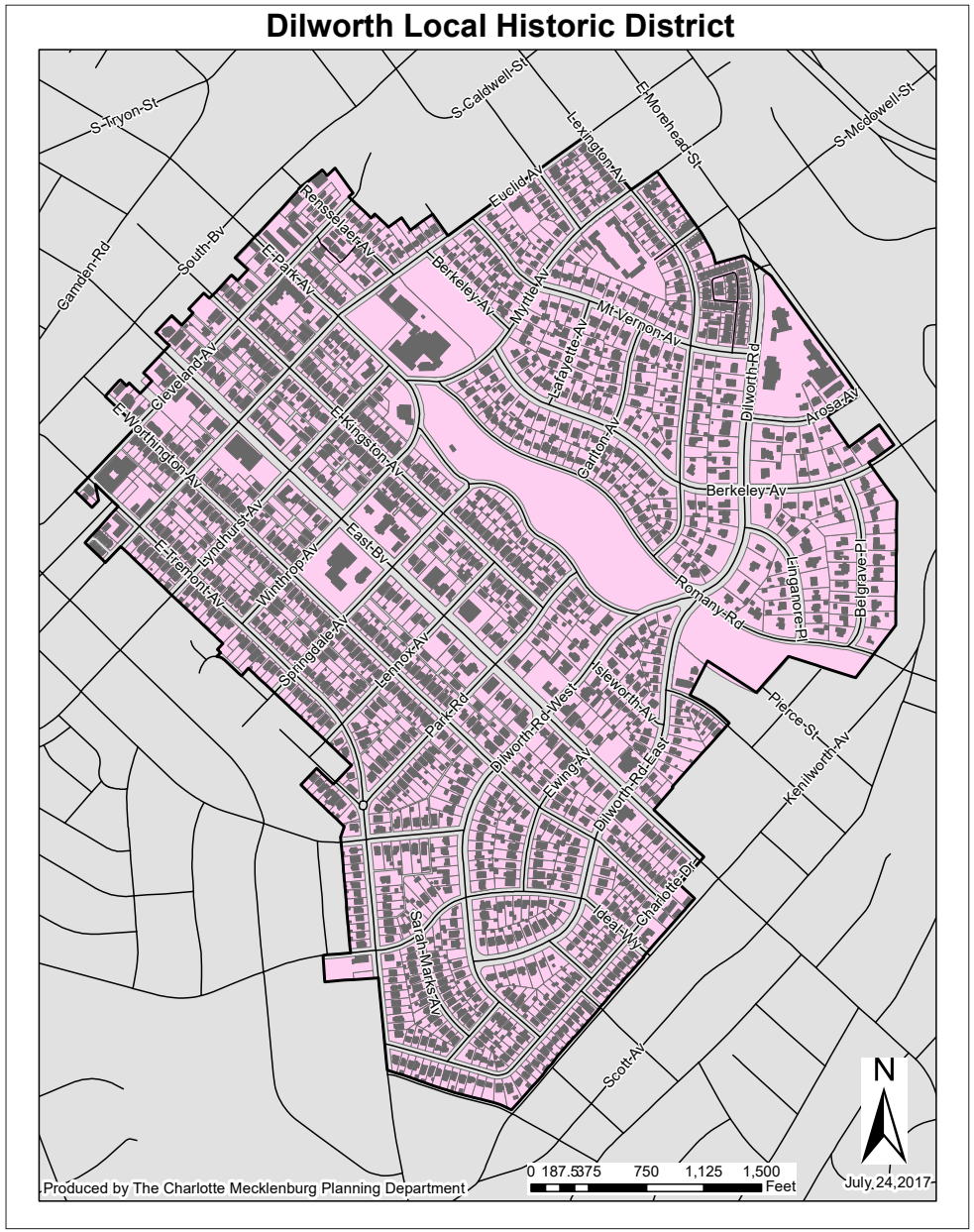
(Designated 1983, Expanded 1992)

Since its inception in the 1890's, Dilworth has been one of Charlotte's most distinctive neighborhoods. Developed as the city's first suburb, Dilworth was connected to downtown by Charlotte's first electric streetcar. The success of the initial development of Dilworth led its creator, Edward Dilworth Latta, to expand the neighborhood in the 1910's under a plan by the Olmsted Brothers, then the nation's preeminent landscape architects. Although their plan was never fully implemented, Olmsted's curved roads and dramatic landscaping set the tone for much of Charlotte's future character. In 1987, Dilworth was listed in the National Register of Historic Places.

Dilworth has sub-areas with large residences on large lots, as well as mid-scale dwellings on smaller lots. Institutional and small-scale historic commercial buildings are also found throughout the district. Street layouts may be gridded or in curvilinear patterns. Mature landscaping and large street trees create a lush garden-like atmosphere in much of this district.

Lots throughout Dilworth are long and narrow, with residential structures sitting close to the street with large rear yards. The lots along the major arteries, East Boulevard, Dilworth Road, Dilworth Road East, and Dilworth Road West, are larger since these were the most desirable locations within the neighborhood when it was established. The homes along the grand avenues are larger and more academic in form and detailing. On the smaller streets in the grid section, there are generally eight lots per block face, with smaller buildings. On the side streets in the curvilinear section, there are up to ten lots per block face. The buildings on these side streets are uniformly close to the street and to each other, often separated by only a narrow strip of grass and a drive leading to a garage in the back yard. Small scale multi-family triplexes and quadruplexes are also interspersed throughout the neighborhood.

Although Dilworth was executed in three sections, the grid plan of 1891, and the two curvilinear sections of 1912 and 1920, the building patterns in the entire neighborhood are surprisingly consistent. The 1890s development of the suburb includes representative examples of the late Victorian styles, but also the beginnings of a long-term fascination with the various forms of the Colonial Revival styles. These were followed closely by the Bungalow and the Picturesque, or Period Revival styles, particularly the Picturesque Cottage and Tudor Revival.



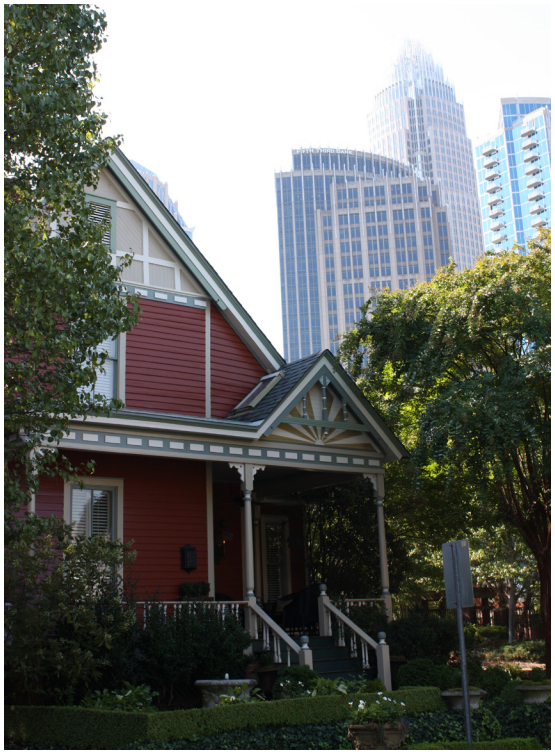
FOURTH WARD LOCAL HISTORIC DISTRICT

(Designated 1976)

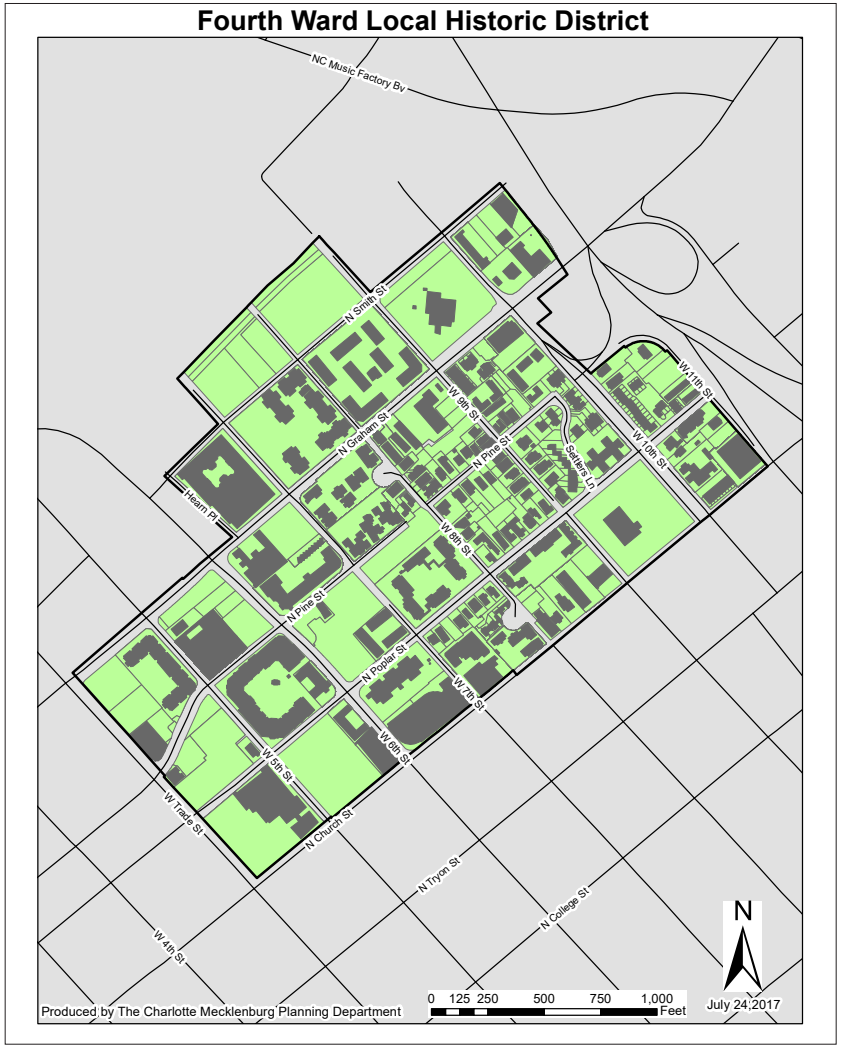
In the 1850's, Fourth Ward was a prosperous residential area, convenient to downtown businesses and shops. As residential development shifted to the suburbs with the opening of Dilworth in the late nineteenth century, all of Charlotte's original residential wards would see an eventual decline.

By the 1970's, many of Fourth Ward's Victorian homes had been demolished or converted to boarding houses and offices. Through the combined efforts of civic and community leaders, Fourth Ward underwent a dramatic physical revitalization in the 1970s. Today there are various examples of restored Victorian homes on the narrow streets of the district, as well as a wide variety of larger new residential and commercial structures.

The core of historic structures and landmarks in Fourth Ward exists between West 7th Street, North Graham Street, West 10th Street, and North Church Street. Designated historic landmarks such as the old Fire Station Number 4, St. Peter's Hospital, and Old Settlers Cemetery are also located within the district.



A view of a Victorian residence in Fourth Ward with downtown Charlotte in the background.



HERMITAGE COURT LOCAL HISTORIC DISTRICT

(Designated 2006)

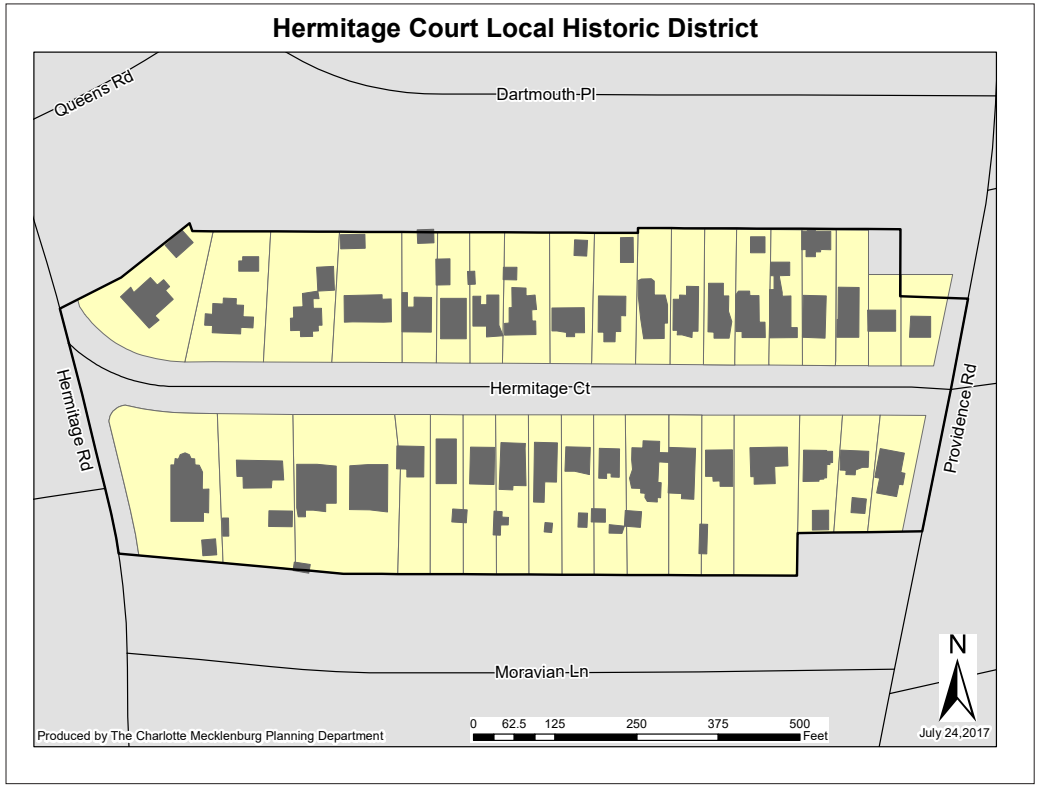
In 1911, a new suburban development was announced to be built on the southern edge of town. It was carved out of a cotton farm long owned by the Myers family and it became Myers Park, one of Charlotte's best known and most desirable subdivisions. John Nolen, one of the most notable landscape architects and urban designers of his day, along with his protégé, Earle Sumner Draper, designed Myers Park. Following Nolen's vision of a new town in a forest, The Stephens Company, a family business of the Myers family, developed the overwhelming majority of Myers Park while smaller areas were developed by other builders.

Hermitage Court was one of these smaller areas and was developed by F. M. Simmons who erected the stone gateways that flank each end of the street. He also built for himself the house at 625 Hermitage Court; a grand Colonial Revival style house completed in 1913. A 1914 survey map shows the layout for Myers Park and includes Hermitage Court stretching from Simmon's home east to Providence Road. With the exception of two later multi-family projects, the homes along Hermitage Court were all constructed between 1913 and 1925, and include some of the oldest homes in the neighborhood.

The architecture of Hermitage Court is an eclectic mix of Bungalow style houses interspersed with examples of several styles that were popular in the early 20th Century, including Colonial and Tudor Revival homes. Almost a century later, the overwhelming majority of the houses retain their original architectural character on lots with mature landscaping.



Hermitage Court is characterized both by large and small lots and homes.



PLAZA MIDWOOD LOCAL HISTORIC DISTRICT

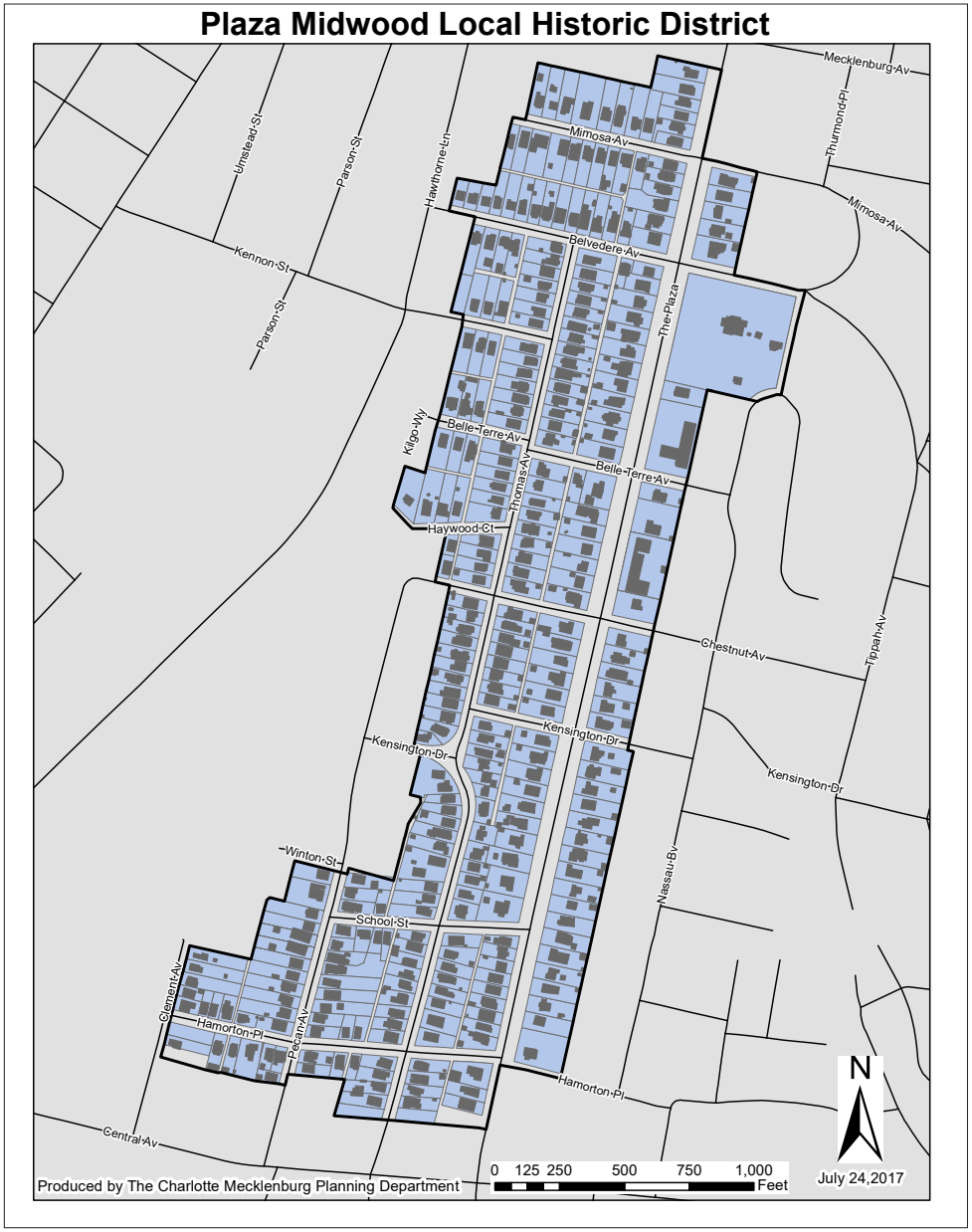
(Designated 1992)

Developed in the 1910s and 1920s, Plaza Midwood is the product of several different developments undertaken by various interests. These early small neighborhoods grew together over the years to become today's Plaza Midwood. Fluctuating economic conditions during the area's growth and the differing visions of the many developers involved came together to create the most eclectic of Charlotte's Local Historic Districts. The Plaza Midwood Local Historic District came about as a result of efforts of neighborhood residents.

Plaza Midwood has two distinct areas. The Plaza is a street divided by a median with deep setbacks and larger lots. While the homes are generally larger along The Plaza, the street is notable for having a range of building heights and a variety of architectural styles spanning from two-story Victorian and Craftsman, to the more compact, one-story American Small House. The secondary streets contain a more modest mix of Bungalow, Cottage, and American Small House styles. These dwellings are primarily one, or one-and-one-half stories in height and have shallower setbacks and smaller side yards than the houses along The Plaza.



The Van Landingham Estate is a Local Historic Landmark. It is noted for its grand Bungalow design elements.



WESLEY HEIGHTS LOCAL HISTORIC DISTRICT

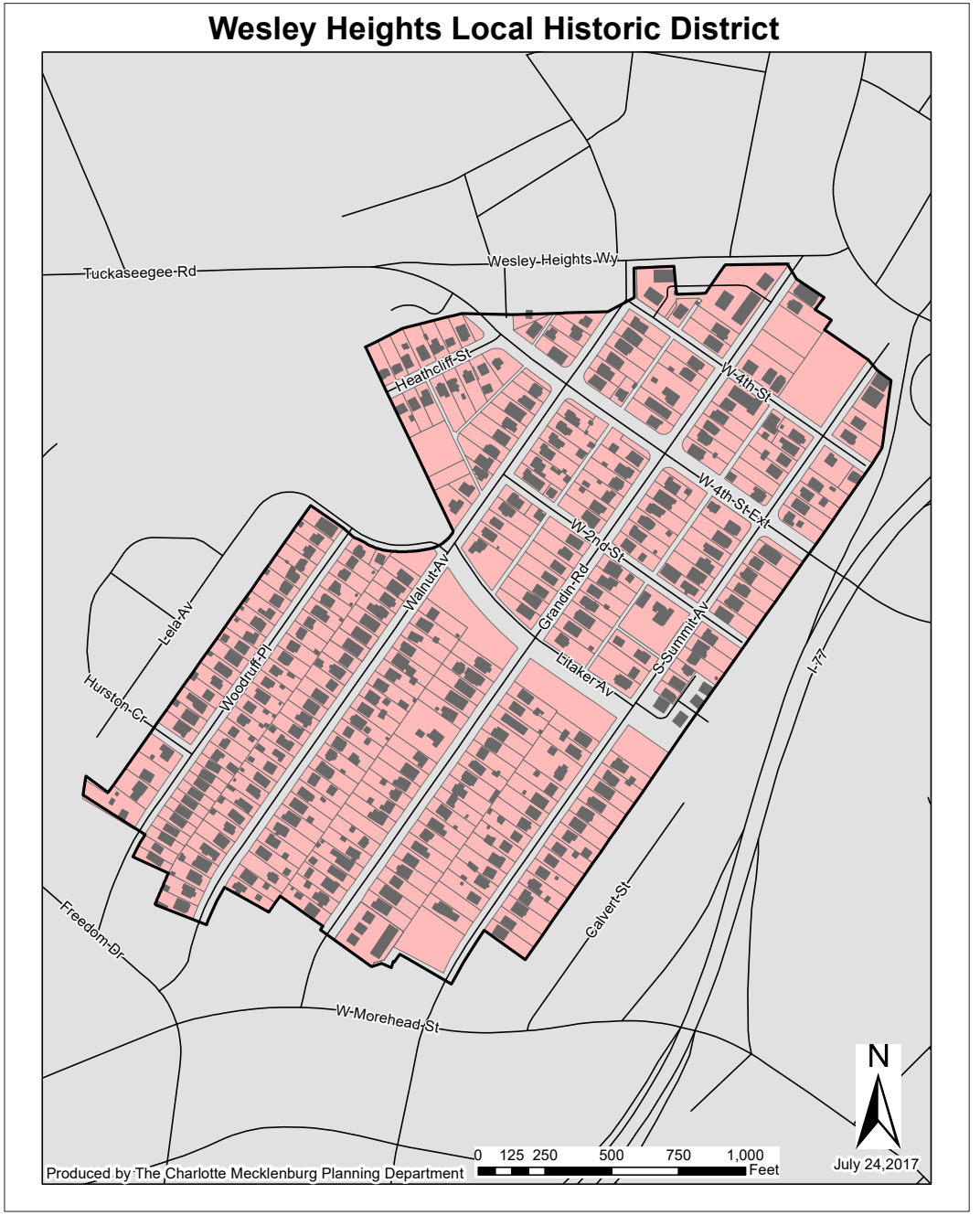
(Designated 1994)

Charlotte's first Local Historic District located on the west side of the city, Wesley Heights, retains an amazing degree of its original character. The neighborhood was developed primarily in the 1920s, and involved some of the same interests responsible for the creation of the Elizabeth National Register Historic District.

Wesley Heights has survived some dramatic changes in its history, and yet still appears much like it did when it was served by Charlotte's streetcar system with its Bungalow style homes and tree-canopied streets. The coordinated efforts of Wesley Height's residents led to the listing of the neighborhood in both the National Register of Historic Places and as a Local Historic District at the same time.



Wesley Heights has a well preserved collection of Craftsman Bungalow, Colonial, Tudor, and American Small House architecture.



WILMORE LOCAL HISTORIC DISTRICT

(Designated 2010)

Wilmore, located to the southwest of downtown Charlotte, was developed as a streetcar suburb in the early years of the twentieth century. Wilmore mirrors the single-family Bungalows and wide curvilinear streets and sidewalks of Dilworth and shared the streetcar line from the center of town with this sister neighborhood.

The early history of the area that became Wilmore included its long use as farmland. It also contained parts of Blandville, one of several African American villages that lay just outside the town of Charlotte, and The Rudisill Gold Mine, one of the most productive of the mines that fueled the country's first gold rush in and around Charlotte.

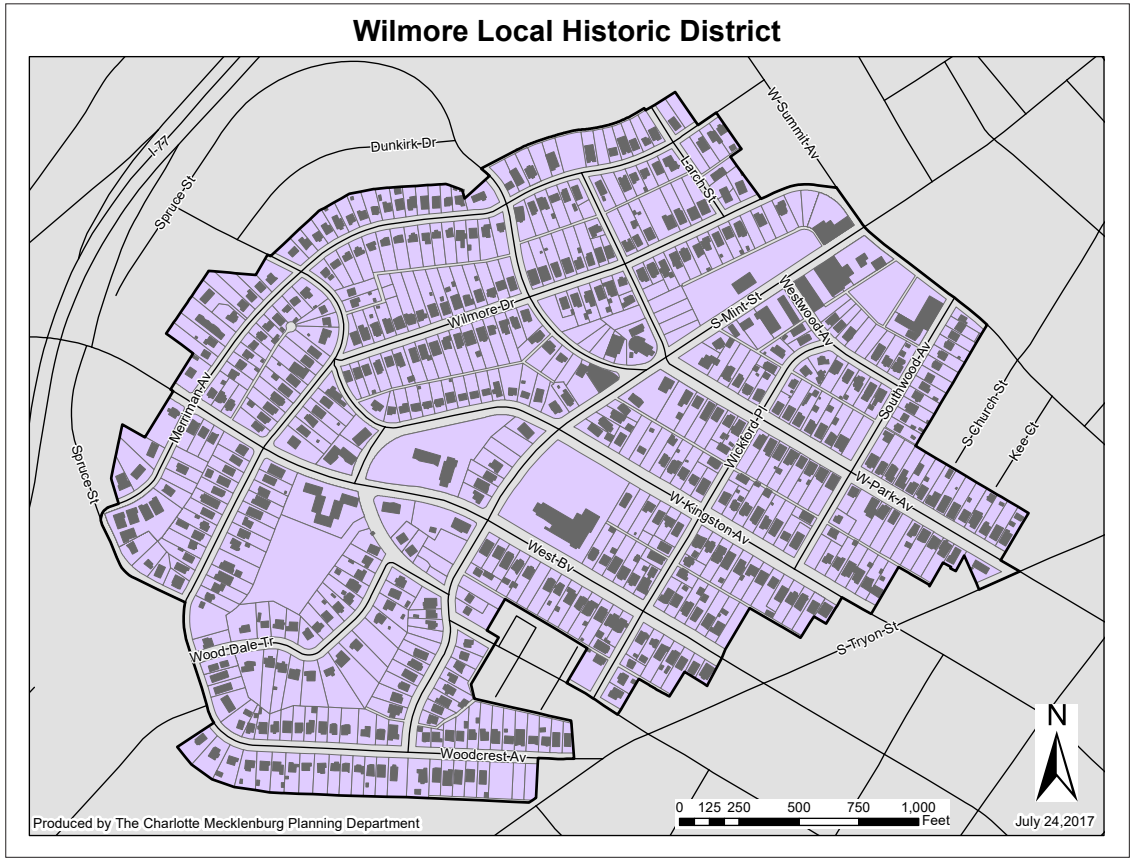
In 1906, developer F. C. Abbot and the Southern Realty Company purchased the land that would become Wilmore from several owners. Abbot combined the names of two of those former owners, the Wilson and Moore families, to create the name "Willmore" for the new planned suburb just south of rapidly growing Charlotte.



Wilmore has a large inventory of smaller scaled, one-story dwellings arranged on compact lots in uniform rows.

Wilmore contains a wide range of styles and materials in its buildings, with the majority exhibiting the low overhanging roofs, full-width front porches, and Craftsman details typical of the Bungalow style. Although it is primarily a single-family neighborhood, Wilmore is also home to numerous duplexes, apartment buildings, and churches, as well as commercial and industrial buildings.

Wilmore has a similar development pattern to Dilworth between South Tryon Street and South Mint Street. The street pattern is a traditional grid with West Kingston Avenue serving as the broad main street through the neighborhood. Older dwellings in Wilmore are more modest in scale, with traditional Bungalow houses lining the streets. The southern section of the neighborhood has a mix of Cottage and Bungalow and American Small House type dwellings along curvilinear streets with longer blocks than the older section. Unlike other historic districts, Wilmore contains a notable number of American Small House type dwellings which are largely found along Merriman Avenue, Wilmore Drive, Wood Dale Terrace, and Woodcrest Avenue; however, these buildings are also found elsewhere in the Wilmore neighborhood.



OAKLAWN PARK LOCAL HISTORIC DISTRICT

(Designated 2020)

This mid-twentieth century neighborhood was developed by Charles Ervin for the African American community from 1955 to 1961 in the latter days of racial segregation. This prolific Charlotte developer created new subdivisions in various locations surrounding the existing city taking advantage of the post-war housing boom and new financial mortgage tools created by the Federal Housing Administration (FHA) and the Veterans Administration (VA). Scholarly studies of FHA/VA lending emphasize that African Americans received sharply less benefit from this massive subsidy than did whites due to segregation and lending practices.

This new financing allowed longer mortgage repayment terms (30 years) and thus more families with a wider variety of income levels could become homeowners for the first time. Warehousemen, train conductors, lawyers, small business owners, and school principals could all share the same street in Oaklawn Park. Much of that diversity continues to hold true today throughout the neighborhood.

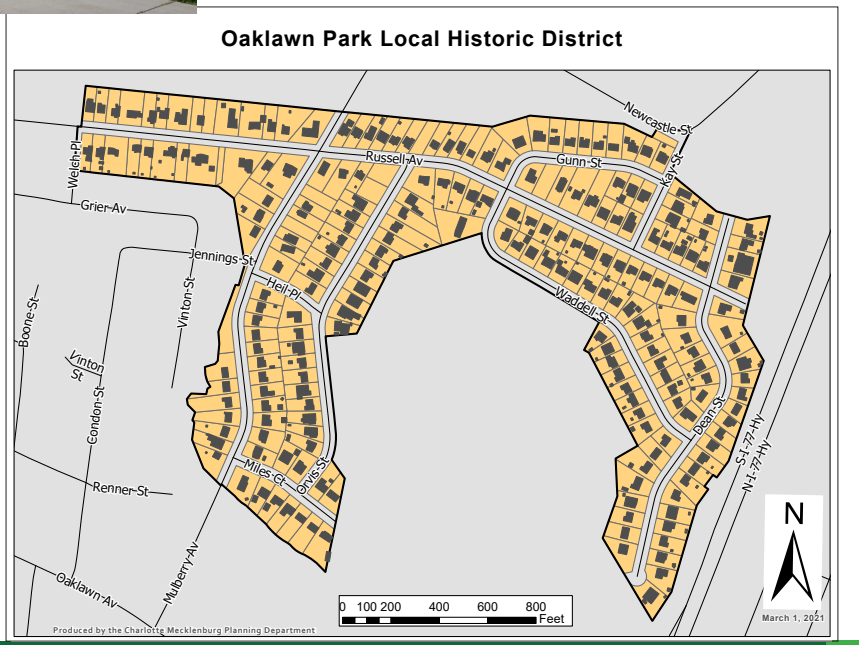
The FHA preferred to qualify "operative developers" for their projects since these firms would not only acquire the land, lay out the subdivision and streets and sell lot, they would also build the houses. This process, under the control of one company, could deliver new residential units more efficiently to a rapidly growing population than just selling lots to individuals who would then have to build their own dwelling.

Oaklawn Park streets are laid out to follow the topography of the land as recommended by the FHA instead of a strict grid. The entire neighborhood is designed to limit connections (and thus traffic) to and from surrounding roads and other areas. As a result, the district is distinctive for its curvilinear streets, deep setbacks, large lots, driveways, and sidewalks that connect the driveway to the front door. Street sidewalks are not common in the district.



Houses in Oaklawn Park are typically unpainted red brick with wood gables, metal porch columns and details, and double- hung wood or aluminum windows.

Since Ervin's company controlled all aspects of the building process, the designs, size, forms, and siting of the resulting ranch houses are quite similar. They are all one story, about 1500 square feet, with brick veneer walls, often with flagstone segments, and most have driveways with the entrance walk leading from it. Roofs vary but most have shallow pitches, either gable or hipped type with overhangs. Asphalt shingles are the typical roof material. Window types vary but most houses have a large picture window on the front façade. Front entries are not obscured and often have planters incorporated next to them. Wing walls may define the entire façade or only the entry area and decorative metal supports may surround the entry as well. Carports or side screened porches may be present and incorporated within the overall roof structure of the dwelling.



MCCROREY HEIGHTS LOCAL HISTORIC DISTRICT

(Designated 2022)

McCrorey Heights, located just north of Johnson C. Smith University off Beatties Ford Road and Oaklawn Avenue, is one of Charlotte's most historically important neighborhoods. Founded by JCSU president H.L. McCrorey in 1912, it really took off after World War II as a development of ranch-style suburban homes for Charlotte's African American educated elite. Many of the men and women who built and led key Black institutions in the era of segregation made their homes here. College professors and administrators resided next to school principals, doctors, ministers, and business leaders. Nearly every woman worked outside the home, many as teachers and administrators in Charlotte-area schools. As the Civil Rights movement heated up during the 1950s, 1960s and 1970s, McCrorey Heights residents often took the lead locally and even nationally.

McCrorey Heights is one of Charlotte's best-preserved neighborhoods from the boom decades immediately after World War II. It is significant for its architecture, including both pre-war examples and especially post-war ranch style and related designs. It is even more significant for its history, as home to numerous African American leaders in the era of segregation and in the subsequent Civil Rights movement.

Today, McCrorey Heights looks much as it did in its heyday in the late 1960s and early 1970s. The rectangular grid of straight streets includes five major avenues running up from Irwin Creek: Van Buren, Madison, Patton, Washington and Oaklawn. Most dwellings front on these streets, though a few are on the short cross-streets of Andrill Terrace, Creek Street, Clifton Street, Fairfield Street, Mulberry Avenue, Condon Street and Fairmont Street.

While some losses have nibbled at the edges of the neighborhood, the bulk of McCrorey Heights is impressively intact. It looks much as it did half a century ago. The predominant architectural form in McCrorey Heights is a one-story ranch house, constructed in brick, many with stone accents. Most homes have driveways with front walks that connect the driveway to the front door and/or connect the front door to the street. The minimal trim popular in the 1950s and 1960s sometimes has a hint of Colonial style – multi-paned windows, boxed cornices – but more often favors what is now termed "Mid-century Modern" simplicity. All of the houses appear to be custom-built and distinctive, with the exception of four look-alike dwellings on Van Buren Avenue. Interviews suggest that many residents modified plans that they had selected from magazines and newspapers. Neighborhood covenants include a requirement for new construction to have a traditional masonry exterior to conform to the neighborhood's existing original structures.





1717 Madison Avenue, 1956-1957, William and Johnsie Covington house. Photo credit: Dr. Tom Hanchett

DESCRIPTION OF ARCHITECTURAL STYLES

Charlotte's locally designated historic districts have a wide range of architectural styles. While the Fourth Ward Historic District dates from the late nineteenth century, most of the other districts reflect early to mid-twentieth century styles of domestic architecture. The Bungalow style is by far the most common example found in these districts and there are numerous variations of it. Additional styles of this period such as American Foursquare, Colonial Revival, and Tudor Revival are well known classifications and are found in Charlotte's historic districts as well.

Also during this era, there were various forces that brought about new residential forms of construction. One of the first influences was the creation of several federal government housing demonstration projects for World War I factory workers. These dwellings were small, very modest, single-family houses designed to strict budgets with maximization of usable space. With the onset of the Great Depression, World War II, and the post war housing shortage, the need for low-cost housing continued unabated. A new collaboration occurred between the federal government, the building industry, financing institutions, design professions, and building code officials to support this new housing movement.

The result was a new form, now named the American Small House. It is a simple one-story rectangular form with minimal decoration and often has a gable roof. Because of its simplicity, it is difficult to give this type of dwelling any stylistic name but some examples do have a few details that can identify with a particular style. Some examples of the American Small House are present in Charlotte's historic districts and contribute to the distinctive character of these neighborhoods.

Sometimes these dwellings are lumped into one name, the ranch house, and that term may be appropriate for some larger examples of these mid-century modern homes. This term, the ranch house, has many other variations in roof forms, materials, and details and there are examples in the historic districts. Split-level designs are another variation from this era. Both of these house types are included in the following section.



Queen Anne



American Foursquare



Colonial Revival



Bungalow



Tudor Revival



English Cottage

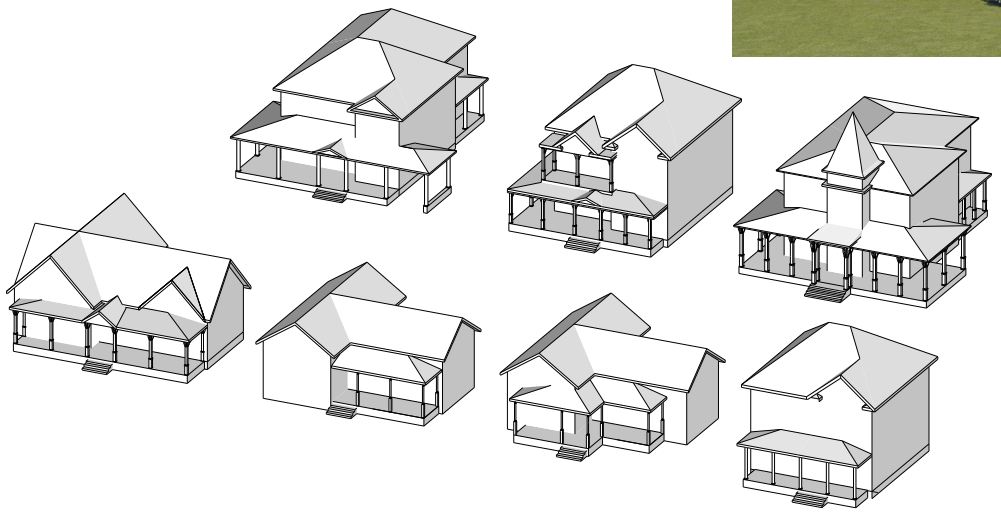


Mid-Century Modern

QUEEN ANNE (1880-1910)

The Victorian era is closely associated with the Queen Anne style of dwelling. It is characterized by a complex roof, vertical proportions, asymmetrical facades, and elements such as towers and turrets. Most examples have a wrap-around porch. Decorative tall chimneys and a variety of gable forms highlight the skylines of these large-scale residences.

In more elaborate examples, rich decoration such as brackets, balusters, window surrounds, bargeboards, and other sawn millwork exist with various surface materials like shingles, wood siding, brick, and stone. Smaller and more vernacular examples have a simpler form, vertical proportions, and a more restrained use of decorative elements, but retain the asymmetrical facades with projecting bays and decorative use of materials of the style. Forth Ward has the largest remaining collection of the Queen Anne high style. Queen Anne cottages are found in Wilmore and Dilworth.



Queen Anne styled houses can be one or two-story, and are characterized by the variety of projecting bays, large porches, and complex roof forms.





This Queen Anne cottage has dual roof gables and a highly decorative porch.



The central pyramidal tower, decorative brackets, and wrap-around porch help define this example of the high style of Queen Anne.



The complex cross-gable roof with the balcony porch add to the richness of this example.



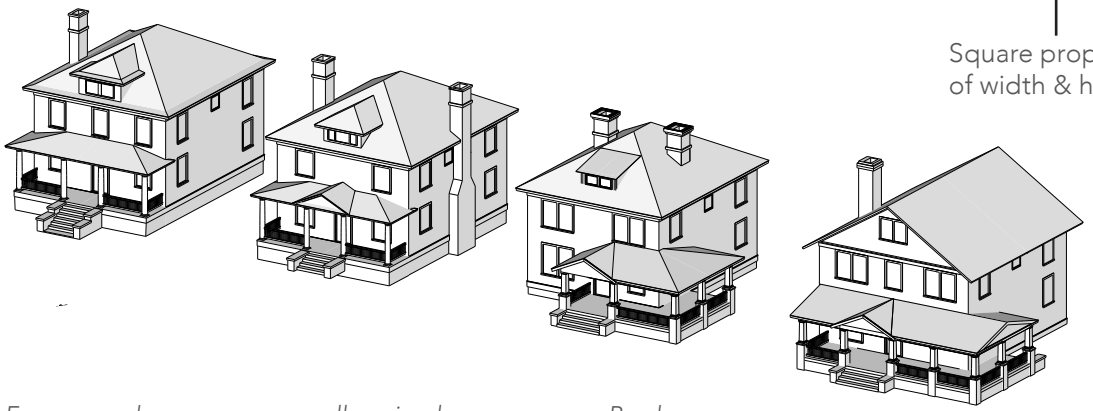
Here, the front porch ends with a gable and extends to create a porte cochere.

AMERICAN FOURSQUARE (1900-1930)

Identified by its trademark hipped roof with a deep overhang and a dominant central dormer, this style is usually two stories with a full-width front porch. Openings may or may not be symmetrical between floors. Details may reflect the Italianate, Craftsman, or Colonial Revival styles. Its name comes from its square-like shape and four-room plan. Versions of this house were sold across the United States, in prefabricated form, adding to its popularity.

The exterior materials may be brick, wood, stucco, or occasionally concrete block. Detailing of porch columns varies and can be either classically or Craftsman inspired. Foursquare houses often have doors that reflect Craftsman detailing, such as a six-light or nine-light styles. Windows are often multi-light over one double-hung sash and may have shutters to correspond with overall style. Dormers typically contain square or double-hung paired windows. Eaves are simply detailed with deep overhangs.





Foursquare houses are generally a simple square mass. Porches provide variation to the design but most are full width.



This typical example is characterized by its hip roof, centered dormer, full width porch, and off-center entry door.



This Foursquare also has a full width front porch and hip roof, however, the larger centered dormer and central entry varies the building design.



This is a rare example of a Foursquare clad in brick and has a central entrance instead of sidehall plan.



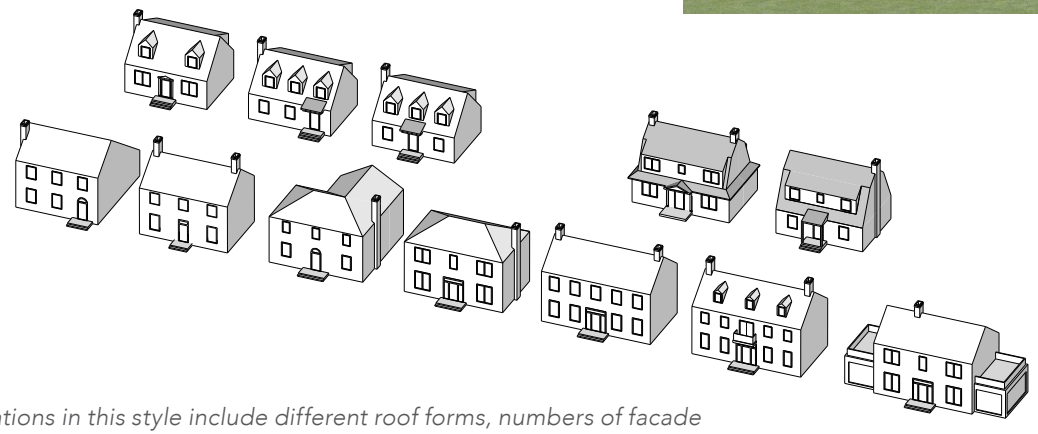
This rare duplex example of the Foursquare is naturally a larger scale dwelling.

COLONIAL REVIVAL (1910-1940)

The Colonial Revival style is based on the earlier Georgian and Federal periods of American architecture in the late eighteenth and early nineteenth centuries. It often has a rectangular plan, symmetrical façade, and a center hall and is typically constructed of brick or wood. The roof may be a gable or a hipped design. The Dutch Colonial version has a gambrel roof.

The details are always classical and porticos over entrances are common. As in earlier periods, the windows have small panes; their proportions, however, are often more horizontal and the first floor may contain paired or triple windows. Doorways can have various elements including sidelights, fanlights, pediments, and columns or pilasters.





Variations in this style include different roof forms, numbers of facade bays, and chimney locations; however, the details are always classical with elements such as columns, cornice dentils, or modillion blocks.



This hip roof, three-bay example has a central entrance capped with a pediment containing a semi-circular fanlight over the door.



This frame, five-bay, gable-roof example has roof dormers with pediments that relate to the pediment of the central entrance portico.



The "Dutch Colonial" is actually a gambrel roof variation. Here the central entry has an elliptical fanlight with sidelights. Paired 6-over-6 windows are typical.



This one and one-half story example reflects a Cape Cod variation with its trademark dormers and classical entry porch with Roman Doric columns.

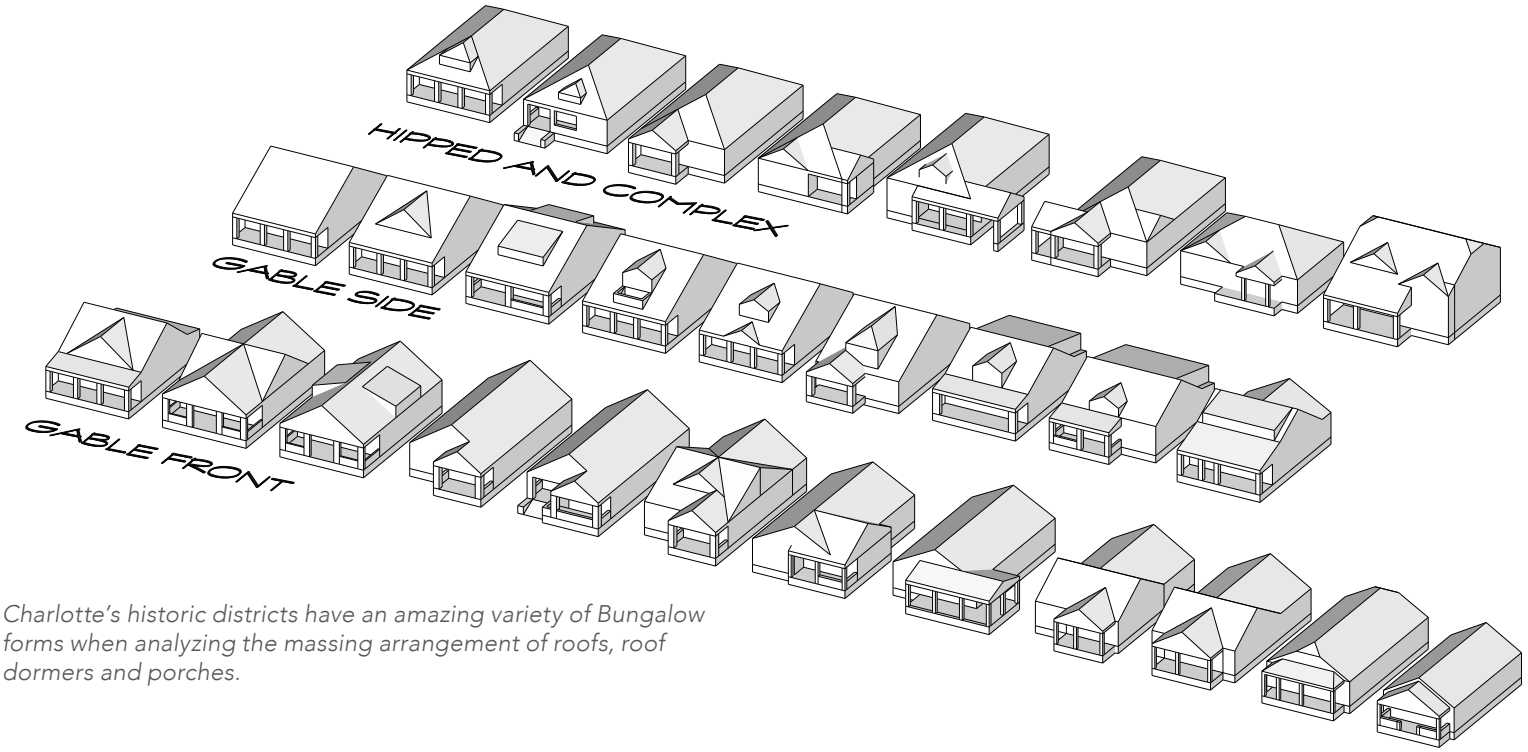
BUNGALOW (1915-1940)

This typically one-and-a-half-story residential dwelling can be found in several variations throughout the Charlotte Local Historic Districts. This house form was often sold in prefabricated packages. One of the more common variations is the sweeping side-gable form with a massive roof that contains a large dormer extending over a front porch. Other variations include cross-gable and hipped roof forms. Roof overhangs are usually deep and contain large simple brackets and exposed rafter ends.

Windows may be in pairs; and there are frequently side bays. Front porch supports usually have short, squat proportions. Materials are often combined on Bungalows and may include brick, shingles, stucco, wood, stone, and combinations of the above. The selection of materials and the decorative details often relate to the stylistic version of the Bungalow design.







Charlotte's historic districts have an amazing variety of Bungalow forms when analyzing the massing arrangement of roofs, roof dormers and porches.



A typical smaller Bungalow with its front porch contained within the cross gable roof. Note side porte cochere.



This rare example of a duplex Bungalow is unique for its brick cladding and its unusual clipped gable roof forms.



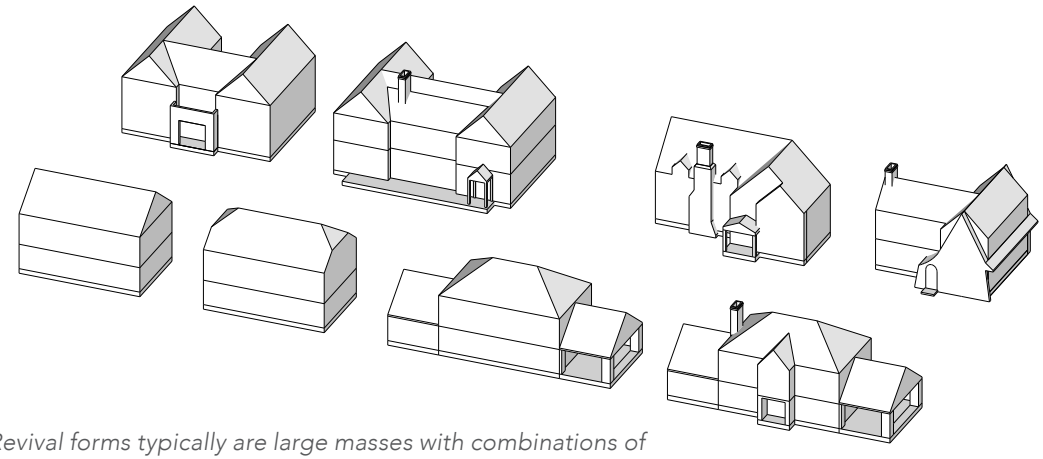
This traditional Bungalow has a side gable roof with a shallower pitched section covering the front porch.

TUDOR REVIVAL (1920-1940)

These dwellings have asymmetrical facades with complex gable roof lines. Multi-paned windows used on this house can be casement, double-hung, or leaded glass. It is common to find narrow casement windows with leaded diamond or rectangular panes, often arranged in multiple groups. Chimneys are often massive and prominent and are sometimes crowned by decorative chimney pots. Chimneys often have multiple flues with decorative brick patterning.

Tudor Revival houses tend to be frame with brick veneer or stucco and have false half-timbering as their dominant feature. Some Charlotte examples also feature decorative stone quoins that are large stone or brick surrounds used to accentuate features of the dwelling such as doors and corners. Tudor Revival designs may feature arched doorways accented by a keystone, often set in a steeply pitched cross-gable.





Tudor Revival forms typically are large masses with combinations of gable and hipped roofs and frequently have projecting bays.



Brick, stone, and stucco with timber framing help create this interesting facade with its massive chimney, projecting gables, and wall dormers.



This smaller scale Tudor Revival has the trademark brick walls with half-timber framing, multiple gables, a large tapered chimney, and arched openings.



This Bungalow form uses the half-timber framing in its porch dormer gable to help define its Tudor Revival style.



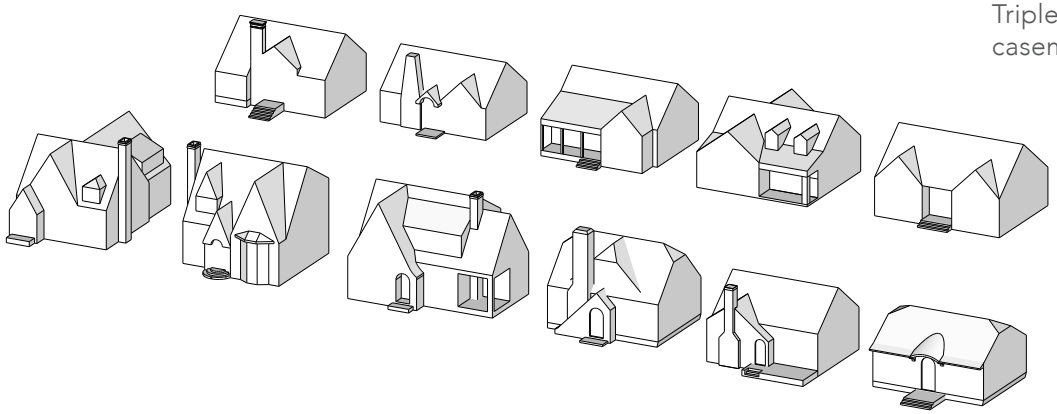
Sets of triple 6-over-1 windows, a massive chimney, and half-timber framing are typical elements in this example; note the front terrace, which is seen in several examples throughout the districts as well.

ENGLISH COTTAGE (1920-1940)

This English Cottage is a smaller and simpler version of the large Tudor-style residences that echoed medieval English styles. Typically, one to two stories, these houses are characterized by asymmetrical facades, cross-gables, steeply pitched roofs, and in many cases, a catslide roof over the entry (one side of the roof is longer than the other and it curves out close to or past the first floor level). Occasionally, these dwellings may feature a roof where the shingles wrap over the roof's edge creating a thatch-like appearance. Large-scale chimneys with decorative brick or stonework, as well as chimney pots, are often a design features within the façade of the house.

Common siding materials include stucco, brick, and wood. Windows are typically tall, narrow, multi-light bands of casement types. They may be leaded and/or diamond-paned. Doorways are often arched or half-round with decorative hardware and, in some cases accented by quoins and a keystone.





These English Cottage style dwellings are smaller scale revisions of the Tudor Revival with simplified elements and details. They often have projecting gables and chimneys within their facades.



There are several examples of these very steeply pitched gable cottages that are almost storybook-like in their appearance.



This English Cottage style has an entry gable that attaches to the larger end gable. Note the round arch front door and steeply pitched roof.



This brick English Cottage illustrates the typical style characteristics of a prominent front chimenty and arched openings.



The massive tapered chimney, projecting gables, and triple window are typical elements of this style; note the entry gable with the arched opening.

MID-CENTURY MODERN

This broad term refers to a wide variety of domestic architectural forms and styles from the post-World War II era through the early 1970s. There are several types found in Charlotte's historic districts and they include the following:

American Small House (1945-1965)

These modest dwellings became very popular in the decades around the mid-twentieth century and they were a response to changing economic and demographic conditions. The Great Depression and the end of World War II created a tremendous demand for large numbers of inexpensive single-family homes. The resulting house types became known as the American Small House and it is more of a form and plan designation than an architectural style.

Charlotte's historic districts have some examples of this new type and they are typically clad in brick or wood siding and have gable roofs. Decoration is minimal; some may contain elements of the Colonial Revival, Cape Cod or English Cottage styles. Often these small dwellings are mistakenly called ranch houses. In general, ranch houses are larger and are more horizontal in their form and may also have large overhanging hip roofs.

In the Oaklawn Park Historic District, there is a unique form of this American Small House/Ranch House since the entire neighborhood was designed and built by one developer in the 1950's. The result is a series of variations of one-story brick dwellings that have very similar forms, materials, and scale. Areas of buff colored stone often highlight the entrance or parts of the facade. Decorative cast aluminum columns support small front porches or parts of the projecting roof. Brick wing walls project from the entry area to break up the facade. Original windows often were aluminum organized in stacks of horizontal panes, as were shutters and some door examples. This uniformity creates a very cohesive physical and visual character throughout the district and many examples retain a high degree of integrity of their original design.



This American Small House is typical of those found in the Plaza Midwood, Wilmore, and Wesley Heights districts. The prominent front chimney, diamond paned windows and vent, and paired columns illustrate the English Cottage style.



This typical example has an end gable roof, part of which extends over the entry and picture window. All of these houses are clad in a brick veneer and most also include a section of buff colored cast stone. Windows often have horizontally divided panes.



This version is defined by the large front gable section of roof. Within the gable is the recessed entry and picture window as well as the trademark planter. Again there is the mix of brick and stone. Note the large exterior side chimney.



This American Small House has a partial cross gable roof with projecting wing walls that support the entry gable. It contains the typical 3-part picture window and entry stoop with attached planter.

Ranch (1950-1970)

This example of mid-century modern architecture refers to the long, one-story home with interlocking hipped or shallow pitched gable roofs and deep overhanging eaves. Materials may be wood, brick, stone, shingle or a combination of any of those claddings. Large low chimneys, picture windows and bands of windows often help define this domestic type. Entrances typically are recessed from the varied plane of the facade.



This typical ranch style house has a large hipped roof covering the various projections of the house. Note the mix of brick and stone, the large chimney, the recessed entry, the picture window and the horizontal window sections.

Split-Level (1950-1975)

The split-level house became a very popular type in this era and its two-level arrangement allowed a larger amount of square footage without increasing its footprint. The main level of the house usually contained the living and dining areas along with the kitchen while the upper level contained the bedrooms. The level beneath the bedrooms often contained a family room (a new space often related to the rise of the television and the need for play areas for growing families).

Split-level houses are usually clad in a combination of brick veneer and wood siding and frequently have small paned windows with shutters. Roofs are gable forms, often with an end chimney. The upper level of the two-story section may have an overhang over the lower level.



The split-level house is usually divided into two parts or bays and thus two separate roofs. There are two levels within one bay and one main level in the other. Materials generally are brick and wood siding. The upper level may project over the lower.

Bi-Level (1950-1975)

This residential form is a variation of the split level design. The bi-level is a two-story dwelling with the main entrance in between the two levels. Thus, there is one continuous roof over the entire house. The entrance is raised so when one enters, there is the staircase and you must go up or down; there is no level at the level of the entrance.



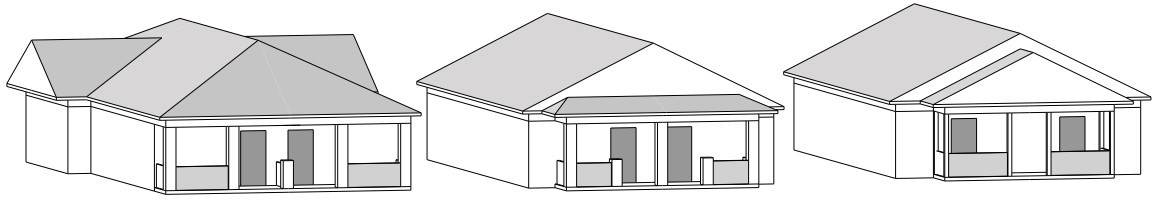
This bi-level example is basically a two-story house with a raised entry that creates an interior stair to access each level.

MULTI-UNIT HOUSING TYPES

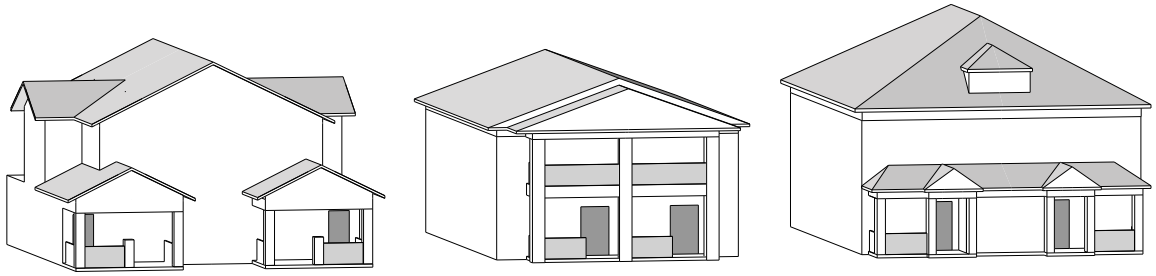
Many of the historic districts in Charlotte have examples of multi-unit residential housing including duplex, triplex, fourplex, and multi-family buildings with more than four dwellings. Duplexes and fourplexes have historically been woven into the districts and generally blend with the single-family style dwellings in terms of scale, materials, form, massing, etc. In that regard, an analysis of the immediate historic context is essential to any new multi-family construction.

Duplex

A duplex is a house divided into two units with their own entrances. In Charlotte, there are a variety of duplex examples in the historic districts. Examples range from one-story bungalow type duplexes with units side by side on one floor, to two-story buildings with either one unit over another or side-by-side units with both units having two floors.



Duplexes can have a variety of composition including roof forms, porch types, entrance types, and number of stories as illustrated above and below.





Example of one-story, side-by-side duplex



Example of two-story, one-over-one duplex



Example of two-story, side,by-side duplex

Triplex

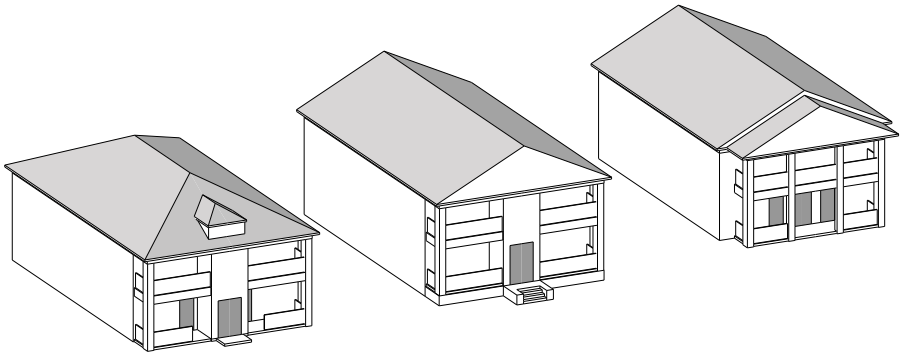
A triplex is a house divided into three units with their own entrances or a shared entrance. Units are on two or three floors.



This triplex example has three entrances at the first floor level.

Fourplex (Quadraplex)

A Fourplex is a house divided into four separate units either with shared or separate access. There are various examples of this type of multi-family house found within and outside the historic districts in Charlotte.





This example of a fourplex shows four separate access points with three being on the front elevation and one on the side giving each unit its own entrance.

Multi-family

Multi-family buildings are defined in the Charlotte zoning code as being above four dwelling units. They can be similar to a fourplex with either a shared or separate access to the units. This building type typically has a street-front elevation width that matches the width of historic houses in its context or the street front mass is modulated to complement the rhythm of houses in its context.



Facade and roof forms help to break down the mass of these multi-family buildings.







These newer multi-family examples - above in Dilworth and below in Wesley Heights- are examples of new construction that fit well in the historic context including roof forms, materials, massing, windows, and details.





The image above shows the new multi-family development in the context of historic multi-family buildings.

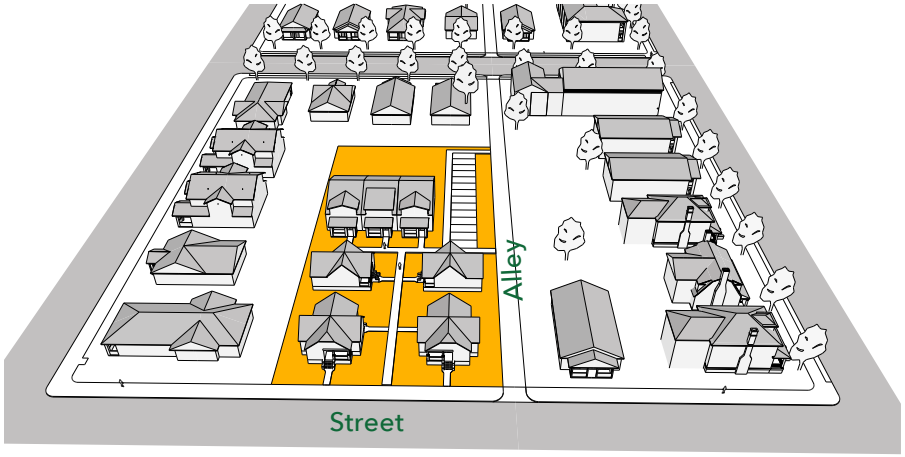
Understanding the historic context for new multi-story, multi-family developments is essential in Charlotte's historic districts. Many of the districts have historic multi-story developments. These two examples, above, provide interesting insights. Both are in Fourth Ward.

The example on the left is five stories and is on the edge of a single-family neighborhood. At the time it was built, its scale was reduced by the massing, materials, and fenestration so that it tries to relate to the neighborhood. Over the years taller new construction has surrounded the building giving scale to its height.

On the right, this three-story multi-family on the edge of Fourth Ward has width, setbacks, materials and elements that complement the historic single-family houses. While it has an additional story, the building scale works with its historic neighbors.

Cottage Courtyard

A courtyard multi-family site is often configured around a common green that typically runs perpendicular to the street. This layout works well for deep sites. The buildings are generally small, single unit cottages with the street side cottages being oriented to the street.



This diagram illustrates how a cottage courtyard can fit multiple units on a site while respecting the scale and character of the historic district.

Townhouses or Rowhouses

These two to three-story narrow single units are placed side by side with common dividing walls. The narrow side faces the street and has the entrance to the unit. Parking, if included, is off a rear access drive. The grouping of townhouses or rowhouses in the Charlotte historic districts will depend on the context of the new construction. For most of the residential areas in the historic districts, three to five townhouses per building mass could be the typical arrangement depending on the particular site and neighboring dwellings.



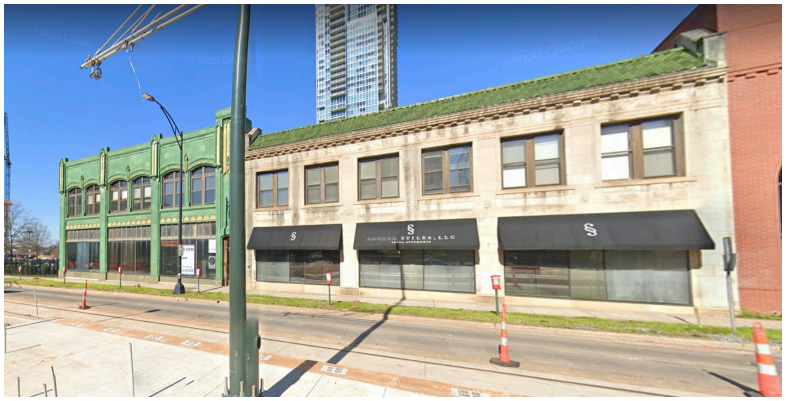
These newer townhouses in Fourth Ward maintain the street-front character of a historic district with porches, pedestrian access, materials and massing. The mansard front roof and boxed chimneys are the only elements that keep the structure from being completely successful as townhouses.



In Dilworth, this historic row house development maintains pedestrian access in the front, while the massing breaks down the scale of the development. Windows and roof forms also provide the scale and detail.

COMMERCIAL BUILDING TYPES

Many of the historic districts in Charlotte have examples of commercial-style buildings including one and two story historic mixed-use buildings with storefronts on the first floor, historic warehouse-factory buildings, residential dwellings converted to commercial, and new multistory commercial buildings. There are few streets that have contiguous commercial buildings; however, Mint Street in Wilmore and East Boulevard in Dilworth are examples of districts with commercial buildings. Fourth Ward has several two-story historic commercial buildings but more importantly, the area has had significant new, multi-story construction.



These structures in Fourth Ward on West Trade Street are typical of the historic commercial type.

Historic Commercial Buildings

This building type was designed with retail storefronts on the first floor and, if more than one story, the upper floors were used typically for office or inventory storage with windows. These buildings are usually set up to the sidewalk and have no setback.





In Wilmore, this one-story building is another example of the historic commercial type.



Also in Wilmore is a row of historic one-story building types although their storefronts have been modified.

Historic Warehouse-Factory Buildings

This building type is found scattered throughout the historic districts. For a factory-type use, the building has large, usually steel, windows. Other warehouse buildings have loading doors and are set back from the street to allow for trucks to load and unload. This building type typically does not have storefronts.



This example on Mint Street in Wilmore although altered, is a good example of a warehouse/industrial type structure.



This one-story historic structure, just outside of the Forth Ward historic district, is a good example of a historic warehouse type building.

Residential Style Buildings

This type of commercial building is typically a house that has been converted to commercial use. A large number of this type of commercial building is found on East Boulevard in Dilworth. There are also examples of new commercial buildings designed in a residential style in order to blend with the historic context of the district.



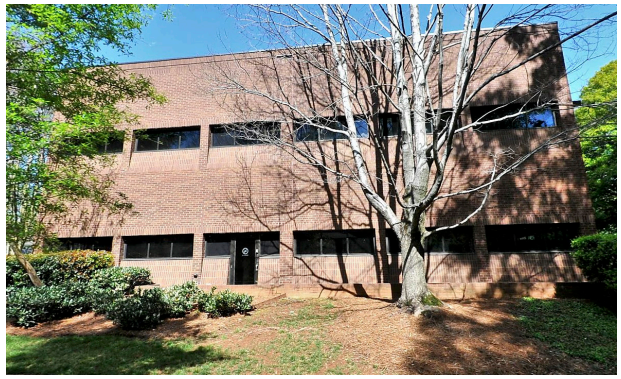


The bungalow on East Blvd. in Dilworth (top) has been carefully converted to commercial use.

The new infill building (bottom) uses residential forms, roofs, and setback to blend in with neighboring buildings. The drive-through on the left provides hidden parking in the rear and allows for a landscaped front lawn.

Commercial Buildings less than 50 years Old

Scattered throughout the districts are a variety of one and two-story newer commercial buildings that employ a variety of design features and materials from very contemporary to more traditional. These buildings are not considered as "context" for new construction in the historic districts.





These more recent commercial buildings are on East Blvd. in Dilworth. They contrast with the historic residential dwellings that have been converted to commercial uses.

Multi-story new construction on first 3-5 floors (Fourth Ward)

New construction in Fourth Ward is typically multi-story, when a tower element is included in the project design, then the HDC reviews only the base element of the project, which is typically the first 3-5 stories.





The new infill mixed-use building in Fourth Ward (left) uses setbacks of upper stories and contrasting materials to create a traditional pedestrian street level design.

The apartment building above likewise uses different materials at the first two levels to break up the mass and scale of the design while maintaining a street edge form.

REHABILITATION OF BUILDING ELEMENTS 4



This chapter discusses the elements that comprise a historic building. It is followed by Chapter 5 with Standards for Rehabilitation of Existing Materials. By reading these chapters together, you will have the tools necessary to plan a historic rehabilitation project. The actual standards are numbered and arranged in a hierarchy progressing from retain, to repair, to replace.

Included with the Standards are links to the appropriate Preservation Brief(s) (National Park Service publications) that provide more detail about proper treatment of historic elements and materials.

This section begins with general Standards regarding practical energy retrofits for historic residential buildings that do not negatively impact historic elements and materials.

Elements addressed in this section include:

- Foundations
- Roofs
- Gutters
- Chimneys
- Porches
- Front Doors and Entrances
- Trim
- Windows
- Shutters
- Light Fixtures
- Awnings
- Storefronts

TECHNICAL INFORMATION

Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

National Park Service Preservation Brief #17

https://www.nps.gov/orgs/1739/upload/preservation-brief-17-architectural-character.pdf

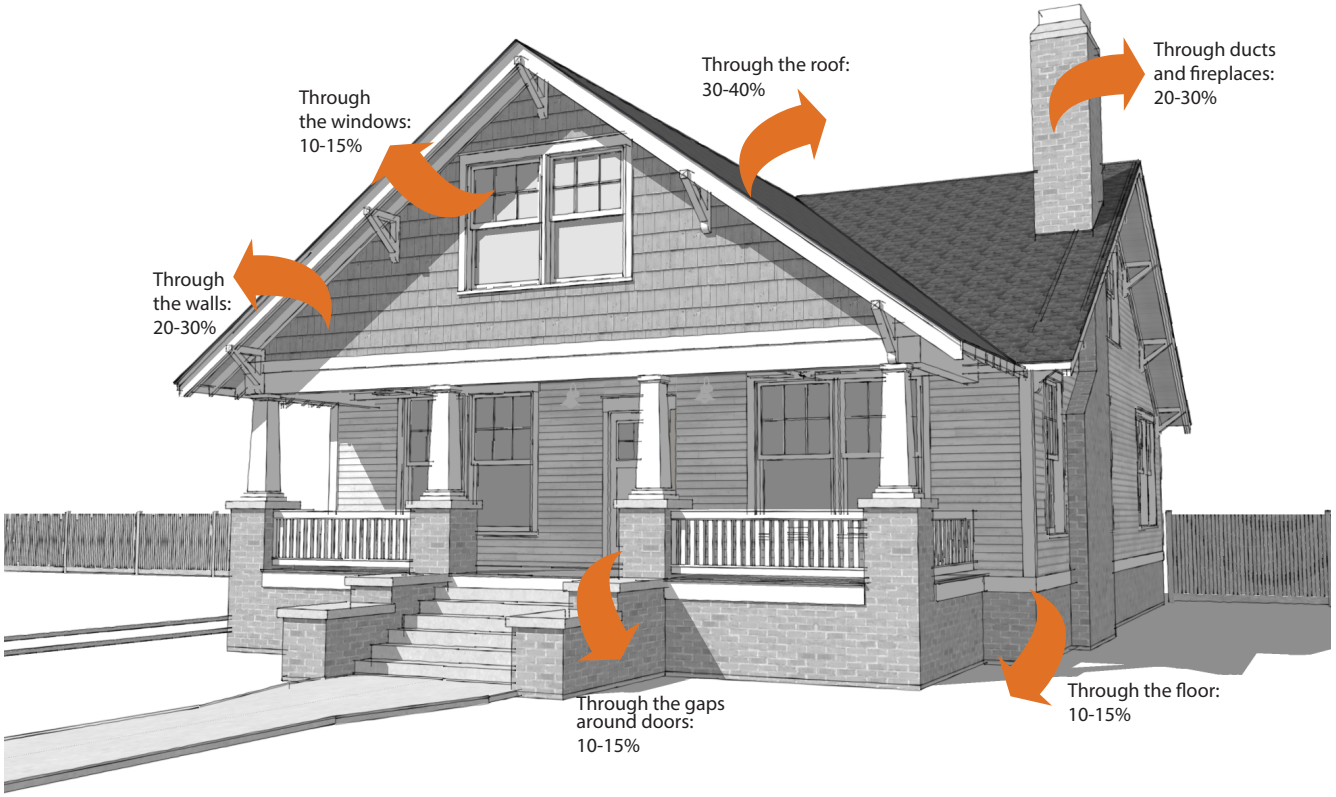
ENERGY CONSERVATION AND HEAT LOSS IN HISTORIC HOMES

By understanding the way a house loses heat, it is possible to reduce energy costs without a large investment of time or money.

Listed here are a number of projects to reduce heat loss that can easily be completed by most homeowners and result in significant energy savings.

Energy audits can be a useful tool for owners of historic homes in order to identify where heat loss occurs and where conservation measures should be instituted. Go to http://www.energy.gov/public-services/homes/home-weatherization/home-energy-audits for more information.

Historic exterior elements, such as porches, transoms, shutters, awnings, and trees also play a role in energy conservation and should be retained and maintained.



TECHNICAL INFORMATION

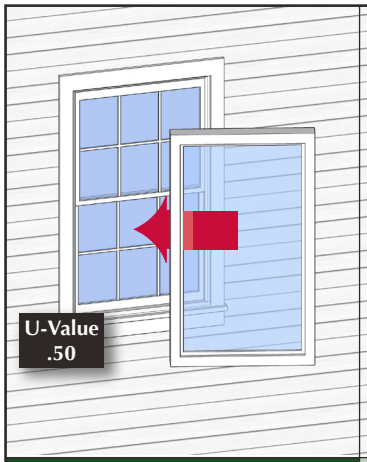
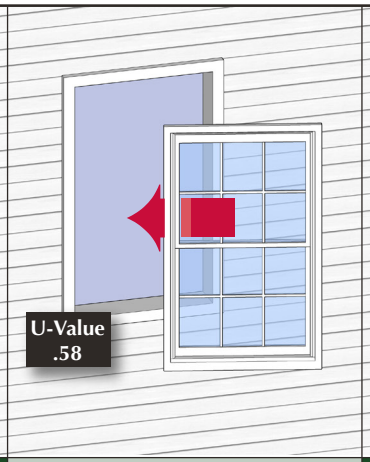
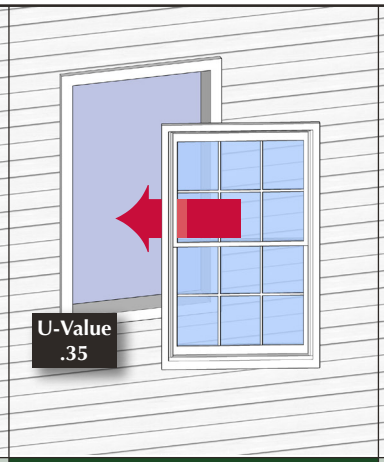
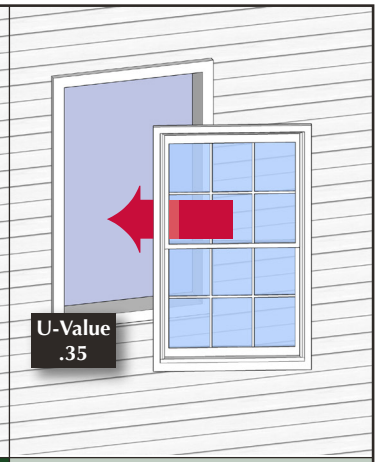
1. **Insulation**
   Most heat loss occurs through the attic, not through windows. Adding 3.5 inches of insulation to the attic has three times the impact of replacing single pane windows with the most energy-efficient replacement windows.

2. **Weatherstripping**
   Install weatherstripping around the edges of exterior doorways, on window rails, and when space allows, between window sash and jamb.

3. **Sash Locks**
   Install locks on the meeting rail to assure a tight fit between the upper and lower sashes of windows.

4. **Caulking and Putty**
   Caulk joints/seams around the edges of window frames to avoid moisture penetration. Replace deteriorated glazing putty and repaint to create a weather-tight seal.

5. **Storm Windows and Doors**
   Installing storm windows and doors can save energy and provide increased comfort by reducing air leakage. Replacement of original, character-defining doors and windows is strongly discouraged in Charlotte's local historic districts.

			
KEEP Existing single-glazed wooden window **ADD** Storm window	**REPLACE** Existing single-glazed historic wooden window **WITH** Double-glazed thermal window	**REPLACE** Existing single-glazed historic wooden window **WITH** Double-glazed window w/ low-e glass	**REPLACE** existing single-glazed historic wooden window *and* storm window **WITH** Double-glazed window w/ low-e glass
$0 for existing window and $50 for storm	$200 - 450 for new window	$300 - 550 for new window	$300 - 550 for new window
Annual savings per window: $13.20	Annual savings per window: $11.07	Annual savings per window: $16.10	Annual savings per window: $2.29
Payback on investment: 4.5 years	Payback on investment: 40.5 years	Payback on investment: 34 years	Payback on investment: 240 years

This chart is intended to show the relative cost of window retention vs. window replacement and may be adjusted to reflect current costs. What is important, however, is the relationship of cost to energy savings. In all of these examples, the payback on replacement windows can be decades to over two centuries! See www.energy.gov for more information on low-cost energy improvements appropriate for existing buildings.

FOUNDATIONS

A foundation forms the base of a building. Foundations on many of the houses in Charlotte's historic districts are constructed of a masonry material such as brick, stone or stucco. In most styles, the foundation material contrasts with the wall material of the building. The exception to that treatment can be seen in mid-century modern buildings where the wall material continues to grade and the foundation is only marked by vents or possibly a header row of brick.

STANDARDS

For Foundations:

1. Ensure that land is graded so that water flows away from the foundation, and if necessary, install drains around the foundation.
2. Remove any vegetation that may cause structural disturbances at the foundation.
3. Do not install pavement up to the foundation.
4. Retain any decorative vents that are original to the building and keep any foundation vents open so that air flows freely.
5. Repair and replace deteriorated foundation materials such as brick and mortar. Match original historic materials as closely as possible. Do not cover the foundation with wall cladding materials such as replacement siding.
6. Do not paint unpainted brick or stone
7. Avoid parging or covering of brick or block with a coating of mortar to create a stucco appearance where it will have a detrimental effect on the performance of the material. If a masonry foundation has deteriorated, the cause of the deterioration needs to be identified and corrected instead of parging over it.



Brick is commonly found as a foundation material on many of the houses in all of the districts.



Stucco, like brick, provides a contrasting foundation material on this example.



Here, the stone foundation material is also incorporated into the chimney and bases for the porch columns. This technique is commonly found in the districts.



Masonry buildings often have the same material as the foundation, as seen in this brick dwelling.

ROOFS

One of the most important elements of a structure, the roof serves as the "cover" to protect the building from the elements. Good roof maintenance is absolutely critical for the roof's preservation and for the preservation of the rest of the structure.

Increasing the roof height is not appropriate for most historic structures. However, simple roof forms of one story structures may accommodate a slight increase while retaining the original form. Older architectural styles with complex roof forms (e.g. Bungalow, Tudor, Victorian) typically do not accommodate an increase of the original ridgeline successfully and is not recommended.

Commercial buildings often have sloped or flat roofs hidden by a parapet wall. They may be a metal, a built-up tar and gravel or a rubber membrane roof.

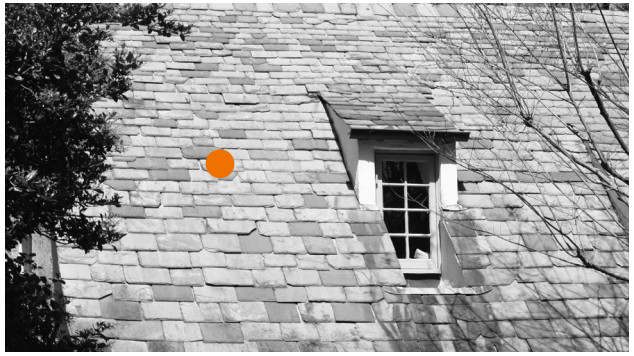
STANDARDS

For Roofs:

1. Retain original or early roof materials, such as slate, clay tile, or standing-seam metal whenever possible. Many mid-20th century homes originally would have had asphalt shingle roofs and that material should be continued when replacement is necessary.
2. Preserve original roof shapes.
3. Retain architectural features including dormers, cornices, exposed rafter tails, and chimneys. New dormers should be appropriately designed for the style of the structure in massing and material. Do not add skylights unless placed inconspicuously. Skylights must be flush mount and must not impact the roof system. Repair of roof materials and elements should be made in-kind with materials that duplicate the original materials.
4. Replace historic roof coverings when necessary, using new material that matches the original roof covering closely in composition, size, shape, color, and texture. If the slate on a roof has deteriorated severely, replace it with matching new slate. (Leaks in slate roofs usually are due to the deterioration of associated flashing and fasteners or due to wood deterioration surrounding hidden gutters or cornices.)
5. When replacing a metal roof, the installation should replicate a historic standing-seam roof that has a thin raised seam at the joints created by mechanically or hand-folding and locking the seam. Note: Some pre-coated metal roofs are designed for new industrial buildings and have larger grooves with snap lock seams and a wide V-shaped cap at the gable ridge. This type of installation does not replicate a historic standing-seam roof and should not be used.
6. Place skylights, solar collectors, satellite dishes, and other antennae on less visible locations of the roof. No changes to the roof structure should be made to accommodate these elements.
7. Place roof-mounted mechanical equipment behind a parapet wall or a screen integral to the building's architectural design, or locate them in setback locations away from the edge of the roof to minimize their visibility.
8. Metal roofs should be pre-finished, factory coated. Do not install a roof with bright colors or that is raw anodized aluminum. More neutral, traditional roof colors should be used, such as shades of grey, brown and black.

TECHNICAL INFORMATION

National Park Service Preservation Brief #04
Roofing for Historic Buildings
https://www.nps.gov/orgs/1739/upload/preservation-brief-04-roofing.pdf



Slate is a distinctive material used on houses throughout the districts. This example is from Hermitage Court.



Asphalt shingle roofs are commonly found throughout the districts such as this example in Oaklawn Park (above).



Standing-seam metal roofs are not commonly found in the districts but are occasionally found on porches (left), bay windows and other secondary locations. Standing-seam is frequently used on commercial roofs.

GUTTERS

Gutters and downspouts provide a path to direct water away from your building and its foundation. The shape, size and materials of gutters and downspouts may contribute to or detract from the historic character of your building.

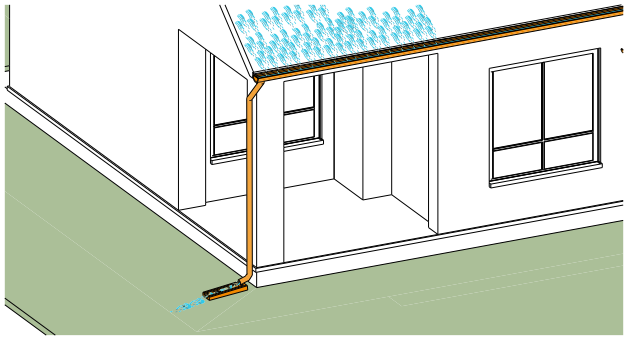
STANDARDS

For Gutters:

1. Retain existing metal gutters and downspouts. Repair existing gutters and downspouts and provide ongoing maintenance to prevent their deterioration. Built-in gutters, which were common during the period when many of Charlotte's properties were built, are considered important design elements and should be repaired and preserved.
2. Replace gutters and downspouts to match the original. In most instances, the historic profile of the gutter is a half-round rather than an ogee, square, or rectangular shape. Avoid the removal of historic fabric from the building when installing gutters and downspouts.
3. Make certain new metal gutters and downspouts are of the appropriate size, scale, and are factory clad. Ensure that the finish color is compatible with the overall color scheme for the building.
4. All downspouts should be placed as unobtrusively as possible. Avoid placing gutters down front elevation(s).

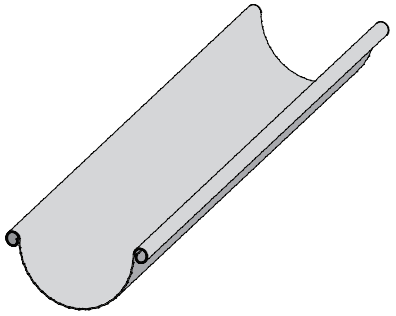


Well placed and properly installed gutters and downspouts are essential for protection from moisture infiltration.

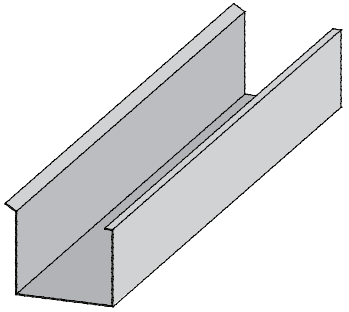


Directing water away from the foundation at the ground level can be aided with a splash block like that found in this example.

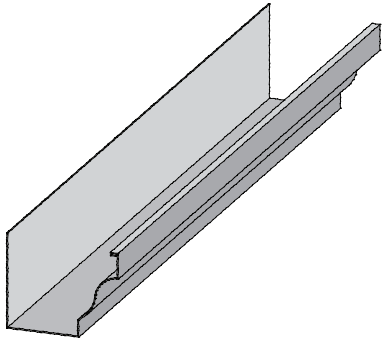
Gutter Types



Round



Square



Ogee

CHIMNEYS

Chimneys are key visual and functional elements to historic homes in Charlotte's historic districts and they provide ventilation for fireplaces and possibly, furnaces.

STANDARDS

For Chimneys:

1. Retain original chimneys and any of their decorative features.
2. Repair existing chimneys as needed with matching materials and mortar joints.
3. Avoid removing any primary masonry chimney that is substantially visible from the street and that provides a strong contributing element to the character of the historic building.
4. Secondary chimneys or flues that are located to the rear of the building in less visible areas may be considered for removal if necessary.
5. The addition of a new masonry chimney that is substantially visible from the street is discouraged.
6. New chimneys associated with new additions will be evaluated under Standards for new construction and additions.









There is a wide variety of forms, materials, and details found on chimneys in Charlotte's historic districts. They are a functional feature and may be an important design element, depending on the style. Many of the English Cottage (top left) and Tudor Revival (top right) houses have a prominent chimney feature as a part of the front elevation. Colonial Revival residences (above left) are anchored on each end with prominent chimneys. The chimney is within the volume of the house, such as the Foursquare Craftsman house on the above right, and does not have a prominent exterior expression. This Mid-Century Modern example shows a large prominent chimney projecting from the facade of the house and in Oaklawn Park and McCrorey Heights, chimneys often have stone elements mixed in with the brick (right).



PORCHES

Porches are often the focus of historic buildings in Charlotte's historic districts and have traditionally been a social gathering place as well as a transitional area between the interior and exterior. There are a wide variety of styles and types of porches that are defined by their size, location, and individual elements such as doors, piers, columns, railings, cornices, brackets, and other decorative features.

STANDARDS

For Porches:

1. Retain porches that are critical to defining the design and integrity of the historic district. Keep porches open to provide shade and reduce heat gain during warm weather.
2. Repair and replace only damaged elements of porches by matching the materials, methods of construction, and details of the original fabric. Avoid stripping porches and steps of original materials and architectural features such as handrails, balusters, columns, and flooring.
3. Reconstruct missing elements based on physical or photographic detail including all details and materials.
4. Avoid enclosing porches on a primary elevation or alter a front porch that reorients the entrance away from the street elevation. Porch enclosures are evaluated on a case-by-case basis with context being a significance factor (ex: the commercial corridors of East Blvd. and Park Rd. are very different than residential areas).
5. Enclosure of side porches and balconies is discouraged. If enclosure of a side porch or balcony is required for a new use, the enclosure should be designed to ensure that the historic character and features of the porch are preserved.









Porches vary depending on the style of the house, the materials used, and the whim of the builder and owner at the time of construction. From classical porticoes (top left) to highly ornate Victorian porches (top right) and all variety of porch designs found on Bungalows and Foursquares (bottom left and right), Charlotte's historic districts are distinctive for the prominence of their porches.

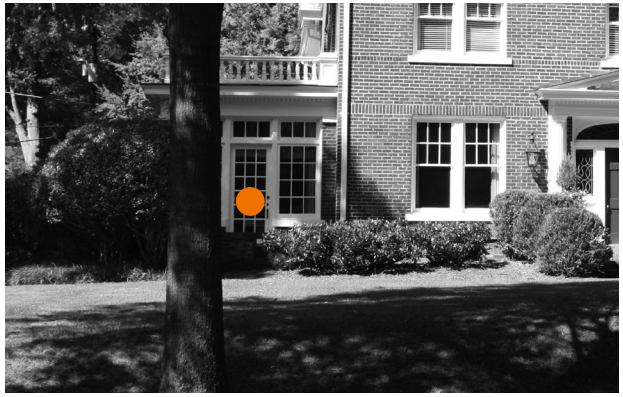
6. If enclosure of a front porch, side porch or balcony is required for a new commercial use, the enclosure should be designed to ensure that the historic character and features of the porch are preserved, and the project is completely reversible (i.e., ceiling and floors remain intact). Porch enclosures should be designed to include as much glass as possible with the front thermal wall of the house and original porch features visible from the public realm.
7. Original or historic porch railing designs may need to be adapted to meet the building code. The use of booster rails may be an appropriate solution to make the original balustrade code-compliant.





These examples are of screened porches. On the top left, a rear portion of the front porch was screened without having a major visual impact on the original design of the dwelling's facade. The example on the right screens in only one bay of the porch while maintaining the original railing.





When enclosing side or secondary porches ensure that the open character of the porch is maintained as in these examples using screen on the left and glass on the right.



This front porch (left) is carefully enclosed with glass to maintain its historic form while the historic front door is retained as well.



In many examples of the Mid- Century Modern designs in Oaklawn Park and McCrorey Heights, the porch area contains a recessed entry next to a larger built-in planter, terminated by a brick wing wall or ornamental or circular metal columns.



Some sun porches on mid-century modern houses are enclosed with jalousie windows.

FRONT DOORS AND ENTRANCES

Charlotte's historic districts have a rich variety of entrance features including doors, sidelights, trim, transoms, decorative glass, and hardware. The entrance separates the public from private space, provides security, and helps provide natural ventilation.

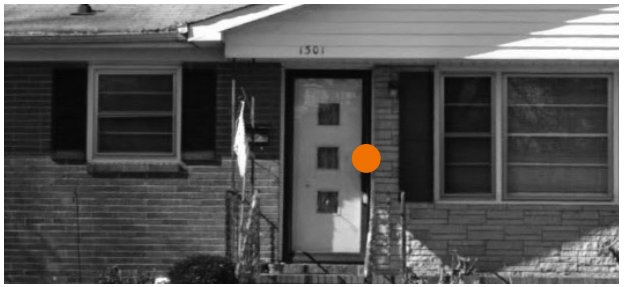
STANDARDS

For Front Door and Entrances:

1. Retain and repair all original features and materials of the historic entrance and front door.
2. Replace historic doors that are beyond repair with a new door of the same size, design, material, and types as used originally, or sympathetic to the building style, including number and orientation of panel and location and size of any glass. Do not use generic or "stock" doors with details that provide a false sense of historical accuracy.
3. Do not replace original trim with trim that conveys a different period, style, or theme.
4. Do not reduce or enlarge entrances or door openings.
5. A storm door, if used, should meet the following Standards:
   a. Construct storm doors of wood, clad, or a composite material that can be sawn and painted, or painted metal.
   b. Relate openings for screen or glass panels to the proportions of the door. Storm doors should avoid obscuring the design of the front door.
   c. Paint the storm door the same color as the main door or the trim color.
6. Do not relocate the primary front entrance. Conversions to other uses that require relocation will be evaluated on a case by case basis.
7. If a residentially-designed building is being converted (or has been converted) to commercial uses, the residential-styled original front door should be retained. If it is too deteriorated to preserve, the new replacement should meet the Standards as described above.
8. In McCrorey Heights and Oaklawn Park, original front door replacement may be eligible for administrative review when the following conditions are met:
   a. All portions of the new door can be completely painted.
   b. The door design matches the original (if original door is not available then the design shall match the building's period of construction).
   c. The original opening size does not change. Acceptable materials for replacement front doors are limited to wood, metal, or fiberglass.



English Cottage examples may have arched doors and arched entryways as seen in this example.



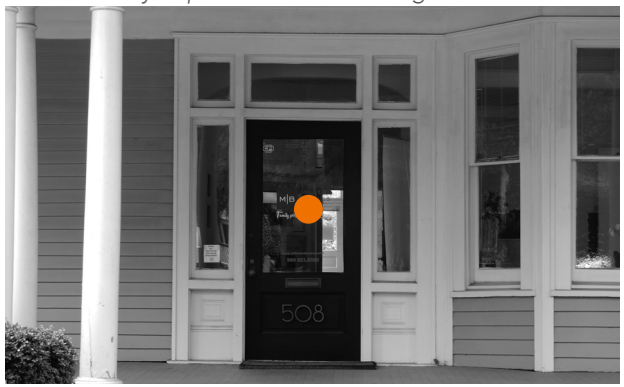
This original Mid-Century Modern door is composed of a flush surface with three vertically stacked square panes of glass.



Colonial Revival-style houses typically have six-panel doors with fan lights and sidelights.



Doors and entrances on houses with Craftsman details have a variety of patterns of divided lights.



This is a good example of a residential dwelling that has been converted to a commercial use but retains important historic elements like the original front porch, door and surrounding sidelights, transoms and bay window.

TRIM

The trim of a building helps define doors, windows, porches, cornices, eaves, projections, and dormers. It is important in helping to define the style and character of houses in the historic districts. Retain all original trim that defines the architectural character of the historic building.

STANDARDS

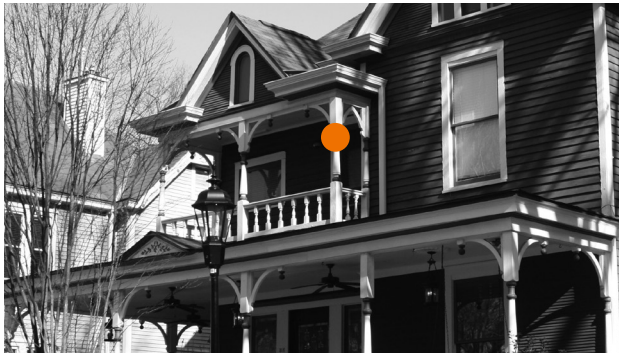
For Trim:

1. Repair rather than replace historic trim, matching original materials, details, and profiles.
2. Match deteriorated trim with new trim to match as closely as possible in material, details, and profiles. Do not remove elements that are part of the original design of the structure without replacing them in-kind.
3. Replace missing trim based on physical evidence. Do not replace original trim with material that conveys a different period of construction or architectural style.
4. Avoid using substitute materials such as fiberglass, composites, engineered wood, and PVC type products when repairing or replacing historic wood elements. In general, the use of these new materials may be more appropriate on new buildings.





Trim is a significant component in defining styles such as the column and eave details on the Bungalow (left) and the flat board trim of the stucco upper story on the Tudor Revival (right).





Decorative turned wood defines this Queen Anne style porch while the Colonial Revival style house on the right has large carved brackets supporting the entrance gable.





Wood is used for the trim surrounds, columns, eaves, railings, and brackets of the Bungalow above left while the Mid-Century Modern example uses wood only on the windows and trim, eaves and gable elements.

WINDOWS

Windows are one of the major character-defining features on most buildings and because of the variety of architectural styles and periods in the historic district, there is a corresponding variation of windows. Their frames, sills, lintels, sashes, panes, decorative caps, and shutters contribute to their distinctive physical character.

They may occur in regular intervals or in asymmetrical patterns and there may be a variety of types within the design of the building. Windows add light to the interior of a building, provide ventilation, allow emergency egress, and are a visual link to the outside.

The demands of modern energy efficiency and security standards, along with marketing campaigns from window manufacturers, have led some owners of older buildings to consider replacement windows. The following information will help owners better evaluate the actual need for replacement windows.

TECHNICAL INFORMATION

National Park Service Preservation Brief #09
The Repair of Historic Wooden Windows
https://www.nps.gov/orgs/1739/upload/preservation-brief-09-wood-windows.pdf





Windows range from single light, such as the Foursquare on the left to six-over-six light found on Colonial Revival houses on the right.





Bungalows with the Craftsman style influence usually have multi-light over single light windows such as the two examples above of three-part composite windows.



Dormer windows typically are a defining feature of many Bungalow and Colonial Revival designs.



This Mid-Century Modern example shows the typical 3-part picture window in aluminum and a similar adjoining unit with horizontally divided sash.

RESTORE OR REPLACE HISTORIC WINDOWS?

Since these neighborhoods are designated as Local Historic Districts, an essential community goal is to preserve the architecture that defines the districts' special character. Retaining original windows is an important element within that goal. In this context, there is an ongoing concern about the desire of many to replace historic windows with new ones. While there may be an occasional instance where replacement is unavoidable, there are many reasons to retain the historic windows. Consider the following information much of which is from: http://www.oldhouseguy.com/windows/. This site contains a wealth of details about historic windows and their replacement as well as other valuable information on historic houses.

Old Windows are Built with High-Quality Materials

Most windows made before 1940 are from old growth wood that is denser and more durable than much more quickly grown wood from modern tree farms. Early growth wood may provide better resistance to water and insect damage.

Old Windows Can Be Repaired

Since historic wooden windows are made of individual parts, deteriorated sections can be removed and replaced when needed and the life of the window extended. Many historic structures, even those going back to the 18th century still retain their historic windows because prior owners simply repaired them. In contrast, many modern windows made of vinyl, aluminum, fiberglass, or composite materials are made as one unit and if part of it fails, the entire window may need to be replaced.

Old Windows Fit Their Openings

Original windows were made to fit specific openings and wood typically shrinks or expands with changes in the weather. When new windows are placed in these openings, they likely will not fit well and adjustments may have to be made to surrounding framing, or siding.

Old Windows Are Energy Efficient

Increasingly, energy studies are showing that **a properly maintained historic window with weather stripping and a storm window is just as efficient as a new double-paned window unit**. In fact, the historic example may be more efficient because the air space between it and the storm is likely larger than the space of a double paned unit and this space provides more insulation value. If the historic window has leaks, there are various ways to improve the fit and reduce gaps without replacing the entire unit.

Replacement Windows Save You Money

Many current sales pitches emphasize how much money you can save by replacing your old window. New windows are expensive and the payback time for replacing a functioning historic window with a storm by a new double-paned unit can be as much as forty years. Since the average owner stays in the same house around seven years, that person would not ever gain the benefit of replacement. Furthermore, the average replacement window will fail within 20 years and have to be replaced again.

Replacement Windows are Guaranteed

Many companies promise that their products will save you up to 40% in energy costs by installing their new windows. However, the fine print in their guarantee may say that if you don't reach that goal, they will only refund you $500 after you have spent thousands of dollars for the replacements.

Also many replacements come with "limited lifetime warranties." It is wise to read these warranties because they are limited. Most components, glass and installation have limits in years and are not warranted for a lifetime (yours or your house). Also there may be other restrictions including how transferable they are to new owners. Check the fine print.

Are Replacement Windows the Environmentally-Responsible Choice?

Going green is much more than just energy performance. In this case, one must take into account the embedded energy already expended in the materials, assembly and installation of the existing windows as well as their extended life-cycle since they can be repaired. Consider the energy lost when these original windows are discarded and the energy required to acquire the materials, manufacture, transport, and install the new units. More importantly, consider the life-cycle of these new units and how they will have to be completely replaced in another twenty years or so.

STANDARDS

For Existing Windows:

1. Retain and preserve windows that contribute to the overall historic character of a building, including frames, sash, glass, muntins, sills, trim, surrounds, and shutters. Ensure that all hardware is in good operating condition.
2. Repair original windows by patching, splicing, consolidating, or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can, in fact, be repaired rather than replaced. Ensure that caulk and glazing putty are in good condition and that water drains off the sills.
3. Replace only those features of the window that are beyond repair.
4. Uncover and repair covered-up windows and reinstall windows with their original dimensions where they have been blocked in.
5. If a window is no longer needed due to interior renovations, retain the glass screen or shutter the backside so that it appears from the outside to be in use.
6. Avoid adding new openings or changing existing openings on primary elevations.
7. Reconstruct missing windows based on old photographs, drawings, and original windows in the house.
8. If a window on the front of the house is missing or beyond repair and full replacement is required, consider relocating a matching original window from a secondary elevation. The window should be the same style and size as identified on the front elevation. Install a new window on the secondary façade to match size and features of the original.
9. Exterior storm windows should meet the following criteria:
    a. Match divisions to sash lines of the original windows. Use meeting rails only in conjunction with double-hung windows and place them in the same relative location as the primary sash.
    b. Size exterior storm windows to fit tightly within the inside casing of the existing window openings without the need for a subframe or panning (a filler panel) around the perimeter.
    c. Match the color of the frame with the color of the primary window frame.
    d. Use only clear glass.
    e. Set storm sash as far back from the plane of the exterior wall surface as practicable.

For Replacement Windows: *Applicants seeking the total replacement of original historic windows, as defined in B-1, will be referred to the HDC for review.*

10. Replace entire windows only when they are missing or beyond repair.
11. To determine if replacement windows are necessary, first survey existing window conditions by noting the number of windows, whether each window is original or replaced, the material, type, hardware and finish, the condition of the frame, sash, sill, putty, and panes, in order to clearly gauge the extent of rehabilitation or replacement necessary. See Section on Energy Conservation at the beginning of this chapter.
12. If only the original sashes are badly deteriorated, explore using sash replacement kits and retain original wood window frames. This approach reduces potential damage to the surrounding interior and exterior historic materials.
13. Maintain the original size and shape of windows. Thin sash frames rarely maintain the overall appearance of historic sash.
14. Match window replacements to the height and width of the original openings.
15. Retain the appearance of a double-hung window whether one or both sashes are operable.
16. Do not reduce the glass surface area.
17. Maintain the original number and arrangement of panes. For Mid-Century Modern Houses in Oaklawn Park and McCrorey Heights, the original configuration is typically a horizontal two-pane sash and frame.
18. Give depth and profile to windows by using true divided lights, or three-part simulated divided lights with integral spacer bars and both interior and exterior fixed muntins. Small variations such as the width and depth of the muntins and sash may be permitted if those variations do not significantly impact the historic characteristics of the window design. Clip-in/false muntins, flat muntins and removable external grilles are not allowed.
19. Replace a wood window with a wood window when possible. Aluminum-clad wood that meet these Standards may be considered on a case-by-case basis. Requests for vinyl windows, wood-resin composite, or fiberglass windows must be reviewed by the full Historic District Commission.
20. Use translucent glass.
21. Paint windows in a historically appropriate paint color, if possible.
22. If a residentially-designed building is being converted (or has been converted) to commercial uses, the residential styled windows should be retained. If they are too deteriorated to preserve, the new replacement should meet the Standards as described above. While porches may be enclosed for commercial uses by following the porch Standards, the façade windows of the dwelling should not be replaced with single sheets of glass for display.

For Replacement Windows in McCrorey Heights and Oaklawn Park:

The following Replacement Window Standards apply for buildings constructed post-1950 in McCrorey Heights and Oaklawn Park.

The preceding Standards for Rehabilitation of Building Elements for Windows, Sections 4.12 - 4.14, remain in effect for any building in McCrorey Heights and Oaklawn Park constructed pre-1949, such as the Bungalow and Colonial Revival style buildings.
The following standards for McCorey Heights and Oaklawn Park differ from those of other districts because fewer than half of the buildings retained their original windows when the districts were designated and because the neighborhoods' post-1950s buildings contain window materials that are less durable and/or not feasible to repair, such as aluminum windows.

Window Types

Developed in the mid-twentieth century, the McCrorey Heights and Oaklawn Park neighborhoods are comprised mostly of brick, one-story Ranch, American Small House, or Split-Level style houses. Original window types in these types of houses include large picture, double-hung, awning, sliding, and jalousie windows. Wood window styles are mostly what is now termed as "Mid-Century Modern" with horizontal proportions, simple detailing, and minimal or no muntins at all[KH1.1]. Metal windows often have a muntin pattern with a combination of fixed panes, operable transoms, and/or casements.

Window Materials

Original windows in McCrorey Heights and Oaklawn Park were mainly constructed using wood or metal. Wood windows constructed prior to the 1950s were made with old growth wood which is denser and more durable. Given that McCrorey Heights and Oaklawn Park were largely developed starting in the 1950s, the quality of wood was not the same as old growth wood. Original metal windows in these neighborhoods are constructed with steel or aluminum. Steel windows became popular for their fire-resistant qualities and because they could be mass produced. Aluminum windows were also easy to manufacture in large quantities, making them popular during the post-war housing boom of the mid-20th century. Unlike steel, aluminum windows are resistant to corrosion, making them attractive to builders and homeowners.

Window Repair

Since historic wooden windows are made of individual parts, deteriorated sections can be removed and replaced when needed and the life of the window extended. However, throughout McCrorey Heights and Oaklawn Park, many of the original wood windows have been altered or changed to modern windows made of vinyl, aluminum, fiberglass, or composite materials. Modern windows are made as one unit and if part of it fails, the entire window may need to be replaced.

STANDARDS

1. Original window replacement with wood, aluminum-clad wood, or aluminum/storefront windows that meet the above Standards on post-1950s-era historic buildings are eligible for administrative review.
2. Maintain the style, size, shape and glass suace area of the original windows.
3. Maintain the original arrangement of panes. For many Mid-Century Modern Houses, the original configuration is typically a horizontal two-pane sash and frame.
4. Give depth and profile to windows by using true divided lights, or three-part simulated divided lights with integral spacer bars and both interior and exterior fixed muntins. Small variations such as the width and depth of the muntins and sash may be permitted if those variations do not significantly impact the historic characteristics of the window design. Clip-in/false muntins, flat muntins and removable external grilles are not allowed.
5. Requests for style or size changes, vinyl, composite, or fiberglass windows must be reviewed by the full Historic District Commission.



This Mid-Century Modern example shows the common 3-part picture window and adjoining units with horizontally divided sash.



Large metal windows with horizontal proportions are common in buildings built in the 1950s.



Jalousie windows consist of horizontal louvered glass panels and are often found in sunrooms and breezeways.

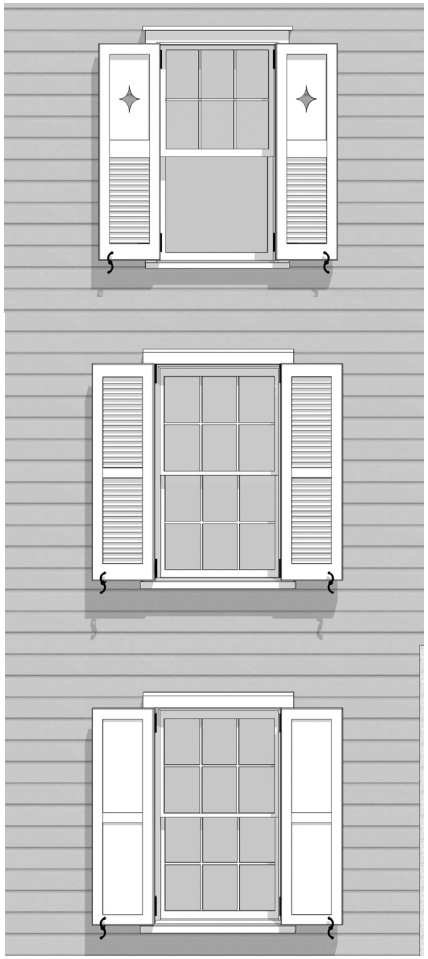
SHUTTERS

Shutters originally functioned as a means to control the amount of light and air entering a building, as well as providing privacy and protection from the elements. Operational shutters can work with double-hung sash windows to provide you with a variety of options for controlling the interior temperature of your home without air conditioning.

STANDARDS

For Shutters:

1. Retain any original shutters and hardware.
2. Repair historic wood shutters following the Standards.
3. Replace shutters that are beyond repair to match the size and design of the original shutter.
4. New shutters should be constructed of wood or a composite material without a faux wood grain that retains the characteristics of wood and is able to be sawn and painted. Vinyl and aluminum shutters are not appropriate.
5. New shutters should be sized to fit the window opening and result in the covering of the window opening when closed.
6. Shutters should be mounted on hinges. When required, replace original hardware with non-rusting metal in the same design.
7. Shutters on multiple or bay windows are not appropriate.
8. Do not nail, screw, or permanently secure original shutters open and eliminate its hardware.
9. Buildings that historically never had shutters should remain that way.
10. The design of new shutters should be architecturally consistent with the building's style.
11. Despite being wood, barn-style and pallet-style shutters are not architecturally consistent with any building in Charlotte's Local Historic Districts and should not be installed.
12. Mid-Century Modern shutters generally are decorative, not operable, attached to the wall and may not fit the opening. Often their panel patterns match the window divisions. Retain such examples and repair or replace with matching ones if too deteriorated to retain.



There are several designs of shutters including, decorative, louvered, and paneled. (Top to bottom)



These shutters are properly sized for the window and hung on hinges. When closed the shutters fit the window opening.



Triple windows typically were not designed to have shutters.



These Mid-Century Modern shutters have a distinctive design of four panels that align with the window divisions.

LIGHT FIXTURES

Also addressed under Private Site Standards, exterior lighting can be a character-defining feature on historic homes in Charlotte's historic districts. These lights may be sconces on porch columns or on walls flanking entrances, fixtures on ceilings of porches, or a lamppost at the edge of a sidewalk. They may be made of metal or wood and have decorative features. Retain and repair historic light fixtures as needed.

STANDARDS

For Light Fixtures:

1. Maintain historic light fixtures and repair or rebuild as necessary.
2. Replace missing fixtures with new fixtures of a style and scale appropriate to the architecture and period of the house.



This side-mounted entry light in a Craftsman style relates to the door design.



This central mounted light is in a typical location over the arched entry.



Many Colonial Revival residences have pairs of entry lanterns, located next to each side of the portico.



This lantern is suspended from the underside of the projecting entry gable feature.

AWNINGS

Commercial Awnings

Awnings were originally developed in classical times to provide shade for arena events and covers for market stalls. They were made from a canvas fabric (closely woven cotton). In the 19th century, they became popular to shield storefronts as the evolution of glass allowed larger display areas. The commercial application of awnings has multiple functions: It blocks the sun to reduce heat gain, protects products displayed in windows, shields customers and other pedestrians passing by the business, and adds a colorful element to attract more customers.

Residential Awnings

Awnings are unique to the Mid-Century Modern neighborhood of Oaklawn Park and not typical of other historic districts in Charlotte. Due to the era of construction, most of the awnings are made of metal. Their installation helps control the sunlight into windows and provide protection over entrances. They are necessary on south-facing houses since there are few large trees to provide cover on the open front lawns of this district.

STANDARDS

Materials

1. Current fabric types of dyed acrylics and acrylic-coated, poly-cotton blends are the most appropriate type of awing materials on historic buildings.
2. Metal-aluminum and fiberglass awnings may be more appropriate on mid-century modern residential styles.
3. Non-historic commercial buildings or modified storefronts may use fabric awnings or combinations of metal, glass or fabrics for a more contemporary design statement.

Design & Placement

4. Place awnings carefully within the storefront, porch, door, or window openings so that they do not obscure elements or damage materials.
5. Choose designs that do not interfere with existing signs, distinctive architectural features of the building, street trees, or other elements along the street.
6. Choose an awning shape that fits the opening in which it is installed.
7. Make sure the bottom of the awning valance meets code requirements.
8. Awning fabrics and colors should complement the architecture of the house.

NOTE: *Avoid shiny plastic-like materials on awnings in the historic districts and avoid back-lit awnings that create a glowing effect. Any signage should be placed on the valance of the awning not on the sloped surface.*



Various dwellings in Oaklawn Park and McCrorey Heights use metal awnings to shield all their south facing windows and entry from the effects of the sun.



The use of awnings over storefronts shield the interiors from sun and heat gain.

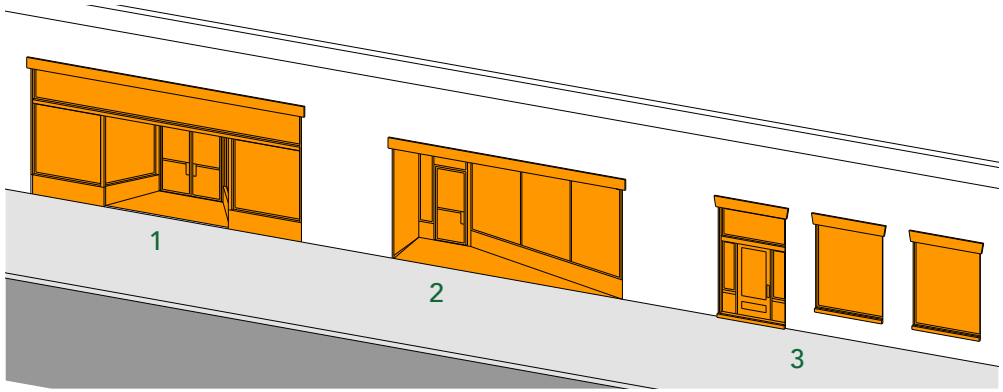
STOREFRONTS

The storefront is one of the significant sections of a typical facade of a historic commercial building and the most visible since it is located on the main (pedestrian) level of the structure. Its transparent windows were designed to draw the customer or client to the business within as well as to display the merchandise sold there. At night, the lit storefront helps illuminate the sidewalk and add visual interest to passing pedestrians. There is usually some sort of cornice above the storefront and a sign band may be incorporated into the design.

Charlotte's historic districts have several types of storefronts including historic commercial buildings as described above, houses that have been converted into commercial uses and industrial type structures that have been adapted to new commercial uses.

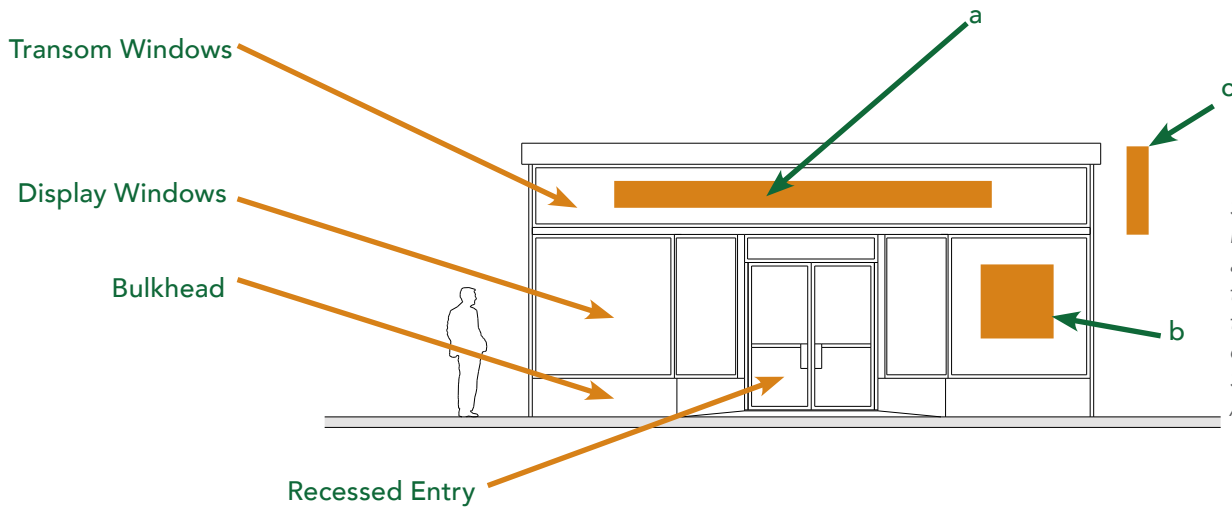
STANDARDS

1. Preserve elements, materials, and features that are original to the building or are early remodeling projects that may have become significant in their own right; repair them as necessary. These elements may include character-defining features such as cornices, windows and trim, storefront windows, doors, and bulkheads. They may also include glass butt window joints and molded clips, bronze window strips, and bronze moldings found on period storefront systems. Also retain historic hardware such as hinges and door handles.
2. Remove any non-historic, inappropriate elements, materials, signs, or canopies that were added later and obscure original architectural elements. Covering up windows, cornices, decorative features, or significant portions of the wall alters the building's proportions and changes its appearance; these alterations should be removed.
3. If significant storefront features are uncovered in any careful exploratory demolition, assess their condition for preserving, repairing, or reconstructing them.
4. Reconstruct missing elements (such as cornices, window frames, transoms, and bulkheads) with physical evidence and/or historic photos if available. Otherwise, design simplified new elements that respect the character, materials, and design of the building.
5. Avoid using or retaining materials and elements that are incompatible with the building or district. Depending on the style and age of the commercial building, these may include: unpainted aluminum-frame windows and doors, unpainted aluminum panels or display framing, reflective or tinted glass display windows, T1-11, vinyl or aluminum siding, EFIS (artificial stucco), wood shingles, mansard roofs, metal awnings, coach lanterns, residential styled solid doors, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed. Creating false historical appearances like Colonial, Old English, or other themed storefront designs are not appropriate for the authentic historic buildings in Charlotte's historic districts.
6. Do not remove or reduce the size of storefront windows in order to create privacy for the use of the building such as an office occupant. Partial interior shutters, blinds, curtains or frosted scrim patterns can block views without destroying the significant storefront window.
7. Do not remove or cover up original storefront elements such as cornices or transom windows to create a space for a sign or because of an installation of a dropped ceiling in the building's interior. If the transom glass has been removed, this area can be used for a sign installation or for an awning, depending on the overall existing design and proportions of the façade.
8. Do not remove non-original storefronts that may have become historically significant alterations within the history of the building. An example would be a complete storefront replacement from the early 20th century that retained its design integrity. It is now an important historic and early change that should be preserved.
9. When residential structures are converted to commercial uses, original design features such as front porches, and original façade windows should be retained. Porches may be enclosed with glass panels inserted as to keep the original porch features intact as much as possible.
10. Industrial buildings that have garage openings and are being converted to commercial uses may be adapted to more transparent designs by installing new garage doors with more glass or by designing a new storefront within the garage opening.



Storefronts can have a variety of configurations including recessed (1); angled recessed (2) and entrance and display windows separated (3).

STOREFRONT COMPONENTS



Signage is typically incorporated into a storefront by either a) floating a flat sign in the transom area, b) applying them to the display window glass or c) a projecting sign. See Sign Standards & Regulations in the Appendix for more details.



This frame storefront (and the entire facade) in Forth Ward retains its original design.



While this historic facade in Forth Ward retains a majority of historic features, the storefront has been modified by removing the entry door, however, original transom windows and display windows remain.

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BUILDING MATERIALS 5



This section includes information on the type, maintenance, and repair of materials found on houses in Charlotte's historic districts. Like most historic areas, Charlotte's neighborhoods have a very wide variety of materials used for foundations, siding, roofs, and details. Many historic materials have a long life if they are properly maintained. Moisture is the most frequent cause of deterioration for many materials.

Guidance on replacement materials is also provided in this chapter. However, it is important to note that substitute materials are generally not allowed when rehabilitating historic buildings in Charlotte's historic districts. Information on substitute materials for new construction can be found in this document under Standards for New Construction.

WOOD

The availability and flexibility of wood has made it the most common building material throughout much of America's history. Because it can be shaped easily by sawing, planing, and carving, wood is used for a broad range of elements including cornices, brackets, shutters, posts and columns, railings, doors, windows, and trim.

In addition, wood is used in major elements, such as framing, siding, and shingles. The main objective is to keep wood free from water damage, rot, and wood-boring pests. Painted, properly maintained wood can last decades and even centuries.

STANDARDS

For Wood:

1. Retain wood as one of the dominant framing, cladding, and decorative materials.
2. Retain wood features that define the overall character of the building.
3. Repair rotted or missing sections rather than replace the entire element.
4. Use new or salvaged wood, epoxy consolidants, or fillers to patch, piece, or consolidate parts.
5. New wood components (siding, trim, columns, etc.) should not have visible knots and markings once painted.
6. Match original historic materials and details.
7. Replace wood elements only when they are rotted beyond repair. Do not use cementitious, vinyl, aluminum, composite, engineered wood, or fiberglass siding to replace original irreparable wood siding.
8. Match the original in material and design or use surviving material.
9. Base the design of reconstructed wood elements on pictorial or physical evidence from historic sources.
10. Do not use synthetic siding, such as vinyl or aluminum to cover existing wood.
11. Do not use high-pressure power washing to clean wood siding as the pressure may force moisture behind the siding where it can lead to paint failure and rot.
12. Do not caulk under individual siding boards or windowsills as this action may seal the building too tightly and can lead to moisture problems within the frame walls and cause paint failure.

TECHNICAL INFORMATION

National Park Service Preservation Brief #10: Exterior Paint Problems on Historic Woodwork

https://www.nps.gov/orgs/1739/upload/preservation-brief-10-paint-problems-exterior-woodwork.pdf

National Park Service Preservation Brief #9: The Repair of Historic Wooden Windows

https://www.nps.gov/orgs/1739/upload/preservation-brief-09-wood-windows.pdf



Since most of the Mid-Century Modern examples locally are brick, the use of wood is limited to the eaves, siding in gable ends, windows with their frames, and doors.

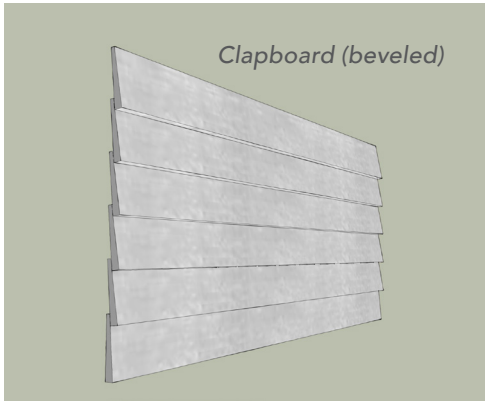


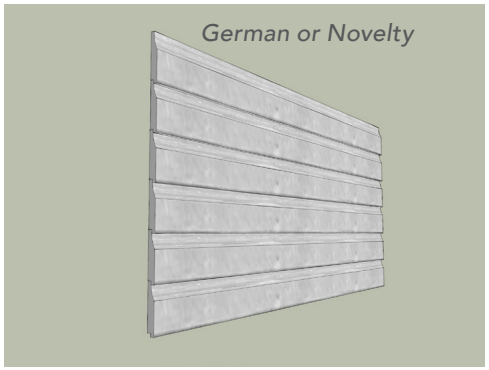


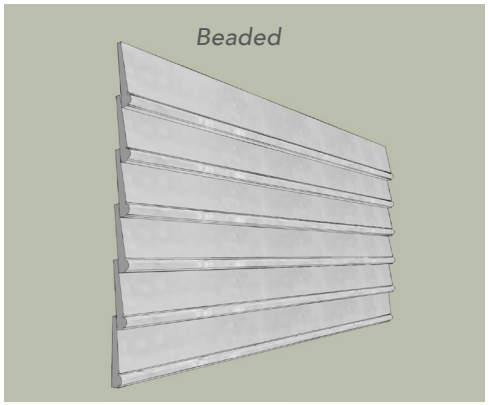


Wood is used extensively for siding and trim (top), trim on masonry buildings (center), and shingle siding (bottom). The wide variety of size and detail is dependant on the style of the building.

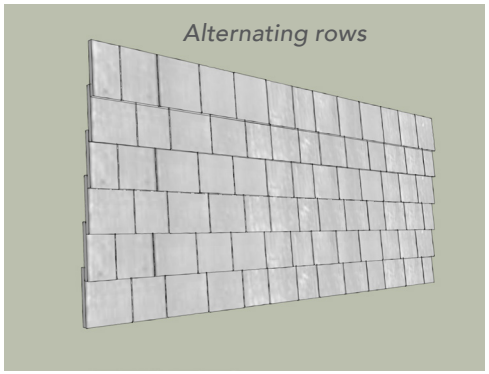
WOOD SIDING TYPES

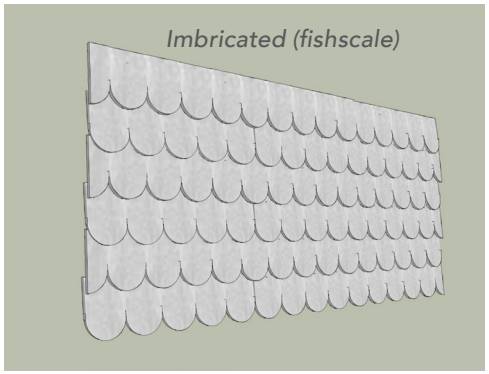


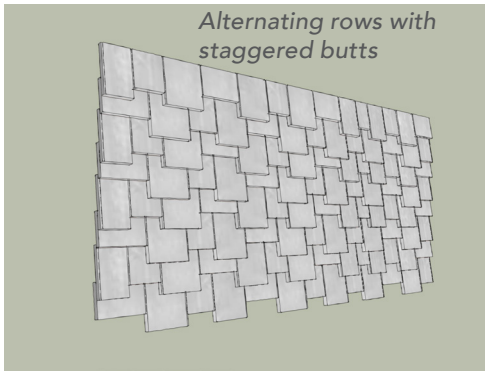


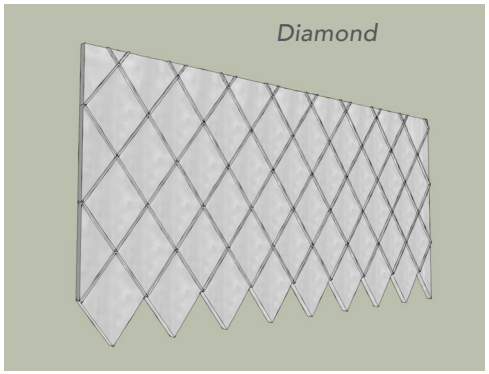


TYPICAL WOOD SHINGLE PATTERNS









STUCCO

Stucco is a type of exterior plaster. It may be applied directly over masonry or applied over wood or metal lath on a wood structure. Stucco can be finished in numerous surface textures dictated by the style of the building including smooth, roughcast, sponged, and scored.

While stucco is considered a protective coating, it is highly susceptible to water damage, particularly if the structure underneath the stucco is damaged. Historic stucco needs regular maintenance in order to keep it in good condition.

If stucco is the primary wall cladding, the materials under the stucco were not intended to show, so complete removal of stucco in these instances is considered inappropriate. A stucco surface may have also been applied to a building at a later date. As a secondary material, it may have acquired its own significance over time and in many cases should also be retained.

TECHNICAL INFORMATION

National Park Service Preservation Brief #22: The Preservation and Repair of Historic Stucco

https://www.nps.gov/orgs/1739/upload/preservation-brief-22-stucco.pdf

STANDARDS

For stucco:

1. Maintain historic stucco. It is a character-defining material that has acquired significance over time. Do not remove historic stucco coatings from brick or stone.
2. Use a replacement stucco mix that is weaker than the masonry to which it is being applied and which replicates the visual qualities of the historic stucco.
3. Repair any water damage to the underlying structure to provide a sound base for necessary stucco repairs.
4. Repair stucco or plastering by removing loose material and patching with a new material that is similar in strength, composition, color, and texture. Do not use commercial caulks or other compounds to patch the stucco. Because of the difference in consistency and texture, repairs made with caulk will be highly visible and may cause more damage.
5. Use a professional plasterer for stucco repair. A qualified tradesperson will assess the damage and perform an analysis to match the new stucco composition to the original material.
6. Stucco may be tinted or pigmented and sometimes was whitewashed or color-washed. When replacing or repairing stucco, match the color or tint of the original material.
7. After repairs have been made, stucco buildings may require repainting. Consult a professional to determine the appropriate compatible paint for the existing surface coating.
8. Replace stucco completely if more than half of the surface area has lost its bond with the substrate.
9. Clean a stucco building using the most gentle means possible, preferably a low-pressure water wash and soft bristle brush. Take care not to damage the surface texture.







Stucco is often used as secondary material as seen in the Bungalow porches above and the Tudor Revival half- timber framing.

MASONRY

Historic masonry has been used for centuries and is one of the most durable building materials available. It may include brick, stone, terra cotta, concrete, stucco, tile, and mortar.

Most masonry problems can be avoided with monitoring and prevention. Disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plaster work may signal the need for masonry repair.

TECHNICAL INFORMATION

National Park Service Preservation Brief #1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

https://www.nps.gov/orgs/1739/upload/preservation-brief-01-cleaning-masonry.pdf

National Park Service Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings

https://www.nps.gov/orgs/1739/upload/preservation-brief-02-repointing.pdf

National Park Service Preservation Brief #6: Dangers of Abrasive Cleaning to Historic Buildings

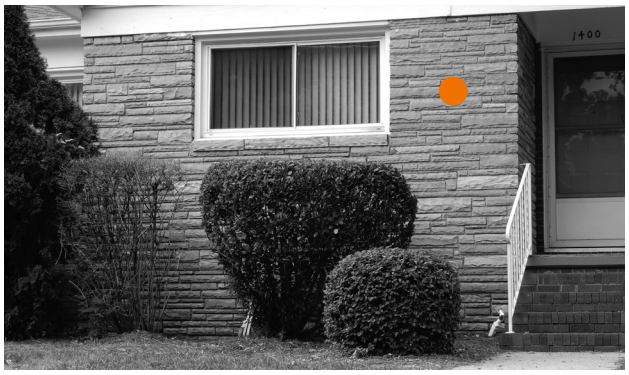
https://www.nps.gov/orgs/1739/upload/preservation-brief-06-abrasive-cleaning.pdf

National Park Service Preservation Brief #38: Removing Graffiti from Historic Masonry

https://www.nps.gov/orgs/1739/upload/preservation-brief-38-graffiti.pdf







Brick masonry is used for walls on Colonial Revival houses (top) and other revival styles (center). Stone is used as a highlight around doors (center) and as a section of the facade (bottom) as seen in the Mid-Century Modern Example.

STANDARDS

For Masonry:

1. To maintain masonry in a sound condition, prevent water from gathering at the base of a wall by ensuring that the ground slopes away. Repair any leaking roofs, gutters, downspouts, and secure loose flashing.
2. Retain masonry features that are important in defining the overall character of the building, structure or site feature.
3. Leave unpainted masonry unaltered from its original condition (e.g. no paint, stain, limewash, whitewash, etc.)
4. Repair or replace a masonry feature, unaltered from its original condition (e.g. no paint, stain, limewash, whitewash, etc.) only when necessary, using masonry that respects the size, texture, color, and pattern of the historic material, as well as mortar joint size and tooling.
5. Repair cracks and unsound mortar with mortar and masonry that matches the historic material. Ensure that cracks do not indicate structural settling or deterioration. Sound mortar should be left intact.
6. Cleaning masonry should only be undertaken to remove heavy paint buildup, halt deterioration or to remove heavy soiling. The best method for cleaning unpainted brick is to use a low-pressure wash of no more than 200 psi, equivalent to the pressure in a garden hose. A mild detergent may be added when necessary.

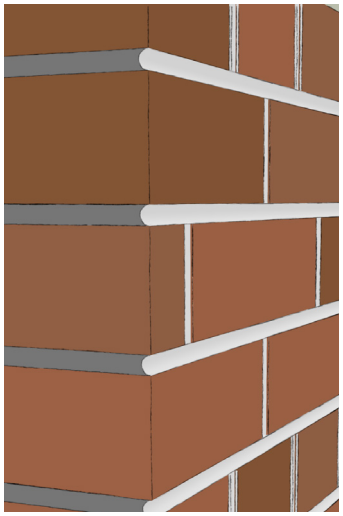
   To remove paint from masonry, chemically clean with an appropriate cleanser and low pressure wash. Test any detergent or chemical cleaner on a small, inconspicuous part of the building first. Older brick may be too soft to clean and can be damaged either by chemicals or by the pressure of the water. (This test is a mandatory step if you are applying for federal or state rehabilitation tax credits.) Do not sandblast or use high-pressure water-blasting as these methods can do irreparable damage to masonry. Follow any environmental regulations when undertaking such cleaning.

STANDARDS

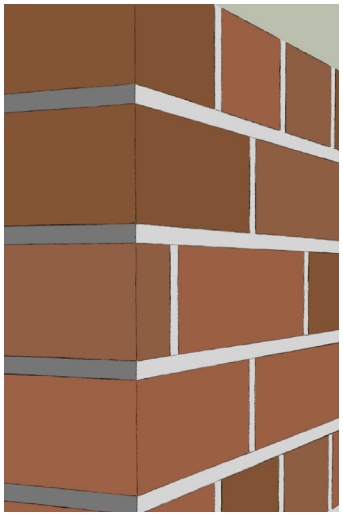
For Masonry (continued):

7. Avoid waterproofing, water-repellent, or non-historic coatings on masonry unless moisture is able to "breathe" through the coating. An anti-graffiti coating may be used on masonry areas if needed.
8. Repointing masonry requires professionals experienced in working with historic masonry. The following are Standards for repointing:
   a. Deteriorated mortar should be removed by hand-raking the joints to avoid damage to the brick or the surrounding area. Roughly one inch of old mortar should be removed to allow for the new mortar. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.
   b. Old mortar joints should be duplicated in width and profile (see the Mortar Joint Profile illustration). It is also possible to match the color of the new mortar to a cleaned section of original mortar.
   c. New mortar should not be stronger than the original mortar. Brick walls expand and contract with freezing and heating conditions, and old mortar moves to relieve the stress. If a hard portland cement mortar is used, the mortar will not flex as much, and the brick can crack, break, or spall.
   d. Mortar of older brick buildings can be tested to determine the mix. Much old mortar has a higher lime and sand content. New mortar has more portland cement. Testing can determine the appropriate mortar mix and color if necessary.
   e. Avoid using synthetic caulking compound or portland cement as a substitute for mortar.
   f. Do not undertake "scrub" coating, in which a thinned, low-aggregate coat of mortar is brushed over the entire masonry surface and then scrubbed off the bricks after drying as a substitute for traditional repointing.
   g. Avoid parging or covering of brick or block with a coating of mortar to create a stucco appearance on the primary elevation of a building or where it will have a detrimental effect on the performance of the material. If a masonry foundation has deteriorated, the cause of the deterioration needs to be identified and corrected instead of parging over it.
   h. The need to correct damage caused by the use of improper cleaning techniques will not obligate the Historic District Commission to approve correction methods that otherwise violate HDC policy

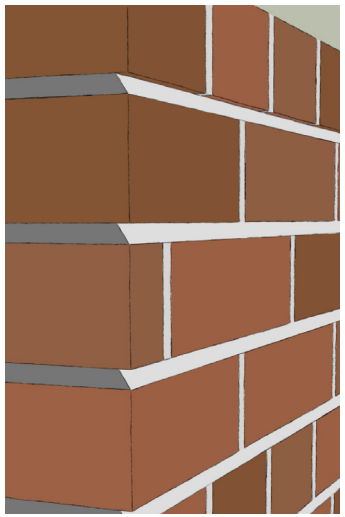
TYPICAL MORTAR JOINT PROFILES



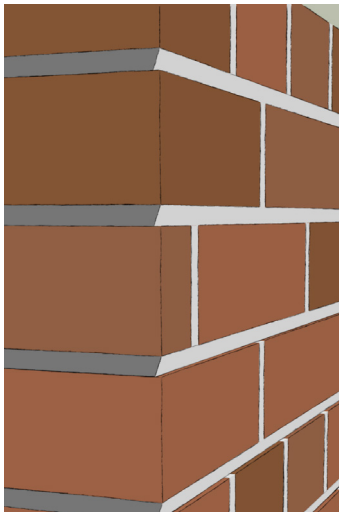
Brick Concave



Brick Flush



Brick Struck



Brick Weathered

METAL

In Charlotte's historic districts, metal is used for features such as roofs, railings, hardware, decorative features, and some fences. Mid-Century Modern houses use decorative metal for porch columns and railings. Original historic metal features should be retained and restored, or if beyond repair, replaced with in-kind materials as needed.



Metal railings are one of the most common uses of this material within the districts.

STANDARDS

For Metal:

1. Use the gentlest means possible when cleaning metals.
2. Prepare for repainting by hand-scraping or brushing with natural bristle brushes to remove loose and peeling paint. Removing paint down to the bare metal is not necessary, but removal of all corrosion is essential.
3. Clean cast iron and iron alloys (hard metals) with a low-pressure, dry-grit blasting (80-100 pounds per square inch) if gentle means do not remove old paint properly. Protect adjacent wood or masonry surfaces from the grit.
4. Some metals such as steel and copper are incompatible and should not be placed together without a separation material such as nonporous, neoprene gaskets or butyl rubber caulking.



Some smaller vernacular houses have porches supported by decorative metal columns



Decorative cast aluminum elements like these porch supports, railings, and storm door are typical metal elements in Mid-Century Modern buildings.



Metal windows, often casement types, are found rarely in the district and should be retained.

PAINT

A properly painted building accentuates its character-defining details and protects the building from deterioration. While paint color is not regulated, the hue and placement of color can complement the architectural style of a building. Painting brick or masonry is not considered a change of color, but a fundamental change in the character of a building, structure or site feature and is typically not allowed. When poor repair work is present (mortar issues, mismatched masonry, etc.) then a stain (not paint) may be used to blend these areas with the original brick/mortar colors. Approval of the stain and areas to be stained is required prior to undertaking any work.



This house is a good example of how to place color by keeping the scheme simple and painting architectural features in a way that unites the building while highlighting the unique details.

STANDARDS

Standards for Paint:

1. Maintain painted surfaces, keeping the painted surface sound. If paint is peeling, remove peeling paint, prime, and repaint with compatible primer and finish coat. Liquid vinyl coatings are not allowed.
2. Foundations should be visually differentiated from the main body of the structure.
3. If paint is failing due to moisture, identify sources of moisture problems, and take appropriate measures to fix them.
   a. Remove vegetation that grows too closely to wood and take any other steps necessary to ensure the free circulation of air near wood building elements.
   b. Repair leaking roofs, gutters, downspouts, and flashing.
   c. Maintain proper drainage around the foundation to prevent standing water
4. Performed by a contractor experienced in working on historic buildings, professional chemical removal of paint may be acceptable in certain situations. Sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal, or wood is not allowed. All paint removal requires adherence to lead paint abatement requirements.
5. Re-caulk joints where moisture might penetrate a building before repainting.
6. Paint unpainted aluminum-frame storm windows and doors to match wood trim.
7. Keep all masonry unaltered from its original condition (e.g. no paint, stain, limewash, whitewash, etc.)
8. Do not completely remove paint to achieve a natural finish on wood components.
9. While the Commission does not regulate color unless integral to the material itself (brick, metal, etc.), contrast is important. The historic buildings in Charlotte's local districts do not have monochrome palettes, except for Neoclassical buildings. The following is meant to assist property owners in selecting a paint color scheme. The time period of construction and architectural style can help to guide color choices. A basic approach to color placement is to paint similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance. For instance, select wall and trim colors and consider the use of an accent color on features such as shingles, window sash, shutters, brackets, and doors depending on the style of the building.

MURALS

These Standards for murals in the historic districts were formulated to ensure the continued visual character of the historic districts while allowing for creative expression in appropriate locations and designs. The established review criteria provides guidance concerning the compatibility and appropriateness of the placement, massing, scale, and materials of mural art with minimal intrusion into the artistic expression and content of the work. Murals and other similar forms of visual art can both add or detract from the character of a building, structure, or district based upon their location, size, shape, color palette, materials used, and relationship to historic context. Murals require Full Commission review/approval with final renderings to Staff for COA issuance to verify compliance with the following Standards and ensure that there are no conflicts with the Sign Ordinance.

STANDARDS

Standards for Murals:

1. The design and installation of a mural should complement and enhance the building or wall and be incorporated within the overall architectural character of the building.
2. The mural design should be scaled to fit within the existing context, proportions, and elements of the building.
3. Paint or mount all murals or other similar forms of visual art on the side or rear walls of the building, and not on its primary façade or above its roof line.
4. The placement of the mural should not interrupt, cover, engulf, overwhelm, or detract from significant or character-defining architectural features including windows, doors, pilasters, cornices, trim, recessed or projecting features of the proposed mural wall.
5. Murals are not permitted on unpainted masonry walls, unpainted and painted stone or wood siding, or any other material which does not have a flat planar character of historic structures.
6. Murals on unpainted non-historic buildings or walls will be considered on a case-by-case basis.
7. Mural designs should not contain any advertising including company names, business logos, and/or symbols that are related to the business within the building according to the definition of "on-premise advertising" in the Sign Ordinance.
8. Historic murals or historic signs, logos, or other historic commercially related messages may have acquired historic significance in their own right. In these instances, they may be retained and restored as approved by the HDC on a case-by-case basis.
9. Applications for new murals should clarify best maintenance practices to be used for their installation including proper engineering of any panels that may be installed, the preparation and cleaning of the existing wall to receive the mural, the types of priming and the paints and protective coatings to be used. Also, if a panel is used, its material and texture, attachment, and moisture effects on the historic wall should be addressed. Written explanation of the wall surface and cladding, its suitability to receive the proposed materials, and the potential impact to historic materials, where relevant, shall be provided. All mural(s) shall have a wall surface suitable to receive the materials proposed. The proposed materials shall not cause unreasonable permanent damage to historic cladding and should be appropriate for long-term use on the wall surface.
10. Avoid waterproofing, water repellent, or non-historic coatings on masonry unless moisture is able to "breathe" through the coating. Liquid vinyl coatings are not allowed. An anti-graffiti coating may be used on the masonry areas if needed.



This parklet in historic downtown Cumberland, Maryland uses murals to help bring scale to the corner and tell the story of Cumberland both through the murals, the information kiosk, and the interpretive panels.

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NEW CONSTRUCTION FOR RESIDENTIAL BUILDINGS 6



Charlotte's historic districts are largely built out, but occasionally there are proposals for new construction of residences or multi-family buildings either within or on the edges of a particular historic district. This chapter provides guidance for both of those conditions and building types. The goal for creating a new building within a historic district should be to fit in and not stand out. The design of a new home or multi-family building should respect and not compete with its historic neighbors because preservation of the distinctive character of the district is the overarching goal.

This approach does not mean that all new construction in the historic districts should copy existing historic buildings. The scale, mass, and size of a building defines its relationship to surrounding historic structures more than the decorative details applied. However, well designed stylistic and decorative elements, as well as building materials and landscaping, can give new construction projects the attributes necessary to blend in with the district while creating a distinctive character for the new building. Therefore, the Charlotte Historic District Commission does not specify a particular architectural style or design for new construction projects, but the criteria in this chapter are all important when considering whether a proposed new building design is appropriate, compatible, and not incongruous to the historic district.

The zoning along the edges of some areas of these historic districts may allow for more variety of building uses than found elsewhere in the district. The HDC does not have purview over building uses allowed by zoning; however, regardless of use, the design of new buildings needs to fit within the historic context. To minimize impact on neighboring historic dwellings, the HDC will require scale-reducing techniques for all new infill construction. Designing these structures to minimize their impact on neighboring historic dwellings is a challenging exercise. Scale-reducing techniques such as dividing the elevation elements into smaller bays, stepping back taller levels of the new building next to smaller historic structures, varying building planes, breaking up roof masses, using multiple materials, and taking clues from nearby historic buildings are essential to reducing the negative visual impact of these larger structures on the historic districts.

CONTEXT

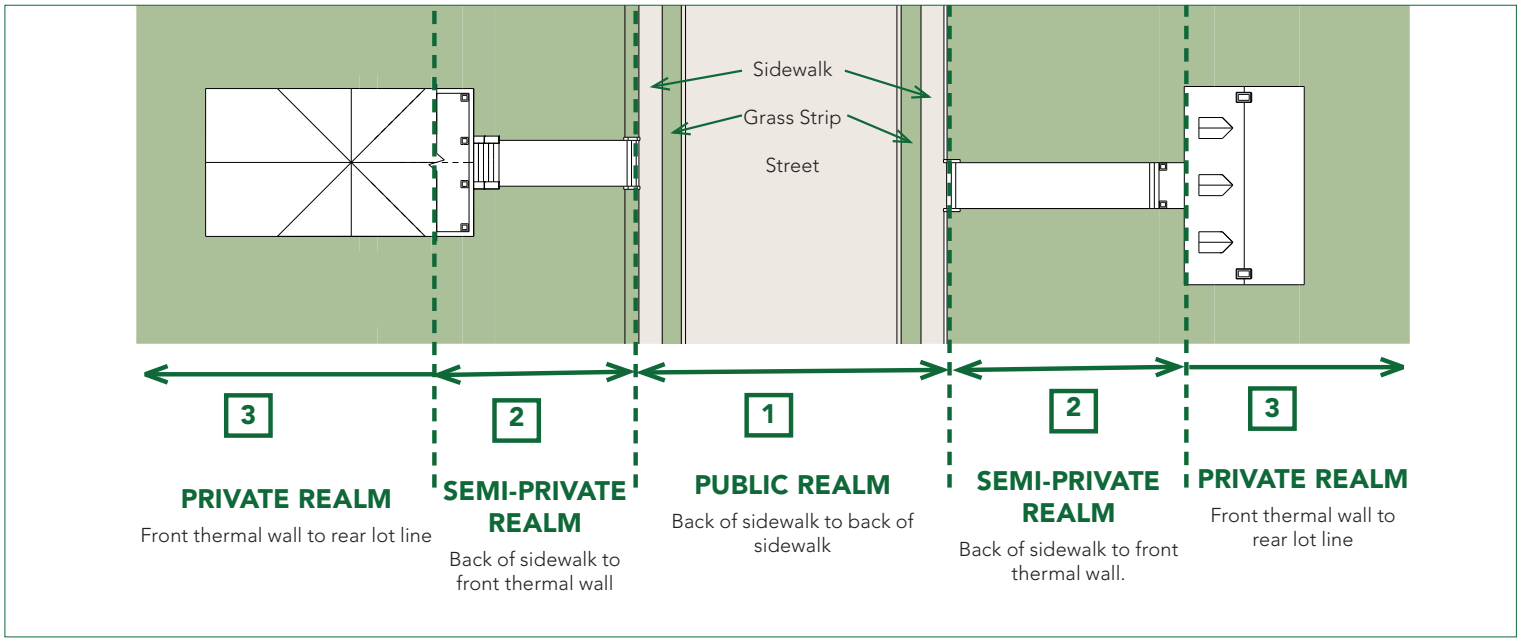
The context of a particular site is composed of the overall physical character and individual elements of the entire surrounding area. As such, the block and the surrounding historic structures in which the new site is located should be carefully studied when designing a new infill dwelling.

Typically, the new construction of single family structures is less impactful to the overall character of a district and its immediate context than the new construction of multi-family or commercial structures. For proposed new single family structures, the context is defined as a 360-degree view from the sidewalk in front of the subject parcel. For proposed new multi-family construction, context is defined as a 360-degree view from the center of the parcel(s), as new multi-family structures will likely have a greater impact to all surrounding structures.

This context can be divided into three parts:

- The Public Realm: This area includes all of the public areas of the block including the street, planting strip, sidewalks, and curbs as well as appurtenances such as streetlights and various utility elements. Street trees and plantings may be a part of this area as well. The arrangement, scale, and materials of elements in this realm define its context.
- The Semi Public/Private Realm: This area includes the parts of the private sites that can be viewed from a public right-of-way including the existing building on the site. In most instances the context may include the front lawn, steps, walks, driveway, any walls or fences, trees and other plantings, lighting, and open areas of any of the dwelling's porches or balconies. Just as important to these viewable site features is the positioning of the building itself. The structure's setback and spacing in relation to neighboring buildings define the character of its location. The scale, height and width, orientation, massing and complexity of form, directional expression, and individual elements, details, rhythm, and materials all come together to define the context of the building itself.
- The Private Realm: This area generally includes the interior of the building and areas of the site that are not viewable from a public right-of-way such as rear lawns, outbuildings, or other site features.

CONTEXT PLAN VIEW



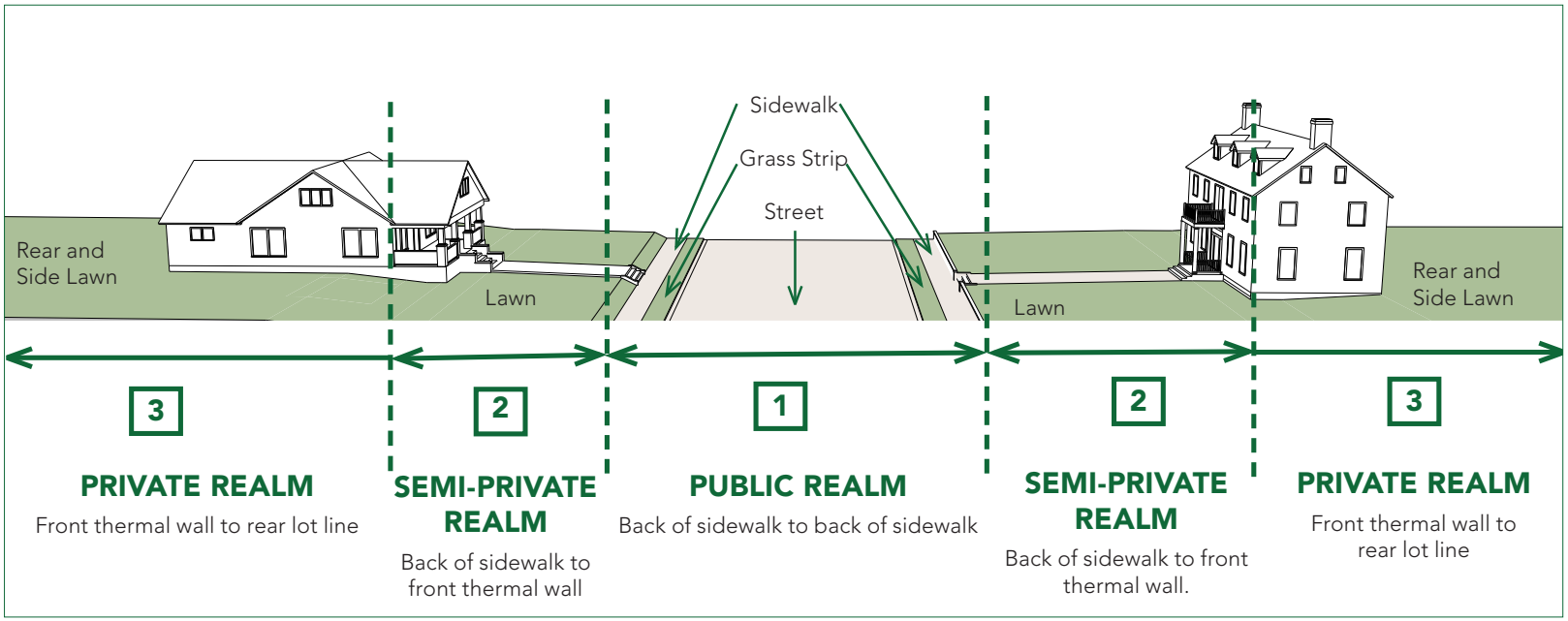
Studying and understanding this context of the historic district's block when designing a new infill building within it is an essential part of the process. Analyzing this historic character of the surrounding area of a site for a proposed new building should be included with the application to the HDC.

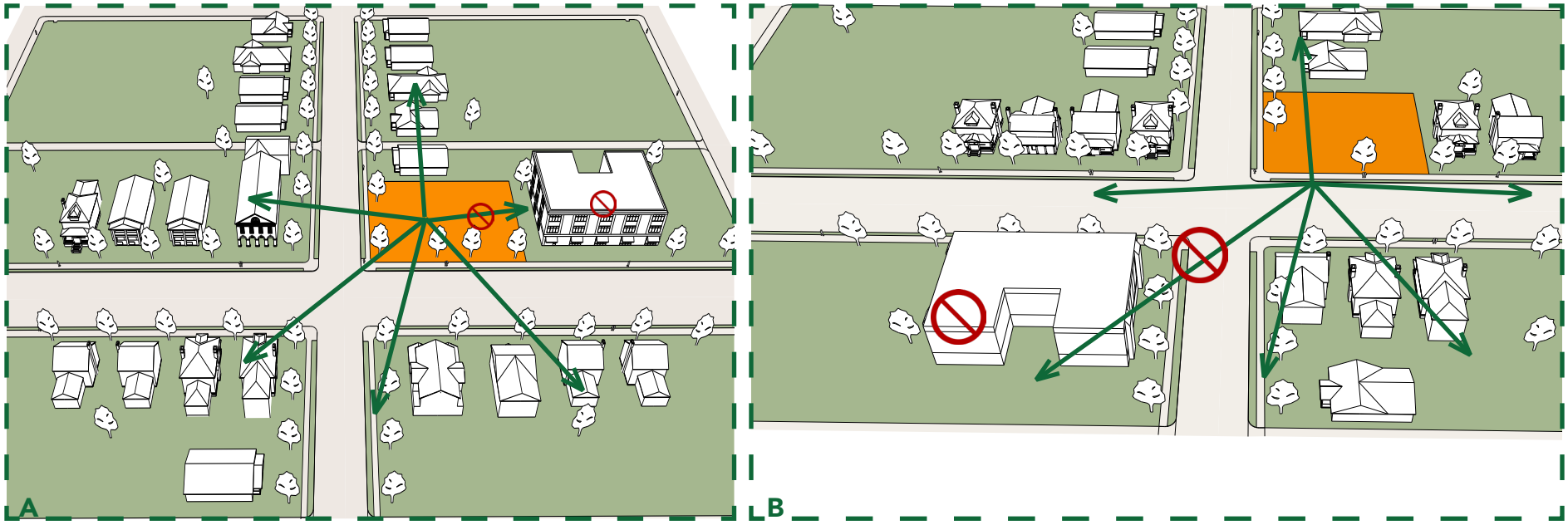
STANDARDS

For Context:

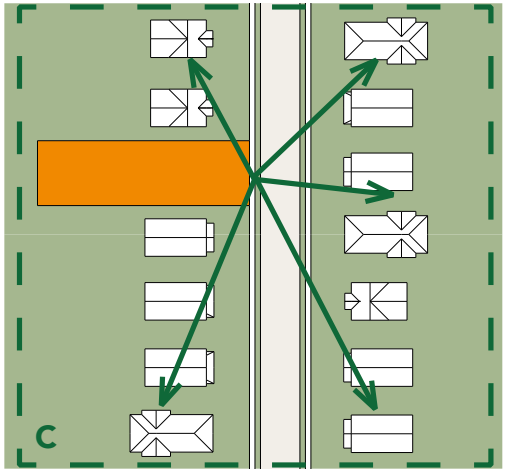
1. Non-historic buildings within the historic district and in the context of the proposed new construction are not considered as context for any new construction.
2. When transitioning from single family to denser development areas that by zoning allow larger multi-family developments, the historic context surrounding the site must be respected in terms height, massing, roof forms, materials, etc.
3. Historic multi-family structures were designed to fit into the residential architectural character of the historic districts and any new multi-family developments in the context of the historic district need to do the same. While new multi-family buildings can take many design cues from historic buildings, respecting the immediate historic context of the new development is essential in terms of height, scale, massing, rhythm, roof forms, materials, etc.
4. Where a site exists with a buildable area for more than four multi-family housing units, the immediate historic context takes priority in terms of height, scale, massing, rhythm, roof forms, materials, modulated facades, etc. and must be respected.
5. Aligning foundations, eave lines, window header heights, and porch heights with adjacent historic buildings is essential with fitting new construction in the historic context.

CONTEXT 3D VIEW





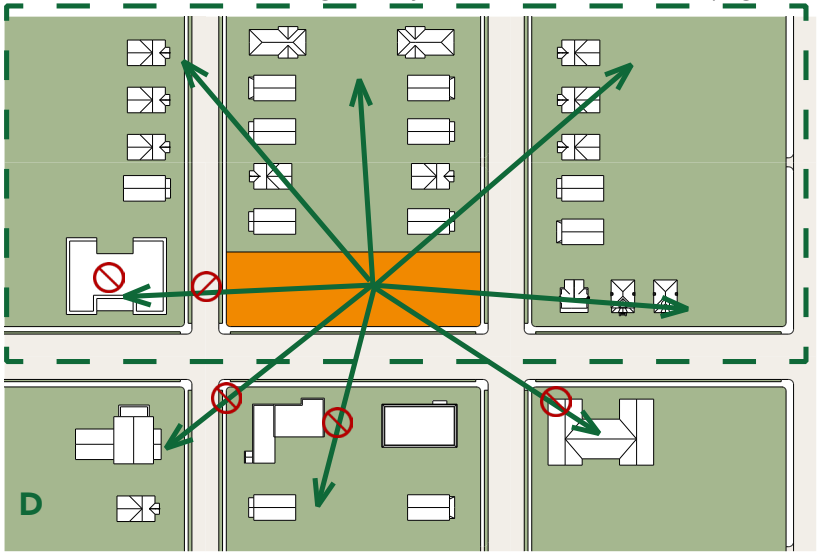
These are views of various context situations for new construction in a historic district. The vacant site slated for new construction (orange areas) must relate to the surrounding historic buildings visible from the site. The larger newer (less than 50 years) buildings do not relate to historic dwellings and even though they may be located in the historic district, they are not considered a part of the context for new construction. Buildings outside the historic district are not considered context. These buildings and areas are indicated with the red "not allowed" symbol in these diagrams. Area inside dotted lines denote locations within historic districts. Examples A, B, and D illustrate context for new multi-family structures, as described on page 6.2. Example C illustrates the context of a new single family structure as described on page 6.2.



Key

Historic District Area

"Not Allowed" Symbol



SETBACK

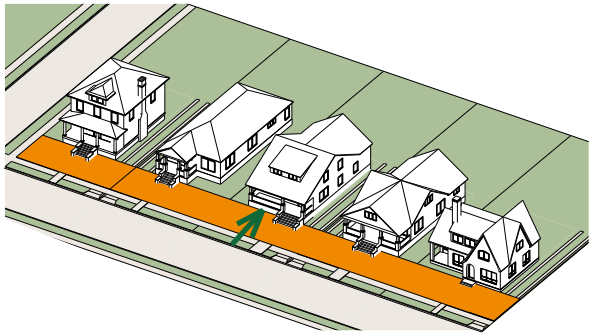
Setback is the distance between the front thermal wall of the building and the property line or right-of-way boundary at the front of the lot.

STANDARDS

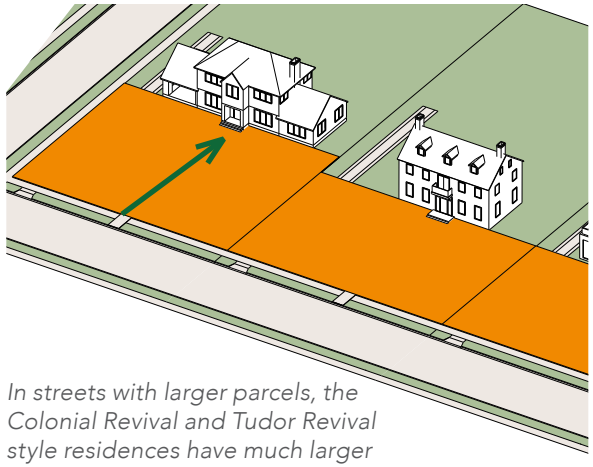
For Setbacks:

1. Relate the setback of any new construction and additions to the setback of the historic buildings in the immediate surroundings of the proposed new construction. The setback of new buildings should also consider the distance between a proposed front porch/stoop and the property line or right-of-way boundary.
2. Defer to the setback of the historic buildings for sites located between two distinctive areas of setback, such as between new commercial and traditional residential uses.
3. The primary elevation(s) of new corner buildings should match the setback of adjacent historic buildings.
4. Secondary elevations that are facing side streets (typically in corner lots) may allow flexibility with setback and potentially be closer to the street. However, the historic context of the site and buildings on the side street will be taken into consideration by the HDC.
5. Front setbacks of buildings that occur on the edge of a district and are facing denser commercial non-historic development can have shallower setbacks if they do not compromise the portions of the project facing the historic district.

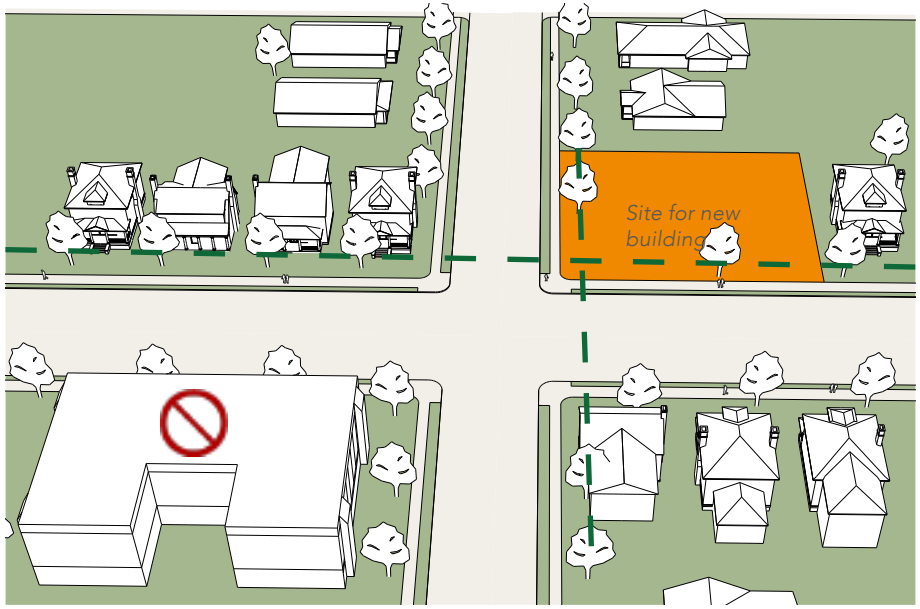
NOTE: *Applicants should consult with HDC Staff to determine if an individual property is in an area where the historic urban development pattern is being restored or where the Charlotte Unified Development Ordinance may be in conflict with this guideline.*



Most setbacks of blocks of Bungalow-scaled dwellings create shallow front lawns.



In streets with larger parcels, the Colonial Revival and Tudor Revival style residences have much larger and deeper front setbacks.



The front and side setbacks of a proposed new building should respect the setbacks of the historic buildings in its immediate context.

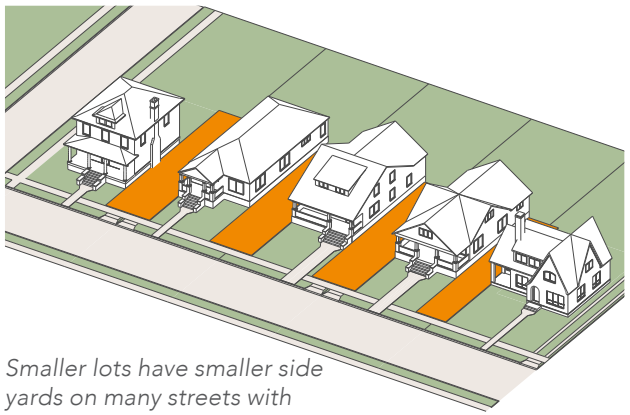
SPACING

Spacing refers to the side yard distances between buildings.

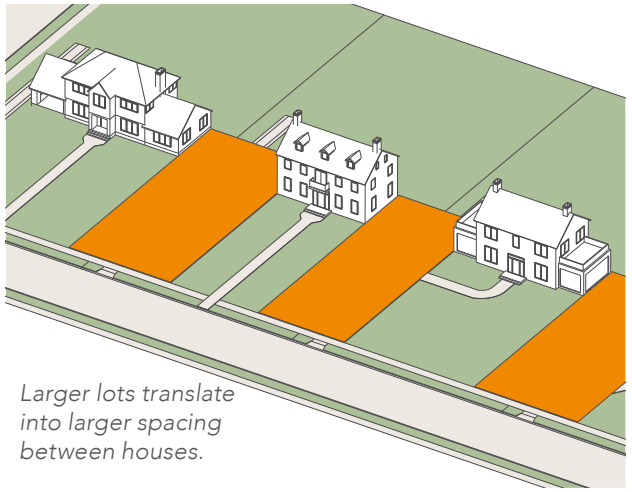
STANDARDS

For Spacing:

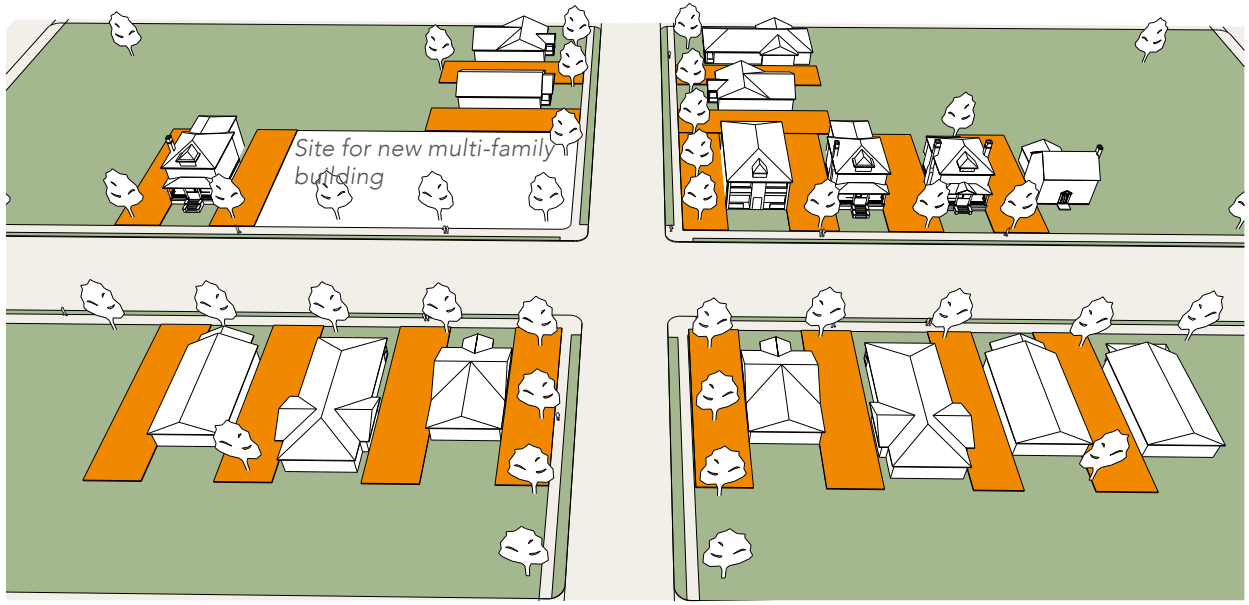
1. Space new construction according to the historic pattern in the immediate surroundings of the proposed new construction. This includes sites adjacent to, as well as, across the street from the proposed new construction.
2. New multi-family buildings should respect historic lot lines and parcel sizes. For multi-family buildings that are more than one lot width on the primary elevation and street, the mass of the building should be modulated with a material change and/or architectural change that creates a break in the wall plane to emulate the spacing of historic buildings.
3. The front door(s) that connects the building to the sidewalk is a key feature of new infill construction to help maintain the rhythm, modulation, and spacing patterns of the street. Front entrances must be incorporated on all street-facing elevations for new construction. On multi-family buildings, multiple entrances may be required.



Smaller lots have smaller side yards on many streets with Bungalow designs.



Larger lots translate into larger spacing between houses.



Modulating the mass of a new multi-family building should emulate the spacing of the surrounding single-family historic dwellings.

ORIENTATION

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

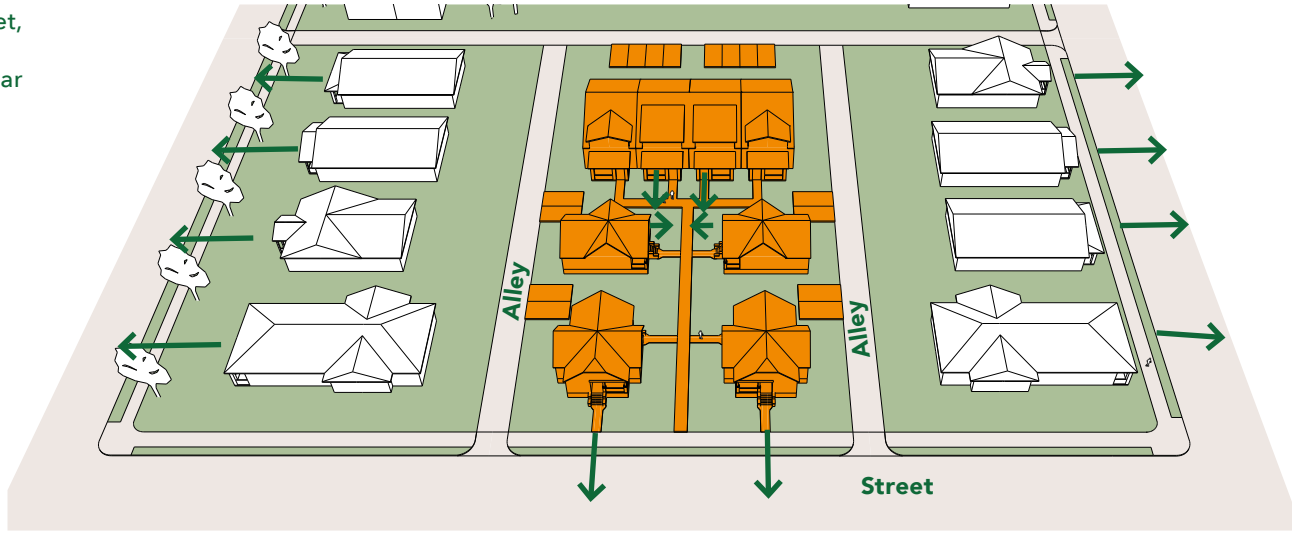
STANDARDS

For Orientation:

1. Orient the front entrance of new houses to the street.
2. Orient the primary elevation to the primary street and address the secondary side street through the uses of porches, side entries and other architectural elements, if the building is to be constructed on a corner lot.
3. With courtyard type developments, the streetfront units should be oriented to the street, like historic houses in context, along with the courtyard oriented to the street with interior/rear unit entrances facing the courtyard.



Regardless of the size of the lot, both small and large scale parcels have residential designs oriented to the street.



A new courtyard development can have units facing in to the middle of the lot but streetfront units should be oriented to the street like historic houses in the context of the development

MASSING AND COMPLEXITY OF FORM

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

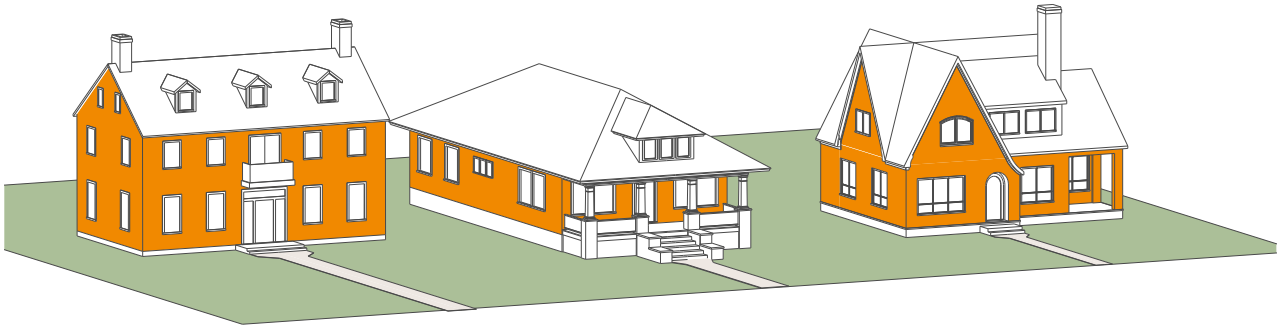
STANDARDS

For Massing and Form:

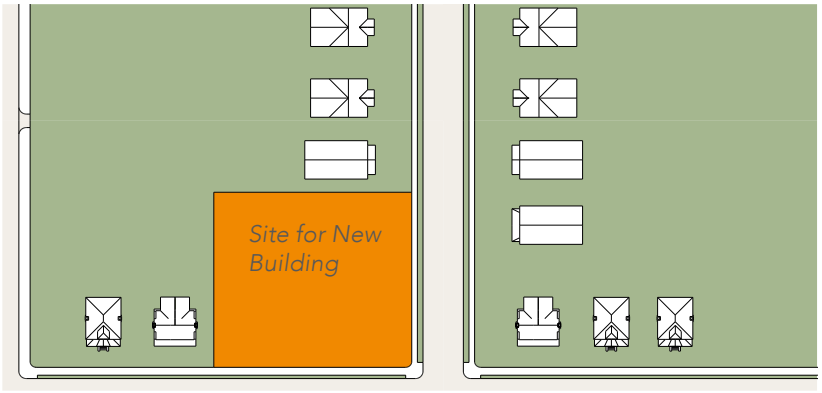
1. Relate massing to those of adjacent historic houses. For instance, if a street is primarily Colonial Revival style houses with simple massing, do not introduce a new building with a complex massing.
2. Use forms for new construction that relate to the forms of the majority of surrounding buildings. For instance, if the form of adjacent buildings has a variety of projecting bays, dormers, etc., employ some of these elements in the new building.
3. The massing of historic multi-family buildings, typically duplexes and fourplexes in Charlotte, have similar massing as single-family dwellings in the districts.
4. Multi-family developments with more than four units will need to employ techniques for breaking down the mass and modulating the facades to appear as separate structures in order to have the new development fit the scale of the historic context.
5. Roof forms such as hipped and gable roofs help to break down the mass as do the complexity of form, architectural details, materials and dormers. When dormers are used to break down mass they should not be as tall as the first floor, flush with the wall below (coplaner), or set at the same height as the main roof ridge.
6. New buildings should include scale-reducing techniques when the site adjoins historic dwellings. Examples include, but are not limited to, dividing the elevation elements into smaller bays, stepping back taller levels of the new building next to smaller historic structures, varying building planes, breaking up roof masses, using multiple materials, and taking cues from nearby historic buildings.



This new multi-unit development successfully breaks down the mass of the building to fit the neighborhood context.



This illustration shows examples of mass and form found in Charlotte's historic districts. The mass and form of the Colonial Revival house on the left is simple. The form of the Bungalow in the middle is also simple, but the form is slightly more complex with the carved out porch. The Tudor Revival house on the right has a more complex form due to the cross gable roof, carved out porch, and large shed dormer making the house appear less massive than the Colonial Revival house on the left.



Massing and form of a larger new building should be modulated with a break in the wall plane to respect the massing and form of the historic buildings in its context.

HEIGHT AND WIDTH

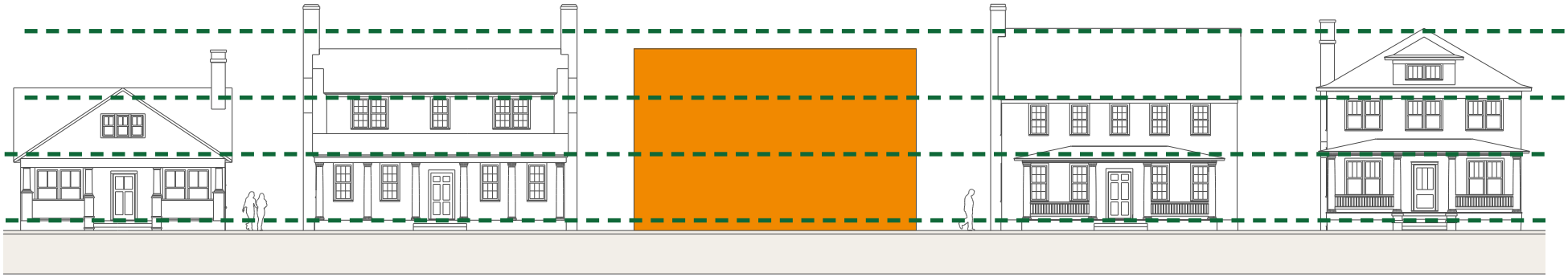
The actual size of a new building can either contribute to, or be in conflict with, the historic structures in a historic district. Height and width are two primary considerations for making new buildings fit within the context of a historic district.

STANDARDS

For Height and Width:

1. The height and width of a new building must be compatible with historic buildings within a 360-degree range of visibility of the new building. (See Context.)
2. For new single-family structures, the height of the proposed building, taking into consideration the existing topography and any proposed grading, should be no taller than the tallest single-family historic building on the block within a 360-degree range of visibility from the sidewalk in front of the subject parcel. The height of the historic building should be calculated from the original historic ridge line (not any later additions that may be taller). See illustration C on page 6.4, Context.
3. Design new buildings to respect the width of historic structures in the district. The width should be no more than ten percent of the average width of other historic buildings within the subject block. Larger apartment buildings or newer dwellings that do not have historic significance should not be included within this calculation.
4. Typically in Charlotte's historic districts, historic duplexes and fourplexes have similar height and width as single-family homes and help create the historic context.
5. For new multi-family buildings in the context of a historic residential neighborhood, the height and width of the houses in their proximity should be respected. Context is a 360-degree range of visibility from the center of the parcel(s). See illustrations A, B and D on page 6.4, Context.

The Fourth Ward Historic District already has a large amount of new, non-historic, multi-family developments that range from townhomes to multi-story apartment buildings. New multi-family development in this district that is not in the context of the historic two-story residential types can have more flexibility in height and width. Note that the HDC reviews only the first 3-5 stories of projects in this district.



Foundation heights, porch heights, window header heights, as well as the overall height of buildings in the context of the new building must be considered in the height and width design of new construction.

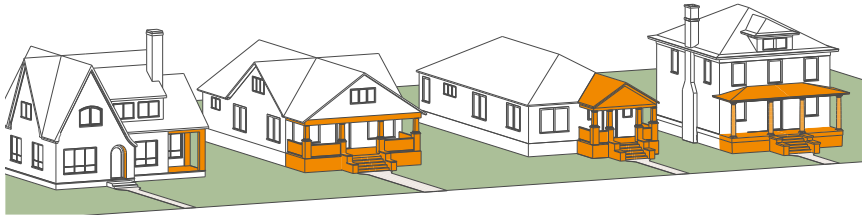
SCALE

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

STANDARDS

For Scale:

1. Create human scale by including functional elements typical to the historic context, such as porches and porticos.
2. Materials can also break down the mass of a building and reinforce human scale.
3. Care should be taken to design larger scaled structures on the edges of the districts, e.g. where residential streets meet corridors with different zoning. In these instances, the new building should use scale reduction techniques (massing, height, roof forms, materials, fenestration, etc.) on elevations that face historic dwellings.
4. Use scale-reduction techniques on larger multi-family structures (massing, height, roof forms, elements, materials, fenestration, etc.) particularly on elevations that face historic dwellings. These situations may occur in areas where the new construction faces both the historic district and non-historic district areas or where residential zoning adjoins commercial or multi-family zoning.
5. When dormers are used as a scale reducing technique, they should not coplanar with the wall below but must visibly inset to appear as true dormers.



Porches and entry features help create scale in the design of any new dwelling.



Likewise, the use of various materials with their different textures and colors helps break down the scale of a design.



This illustrates how (from left to right) features such as windows and doors, foundation articulation, porches, materials, and window detail create scale that relates a building to the human form.

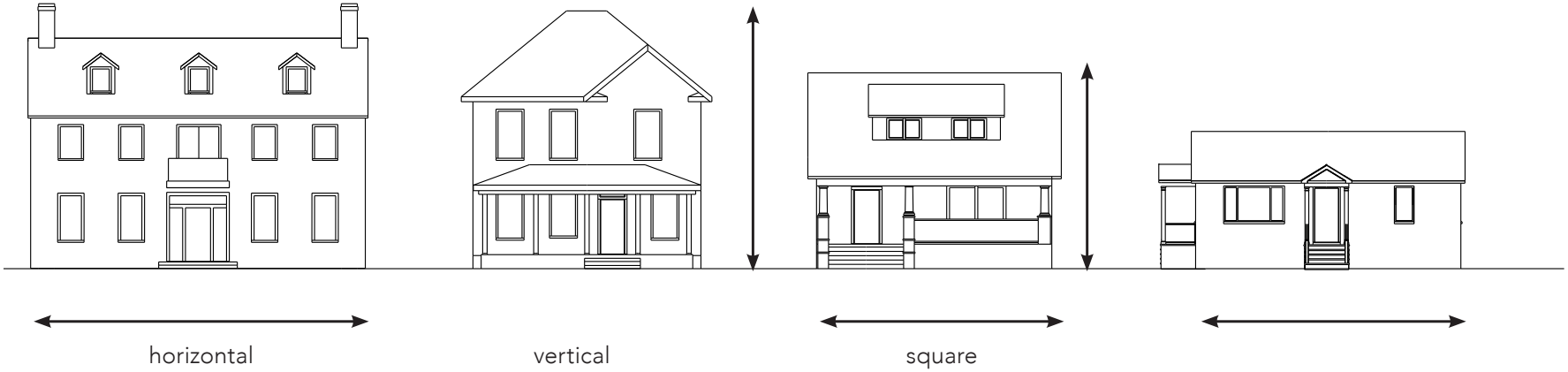
DIRECTIONAL EXPRESSION

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

STANDARDS

For Directional Expression:

1. Make sure that the directional expression of new residential buildings is compatible with that of surrounding houses in the block. If the majority of the historic houses within a block is relatively square, the new dwelling should have similar proportions. If there is more variety in the proportions of historic houses on a block, the design of a new dwelling may select from those options.



The directional expression of residential designs can be any of the above proportions and the design of new dwellings should relate to the historic buildings in the context of the new construction.

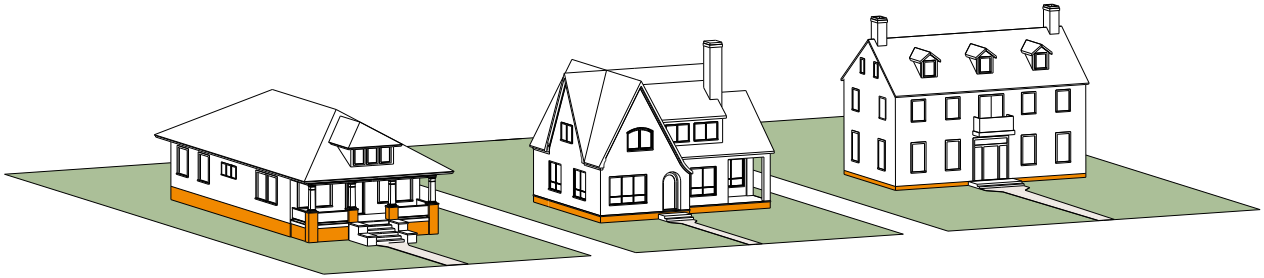
FOUNDATIONS

The foundation forms the base of the building. The design of new houses should incorporate foundations for aesthetic as well as functional reasons. When built on a concrete slab without a visible foundation, new buildings may appear shorter and out of scale with surrounding historic buildings.

STANDARDS

For Foundations:

1. Relate the height of a new foundation to the height of foundations on historic buildings found within the context of the new building. Avoid lowering the grade to achieve greater overall height to the new building.
2. Relate the new foundation's material treatment to that found on historic buildings within the context of the new building. For instance, use brick or stone on frame buildings.



Historic residences have some sort of foundation that gives them a visual base and helps provide scale and height to the design.







Victorian and bungalow residences have raised foundations that create a base for the rest of the design. Many mid-century modern houses (right) do not have a foundation that differs from the body of the house.

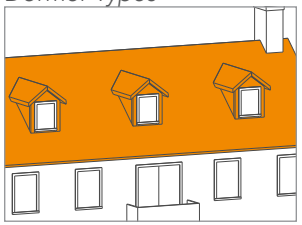
ROOF FORM AND MATERIALS

The form of a roof is an important visual element in defining a building and, with materials, helps create continuity and rhythm in the historic districts. The pitch and orientation of gables and hips are important aspects of roofs, and there is a wide variety of applications of these particular features.

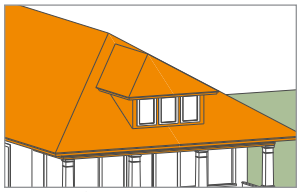
Likewise, there are various designs for roof dormers that correlate to the particular building style. Details such as exposed roof rafters and eave brackets help to articulate certain architectural styles.

There is a wide variety of roof forms in the districts that relates to the style of the dwelling. These roofs exist well together because the setback, spacing, height, scale, massing, and porch elements of the various designs are similar within many blocks.

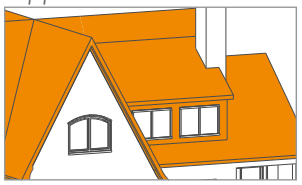
Dormer Types



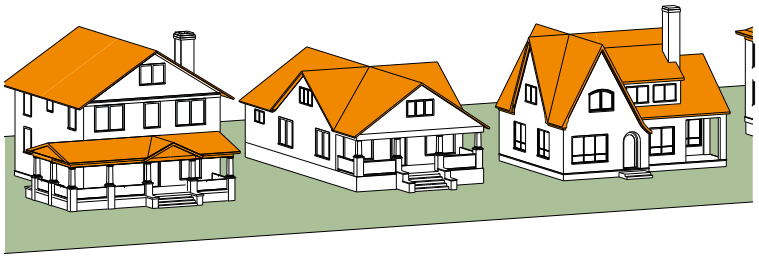
Gable Dormer



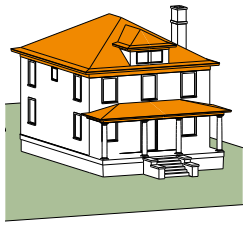
Hipped Dormer



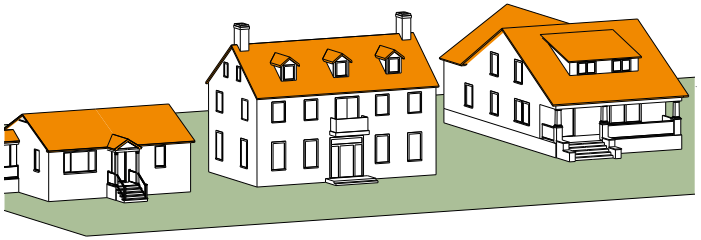
Shed Dormer



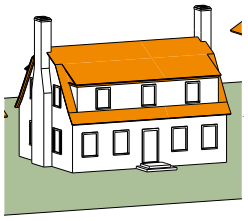
Gable-Front and Cross-Gable Roof Forms



Hipped Roof Form



Side-Gable Roof Forms

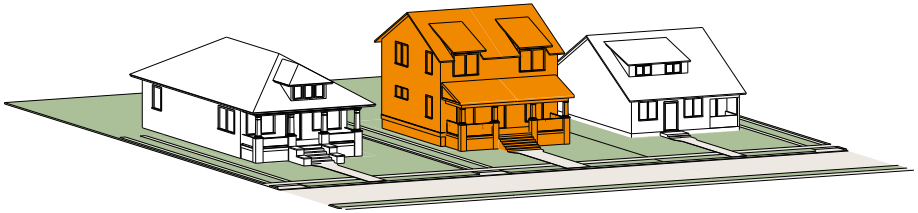


Gambrel Roof Form

STANDARDS

For Roof Form and Materials:

1. Use roof forms, such as gable or hipped, or combinations of forms in the design of new residential buildings that relate to historic surrounding examples.
2. Consider employing roof dormers if they are commonly used in nearby historic houses. The style of the dormer should relate to the style of the house.
3. Reflect the pitch and gable orientation of surrounding historic buildings in the design of a new dwelling. For instance, if the context is primarily gable-roofed houses, avoid a shallow hipped roof.
4. Proportionally, the new roof (including dormers) should not overwhelm the structure or be out of scale for the style of the house.
5. Use eave design and materials that complement those frequently found in the block where the new building is being constructed.
6. Match new roof materials with materials used in the context of the new building.
7. Skylights, solar panels, vents, and other similar roof features should be located on less visible locations of the roof.
8. For multi-family buildings in a corner location where an additional story may be allowed, the roof form and design may help to reduce the scale of the building in relation to the other homes within its context.



The roof of this proposed new building uses a form that does not relate well to the historic surrounding dwellings.

CORNICES AND TRIM

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

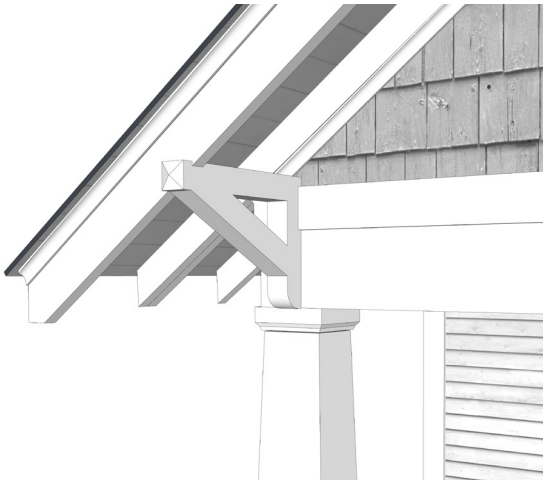
STANDARDS

For Trim:

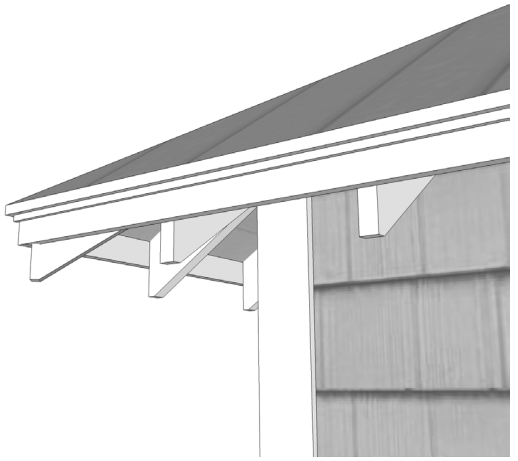
1. Take cues from historic buildings on the appropriate use of trim to articulate the design of a new building's style and elements.
2. Ensure that the proportion and scale of the trim relates to the scale and proportion of trim on historic buildings within the context of the new building.
3. The triangular box detail, often referred to as a pork chop, should not be used on eave returns.



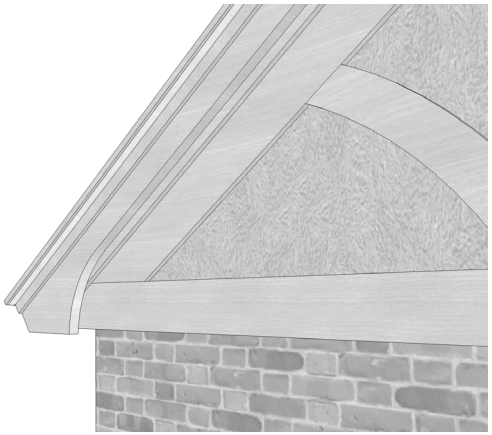
This is an example of a pork chop detail on an eave return that should not be used.



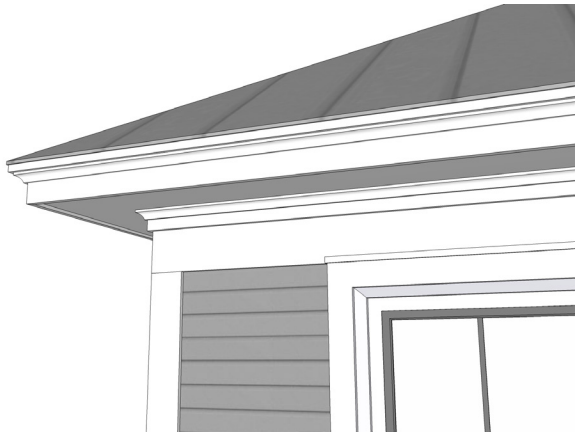
Many Bungalows have large decorative brackets supporting roof overhangs.



Craftsman style trim details may include corner boards and exposed rafter ends.



Half-timber framing on Tudor Revival houses is actually just composed of decorative trim boards.

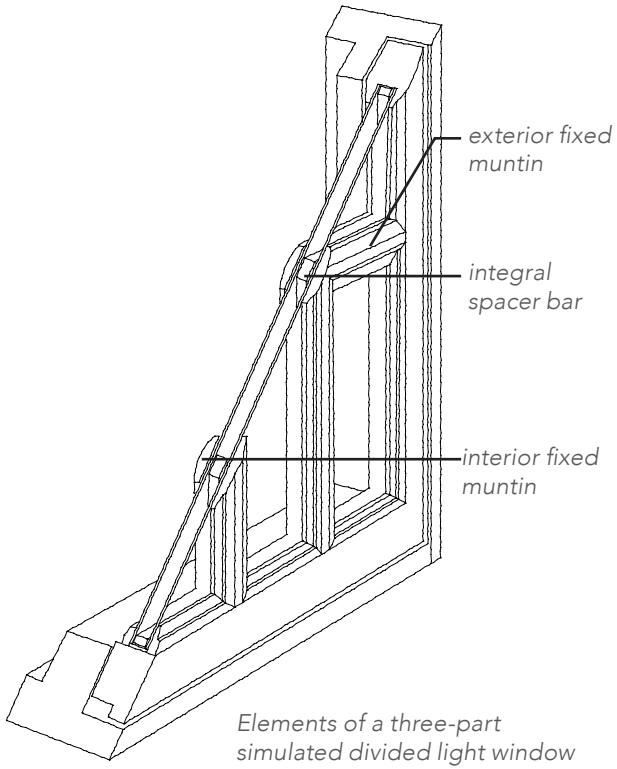


On many different styles, flat boards with simple trim define exterior elements such as eaves, corners, and windows.

DOORS AND WINDOWS

The size, proportion, rhythms, pattern, and articulation of door and window openings help to give a building its individual style and character. The ratio of solid wall to voids created by openings also gives a building its particular style.

There is a wide variety of style and character of these openings within buildings in the historic districts. Studying these elements of doors and windows of historic buildings, within the context of the proposed new design, will help better define what might be appropriate treatments for a new building.



Elements of a three-part simulated divided light window

STANDARDS

For Fenestration: Doors and Windows

1. Relate window and door openings for new construction to the historic context in the following ways:
   a. the ratio of solids (walls) and voids (windows and doors); break up long expanses of walls with fenestration.
   b. the rhythm and placement of window and door openings;
   c. the proportion of window and door openings (the ratio of width to height); and
   d. the general size of windows and doors.
2. Respect the traditional design of openings. For instance, openings are generally recessed on a masonry building, while the element is surrounded by raised trim on a frame building. New openings that are flush with the rest of the wall are not allowed.
3. Construct doors of wood (preferred material). Metal-clad, fiberglass, or metal doors may also be considered for side and rear doors on new construction on a case-by-case basis.
4. Use windows with true divided lights or interior and exterior fixed muntins with internal spacers to reference traditional designs and match the style of the building. Flat muntins, exterior removable grilles, and grills between glass are not allowed. The ratio of muntin to glass should be consistent with historic buildings in the context of the new construction and appropriate to the style.
5. Do not use tinted, frosted, or mirrored glass on major elevations of the building. Translucent or the most clear version of low-e glass may be approved.
6. Use shutters of wood or a composite without a faux wood grain (rather than metal or vinyl) scaled to fit the window opening. Shutters should be mounted on hinges. Do not use shutters on bay, double, or ganged windows.



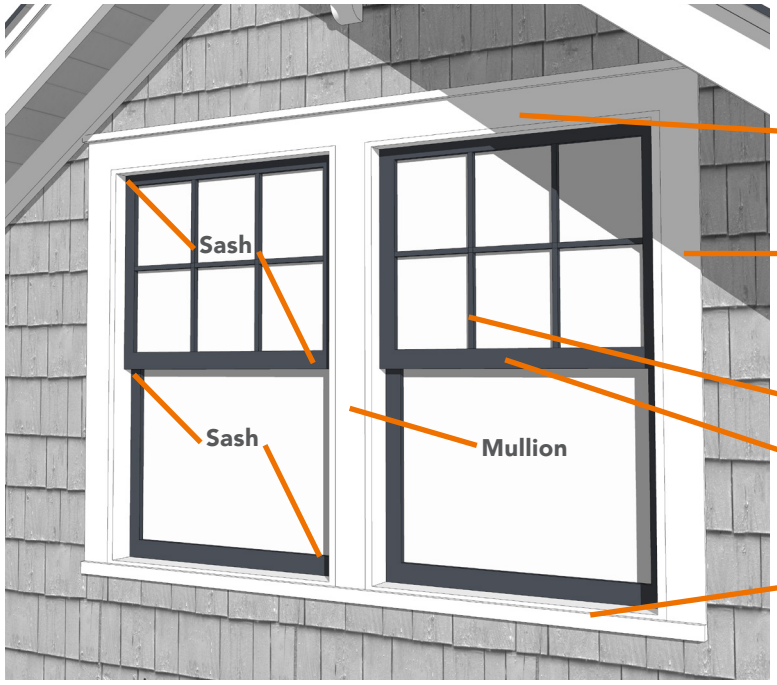
Paired 6-over-1 double-sash windows are symmetrically placed on this Colonial Revival style residence.



Mid-Century Modern can include doors with glass panes, picture windows, and sash with horizontal divisions.



Large single windows on the first floor are balanced by smaller paired second floor windows in this example.



Window in Frame Construction

Parts of a Window

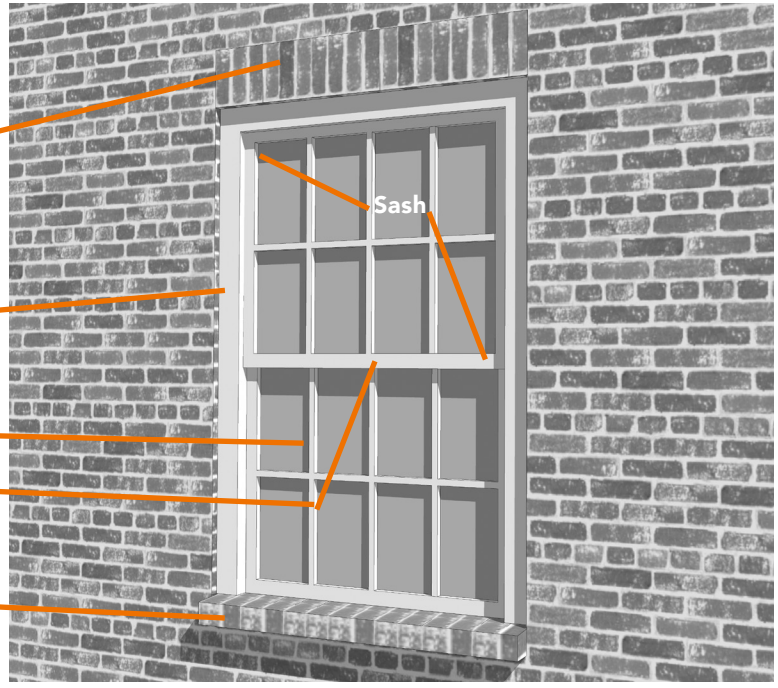
Header
Frame
Brick

Casing
Wood siding or shingles butt into casing
Casing butts into brick

Muntin

Meeting Rail

Sill
Frame
Brick



Window in Brick Construction







The style of a door depends on the style of the house. Colonial Revival houses typically have six-panel doors with the option of decorative sidelights and transom windows (far left). Bungalow-style houses have a variety of crafted doors with panels and windows in the upper third of the door (center). This style of door can also have sidelights and transoms. Arched doors, like the one on the right, are found on houses more typically designed in a cottage or vernacular Tudor Revival style.

PORCHES

A porch is the focal point of the facade of most historic houses. Because of decoration and articulation, these features help to add variety and rhythm to each block.

Porches have traditionally been a social gathering point, as well as a transition area, between the exterior and interior of a residence. New residential buildings can better blend with the historic district if a porch is incorporated into the design.

The local historic districts in Charlotte have a rich variety of porch types and styles from which design cues may be taken.



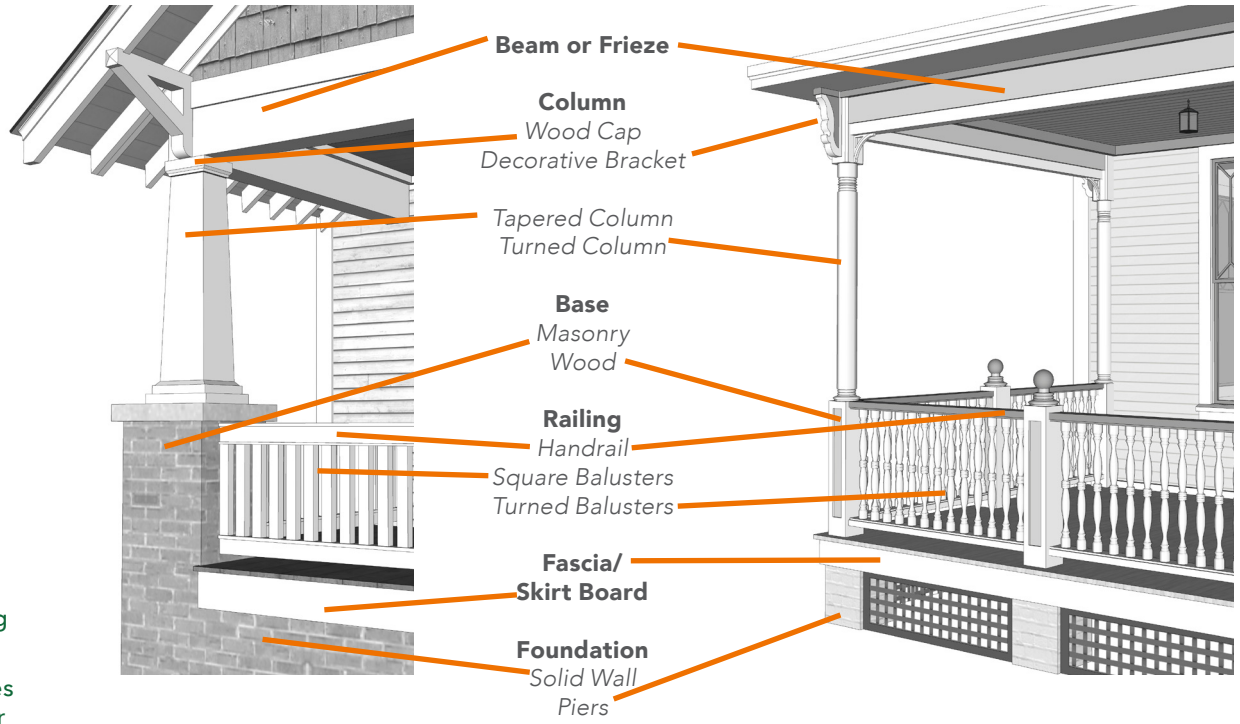
Porches, porticos, and other entry features help create scale to these houses and are an essential facade element in defining the character of the historic districts.

STANDARDS

For Porches:

1. Include a porch in the design of new residential construction when the majority of surrounding historic houses also contain a porch.
2. Design new porches to complement the size, proportion, placement, and rhythm of historic porches within this context.
3. Ensure that the new porch design and materials are compatible with the overall architectural vocabulary/style of the new building. Acceptable materials: concrete with brick edging, brick, terracotta tile, and tongue & groove. Bluestone is not appropriate for new front porches.
4. Porches typically shall have a minimum depth of 8 feet.
5. Substitute materials are not allowed for front porch floors. Frame porches shall have tongue and groove floors laid perpendicular to the front elevation of house.
6. Mid-Century Modern houses often have a small stoop or recessed entry instead of a full front porch. Any design for new construction in this setting should follow the forms of historic such elements.
7. For multi-family porches, take cues from historic fourplexes and apartment buildings in Charlotte's historic districts for how entrances are treated with porches. Some examples have porches on second floors for upper story units.

Parts of a Porch



The components of a porch will depend upon the style of the new construction. Typical components are shown here. Proper proportions, reveals, and dimensions are required for new construction.

MATERIALS

There is a rich variety of materials used to construct the historic buildings in the historic districts including painted wood for trim, windows, doors, siding and wall shingles, unpainted brick for foundations and walls, stone for foundations and porch piers, and stucco for walls. The variety of these materials helps give the districts rich character. See the Building Materials Chapter for more information on materials found in Charlotte's Local Historic Districts.

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

STANDARDS

For Materials:

1. Use compatible traditional materials such as unpainted brick, stucco, stone, and painted wood for the same features as found in the context of the new development such as siding, windows, doors, trim, and foundations. Avoid split-faced block and any material, color, size, scale, or texture that is in stark contrast to the historic context.
2. While wood is the most appropriate material for new houses, non-grained cementitious siding may be permitted for new construction. Smooth cementitious siding that matches the traditional dimension (thickness, reveal, etc.) of wood siding is permitted for new accessory buildings and additions to historic structures.
3. With the exception of mid-century structures that may have been constructed with aluminum frame windows, vinyl, PVC, and aluminum frame windows and doors, unpainted aluminum panels or display framing, reflective or tinted glass display windows, particle board/engineered wood, T1-11, vinyl or aluminum siding, EFIS (artificial stucco), plastic shutters, inoperable shutters, or shutters on windows where they never previously existed, are not allowed on either existing buildings or new construction in the historic districts.
4. While painted wood is the first choice for elements such as trim, porch elements, and other decorative features, substitute materials may be considered for trim details on new construction.
5. Wood components such as columns, railings, shutters, and other decorative features should be painted. Leaving wood components with a natural finish is not allowed.
6. Metal is used in mid-century style houses for decorative features such as porch columns and railings.
7. New brick should be a traditional brick and mortar color and should not be painted, stained, whitewashed, limewashed, or otherwise altered from its traditional color.







Materials for new construction can be derived from the historic buildings within the proximity of the new building. These examples range from brick and stucco, to wood siding, wood shingles, brick, and stone.

All Projects Will be Evaluated for Compatibility by the Following Criteria (as applicable)		Page #
Context	the overall relationship of the project to its surroundings.	6.1-6.4
Setback	in relationship to setback of immediate surroundings	6.5
Spacing	the side distance from adjacent buildings as it relates to other buildings	6.6
Orientation	the direction of the front of the building as it relates to other buildings in the district	6.7
Massing	the relationship of the buildings various parts to each other	6.8
Height and Width	the relationship to height and width of buildings in the project surroundings within a 360 degree range of visibility	6.9
Scale	the relationship of the building to those around it and the human form	6.10
Directional Expression	the vertical or horizontal proportions of the building as it relates to other buildings	6.11
Foundations	the height of foundations as it relates to other buildings in project surroundings	6.12
Roof Form and Materials	as it relates to other buildings in project surroundings	6.13
Cornices and Trim	as it relates to the stylistic expression of the proposed building	6.14
Doors and Windows	the placement, style and materials of these components	6.15-16
Porches	as it relates to the stylistic expression of the proposed building and other buildings in the district.	6.17
Materials	proper historic materials or approved substitutes	6.18
Size	the relationship of the project to its site	6.5 & 6
Rhythm	the relationship of windows, doors, recesses and projections	6.15-16
Landscaping	a tool to soften and blend the project with the district	8.1-12

All projects should use this summary checklist to ensure a submittal addresses all the new construction criteria.

HDC MISSION STATEMENT

It is the responsibility of the members of the Historic District Commission to identify and protect the overall character of Charlotte's historic neighborhoods that have been designated by City Council as Local Historic Districts. It is also the recognition that historic resources belong to the entire community as part of our collective heritage. The members of the Historic District Commission and its Staff acknowledge that the property owners and residents within historic districts are the stewards of an important part of our visual and associative history.

ADDITIONS

Additions to the existing residential structures in Charlotte's Local Historic Districts should complement the historic structure. They should reflect the design, scale, materials, and architectural style of the original building. At the same time, a carefully designed new addition may respect the original without totally copying the historic design features.

The design of new additions should follow the Standards for new construction on the preceding pages for all elevations.

If the homeowner intends to take advantage of the available North Carolina historic tax credits for the rehabilitation of the historic house, the design of any new addition will require design review at the state level. While these Standards follow the intent of the Secretary of the Interior's Standards for Rehabilitation projects, interpretation of the Standards by the State Historic Preservation Office (SHPO) review staff may differ from these Standards.



This is an example of a new front porch and a rear addition that is not visible from the street.

STANDARDS

For Additions to Buildings:

1. Attempt to locate the addition on the rear elevation so that it is minimally visible from the street.
2. Limit the size of the addition so that it does not visually overpower the historic building. When adding dormers to a building in any way, the dormers should not be as tall as or coplaner with the walls below, but must be visibly shorter and inset to appear as true dormers.
3. Attempt to attach new additions or alterations to existing buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building would be unimpaired.
4. Maintain the original orientation of the structure. If the primary entrance is located on the street facade, it should remain in that location.
5. Maintain the historic roof pitch. Roof lines for new additions should be secondary to those of the historic structure. Typically, the original roof as visible from the public right-of-way should not be raised.
6. Make sure that the design of a new addition is compatible with the historic building. The new work should be differentiated from the old while being compatible with its massing, form, scale, directional expression, roof forms and materials, foundation, fenestration, and materials.
7. Additions that are no taller nor wider than the building and increase the building's historic, total (not including open front porches) square footage 50% or less are typically eligible for administrative approval.

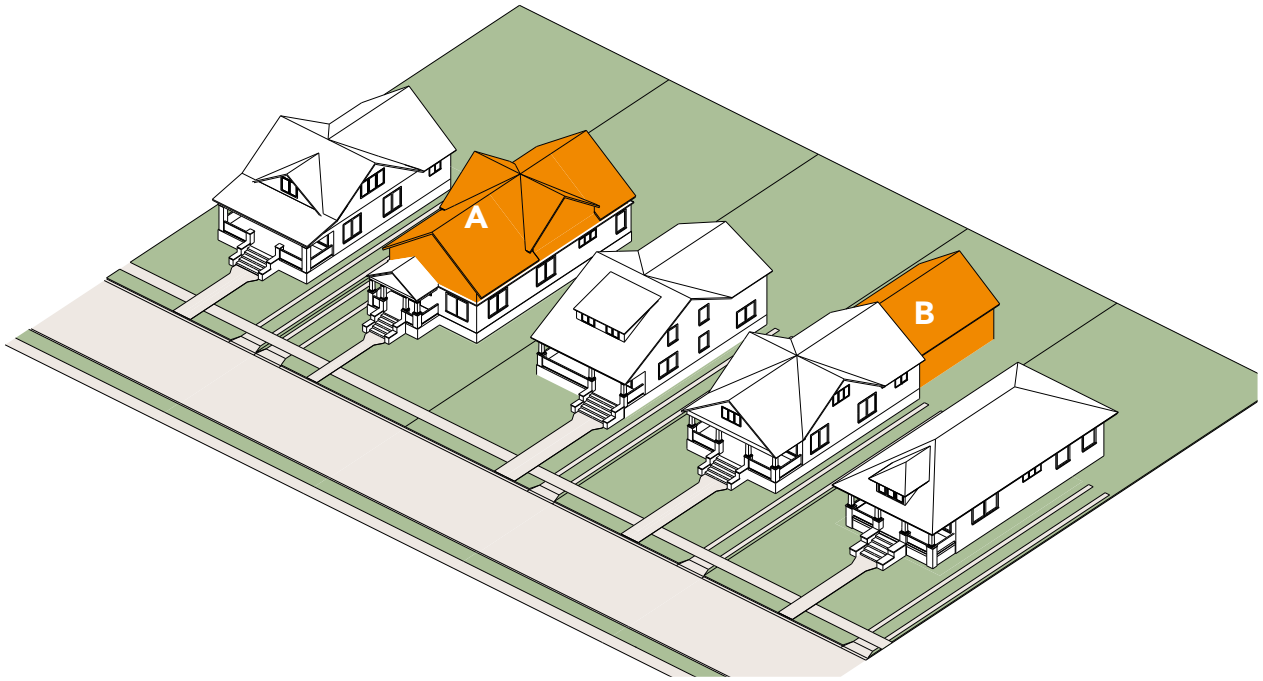


This one-story rear addition respects the scale, roof form, materials and details of the original house.



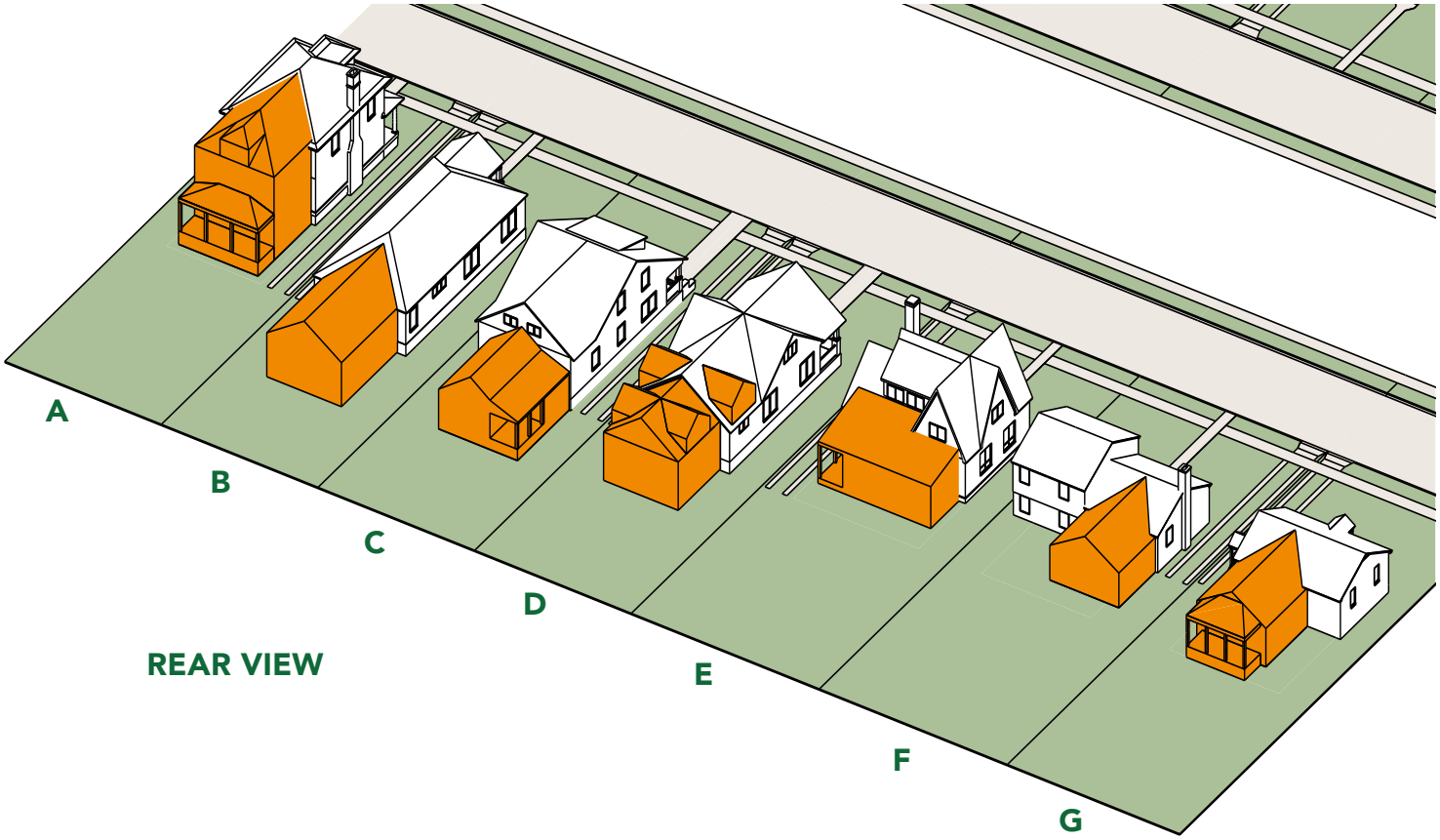
This two-story rear addition, like the example above, respects the vocabulary of the original dwelling with its hip roof, window proportions, and cladding.

8. In a single family use, no more than 50% of the rear yard (as measured from the back of the original, historic building) should be of impermeable material including roofs of additions to original buildings, paving, decks, patios, pools, and accessory buildings. Wood slatted decks are considered permeable.



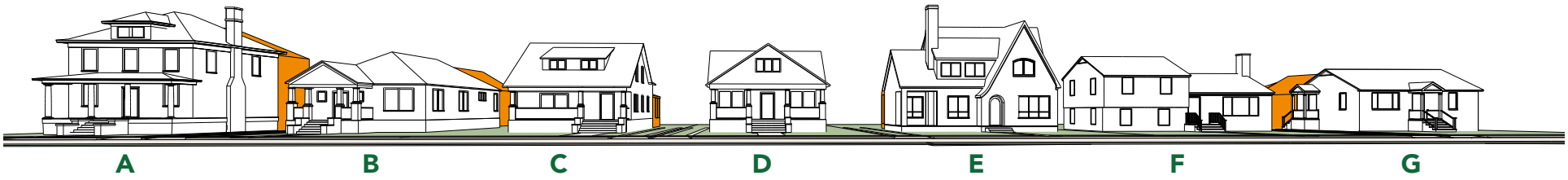


Adding a second story to a one-story house compromises the original house and the height overpowers the neighboring residences as well (example A). A rear addition has a much less impact on the scale of the street because its location is largely screened by the original house (example B). Example A is not an approvable addition. Example B illustrates the type of addition that meets the Standards outlined on the previous page.

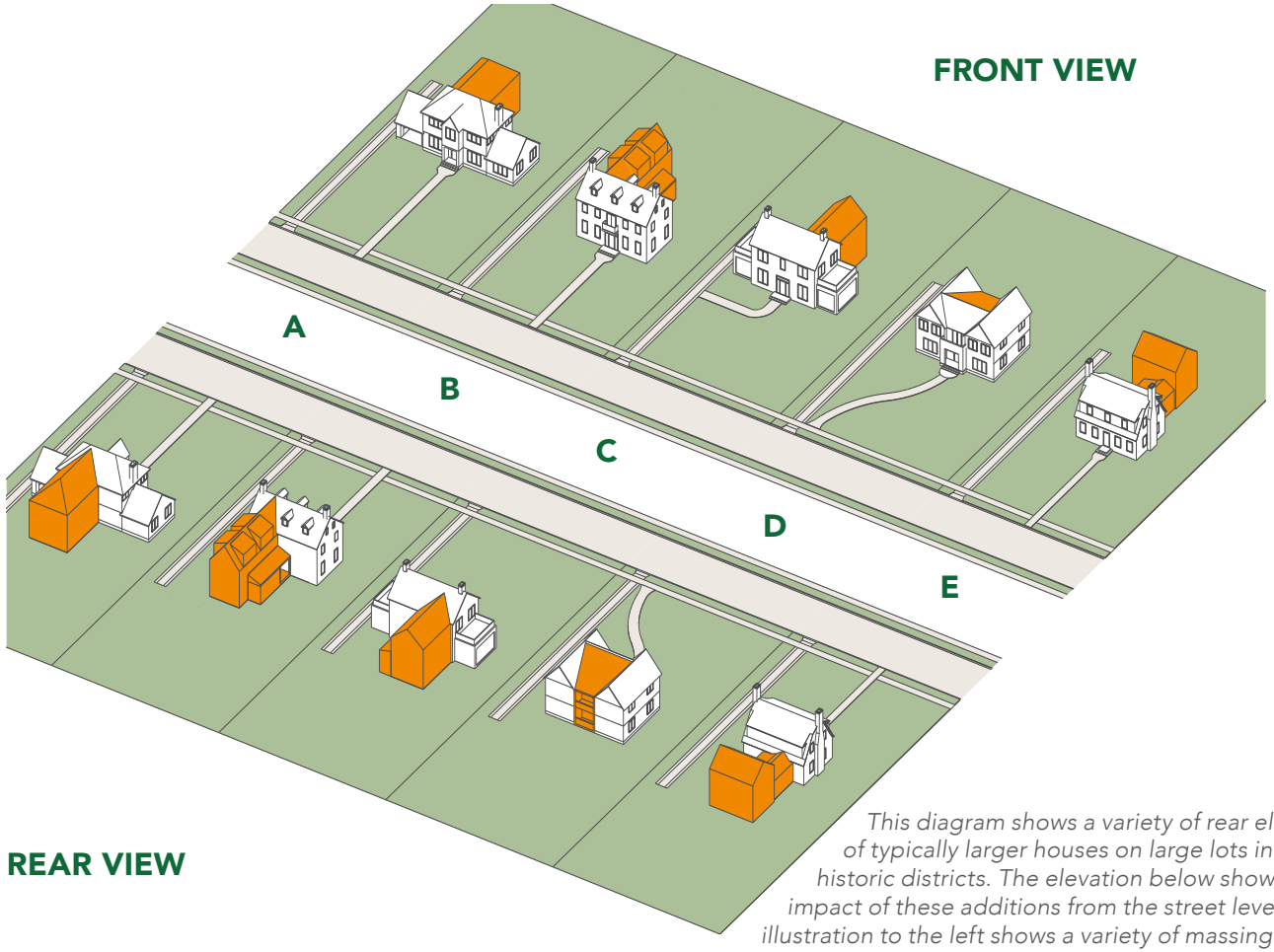


REAR VIEW

This diagram shows a variety of rear elevations with additions to 1-story, 1.5-story and 2-story structures.. The elevation below shows the visual impact of these additions from the street level while the illustration to the left shows a variety of massing options. These concepts can be applied to Ranch-style houses, Split Levels, Cape Cod, etc. The intent is that the additions are secondary to the original historic structure.



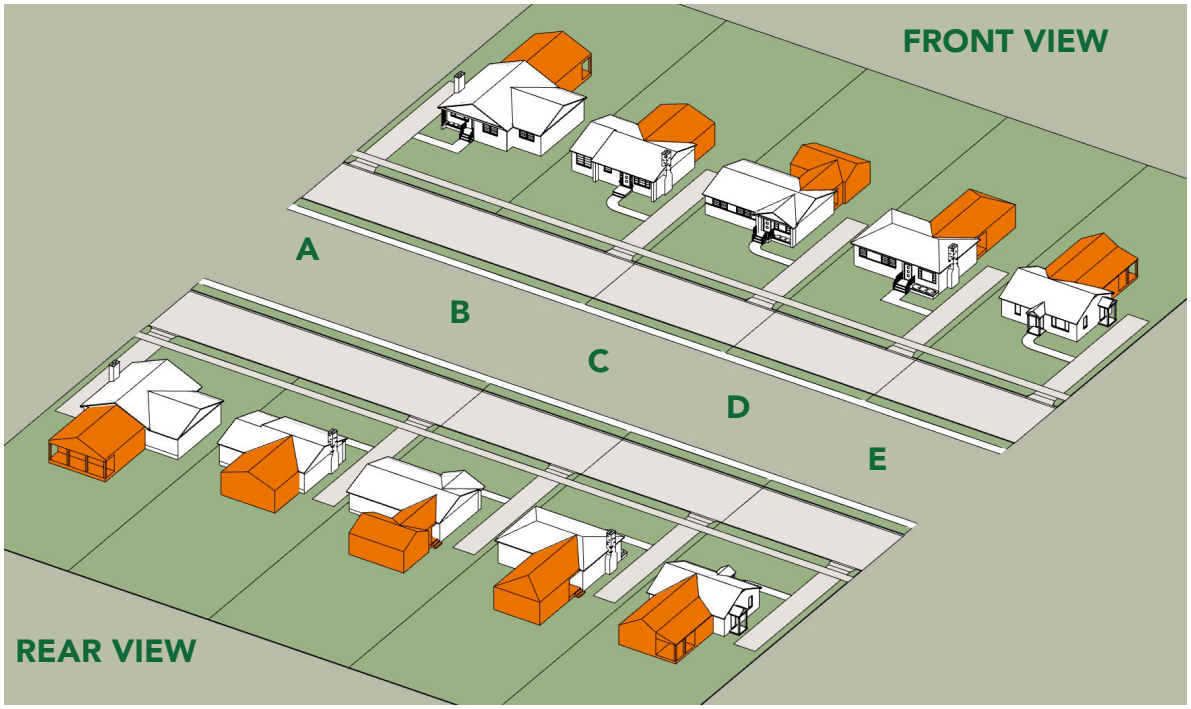
FRONT ELEVATION VIEW



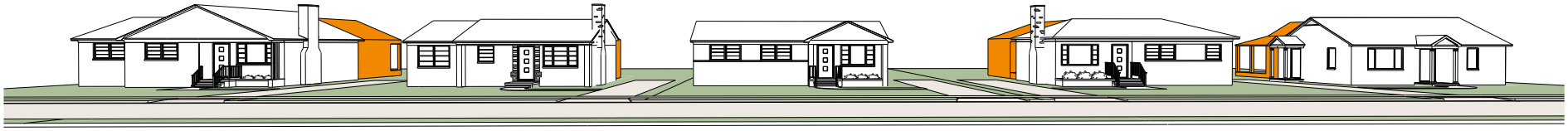
This diagram shows a variety of rear elevations of typically larger houses on large lots in the historic districts. The elevation below shows the visual impact of these additions from the street level while the illustration to the left shows a variety of massing options.



FRONT ELEVATION VIEW



The important aspect of additions to Mid-Century Modern style dwellings such as the American Small House is that the new wing should not be taller than the original house and should be attached to the rear of the original form.



NEW CONSTRUCTION FOR COMMERCIAL BUILDINGS 7



While most of the structures in Charlotte's historic districts are residential designs, there are commercial buildings as well. They include a wide variety of uses such as retail, restaurant, office, and service functions. Naturally, they may have different building designs and site conditions. Site elements may include parking, signage, and lighting. Many of the commercial building's unique features are found on their façades and may include storefronts with display windows, sign-band areas, cornices, and special lighting.

Furthermore, in some locations residential buildings have been converted to non-residential uses along some corridors, particularly on East Boulevard. If the building was originally a dwelling with a porch, many of these have been enclosed or otherwise modified for new commercial uses.

CONTEXT

It is very important to evaluate the context for new construction, including the character-defining features of the historic districts. This means examining the physical character and features in the surrounding historic area including nearby historic properties on both sides of the street. A new construction design is successful when it incorporates a sufficient number of design variables that reference the historic context, while also containing some of the details that help define the neighboring historic buildings. The new construction project can also express the building's current age by having a contemporary compatible design or by using a more traditional design language. For new non-residential buildings, context is the immediate surroundings of a project site (within a 360-degree view from the center of the parcel), and varies throughout each district. For example, in the Wilmore district the context of West Boulevard is very different than the context of West Park Avenue and West Kingston Avenue. West Boulevard in Wilmore also has a much different context than East Boulevard in Dilworth. Please refer to Chapter 3 for more information about contexts within each district.

Therefore, the Charlotte Historic District Commission will not specify a particular architectural style or design for these new construction projects, but the criteria in this chapter are all important when considering whether a proposed new building design is appropriate, compatible and non-incongruous to the historic district and its context.

In some cases, the zoning along the edges of some areas allows for more variety of building uses than found elsewhere in the district. The HDC does not have purview over building uses allowed by zoning; however, regardless of use, the design of new buildings needs to fit within the historic context. To minimize impacts on neighboring historic dwellings, the HDC will require scale-reducing techniques for all new infill construction. Designing these structures to minimize their impacts on neighboring historic dwellings is a challenging exercise. Scale-reducing techniques such as dividing the elevation elements into smaller bays, stepping back taller levels of the new building next to smaller historic structures, varying building planes, breaking up roof masses, using multiple materials, and taking clues from nearby historic buildings are essential to reducing the negative visual impacts of these larger structures on the historic districts.



Residence on East Boulevard in Dilworth Historic District with glassed in porch for commercial use.

Dilworth Historic District

Most of the non-residential buildings and zoning are on East Boulevard where a historically residential corridor has been converted into commercial uses. Thus, the existing context of this street has deeper setbacks and side yards than traditional historic commercial areas. (For more information on this type of new construction also see Chapter 6.)

Some new commercial buildings of the past several decades were constructed before historic designations occurred and therefore, their design may not reflect references to the neighboring historic building and site context.

Wilmore Historic District

The Mint Street commercial corridor contains several types of historic commercial buildings including retail as well as factory-warehouse type buildings.

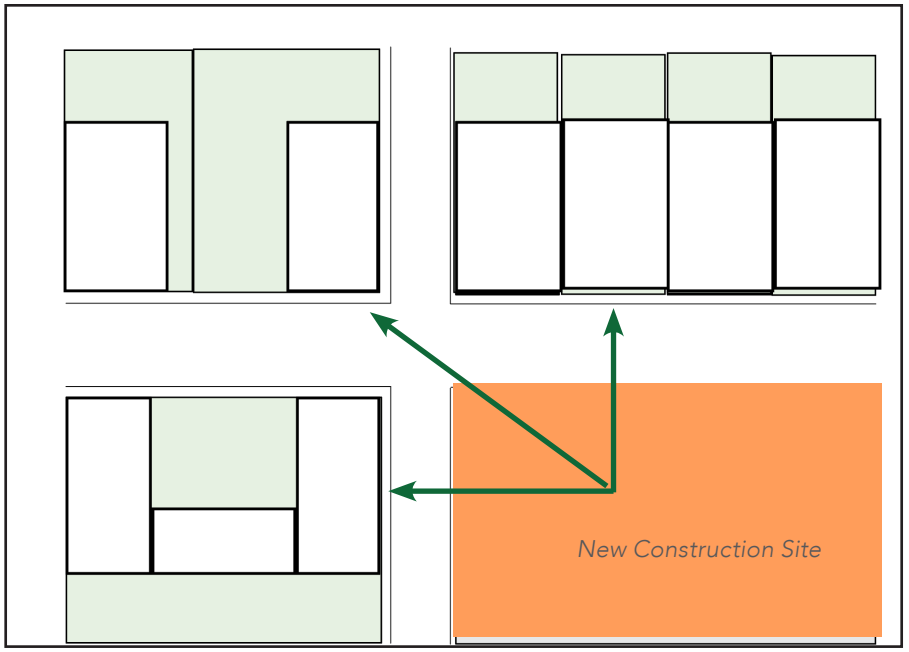
Fourth Ward Historic District

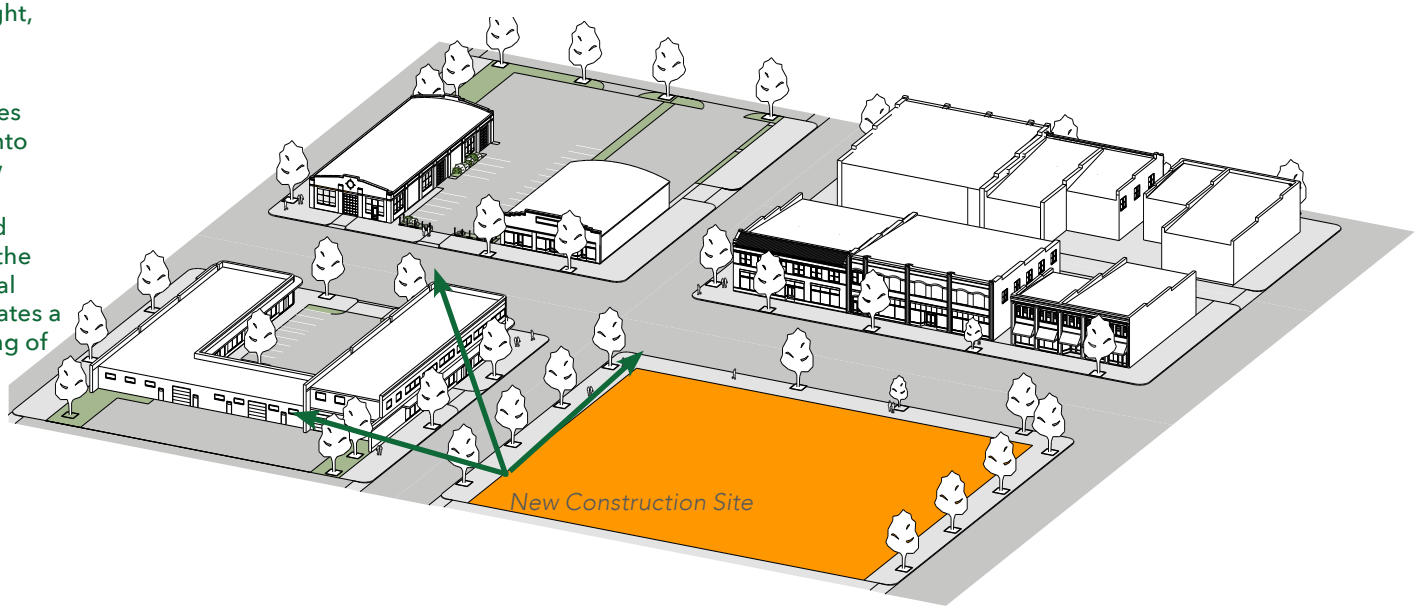
In this unique district, there are very different sub-areas that include late-19th century frame historic dwellings and several nearby historic commercial buildings. Close by are much larger high-rise residential structures that are not historic due to their recent age. The context of the residential section does not allow much opportunity for new construction due to the lack of buildable lots. In the newer sections, the HDC only reviews the first three to five stories of any new building.

STANDARDS

For Context:

1. While new non-residential structures can take many design cues from historic buildings, respecting the immediate historic context of the new development is essential in terms of setback, spacing, height, scale, massing, roof forms, materials, foundation heights, window head heights, and cornice heights, etc.
2. Where a site exists with a buildable area for a non-residential building, the immediate historic context takes priority and should be respected.
3. Non-historic buildings within the historic district and in the area of the proposed new construction should not be considered as the design context for any new construction.
4. In transition areas from single-family to denser development areas that by zoning allow more variety of uses, the historic context surrounding the site should be respected in terms of height, massing, roof forms, materials, modulated facades, etc.
5. New buildings should respect historic lot lines and parcel sizes. Even if lots are combined into a single parcel as part of a rezoning, the new building's scale, spacing, massing, rhythm, entrances, etc. should reflect the established historic development patterns. The mass of the building should be modulated with a material change and/or architectural change that creates a break in the wall plane to emulate the spacing of historic buildings.





This plan view (right) and 3-D view (below) point to the surrounding context of historic buildings and sites that should be referenced in the design of the new building and site.

SETBACK

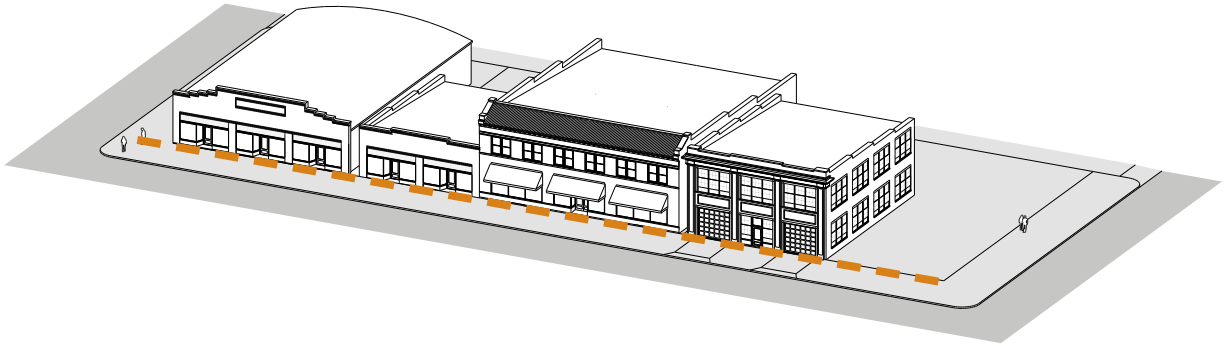
Setback is the distance between the building wall and the property line or right-of-way boundary at the front of the lot. The goal is to maintain a consistent setback on the block with new construction matching the historic context.

STANDARDS

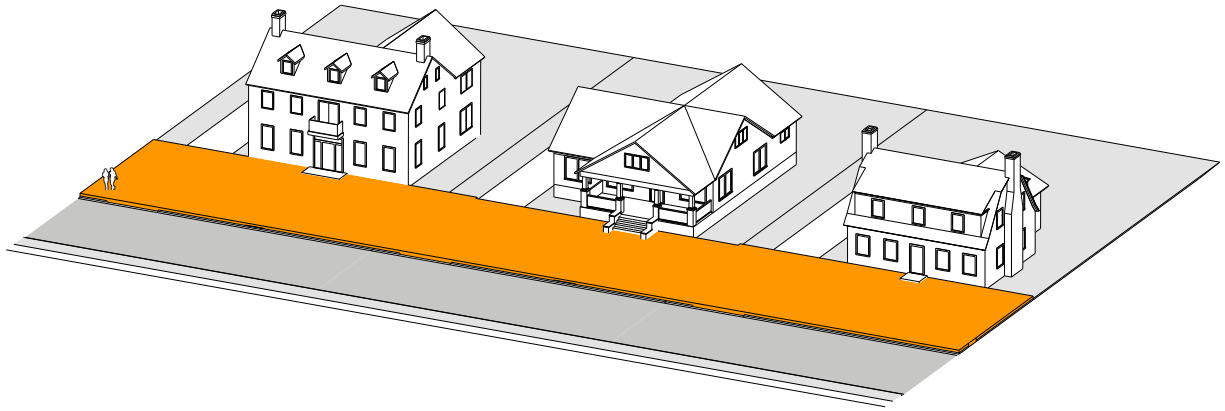
For Setbacks:

1. Relate the setback of any new construction and additions to the setback of the historic buildings in the immediate surroundings of the proposed new construction.
2. Defer to the setback of the historic buildings for sites located between two distinctive areas of setback, such as between new non-residential and traditional residential uses.

NOTE: *Applicants should consult with HDC staff to determine if an individual property is in an area where the historic urban development pattern is being restored or where the Charlotte Unified Development Ordinance may be in conflict with this Standard.*



Most commercial buildings in the historic districts have a minimal setback.



Corridors like East Blvd. that have been converted from residential to commercial uses have deeper setbacks that should be retained in any new construction site.

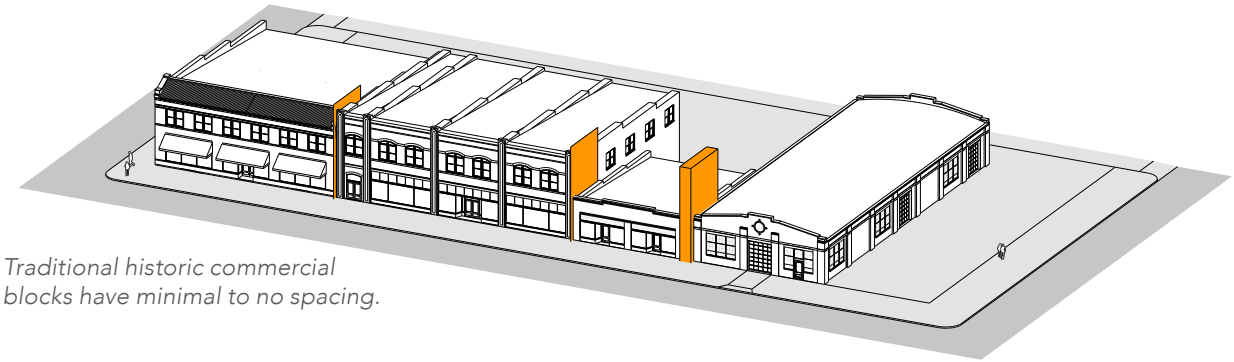
SPACING

Spacing refers to the side yard distances between buildings.

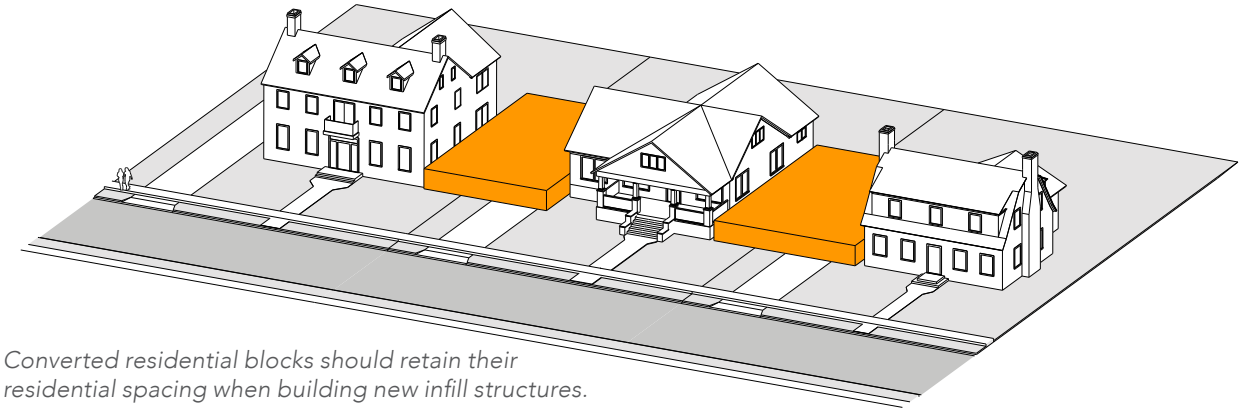
STANDARDS

For Spacing:

1. Space new construction according to the historic pattern in the immediate surroundings of the proposed new construction. This includes sites adjacent to, as well as, across the street from the proposed new construction.



Traditional historic commercial blocks have minimal to no spacing.



Converted residential blocks should retain their residential spacing when building new infill structures.

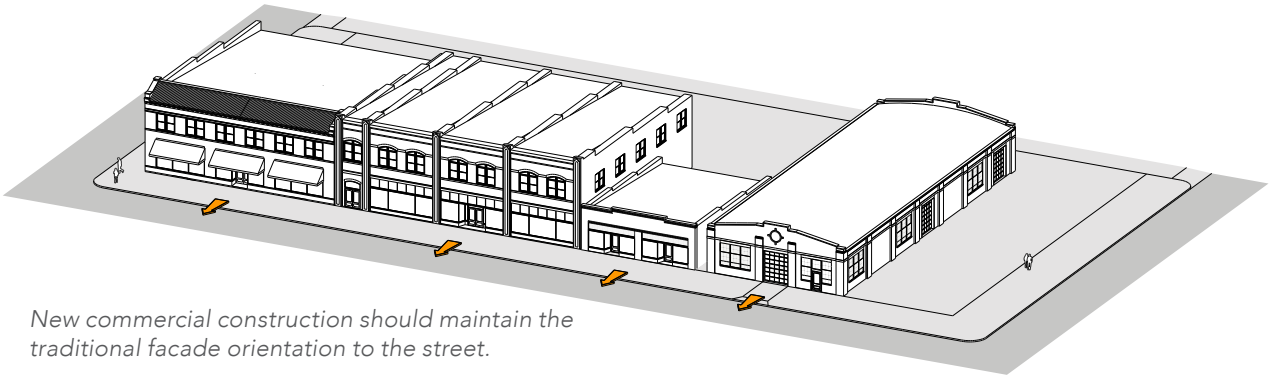
ORIENTATION

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

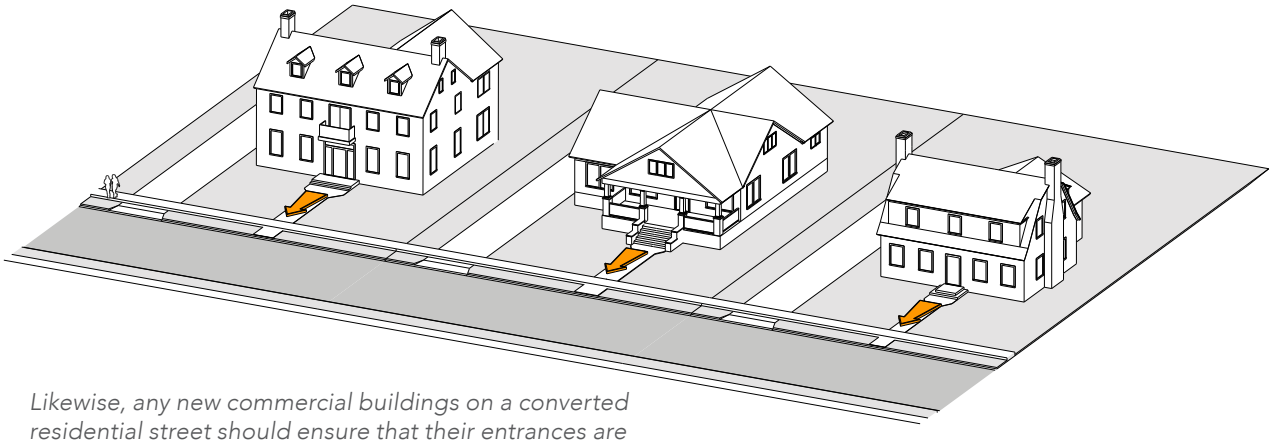
STANDARDS

For Orientation:

1. Orient the front entrance of the new non-residential construction to the street.
2. Orient the primary elevation to the primary street and address the secondary side street if the non-residential building is to be constructed on a corner lot.



New commercial construction should maintain the traditional facade orientation to the street.



Likewise, any new commercial buildings on a converted residential street should ensure that their entrances are clearly designed to face the street.

MASSING AND COMPLEXITY OF FORM

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

STANDARDS

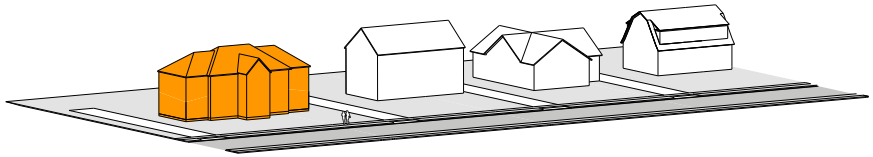
For Massing and Form:

1. Relate massing to those of adjacent historic buildings. For instance, if a street contains historic commercial buildings with simple massing do not introduce a new building with a complex massing.
2. Use forms for new construction that relate to the forms of the majority of surrounding buildings. For instance, if the form of adjacent buildings has a variety of projecting bays, dormers, etc., employ some of these elements in the new building.
3. Non-residential developments with more than one typical storefront width will need to employ techniques to break down overall length of the wall plane to appear as separate structures in order to have the new development fit the scale of the historic context.
4. Roof forms such as hipped and gable roofs (if present in the surrounding historic context) help to break down the mass as do the complexity of form, architectural details, and materials.

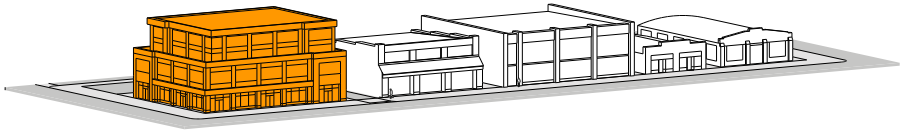




These two examples of the design of base levels of new high-rise buildings in Fourth Ward can use various techniques to break up the mass of a long structure while keeping a pedestrian oriented street presence. They include use of different materials, varying the facade bay planes, retaining window and door placement instead of blank walls, and creating cornice lines as well. The inclusion of balconies and planters are additional scale reduction elements.



This proposed new building breaks up its facade mass into multiple bays with setbacks to better relate to the neighboring historic houses.



This proposed new commercial building uses various mass reduction tools such as varying facade bays, roof forms, and setbacks to mitigate its impact on the historic character of the entire block.

HEIGHT AND WIDTH

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

STANDARDS

For Height and Width:

1. The height and width of a new building should be compatible with historic buildings within a 360-degree range of visibility from the center of the parcels. (See introduction to this chapter.)
2. The height of a proposed building should be no taller than the tallest historic building on the block within a 360-degree range of visibility of the same type. The height of the historic structure should be calculated from the original historic ridge line, not any later additions that may be taller.
3. Besides the overall height of the proposed new building, the foundation, window head, and cornice heights should also relate to the surrounding historic buildings.
4. Design new buildings to respect the width of historic structures in the district.
5. On the commercial corridor of East Boulevard in the Dilworth Historic District, new construction should have similar height and width as the historic residential designed buildings since they help create the historic context.
6. For new non-residential buildings that are located on the edge of a historic residential neighborhood, the height and width of the houses in the proximity of the site of the proposed new building should be respected.
7. Height reduction techniques should be used such as stepped back elevations.
8. The Fourth Ward Historic District already has a number of new, non-historic multi-family developments that range from town homes to multi-story apartment buildings. New non-residential, commercial, or mixed-use development in this district that is not in the context of the historic two-story residential types can have more flexibility in height and width. Note: When a tower element is included in the project design, then HDC reviews only the base elment of the project, which is typically the first 3-5 stories.



Building heights on East Blvd. typically 11/2 to 2 stories and widths vary depending on the style and building type.



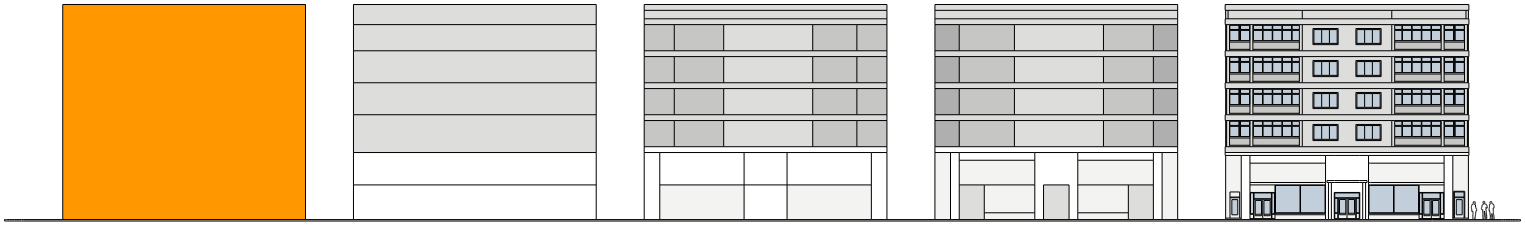
Historic commercial buildings are typically 1 or 2 stories depending on age and use while their widths may vary as well, their storefront and facade bays are more consistent.

SCALE

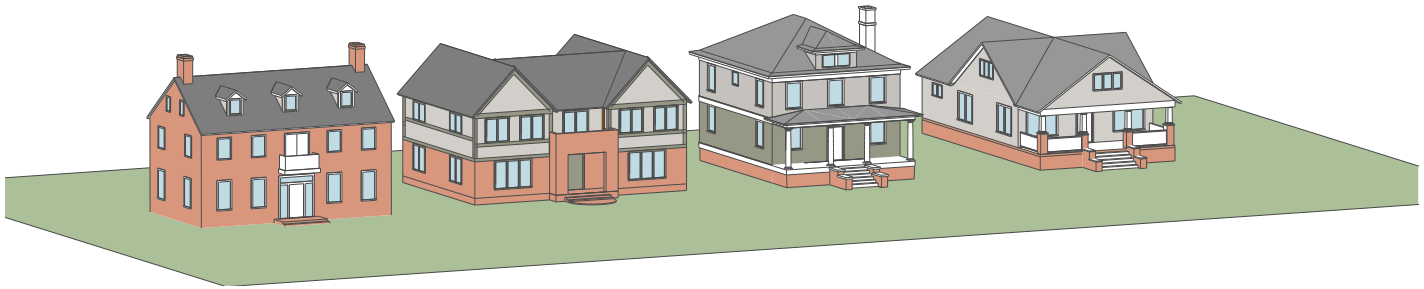
Scale in architecture is the relationship of the human form to the building. Heights and width are the beginnings of creating scale; however, other elements such as cornices, porches, windows, and storefronts etc. further define scale. Scale is also the relationship of the building to buildings around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

STANDARDS

1. Create human scale by including functional elements of historic buildings typical to the surrounding context, such as porch forms or one-story projections along East Boulevard.
2. On the Wilmore commercial corridor, the forms of the historic one-story buildings can be used to create human scale on the façade by incorporating storefronts in the new building similar to the large openings found in several of the industrial type designs.
3. In Fourth Ward, the first three to five stories of new larger buildings should use scale- reduction techniques such as different foundation materials, façade bay divisions, cornice lines, wall plane differences between bays, as well as larger storefront and entry features to relate to the pedestrian scale.
4. Care should be taken to design structures on the edges of the districts e.g. where residential streets meet corridors zoned for different uses. In these instances, the new building should use scale-reduction techniques (massing, stepped back side elevations, heights, roof forms, materials, fenestration, etc.) on elevations that face historic dwellings.



Scale creating techniques on this design of a new commercial building include visually dividing each level, varying window patterns and facade materials, and creating storefronts at the pedestrian level.



Regardless of residential styles, this row of dwellings on a commercial corridor all have scale reduction elements that should be included in a new nearby construction project. They include opening patterns, porches and porticos, varying materials, colors, and roof forms.

DIRECTIONAL EXPRESSION

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

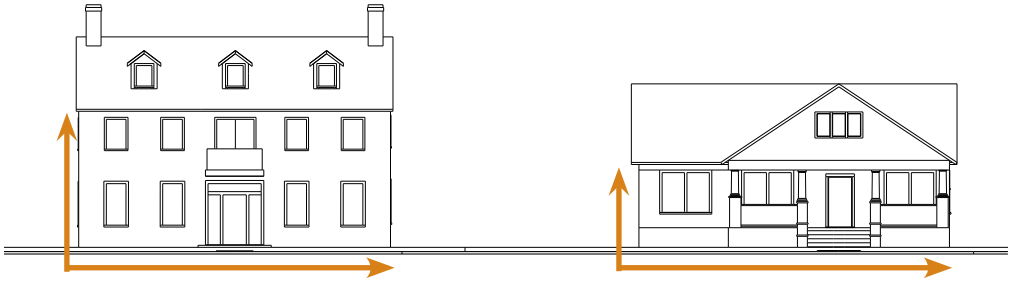
STANDARDS

For Directional Expression:

1. Make sure that the directional expression of new commercial buildings is compatible with that of surrounding historic properties. If the expression of a majority of the historic buildings is one type of expression, then the new design should relate to the proportions of that design.
   If there is more variety in the proportions of historic buildings in the surrounding context, the design of new dwelling may select from those options.



Typically, a single-storefront commercial facade is vertical in directional expression, however, when several storefronts are included in a single facade, the overall directional expression becomes more horizontal.



Most of the residential type commercial buildings are more horizontal in proportion in the historic districts.

FOUNDATIONS

The foundation forms the base of the building. The design of new non-residential buildings should incorporate foundations for aesthetic as well as functional reasons. When built on a concrete slab without a visible foundation, new buildings may appear shorter and out of scale with surrounding historic buildings.

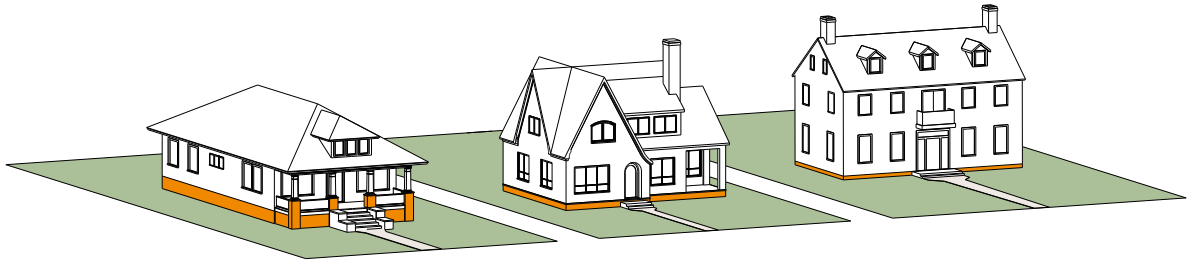
STANDARDS

For Foundations:

1. Relate the height of a new foundation to the height of foundations on historic buildings found within the context of the new building. Avoid lowering the grade to achieve greater overall height to the new building.
2. Relate the new foundation's material treatment to that found on the surrounding context of the historic buildings.



On taller buildings such as the those in Fourth Ward, the first floors often are detailed with a different material to visually act as a foundation for the building.



Typically historic residential buildings are detailed with a different material, or a water table, to give the building a clear foundation definition.

ROOF FORM AND MATERIALS

The form of a roof is an important visual element in defining a non-residential building and helps create continuity and rhythm in the historic districts. Traditional, historic commercial buildings often have a sloped or flat roof form frequently hidden behind a parapet wall. In some cases, the commercial building may have a gable or hipped form, particularly if the existing commercial use is housed in what was once a residential dwelling. In these examples, the pitch and orientation of gables and hips are important aspects of roofs and there is a wide variety of applications of these particular features. Likewise, there are various designs for roof dormers that may correlate to the particular building style.

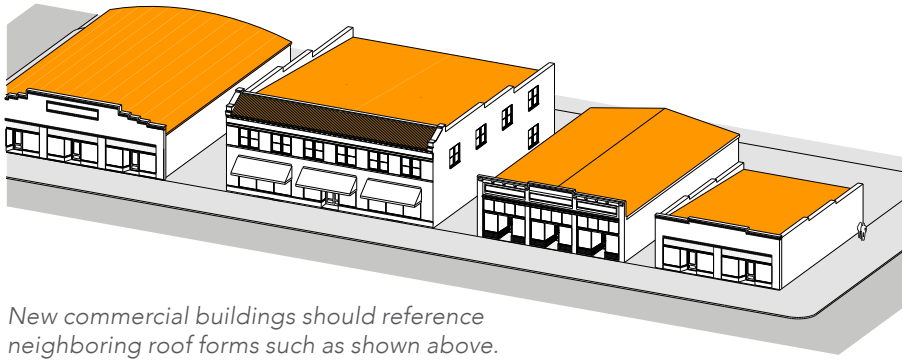
STANDARDS

For Roof Form and Materials:

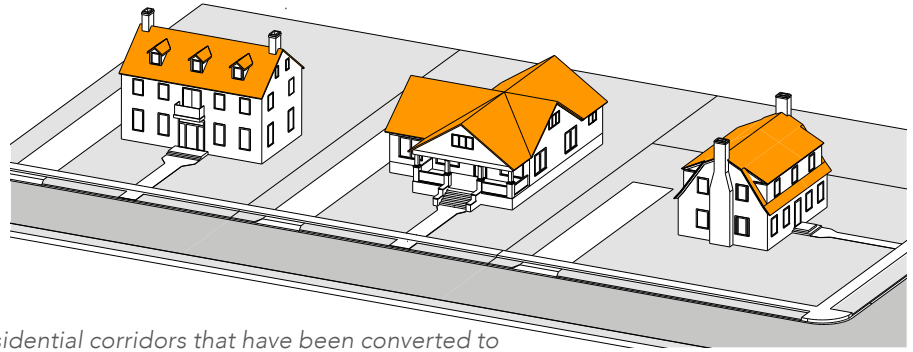
1. Use roof forms, such as sloped, flat, gable, or hipped, or combinations of forms in the design of new non-residential buildings that relate to surrounding historic examples.
2. Consider employing roof dormers if they are commonly used in nearby historic houses that have been converted to commercial uses.
3. Reflect the pitch and gable orientation of surrounding historic buildings in the design of a new non-residential building.
4. Proportionally, the new roof should not overwhelm the structure or be out of scale for the style of the new design.
5. Use eave design and materials that complement those frequently found in the historic context where the new building is being constructed.
6. Match new roof materials with materials used in the context of the new building.
7. Roof appurtenances such as solar panels, satellite dishes and mechanical equipment should be installed on secondary areas of the roof and/or screened by parapet walls or other design features.



Taller non-residential/commercial/mixed-use buildings may have a variety of roof forms and elements to break down the scale of the large new building.



New commercial buildings should reference neighboring roof forms such as shown above.



On residential corridors that have been converted to commercial uses, new construction should ensure that roof forms are compatible with neighboring historic houses.

CORNICES AND TRIM

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



Horizontal cornice lines, string courses, and foundation water tables all are typical details that help create scale on facade designs.



Contrasting vertical bay divisions, storefront cornice lines and horizontal banding above and below upper-story windows also are scale-reducing techniques.

STANDARDS

For Trim:

1. Take cues from historic buildings in the surrounding context on the appropriate use of trim to articulate the design of a new building's style and elements.
2. Ensure that the proportion and scale of the trim relate to the scale and proportion of trim on historic buildings within the context of the new building.



Designing new commercial buildings on a residential historic corridor should include cornice and trim details similar to historic examples. New construction should relate to first floor window and porch heights (1) as well as second floor window and cornice heights (2). Cornices and trim help to define these elements.

DOORS AND WINDOWS

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

STANDARDS

For Doors and Windows:

1. Relate window and door openings for new construction to the historic context in the following ways:
   a. the ratio of solids (walls) and voids (windows and doors);
   b. the rhythm and placement of window and door openings;
   c. the proportion of window and door openings, (the ratio of width to height);
   d. the general size of windows and doors.
2. Respect the traditional design of openings. For instance, openings are generally recessed on a masonry building while the element is surrounded by raised trim on a frame building. New openings that are flush with the rest of the wall are not appropriate.
3. Construct doors of wood (preferred material). Metal-clad, fiberglass, or metal doors may also be considered for new construction on a case-by-case basis.
4. Use windows with true divided lights or interior and exterior fixed muntins with internal spacers to reference traditional designs and match the style of the building. Flat muntins, exterior removable grilles, and grills between glass are not allowed. The ratio of muntin to glass should be consistent with historic buildings in the context of the new construction and appropriate to the style.
5. Do not use tinted or mirrored glass on major elevations of the building. Translucent or the clearest version of low-e glass may be approved.
6. Use shutters of wood or a composite material without a faux wood grain (rather than metal or vinyl) scaled to fit the window opening. Shutters should be mounted on hinges. Do not use shutters on bay, double, or composite windows.



Doors and window reduce the scale of larger buildings.



Traditional patterns of fenestration (window/door openings) help define historic residential styles and should be incorporated on new building designs on commercial corridors.



Historic commercial buildings generally have patterns of storefront openings as well as windows on upper stories.

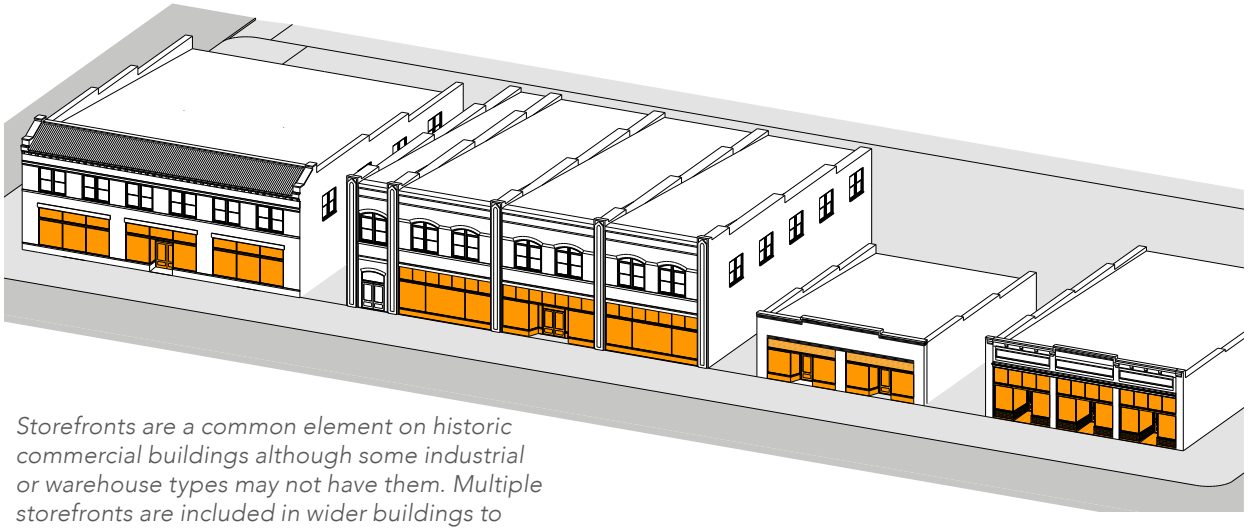
STOREFRONTS

In the commercial areas of some historic districts, most of the buildings have a storefront due to their commercial nature. In the other areas, some of the buildings do not have storefronts due to their original residential design but still have windows or porches at street level.

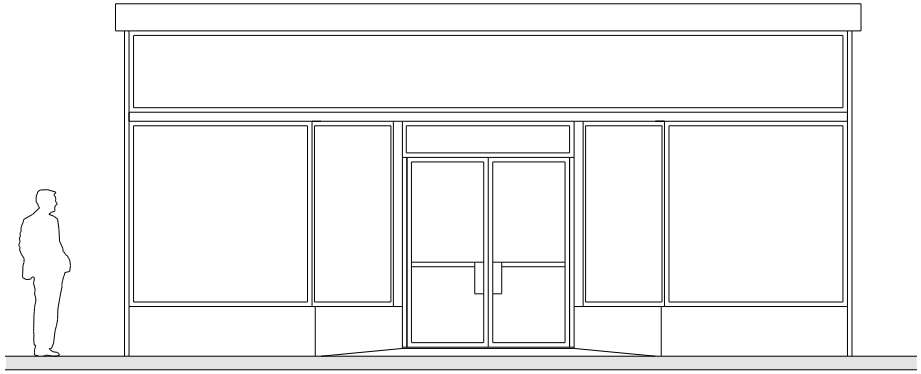
STANDARDS

For Storefronts:

1. When designing new storefronts or elements of storefronts, conform to the configuration and materials of traditional storefronts.
2. Keep the ground levels of new retail commercial buildings at least 60 percent transparent up to a level of 10 feet if possible.
3. Articulate the entrance bay of larger institutional or office buildings to provide visual interest.
4. Include doors in all storefronts to reinforce street-level vitality. Discourage "mini-malls" with one central door to the interior unless individual storefronts also have usable entrances and display windows.
5. Neighborhood transitional buildings, in general, should not have transparent first floors that face residential areas, and the design and size of their facade openings should relate more to neighboring residential structures.
6. Institutional buildings generally would not have storefronts, but their street levels should provide visual interest and display space could be integrated into the design.
7. New construction in commercial areas with a predominately residential building design (ex. East Boulevard) should follow historic context and architectural language by including front porches.



Storefronts are a common element on historic commercial buildings although some industrial or warehouse types may not have them. Multiple storefronts are included in wider buildings to provide for multiple tenants and provide a scale reduction design element to break up long facades into smaller bays.



Most recent storefronts in new buildings typically use more contemporary designs and materials such as simple metal frames and plain bulkheads.

MATERIALS

There is a rich variety of materials used to construct the historic buildings in the historic districts including wood for trim, siding, and wall shingles, brick for foundations and walls, stone for foundations and porch piers, and stucco for walls. The variety of these materials helps to give the districts rich character. See Chapter 5: Building Materials for more information on materials found in Charlotte's Local Historic Districts.

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



Brick is the most common material used in historic commercial buildings.

STANDARDS

For Materials:

1. Use compatible traditional materials such as traditional colors of brick, stucco, stone, and wood. Avoid split-faced block, and any material, color, size, scale or texture that is in stark contrast to the historic context. New brick should not be stained, whitewashed, limewashed, or otherwise altered from its traditional color.
2. If a wood appearance is appropriate within the design of a new non-residential building, non-grained cementitious siding that matches the traditional dimension of wood siding may be permitted. Also, smooth cementitious or composite siding that matches the traditional dimension of wood siding is permitted for new accessory buildings. Additions to historic structures using non-traditional materials will be evaluated on a case-by- case basis.
3. Vinyl and PVC windows and doors, unpainted aluminum panels or display framing, reflective or tinted glass display windows, particle board/ engineered wood, T1-11, vinyl or aluminum siding, EFIS (artificial stucco), plastic shutters, inoperable shutters, or shutters on windows where they never previously existed are not allowed on either existing buildings or any portion of new construction in the historic districts.
4. While wood and metal are the first choice for elements such as trim, storefront elements, and other decorative features, substitute materials may be considered for trim details on new construction.





Brick (above) and terra cotta (below) are the primary wall materials on these historic commercial buildings. Wood is generally found as trim.

ADDITIONS

Additions to the historic commercial structures in Charlotte's Local Historic Districts should complement the original structure. They should reflect the design, scale, materials, and architectural style of the original building. At the same time, a carefully designed new addition may respect the original without totally copying the historic design features.

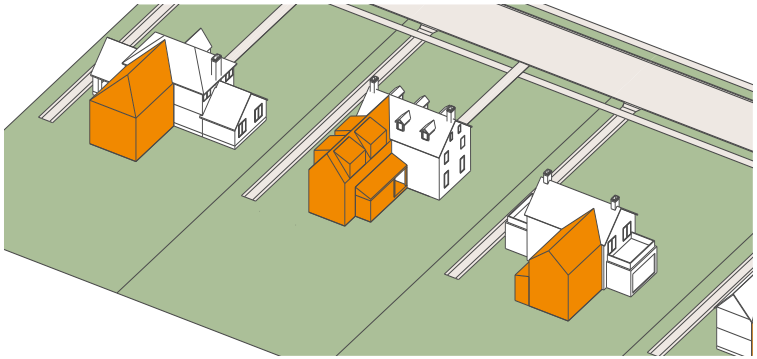
The design of new additions should follow the Standards for new construction on the preceding pages for all elevations.

If the building owner intends to take advantage of the available North Carolina historic tax credits for the rehabilitation of the historic buildings, the design of any new addition will require design review at the state level. While these Standards follow the intent of the Secretary of the Interior's Standards for Rehabilitation Projects, interpretation of the Standards by the State Historic Preservation Office (SHPO) review staff may differ from these Standards.

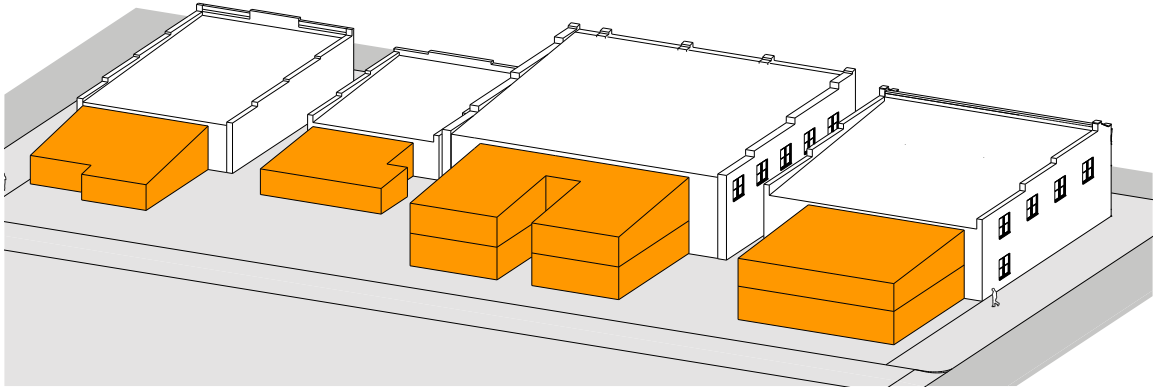
STANDARDS

For Additions to Buildings:

1. Attempt to locate the addition on the rear elevation so that it is minimally visible from the street.
2. Limit the size of the addition so that it does not visually overpower the historic building.
3. Attempt to attach new additions or alterations to historic buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building would be unimpaired.
4. Maintain the original orientation of the structure. If the primary entrance is located on the street facade, it should remain in that location.
5. Maintain the historic roof pitch. Roof lines for new additions should be secondary to those of the historic structure. Typically, the original roof as visible from the public right-of-way should not be raised.
6. Make sure that the design of a new addition is compatible with the historic building. The new work should be differentiated from the old while being compatible with its massing, form, scale, directional expression, roof forms, and materials, foundation, fenestration, and materials. The style of the addition may range from a contemporary compatible design to a more traditional aesthetic expression.
7. Additions that are no taller nor wider than the building and increase the building's historic, total square footage 50% or less are typically eligible for administrative approval.



There are various ways to add on to a historic residentially styled building as these examples show (above). Often new commercial uses on corridors may require more space and, depending on other site features such as rear parking, may require new entrances.



If the site allows, rear additions are feasible for historic commercial-style buildings by using similar roof height and slope as shown above.

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STANDARDS FOR PRIVATE SITES 8



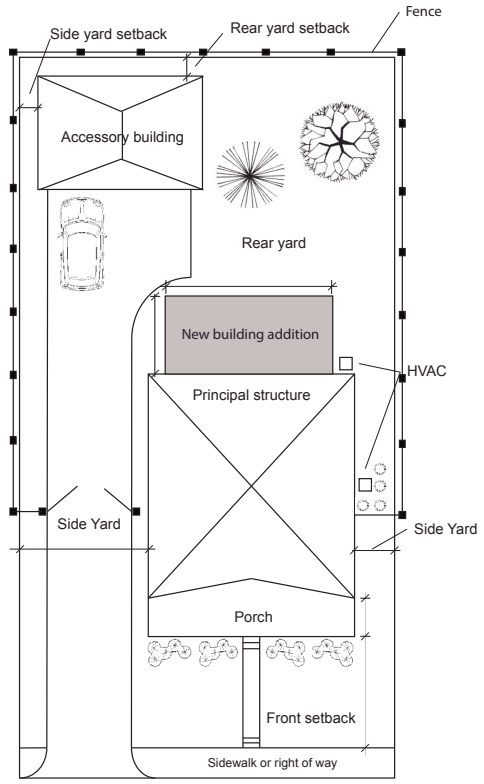




Site design is the relationship between a building and its site features, such as landscaping, outbuildings, and other elements within the property boundary. These site features help define the character of the property and may be considered an important part of any project in Charlotte's Local Historic Districts. These Standards apply to historic properties and new construction.

As you plan your project you should consult the Charlotte Unified Development Ordinance for detailed requirements on many of the site features discussed in this chapter. Note that all new construction projects are required to submit a complete site plan, including a landscape plan, to the Charlotte Historic District Commission for approval.

The HDC recognizes that garden and yard design is easily changed, often with little impact on the overall character of a historic district. Consequently, the following Standards address major landscape elements and do not apply to minor features such as planting shrubs or flower beds.



This diagram illustrates the typical necessary information for submittals for HDC review of site improvements.

SIDEWALKS AND PARKING

These Standards are intended to ensure that both residential and non-residential parking plans have a minimum impact on the historic character of the area.

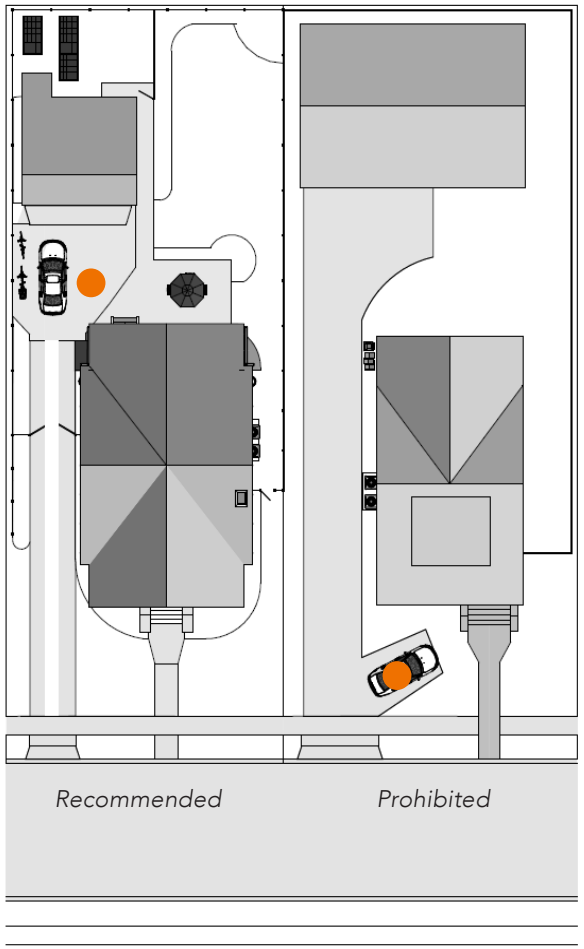
A driveway frequently leads to the rear of a lot where it may terminate at a parking area, a garage or a shed.



It is challenging to create parking areas within small lots but ribbon driveways that lead to side or rear parking help minimize the impact on the front lawn.



It is difficult to accommodate broad expanses of concrete parking pads within smaller residential parcels.



This diagram illustrates recommended parking (left), and prohibited parking (right). See Standard 6.

STANDARDS

For Residential Projects:

1. Whenever possible, original historic walkways should be retained. If a material change is desired, the new walkway should match the dimensions of the original walkway.
2. Walks and walkways in front and side yards, or those that are substantially visible from the street in new construction, should follow the historic design patterns of the surrounding environment. When secondary walkways are installed, they should be narrower than the primary walkway.
3. Retain historic driveways.
4. Driveways made of twin parallel paved strips are considered important historic features and should be maintained where possible. This type of driveway design should be used in new construction where appropriate.
5. For new construction, provide driveways to the side of the new building. New driveways should be as narrow as possible. Historic driveways are 8' in width.
6. Do not place paved areas for parking in the front yard. In smaller-scale residential parcels, driveways that stop at the original building façade are viewed as front yard parking pads, and thus are prohibited. All driveways for residential uses should extend to at least the rear building line.
7. Repair damaged areas with materials that match the original paving in color, size, texture, and finish. Ensure any new paving material is compatible with the character of the context of the project. For buildings with a residential form, asphalt paving is not allowed for sidewalks, curb cuts, driveways, and aprons where visible from public view.
8. Do not pave up to the foundation. A planting strip approximately 12"-24" wide should be left between the drive and house.

Other:

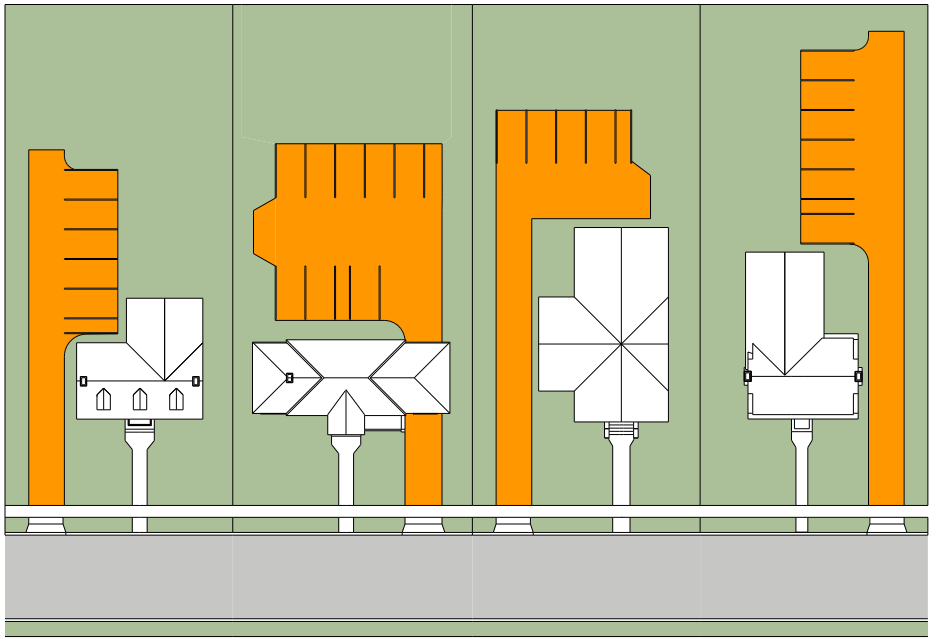
9. Parking should be located to the side or rear of the property if at all possible. Front parking is allowed only when it is an established practice in commercial corridors, and when such a parking scheme would not otherwise violate the historic character of a particular streetscape. When allowed, such parking areas must be buffered from the sidewalk. Any parking or paving plan must include a screening plan to buffer non-residential parking areas from adjacent residential uses.
10. Parking beyond that required by local ordinance will be considered if the area is landscaped and relates to the streetscape in an appropriate manner.
11. Parking must be screened in some manner so that the parking is not the dominant feature of the property.
12. Any parking structures must meet the requirements of new construction for historic districts.
13. Curb cuts to parking areas should be limited to two lanes and not extend beyond minimum required widths.



Original dwellings converted to commercial uses or new commercial infill buildings inserted into residential corridors should incorporate additional parking needs in the rear of the lot in order to maintain the front lawns of the site. The example on the left is a new commercial building on East Boulevard with parking access under the left side of the building.



The site of a typical Mid-Century home generally has an open and flat front lawn with minimal landscaping except for foundations plantings around the house. Note the front walk does not extend to the street but ties into the paved driveway.



These layouts illustrate how parking areas can be added to residential conversions.

LANDSCAPING AND LAWNS

Like the placement of a structure on its site, the character of the landscape and accompanying plantings contribute to the identity of the historic district. Charlotte's Local Historic Districts have a rich landscape quality that gives them a distinctive character including large shade trees and well-kept yards with a variety of plantings. (For more information on Trees, see the following section).



Retain historic site features whenever possible such as the original rolled concrete curb pictured above.



Do not use interlocking concrete block with beveled edges, such as the example shown left, for landscape and site features.



Foundation plantings help anchor this house to its surroundings.



An occasional large tree or shrub can be found in the front lawns of Oaklawn Park, but most such areas are planted with only grass.

STANDARDS

For Landscaping and Yards:

1. Historic site features are considered integral parts of historic properties and cannot be removed without approval.
2. Retain existing trees and plantings that help define the district's character.
3. Replace diseased or dead plants and trees to match the plant to be replaced or with indigenous species (refer to the Charlotte Land Development Standards Manual for Approved Plant Species).
4. Repeat the dominant landscape design (plant, size, and species) found in the historic district when installing new plantings.
5. In residential uses, setbacks must be clear of plantings and structures that obstruct the view of the main building on a property.
6. Do not replace grass in front yards with paving, gravel, or other non-traditional materials.
7. In a single-family use, no more than 50% of the rear yard (as measured from the back of the historic building) shall be of impermeable material including the roofs of additions to original buildings, paving, decks, patios, pools, and accessory buildings. Wood slatted decks are considered permeable.
8. For decks not visible from the street, composite decking materials are allowed on horizontal surfaces only.
9. Certain modern materials for landscape and site features are not allowed in front yards including:
   a. Interlocking concrete blocks with beveled edges
   b. Bare concrete block
   c. Treated landscaping timbers
   d. Railroad ties
   e. Pre-fabricated lattice
   f. Large rocks and boulders
10. Use hardscape materials that complement the historic structure and property. Bluestone may be used in areas not visible from the street.

TREES

Large canopy trees are a major character-defining feature in most of the streets in Charlotte's historic districts. For this reason, review of the care and treatment of this feature is an important component of these Standards. The Charlotte Land Development Standards Manual (CLDSM) contains a table of Approved Plant Species which should be referenced when undertaking any project that may require tree removal and replanting.

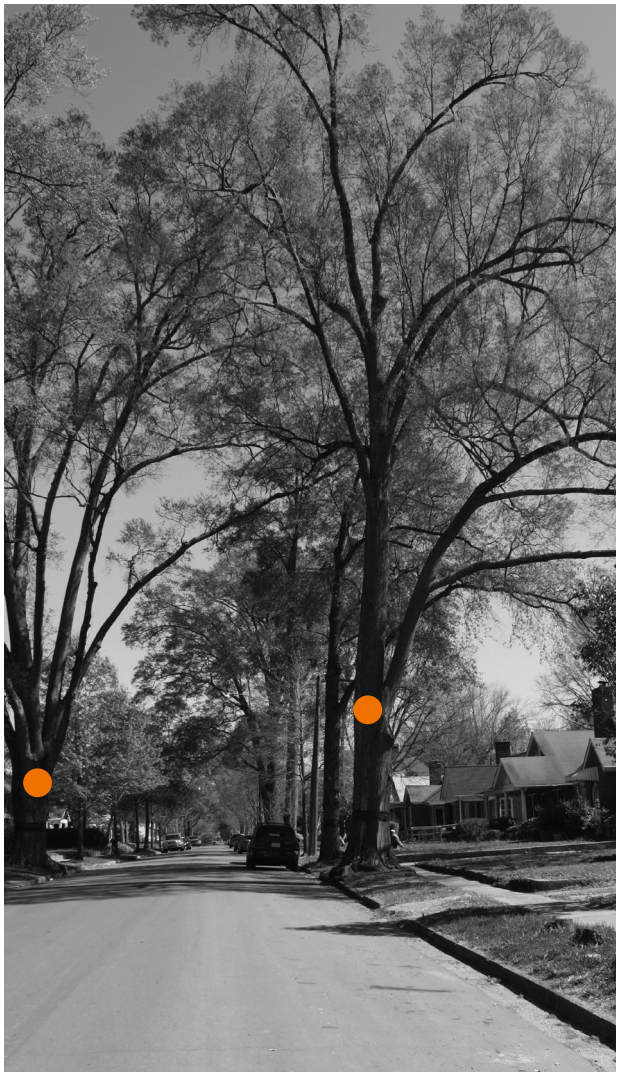
STANDARDS

For Trees:

1. Retain existing trees that define the district's character.
2. When tree removal is needed (due to disease, documented damage to a historic structure, or other reasons) or desired, a Certified Arborist must be consulted and the written recommendation must be provided to the HDC before removal may be granted. This standard includes trees in front, side, and rear yards. Staff may approve removal of diseased or declining trees based on the Certified Arborist letter. Replacement trees required.
3. Trees ≥15 inches in diameter may be removed in front, side, and rear yards with Administrative approval. Replacement trees required.
4. Identify and take care to protect significant existing trees and other plantings via a Tree Protection Plan when constructing new buildings, additions, or accessory structures such as garages.
5. New construction that impacts healthy trees must be reviewed by the HDC. Mature trees that are unhealthy or causing significant structural damage to historic structures may reviewed by HDC staff. When a canopy tree is removed a new 2-3" caliper canopy tree must be planted on the property.
6. The HDC may require the planting of additional trees to replace a mature canopy that is removed.
7. Requests to remove a Heritage Tree as defined by the Unified Development Ordinance, Article 20.14, are not subject to HDC Review.



Several streets in the historic districts have landscaped medians and verges between sidewalks and streets that are important areas for creating canopies of street trees.



Many of the historic districts' streets are characterized by large, mature street trees that are essential in defining the public streetscape areas.

FENCES AND WALLS

Fencing along the front of properties in the Charlotte historic districts is not a common occurrence. There is the occasional exception of a picket fence or decorative iron fence. In some areas, small retaining walls are used to define the edge of a front lawn from the adjoining sidewalk. Landscape hedges are also used to create side yard edges between narrow lots.

The lack of front yard fencing helps to create the broad landscape feel of the streets in the districts and allows the focus to be on the large canopy of trees and the historic houses nestled into the landscape.

Adding fencing around a front lawn where fencing never existed, in general, is discouraged; however, it will be considered on a case-by-case basis. Front yard fencing and/or walls are not allowed in Oaklawn Park or McCrorey Heights. Many houses have rear yard fencing which is allowed.

STANDARDS

For Fences and Walls:

1. Retain any historic fences and walls. Maintain historic grading and elevations within public view.
2. Repair historic fences and walls by salvaging original parts or materials for a prominent location from a less prominent location, when possible.
3. For original, historic retaining walls: replace historic fences and walls by matching the material, height, and detail. If this is not possible, use a simplified design of similar materials and height.
4. New fencing, if appropriate, should not exceed the average height of other fences and walls of surrounding properties with the height of the new fence or wall. In general, for fences facing the street in the front yard, the height of the support posts should not exceed thirty-six inches above grade and the height of the pickets should not exceed thirty inches. Front fencing must be a balance of solid and void and cannot be solid fencing. Front yard fencing must enclose three sides of the front yard. Front yard privacy fences, solid privacy fences, and unpainted or unstained wood fences are not allowed.
5. The style, scale, and detail of a new fence should reflect the style and period of the house and/or the street on which the house is located. In general, fence materials should relate to the original materials used on similar fences of the period. Chain link, vinyl, split rail fences, and bare concrete block walls are not allowed. An exception may be found in Oaklawn Park and McCrorey Heights where chain link fences in rear yards are often the original fence type and material. These fences are typically a maximum of 3-4 feet in height, in rear yards only and are see-through.
6. The structural members of any fence must face inward to the property being fenced. Fences where the structural members are an integral part of an overall design, and where both sides of the proposed fence are identical, are allowed.
7. Fencing should be wood or dark metal. No vinyl, composite or PVC materials may be used. Wooden



This low picket fence is in keeping with other edge-defining elements but is a rare occurrence within the districts.



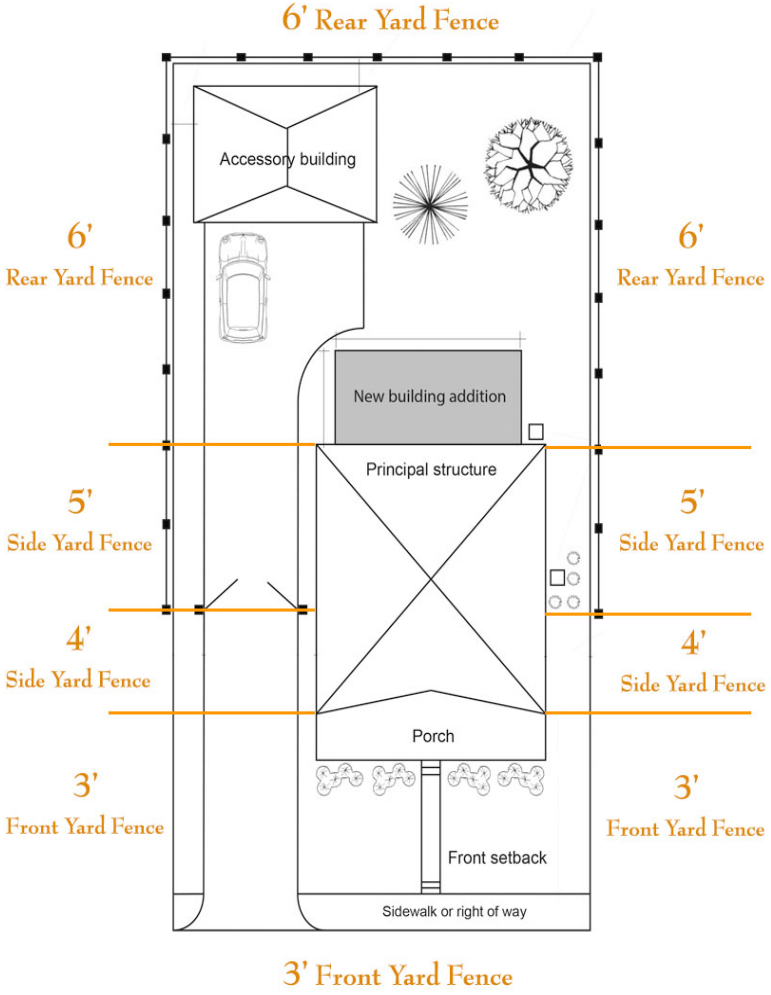
Depending on the elevation and slope of lots, some sides of streets have retaining walls. This stone example adds character to the site and should be retained.



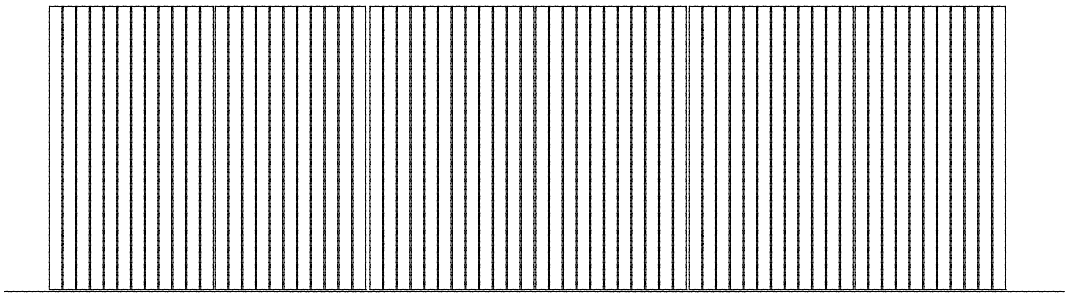
This corner lot in Oaklawn Park has a period correct chain link fence around its rear yard.

fences must be painted or stained to complement the historic character of the street and house.

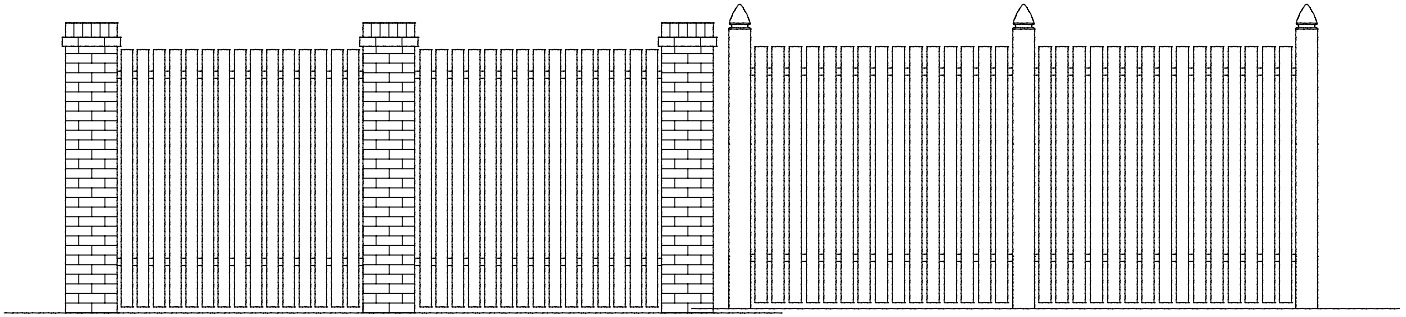
8. Rear fencing and walls may be a maximum of six feet in height, as measured from the outside at grade. Fencing that continues past the rear corner of the house down the side yard, must step down to five feet in height to approximately mid-way along the building. At the mid-way point, fencing/ walls need to step down to four feet in height and my tie in at the front corner of the house at four feet in height.
9. Fencing and walls must avoid any style that presents a long unbroken expanse. This includes stockade-style fencing that does not have a minimum two-inch spacing between the pickets. Fences with horizontally-oriented rails should be of a design that incorporates vertical trim or structural members to break up long expanses.
10. A planting strip of 18" (minimum) to 24" (preferred) between fences/walls and public rights-of-way is required. On corner lots, privacy fences in rear yards must be screened on the public side of the fence.
11. Any new retaining wall should be a true retaining wall, not a decorative feature, and be no taller than necessary to function.
12. New retaining walls may be brick, mortared stone (as shown on page 8.6), or smooth-coat stucco finish. Certain modern materials for retaining walls are not allowed including:
    a. Interlocking concrete blocks with beveled edges
    b. Bare concrete block
    c. thin stacked stone, except for mid-century properties.



Fences should stepdown along the side yard.



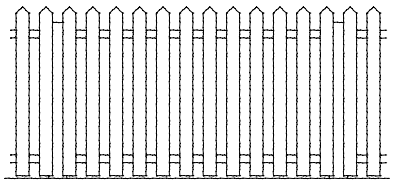
A solid privacy fence is not allowed in the historic districts



Fences need to have spaces between pickets and the length broken by posts such as these examples.



Fences should be landscaped on public elevations.



Traditionally scaled and detailed fences may be used in front lawns depending on the historic context.

SITE APPURTENANCES

Site appurtenances, such as overhead wires, fuel tanks, utility poles and meters, antennae, satellite dishes, exterior mechanical units, and trash containers are a necessary part of contemporary life.

The placement of these items can either have a neutral impact on the character of the site and structure or detract from its appearance.

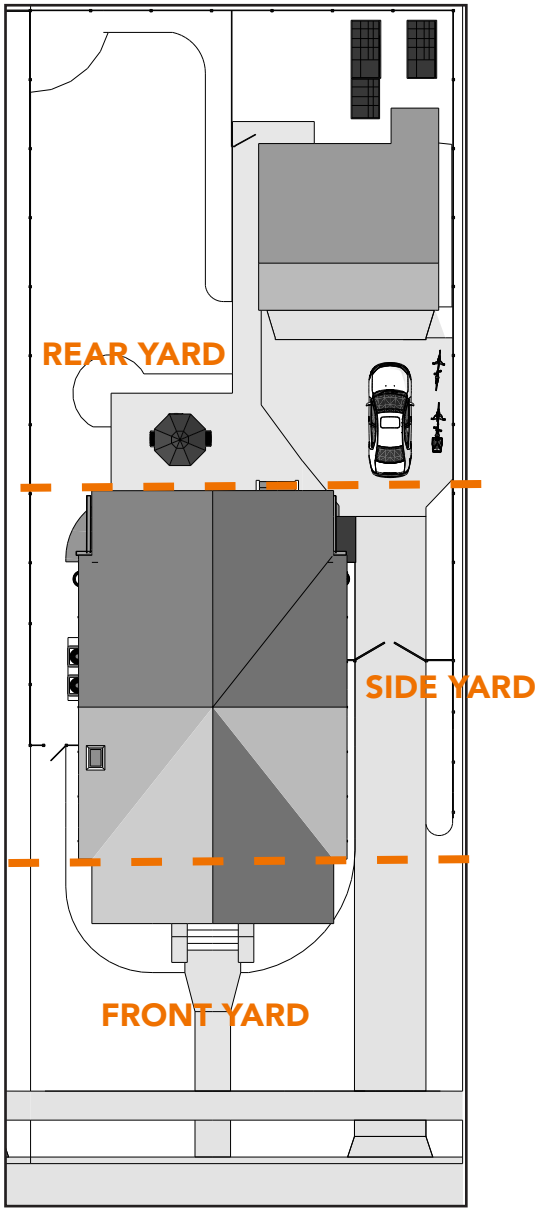
Site features fall into two categories; those features that can be controlled by the property owner – antennae, satellite dishes, solar panels, electric vehicle charging units, mechanical units, trash containers, etc.; and those that cannot – overhead wires, utility poles, etc.

For the purpose of historic districts, the front yard is defined as the area from the front thermal wall(s) to the public right-of-way.

STANDARDS

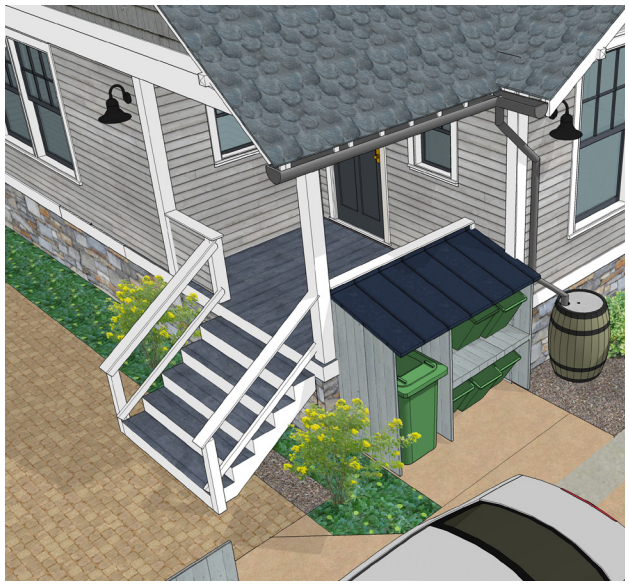
For Site Appurtenances:

1. Place site appurtenances in inconspicuous areas to the rear of the building or in side yards and screen with appropriate plantings or fencing. Site appurtenances are not allowed in the front yard.
2. Place above-ground backflow preventers in locations that are not substantially visible from a street.
3. Antennae and satellite dishes can be located on rooftop locations not visible from the public right-of-way.
4. Store trash containers and dumpsters in screened locations not visible from public rights-of-way.
5. Dumpsters in Local Historic Districts must be screened.





These site appurtenances are located in areas behind fences and screened from public view.



This trash container enclosure is designed as part of a rear porch.



In Oaklawn Park small character-defining carports still remain on some parcels. Note the decorative cast metal supports on this example with its flat sloping roof.

ACCESSORY BUILDINGS

Although the main dwelling on a site makes the strongest statement about a property's contribution to the character of a Local Historic District, accessory buildings, such as garages and storage sheds can also have a significant impact on the historic character of the district. Many of the homes in the districts have garages set to the rear of the house and do not detract from the site.



NOT RECOMMENDED

The "Not Recommended" view shows appurtenances (B) that are not screened and an accessory building (A) that is too large according to regulations. Also note the front lawn parking pad that would not be allowed.

RECOMMENDED

This illustration shows site appurtenances (A) located in areas behind fences and screened from public view in the "Recommended" view as well as the size of accessory buildings (B) in relationship to the main house.

STANDARDS

For Accessory Buildings:

1. Retain and repair historic outbuildings. Applications for the demolition of dilapidated accessory structures may be eligible for administrative approval.
2. Place new outbuildings, such as garages or sheds, to the rear of lots that are large enough to accommodate them following the applicable zoning requirements. Typically, new outbuildings cannot be located in front or side yards except in the Oaklawn Park Historic District where small open carports are typically located on the side of the house. Garages that are a part of multi-family and in a residential context cannot be located on the front elevation of the building.
3. Design new outbuildings to be compatible with the style and character of the primary historic building on the site, especially in scale, massing, and other architectural elements. Any new outbuilding must be clearly secondary (height, footprint, scale, massing) to the main structure on the site.
4. Vinyl doors are considered to be inappropriate materials for outbuildings and are not permitted. For more information on appropriate new construction see Chapter 6.
5. Prefabricated outbuildings that are not in keeping with the historic character of the district are not allowed where visible from the public street.
6. Garage doors shall either be authentically separate, single bay doors or designed to give the appearance of separate doors rather than one long continuous panel on traditionally designed accessory structures.
7. Larger outbuildings such as garages and Accessory Dwelling Units (ADUs) not located on corner lots that are a maximum of 24' in height and/or a minimum 2' shorter than the primary structure, as measured from grade to ridge, and that meet all other design requirements may be eligible for Administrative approval.

ACCESS RAMPS

Access ramps are sometimes a necessity for residents of an older house that does not have an at-grade entrance. These ramps can often be added to existing homes in a manner that relates well to a historic building and without substantially altering significant features.

STANDARDS

For Access Ramps:

1. Locate access ramps at a well-defined entrance to the building and where providing that access will not cause permanent damage to character-defining features of the building. The ideal approach is to place access ramps or other structures to the side or rear of the building. If site conditions preclude this option, a ramp on the front elevation should be sensitive to the character and materials of the historic building. Designs should be unobtrusive, simple, and meet slope requirements for such elements.
2. Ensure that any solution is reversible; that it may be built, used, and removed without permanent damage to the historic features of the building. Retain and preserve historic elements, such as porch railings, so that these original features may be restored to the structure when a ramp is removed.
3. Landscaped screening, the careful choice of building materials, and compatible color choices are all suggested ways of lessening the visual impact of access ramp structures.
4. In lieu of a ramp, mechanical lifts or other devices can be used as a less intrusive alternative or if space limitations do not allow a ramp.



This entry ramp is conveniently placed to lead from the side driveway to a nearby secondary entrance to the house.

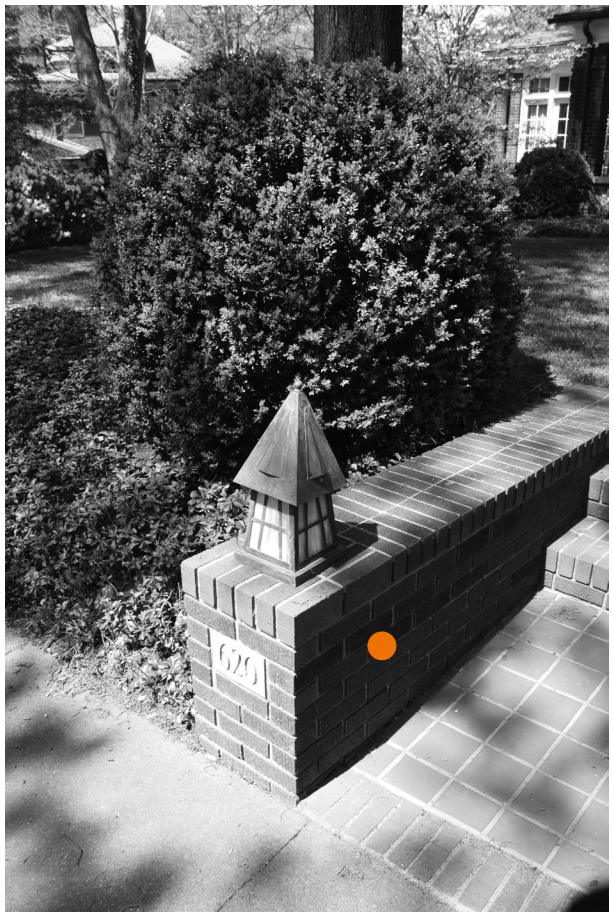
LIGHTING

Lighting of residential properties generally includes exterior lights on houses, minimal lights on walkways and in garden areas, and utilitarian lighting at accessory buildings.

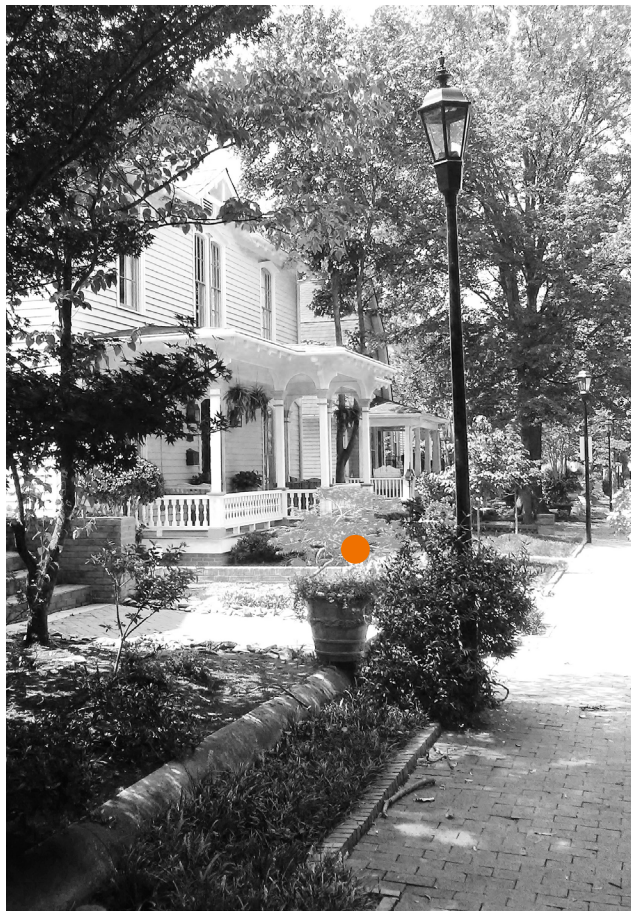
STANDARDS

For Lighting:

1. Retain any historic light fixtures on the site and house.
2. Repair and refurbish historic light fixtures when possible.
3. Replace a historic light fixture only when parts for the existing fixture can no longer be found or replicated.
4. Use fixtures that are compatible with the character of the historic building and the surrounding area.
5. Choose light levels that provide for adequate safety but do not overly emphasize the residential site or building. Often, existing porch lights may be sufficient.
6. Avoid bright security lighting mounted at eave heights of buildings. Any security lighting must be downward directed.
7. Temperature of any new lighting will not exceed 300 lumens.
8. In general, new lighting should be dark sky compliant, downward directed, and fully shielded.



This brick retaining wall defines the edge of the steps and provides an unusual location for a site light fixture. In other instances, a pole mounted fixture would provide illumination for the steps.



The street lights in the Fourth Ward Local Historic District are compatible with district character and are important elements of the streetscape.

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DEMOLITION AND RELOCATION OF HISTORIC STRUCTURES 9



Historic buildings are irreplaceable community assets. Once they are gone, they are gone forever. With each successive demolition, the integrity of the affected district is further eroded. Therefore, the demolition or moving of any building in a historic district should be considered very carefully before approval is given. The loss of even one building creates a noticeable gap in the historic fabric of the historic district.

DEMOLITION

North Carolina Law (N.C.G.S. 160D-949.) states that the demolition of buildings and structures within Local Historic Districts requires the prior issuance of a Certificate of Appropriateness. The policies listed below are designed to follow state law in a manner that minimizes the inconvenience to property owners when demolition is warranted, while affording as much protection as possible to structures and sites that have special significance or value toward maintaining the character of the Local Historic Districts.

Any project that the Historic District Commission determines would require significant and substantial exterior demolition may, at the discretion of the Commission, be subject to the HDC policy on Demolition.

STANDARDS

For Demolition:

1. No building or structure located within a Local Historic District can be demolished without a Certificate of Appropriateness.
2. The Historic District Commission will evaluate demolition applications to determine if the structure or site in question has special significance or value toward maintaining the character of the Local Historic District. If the HDC finds that the structure or site has no special significance or value toward maintaining the character of the district or is unsalvageable, it shall waive all or part of such period and authorize earlier demolition or removal.
3. Should the Historic District Commission find that the structure does have special significance or value toward maintaining the character of the Local Historic District, the HDC may delay the issuance of a Certificate of Appropriateness authorizing demolition for a period not to exceed 365 days in order to work with the owner to seek alternatives to demolition.
4. When an application for demolition receives a 365-day delay, any consideration of applications for proposed new construction on the same site will be deferred for 90 days.
5. When an application for demolition receives a 365-day delay, the Historic District Commission Staff will contact, within one month of the delay vote, the property owner who has applied for demolition to encourage them to seek alternatives to demolition. HDC Staff will also notify partner preservation organizations, such as *Preservation North Carolina, Preserve Mecklenburg Inc.* and the *Charlotte-Mecklenburg Historic Landmarks Commission* to inform them of the threatened status of the building.
6. If the building cannot be retained, then it should be documented thoroughly with photographs of all sides of the building; sketch plans; notations of height, width, and setback; measured drawings, and the locations/size/species of all canopy trees ≥15" in diameter.
7. Maintain any empty lot appropriately so that it is free of hazards and trash and is well tended if the site is to remain vacant for any length of time.
8. Salvage significant materials such as wood flooring, doors, windows, brick and stone, trim, and decorative features for subsequent reuse.
9. A permanent injunction against demolition can be invoked only in cases where a building or structure is certified by the State Historic Preservation Officer as being of statewide significance.
10. Applications for the demolition of dilapidated accessory structures may be eligible for administrative approval. All other demolition applications will be reviewed by the full Commission.

MOVING

The moving of any building from its original site should be avoided if at all possible. Once a building has been moved from its original site, it loses its association with the site, and thus loses its place in time.

Moving a building should be considered only after it is determined that, should it remain at its original site, it would meet sure demolition. All other avenues should be explored if the purpose is the preservation of the structure. If there is no other option to save a building from demolition, careful plans should be undertaken to find a suitable site for the structure.

The first choice for relocation should be a vacant site within the same historic district that shares the character of the site from which the building is to be moved. Such a site will allow the building to continue to contribute to the character of the district and help to ensure compatibility with existing structures. If the building must be moved outside of the historic district, a site should be chosen with preference to its historic character as well.

STANDARDS

For Moving:

1. Move buildings only after all alternatives to retention have been examined.
2. Photograph the building and the site thoroughly, and also, measure the building if the move will require substantial reconstruction.
3. Undertake a professional structural assessment of the building's condition in order to minimize any damage that might occur during the move.
4. Select a contractor who has experience in moving buildings and check references with other building owners who have used this contractor.
5. Secure the building from vandalism and potential weather damage before and after its move.
6. Improve the empty lot in a manner consistent with other open space in the historic district if the site is to remain vacant for any length of time.

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APPENDIX A - SIGN STANDARDS AND REGULATIONS

The Charlotte Historic District Commission recognizes that signage is necessary within Local Historic Districts. However, like other elements under the Commission's jurisdiction, there is a responsibility to ensure that such signage respects the character of the Local Historic District where it is erected. The Commission strives to maintain signage policies that compromise neither the design qualities of the Local Historic District nor the ability of individual businesses to be successful. The Commission acknowledges the need to give signage applications careful consideration in order to avoid placing historic district businesses at a disadvantage. At the same time, business owners within the districts must realize that they have chosen to locate within some of the most attractive and sensitive areas of Charlotte, and that the City has a proven interest in maintaining certain design standards in these areas. Indeed, these locations alone can be a competitive advantage to many businesses.

The following provisions apply to all signs within Local Historic Districts. Where these regulations conflict with the City of Charlotte Sign Ordinance, the more restrictive provision will apply.

1. All signs within Local Historic Districts will require a Certificate of Appropriateness.
2. All signs should be primarily for identification purposes.
3. All signs must visually relate to the building they serve. Only suitable materials, such as stone, wood, brick, and sturdy metals, will be approved.
4. Sensitively designed supports may, if approved, exceed the square footage restrictions listed below, but not the height restrictions.
5. Incidental signage, such as parking and entrance signs, require approval by the HDC or its Staff.
6. The HDC reserves the right to approve the placement of all signs on properties within Local Historic Districts.
7. The HDC will not exercise control over logos or color. It is strongly recommended that color schemes relate to the building the sign serves.
8. Property addresses should be clearly displayed either on the sign or on the building itself.
9. No off premise signs will be approved.
10. Signs may be lit with unobtrusive ground-mounted spotlights or other unobtrusive lighting as the HDC may approve. Signs may not flash, blink, or glow from within.
11. Neon signs are permitted. Neon signs mounted inside windows can be installed without HDC approval, as long as they comply with the City of Charlotte Sign Ordinance.
12. Real estate signs will not require prior HDC approval, but should meet the other provisions of these regulations.
13. All multi-tenant building signage must be consolidated, may not exceed one sign per street frontage, and are limited to a total of 10 square feet in area total inclusive of all tenants.
14. Roof signs are prohibited.

Any departures from signage plans for which a Certificate of Appropriateness has been issued must be approved in advance by the HDC. Failure to seek such prior approval will constitute a violation of the Charlotte Historic District Ordinance.

Allowable signage size and height for Local Historic District properties will be determined by each property's current land use zoning, as outlined below.

Within Residential Zoning Districts:

1. For buildings primarily in a residential use, no sign shall exceed 1.5 square feet per side. For buildings primarily in allowable business uses, no sign shall exceed six square feet per side.
2. No sign shall exceed four feet in height.
3. Only one sign per property will be allowed.
4. Only one and two sided signs will be allowed.
5. Certain permitted non-residential uses, such as religious structures, schools and museums, may apply for larger signs, which shall be granted at the discretion of the HDC.

Within Urban Districts, General Commercial, and Research/Office Zoning Districts:

1. All single family residential uses must adhere to the Residential Zoning Signage Regulations listed above.
2. Signs attached to buildings: If a sign has a projection of six inches or less, it may be up to eight square feet in area. If the projection exceeds six inches, the sign may be no more than six square feet in area.
3. Signs should not exceed six feet in height or ten square feet in area.
4. Only one and two sided signs will be allowed.
5. In most circumstances, only one sign per property will be allowed. Businesses located on corner lots may request one sign per street frontage, but one frontage must be designated as secondary. On the secondary frontage, only one sign will be allowed, and that sign shall not exceed 1.5 square feet in area or three feet in height.

Within Industrial Zoning Districts:

1. No sign may exceed six feet in height or twelve square feet in area.

Multi-Tenant Business Properties Within All Zoning Districts:

1. Multi-tenant business properties are only allowed one sign per street frontage, under the provisions of the City of Charlotte Unified Development Ordinance (UDO). Therefore, applications for signage for such properties must be coordinated by the owner of the property or their agent. The HDC will under no circumstances mediate a dispute between tenants regarding signage allotments.
2. Signs should not exceed ten square feet in area per side or six feet in height. For non-residential multi-tenant properties, the HDC will consider designs that exceed the area restrictions by no more than 25%. The height restrictions cannot be exceeded.

Planned Multi-Family Developments in All Zoning Districts:

1. Planned multi-family developments must submit a unified signage plan to the HDC for approval. No plans will be approved that do not follow the general intent of these regulations. The main sign for such developments must recognize the zoning district in which the development lies.

Non-Conforming Signs:

1. Existing non-conforming signs shall be brought into compliance with these regulations upon any signage change request, unless the sign is documented as being a 'historic sign' in accordance with the definition set forth in the UDO.

Historic Signs:

1. The restoration and retention of historic signs and/or historic sign structural elements that remain in their original location is encouraged.

APPENDIX B - HISTORIC DISTRICT COMMISSION GLOSSARY

Addition: New construction added to an existing building or structure.

Adjacent: All parcels located within 300 feet in all directions of a subject property.

Alteration: Any act or process that changes any portion of the exterior appearance of a building.

Appropriate: Especially suitable or compatible.

Certificate of Appropriateness (COA): A document certifying that a project within a locally designated historic district meets the standards outlined in state and local law for such work.

Compatible: In harmony with location, context, setting, and historic character.

Composite Windows: Three or more grouped windows separated by mullions. Refers to the window configuration, not the material.

Contemporary: Reflecting characteristics of the current period.

Context: The relationship of a project to its immediate surroundings and the overall district. Each Local Historic District has a unique character overall. There are also smaller sub-areas within the local districts that have unique characteristics.

Contributing Structure: A building contributing to the historic significance of an area listed in the National Register of Historic Places is one which by location, design, setting, materials, workmanship, feeling, and association adds to the district's sense of time and place, and historical development.

Demolition: Any act that destroys the exterior structure of a building (foundation, walls and/or roof).

Design Standards: A set of criteria that aids HDC reviews of applications for certificates of appropriateness for proposed changes to properties within historic districts. Rather than providing solutions, the Standards are intended to specify what elements the Commission must consider in reaching a decision.

Enlarge: To extend a building, structure, or resource beyond its existing footprint or roof.

Fenestration: The placement, style, and materials of windows and doors on a building.

Front Yard: The area from the front thermal wall(s) of a building to the public right-of-way.

Historic Building: Any building that is 50 years old and older. This also includes any portion of a building that may not have been part of the original but is 50 years old or older and has gained historic significance in its own right.

Historic Fabric: Original or old buildings and materials that are typically 50 years old or older, including site features such as, but not limited to, retaining walls, master-planned and designed formal landscapes, rolled concrete curbs.

Historic Integrity: The composite of seven qualities: location, design, setting, materials, workmanship, feeling and association, which enables a property to illustrate significant aspects of its past.

Historic Significance/Level of Significance: A structure in a Local Historic District that is deemed significant by its listing as a contributing structure in the National Register of Historic Places, its year of construction (typically 50 years or older), architectural style, associative history (historic events, notable people), or its designation as a local historic landmark.

Historic Windows: 1. Windows installed at time of construction of the building; or, 2. Windows installed at time of major facade alterations taking place 50 or more years ago.

Large Maturing Tree: A tree whose height is greater than 35 feet at maturity and has a minimum caliper of 2½ inches at the time of planting, and meets the specifications of American Standards for Nursery Stock, published by the American Association of Nurseryman.

Listing: The formal entry of a property in the National Register of Historic Places.

Local Historic District: An area designated by ordinance of the City Council and which may contain one or more historic landmarks, and is regulated as an overlay zoning district.

Massing: The relationship of the building's various parts to each other, including the height, width and depth of a structure.

Mullion: A vertical primary framing member that separates paired or multiple windows within a single opening.

Muntin: A tertiary framing member that subdivides the sash into individual panes, lights or panels. Note: Grids placed between two sheets of glass are not considered muntins.

National Historic Preservation Act: The National Historic Preservation Act of 1966, as amended (through P.L. 102-575), October 1992, is the congressional mandate for the preservation of cultural properties of state, local, and national significance that authorized the establishment of the National Register of Historic Places (NR) and a program of matching grants-in-aid for preservation activities of the states.

National Register of Historic Places: The official national list of properties (districts, buildings, structures, sites, and objects) that possess special significance in terms of history, architecture, culture, or archaeology. The National Register is maintained by the National Park Service, U.S. Department of the Interior. Properties are nominated to the Register by the state historic preservation officer in each state.

Nomination: Official recommendation for listing a property in the National Register of Historic Places

Object: Items that are primarily artistic in nature or are relatively small in scale and simply constructed such as boundary markers, mileposts, fountains, monuments and sculptures.

Preservation: The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property.

Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.

Rear yard: In historic districts, rear yards are measured from the back of the original house, not including any roofs of additions.

Reconstruction: The act or process of depicting the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its location.

Refurbish: To renovate, or make clean, fresh, or functional again through a process of major maintenance or minor repair.

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 values; also referred to as adaptive reuse.

Remodel: To change a building without regard to its distinctive features or style. Often involves changing the appearance of a structure by removing or covering original details and substituting new materials and forms.

Renovate: To repair a structure and make it usable again without attempting to restore its historic appearance or duplicate original construction methods or material.

Repair: Acts of ordinary maintenance that do not include a change in the design, material, form, or outer appearance of a resource, such as repainting. This includes methods of stabilizing and preventing further decay and may incorporate replacement in-kind or refurbishment of materials on a building or structure.

Replication: Constructing a building so that it is an exact replica or imitation of a historic architectural style or period.

Restoration: The 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 reconstruction of missing features from the restoration period.

Retain: To keep secure and intact. In the Standards, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites, and structures.

Rhythm: The regular occurrence of elements or features such as spacing between buildings, building heights along a street, or the relationship of fenestration, recesses, and projections on a building.

Scale: Proportional elements that demonstrate the size, materials, and style of buildings.

Scale Reducing Techniques: Architectural design and construction methods employed to break down the mass of a building.

Secretary of the Interior's Standards: The Secretary of the Interior's Standards for Archaeology and Historic Preservation are intended to provide technical advice about archaeological and historic preservation activities and methods. Specific standards are published for preservation planning; identification; evaluation; registration; professional qualifications; preservation terminology; and archaeological, architectural, engineering, and historical documentation. Other standards are available for the treatment of historic properties, including preservation, rehabilitation, restoration, and reconstruction.

Setback: The distance between the right-of-way line and the front building line of a principal building or structure, as constructed, projected to the side lines of the lot.

Significant: Having particularly important associations within the contexts of architecture, history, and culture.

Site: The location of a building, significant event, prehistoric or historic occupation, or activity.

Site Plan: A drawing of the footprint of the subject building and immediate adjacent buildings indicating the location of the proposed work, and major site features (driveways, fences, accessory structures, etc.).

Size: The relationship of the project to its site.

Stabilization: The process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

State Historic Preservation Office (SHPO): 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.

Significant Feature: An exterior architectural component of a building that contributes to its special historic, cultural, and/or aesthetic character, or in the case of an historic district, that reinforces the special characteristics for which the historic district was designated.

Streetscape: The distinguishing character of a particular street as created by its width, tree canopy, landscape, design of the street furniture, building location, and forms of surrounding buildings.

Structure: Construction made for purposes other than human shelter such as arbors, gazebos, fences and walls.

Style: A type of architecture distinguished by special characteristics of structure and ornament and often related in time.

Vernacular: A regional form or adaptation of an architectural style.

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