Mooresville
Historic Preservation Commission
Design Standards

Mooresville, North Carolina
March 2022

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Original Consultant

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ACKNOWLEDGMENTS

The creation of the original design standards was partially accomplished with federal funds by a Certified Local Government grant from the National Park Service, U.S. Department of the Interior, through the North Carolina State Historic Preservation Office (NC SHPO). The contents and opinions, however, do not necessarily reflect the views or policies of the Department of the Interior or the NC SHPO, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior or the NC SHPO.

The Mooresville Design Review Standards manual was prepared in association with the Mooresville Historic Preservation Commission. Thanks are due to Tim Brown, Senior Planner for the Town of Mooresville. We also thank the Mooresville citizens who participated in the public meetings and provided comments for project completion.

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APPENDICES

CHAPTER 1—PURPOSE AND INTENT

The purpose of the Mooresville Historic Preservation Standards is to provide standards and guidelines for the preservation, conservation, restoration, and rehabilitation of historically and architecturally significant areas and individual buildings of historical significance generally located within designated historic districts or designated as historic landmarks within the Town of Mooresville and its zoning jurisdiction. National Register listing and local historic district and historic landmark designation enhances property values and helps to safeguard the heritage of the community for the education, pleasure, and enrichment of all citizens. Historic District designation does not affect the underlying zoning district of a property as established by the Town of Mooresville Unified Development Ordinance (UDO) nor do these regulations interfere with other codes and ordinances. These guidelines serve as a supplement to the Mooresville UDO and work in conjunction with the Mooresville Minimum Housing Code, Building Codes, as well as the Commercial Maintenance Code.

Mooresville's approach to historic preservation is based on the premise that the historic district businesses and neighborhoods, along with designated historic landmarks, should remain vital and vibrant places in which to live, work, and congregate. The Historic Preservation Commission (Commission) must take into consideration the potential impact of changes on the special character of the designated district, while being sensitive to the concerns of nearby property owners. The Commission is responsible for ensuring that changes within the Town's historic districts or locally designated historic landmark properties reflect the intent of the Standards.

These Standards have been written to maintain the historic integrity of the original architecture of the buildings in historic districts while allowing for flexibility in accommodating the growing needs of the community. The Standards are intended to account for the practical issues involved in adapting historic buildings to modern lifestyles and attempts to achieve a balance between function and preservation. The Standards allow for change when it is accomplished in a sensitive manner that maintains the special character of the historic district or landmarked property while meeting the practical needs of the residents and property owners. The Commission must ensure that the rights of property owners are recognized and respected, and full use of private property is guaranteed within the bounds of these Standards.

The Standards are intended to be used as a tool to assist the Commission, staff, and property owners in making appropriate determinations regarding maintaining and preserving historically landmarked properties or historic properties within a designated historic district. The Standards define recommendations for the maintenance of both residential and non-residential properties and exterior site elements such as landscaping, streetscape elements, streets, and other outside features.

The Standards generally focus upon the exterior of historic buildings, which includes exterior wall treatments and finishes, windows, doors, and other improvements or modifications to the original building exterior. The Standards are referenced by the Commission and staff when making decisions regarding applications for the issuance of a Certificate of Appropriateness (COA). The COA is an official document which property owners are required to obtain prior to receiving a building permit or performing any exterior rehabilitation, new construction or demolition in a designated historic district or locally designated historic property. The official historic district maps, adopted by the Town of Mooresville Board of Commissioners, designate the boundaries of the districts. These maps classify the importance of individual properties to the district designation.

The Commission reviews rehabilitation, new construction and demolition on all properties within locally designated historic districts as identified in the UDO and on the Town's Official Zoning Map. The locally designated Core Commercial Historic District is within the boundary of the Mooresville Historic District, which is listed in the National Register of Historic Places. When work is proposed on a property the Commission references the National Register nomination to identify buildings which are listed as "contributing" or "non-contributing." Contributing typically describes properties that are fifty years old or older and retain their architectural character. Non-contributing properties are those which are less than fifty years of age or have been so altered that they no longer possess integrity of their original design.

While the Commission references the nomination, it is not bound by the contributing and non-contributing categorization. A historic building originally identified as a non-contributing property in the nomination can become contributing due to the passage of time or if alterations are removed to expose its original architectural character. For the purposes of applying the design guidelines, the Commission and staff reviews a COA and determines if it meets the criteria as contributing or non-contributing. The Standards are written to differentiate the level of review for contributing versus non-contributing properties with greater flexibility for non-contributing properties.

What Design Standards Do and Do Not Do

Using the Standards, property owners can apply specific criteria to determine whether a project is appropriate for the historic district. These criteria are usually a simple list of design elements or general statements developed to ensure that the specifications of the project conform with, and do not detract from, the existing special character of the area.

These Standards are intended to:

- Provide guidance to property owners undertaking changes or planning additions to their building or lot.
- Assist the Commission by providing minimum guidelines to guide decision making.
- Result in more appropriate changes which reinforce the distinctive character of the district.
- Help identify and resolve specific design concerns frequently raised in the district.
- Assist the local building industry, including architects, contractors, and suppliers, as well as city officials such as building inspectors and public works officials, in understanding the nature of these historic areas and how to reinforce their special character.
- Improve the design quality of future developments and growth within the district.
- Protect current property values and public investment in the district by discouraging poorly designed and inappropriate projects.
- Increase the overall public awareness of the unique character of the district.

These Standards are <u>not</u> intended to:

- Require involuntary rehabilitation or restoration of existing buildings or structures in the district.
- Regulate the amount of growth and development within the district.
- Regulate changes to the interior of any building within the district.
- Absolutely insure the highest quality design in every instance. The purpose of design standards is to assist property owners. Therefore, standards are intended to be flexible and allow a certain level of decision making by the property owner, which in turn facilitates administration of the Standards by the Commission and acceptance by property owners. This factor is especially important in new construction standards where overly specific criteria can encumber architectural creativity.

Application of Standards

Most of the Standards address nominal repairs and limited improvements to historic nonresidential buildings and structures. It is highly recommended, however, that property owners seek the expertise of a qualified architect when making major renovations and construction decisions. This assistance is especially necessary in the rehabilitation of an income-producing property for which the building owner is applying for federal or state tax incentives. For local historic residential properties designated by ordinance by the Town of Mooresville Board of Commissioners, the provisions of Chapter 7-Design Guidelines for Residential Properties are applied by the Historic Preservation Commission as standards for the issuance of required Certificates of Appropriateness. The provisions of Chapter 7-Design Guidelines for Residential Properties are otherwise applied voluntarily as historic preservation best practices.

Certificate of Appropriateness Requirements

Many projects can be approved at the staff level and Town staff can assist you in the application process. If your particular project requires Commission approval of a Certificate of Appropriateness (COA), Town staff will contact and advise you of the meeting date and time and of any other information needed. The COA is an official document which property owners are required to obtain prior to performing any exterior rehabilitation, new construction or demolition in a designated historic district or locally designated historic property.

Staff Referral for Proposed Projects

The HPC Staff within the Planning and Community Development Services Department has the option of referring any proposed projects to the Commission for approval.

The Secretary of the Interior's Standards

The Commission officially references the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, (Appendix A), as part of this document in order to provide guidance for rehabilitation and to assist in administration of its duties.

This manual provides design guidelines for Mooresville's historic residential areas as well as design guidelines for the Commercial Core Historic District. Many dwellings display notable architectural features which should be preserved and maintained .

CHAPTER 2—THE DESIGN REVIEW PROCESS

What is the Historic Preservation Commission?

The Historic Preservation Commission (Commission) is an eight (8) member citizen's board appointed by the Town Board of Commissioners to administer the Historic District Guidelines. The Commission's authority is set out in North Carolina General Statute § .G.S. 160D-940 through 160D-951, 160D-102, 160D-303, 160D-307, 160D-404(c), and 105-278. Examples of such authority include:

- Review plans for alteration to the exterior of structures, sites, properties within Historic Districts, and approving Certificates of Appropriateness if those plans are consistent with these guidelines.
- Provide technical advice to property owners concerning restoration and the preservation of architectural features.
- Delay the demolition of important structures within Historic Districts for up to 365 days in order to explore alternatives.
- Make recommendations to the Board of Adjustment and the Planning Board regarding proposed zoning changes and related matters within the Historic Districts.
- Review and make recommendations regarding applications for consideration of Local Historic Landmark Designation for qualifying properties.

The Commission generally meets monthly at Town Hall (413 N. Church Street) or at a location as announced in the public notice for the meeting. Since the Commission is a quasi-judicial body under North Carolina law, certain rules of procedure must be followed. These procedures include official notification to adjacent property owners, public advertisement in the newspaper, and placement of a public hearing sign on the property. Such notification shall state the time, place, and date for which the request for Certificate of Appropriateness shall be discussed.

The Commission's review criteria for Certificates of Appropriateness include taking into account the historic and visual aspects that give the designated historic districts their character, as well as reviewing the proposal's compatibility, congruency, and continuity.

What is the Designated Historic District?

In 2017, the Commercial Core Historic District is the Town's only locally designated historic district requiring design review. In general, the interpretation of the Guidelines must evaluate the context of a project on the merits of its relationship to the non-residential building and property. A map of the Commercial Core Historic District is located in Appendix A.

What Requires Approval?

The Standards set forth in this manual outline the types of work which require various levels of review and the approval process. For many actions such as regular maintenance and repair and replacement in-kind, no Certificate of Appropriateness (COA) is needed. These actions are outlined in the chart in Appendix H.

Staff Approval

In some cases Staff may issue a COA for certain types of repair or maintenance. Staff shall have the option of referring any application that could be approved by the Development Services Department to the Commission for approval, especially when the application is determined to exceed the perimeters associated with a staff approval.

Design guidelines help to ensure the preservation and retention of historic design features such as this original recessed storefront.

Commission Approval

The Standards address the projects that may require a COA issued by the Commission. Such projects typically involve major alterations to the original historic fabric of a building or property which requires review by the Commission. Staff has up to thirty (30) days prior to the meeting date to schedule an application submittal for consideration by the Commission. The deadline associated with scheduling is to meet the statutory requirements for public notice.

How Do I Obtain a Certificate of Appropriateness?

Prior to the issuance of a building permit or any activity associated with new construction, demolition, installation of permanent identification signs, and most exterior alterations and rehabilitation activities within any local overlay district or for a designated historic landmark property, a COA must be obtained. The purpose of the COA is to provide for the review of development, construction, alteration, or demolition of landmark historic structures and other historic structures by the Commission. In instances where a COA is required for exterior work that does not require a Building Permit (e.g., painted finishes on an unpainted brick exterior or the installation of fences), no work shall occur until the project has been submitted to the Commission and the COA has been issued for the work. The owner should contact the staff to see if a COA will be required. Application forms are available at the Development Services Department.

Alterations to the interior of the structure, provided that the work does not alter the external appearance or the gross floor area of the historic structure are not subject to COA. In such cases, although a COA may not be required such work typically requires the issuance of a Building Permit.

The alteration of any site or exterior feature (including tree removal) will require a COA issued either through staff or by the Commission. Staff shall have the option of referring any item to the Commission for approval.

How is a COA Reviewed?

After preparation of a Staff Report, public notification, and the scheduling of a public hearing, the Commission shall conduct a quasi-judicial public hearing on the application. At the public hearing, the Commission shall

consider the application, the relevant support materials, the Staff Report, and the sworn testimony given at the public hearing. Within a reasonable time period following the close of the public hearing, the Commission shall approve, approve with conditions, or deny the application based on the Findings of Fact associated with Secretary of the Interior's Guidelines for Rehabilitation. Granting a COA shall require an affirmative vote of a simple majority of the members of the Commission who are eligible to vote. All decisions by the Commission associated with a COA application shall be in writing, and shall be filed by the Development Services Department. The process for application and review of a COA request is further defined in the Town of Mooresville UDO. A COA will be reviewed and acted upon within a reasonable amount of time, not to exceed 180 days.

Findings of Fact

The Findings of Fact checklist is submitted with the COA application in support of a proposed project. The Findings of Fact checklist includes a series of questions pertaining to the specifics of a proposed project. Within a reasonable time period following the close of the public hearing, the Commission shall approve, approve with conditions, or deny the application based on written findings of fact showing whether the applicant has met the guidelines set forth in this manual.

Appeals of Commission Decisions

Decisions of the Commission may be appealed in accordance with the standards contained in the Mooresville UDO.

Violations of a COA

Violations of historic district regulations are subject to a civil penalty (fine) as further defined by the Town of Mooresville UDO.

The Commission, in addition to other remedies, may institute appropriate action or proceedings to prevent such unlawful erection, construction, destruction, reconstruction, alteration, repair, conversion, maintenance or use, to restrain, correct, or abate such violation, to prevent the occupancy of such building, structure or land, or prevent any illegal act, business, or use in or about such premises.

Additional Districts

In 2017, the Commercial Core Historic District is the only overlay historic district subject to design review by the Commission. The Commission reserves the right and authority under G.S. 160D-940 through 160D-951, 160D-102, 160D-303, 160D-307, 160D-404(c), and 105-278 to establish additional historic districts and to recognize historic landmarks and places pursuant to General Statutes.

Separability

If any Section or specific provision of these Standards or any regulating district boundary arising from it is found in a court to be invalid for any reason, the decision of the court shall not affect the validity of any other section, provision, or district boundary of these regulations except the provisions in question. The other portion of these regulations not effected shall remain in full force and effect.

CHAPTER 3—A BRIEF HISTORY OF MOORESVILLE

The Town of Mooresville developed from a collection of smaller, local communities started by early settlers into southern Iredell County in the mid 1700s. Settling around several natural fords in the Catawba River and major roads that crisscrossed the area, these settlers prospered on the rich farm land and wooded lands that were fed by deep natural wells and creeks. As these settlements grew trade and commerce with the growing cities of Charlotte, Statesville and others also increased which drew the attention of the early railroad. By the 1850s a line had been run from Charlotte through Mooresville to Virginia in order to bring cotton and other goods to the growing markets. By the 1860s Mooresville had become a sizable community of farmers and merchants.

First Presbyterian Church circa 1900 (Photo courtesy of the Special Collections Mooresville Public Library).

At the end of the Civil War, however, there was great economic despair with the railroads lines gone and many of the farms in ruin from the war. John F. Moore and others understood that in order to survive Mooresville would have to incorporate. In March 1873 the Town of Mooresville was incorporated. By 1884 the Town had recovered with the relaying of the railroad lines. The return of the railroad was a major turning point in the town's history with the railroad providing connections throughout the country, local businessmen and farmers saw the economic potential for establishing mills, farming, and other industry. The bustling rail business influenced construction of new businesses such as mills, merchant shops, granaries, and a brick factory. While the railroad remained the center of the economic growth of the town, by 1886 the Town bustled with drug stores, clothing stores, food stores and the like all of whom were supplied with goods brought in by the railroad. As industry grew so did the Town as homes along main street were replaced with buildings and mills. By the late 1890s the business district was home to two hotels, cotton and linseed gins, cotton mills, a flour mill, barber shops, dry goods and grocery stores, furniture stores, a furniture factory, pharmacies, cafes, and even a movie theater.

Main Street Looking North circa 1900 (Photo courtesy of the Special Collections Mooresville Public Library).

The town grew from the outlaying communities in toward the railroad and as the railroad grew causing businesses to grow what was once the residential area of the town started to move off of Main Street to the outlaying areas around. In the late 1870s Mooresville first "planned" neighborhood had developed along West Center Ave then know as First Street. Many of the houses that were once located on Main Street were moved to this area in order to accommodate businesses growth. By the late 1880s South Broad and Academy streets where developed as prosperous businessmen moved out of the growing businesses district.

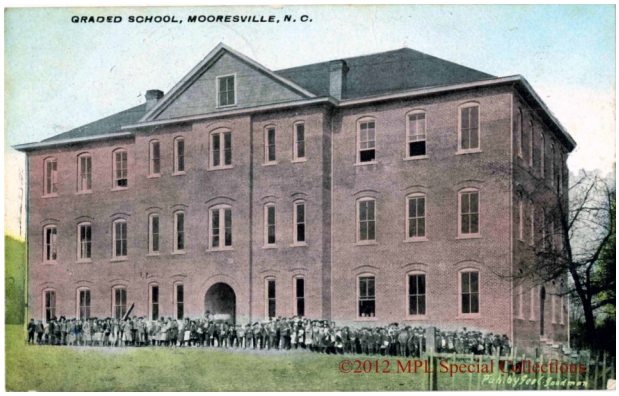
L. L. and C. A. Troutman posing in front of their furniture store ca. 1900 (Photo courtesy Mooresville Tribune).

By 1900 Mooresville had grown and by the mid 1900s the Town had established a school system, built the first Town Hall building, built an iron works, built a lumber mill, expanded early mills and had

Academy Street Looking North, circa 1925 (Photo courtesy Special Collections, Mooresville Public Library).

built several new mills, established a neighborhood for mill workers, established several banks, established the first phone company, had brought electricity to many of the businesses and homes, and had greatly improved Town services such as water, sewer, fire and police.

Education had always been important to the early citizens of Mooresville and by 1906 the Mooresville Graded School System was established. With this came an increase in professional services such as doctors, lawyers, and others who became leaders within the community helping to drive growth and establish new industries such as the creation of a hospital, a wholesale warehouse, and others. In addition, new neighborhoods were also developed in which these new professionals live. These were designed as small communities within themselves. Areas such as "Eastern Heights," that developed around the hospital and the mills communities that developed around the mills. Within these communities gas stations, grocery stores, professional offices, cafes, restaurants, and other businesses developed that serviced the residents of these communities.

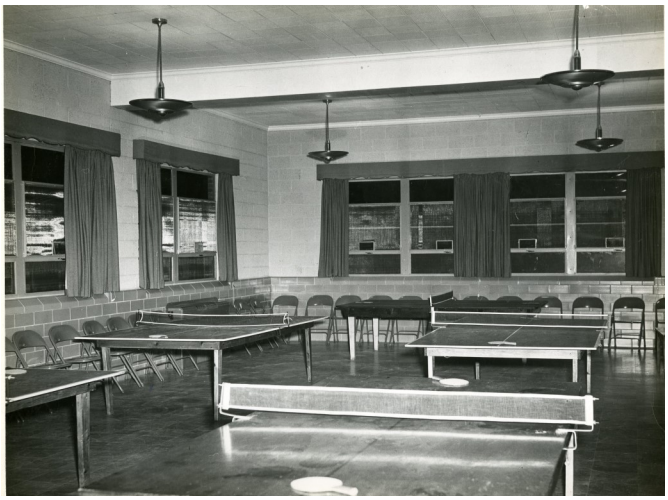


The Central School building, 1906. (Photo courtesy of Special Collections, Mooresville Public Library)

After World War II, the growth in Mooresville turned from businesses to community as the mills and citizens of the Town worked to establish a golf course, a war memorial, parks, and other like projects. This development of the quality of the community was fed by the insurgence of growth within the businesses. The Mooresville Cotton Mills was the catalyst behind this movement as they worked to establish healthy recreational outlets for their employees and subsequently the citizens of the Town. The first was the Mooresville Moors baseball team that fostered the careers of several well known major league players. One of their largest projects as the creation of the golf course. Fueled by this and other endeavors the citizens came together to create the War Memorial as the Town's first "citizen's center" that offered a pool, tennis courts, basketball, community rooms, and a gym for people to spend their leisure time. It was also after the war that the Town focused on developing its parks and creating more outdoor community space for citizens. With this also came the draw for other businesses as an incentive for better employee life and welfare. Quality of life for employees, by the late 1940s, had become an important factor in the work force as businesses were interested in how their employees spent their leisure time. These recreational endeavors were

Carolina First National Bank, circa 1980s in Eastern Heights community (Photo courtesy Special Collections, Mooresville Public Library)

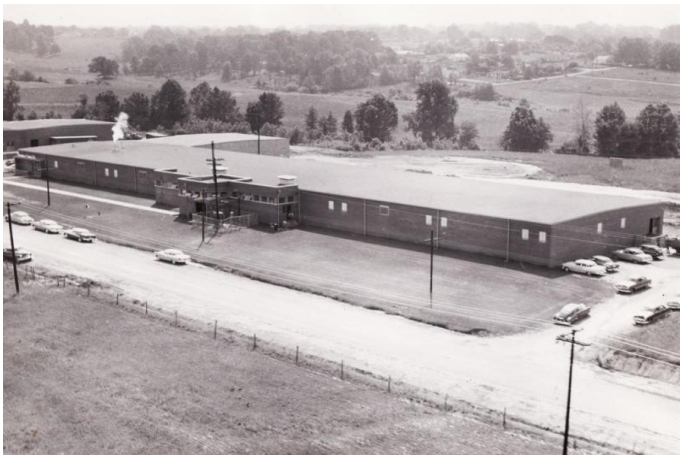
Lowrance Hospital 1925. (Special Collections, Mooresville Public Library)



Game room of the War Memorial (Photo courtesy of Special Collections, Mooresville Public Library)

a result of the increased growth of the mills and other businesses as they began to draw workers which led to an increase in the Town's population. In 1960 Duke Power broke ground for their new dam on the Catawba River for the Cowans Ford electrical Station that would eventually create Lake Norman which would become the Town's largest and most successful recreational draw. Created to meet the growing power needs of the area the Cowans Ford station has the added benefit of creating Lake Norman that would eventually be the catalyst for bringing bigger companies and industries to Mooresville.

By the 1950s Mooresville had grown with new businesses coming into the Hwy 150 Bypass and other areas around town. Other areas such as the Cascade Mill area, Plaza Drive, and Mezzapa Road started to attract businesses and by the 1960s early 1970s new industries had moved into these areas. Spurred by the creation of Interstate 77 businesses now had faster access to major cities around the town and with the connection to Interstate 40 to businesses across the state and the nation. Mooresville was connected to the global market in ways that far surpassed those early days of the railroad.



Chemspun Yarns 1950s located on the Hwy 150 Bypass (Photo courtesy of Barger Bother Construction)

Mooresville has continued to grow and expand as new businesses and industry are created. The Town has not lost the original feel and look that was once prevalent along Main Street as many of the businesses retain their original facades and styles. The fact that part of the Harris Teeter Grocery Store Company started here or that Lowe's Corporate calls Mooresville home; Mooresville still maintains that small town charm. While the commercial hub for Mooresville is no longer Main Street the businesses there still maintain the rich cultural and historical importance that once made Main Street the commercial hub. Today there is a blend of the historic with the new in the downtown as business owners work to keep downtown a rich, current, and viable business core while preserving the features, styles, and feel of the historic buildings they now call home. Mooresville future is deeply rooted in its past and that tradition continues today.

Port City Shopping Center circa 1950s (Photo courtesy Special Collections, Mooresville Public Library).

CHAPTER 4—COMMERCIAL CORE HISTORIC DISTRICT

GENERAL INFORMATION

The primary approach of the Historic Preservation Commission (Commission) and the design review guidelines emphasizes preservation instead of removal/replacement and the use of sustainable practices and materials where possible. These principles are demonstrated in the use of words such as *repair, retain, maintain* and *replace in-kind*. In conducting reviews of COAs, the Commission will use the following approach:

- Proposed projects should emphasize retaining, maintaining, preserving and repairing original or historic features.
- If such features and elements cannot be retained, maintained, preserved and repaired, then replacement in-kind is recommended. Replacement in-kind means that the new feature and element match the existing original, or historic in material, size, detail, profile, finish and texture as closely as possible. Architectural details and materials can be documented through drawings, photographs, or physical evidence. Such documentation will aid in defining appropriate rehabilitation activities.
- If material replacement in-kind is not feasible or practical, the Commission may consider the use of appropriate alternative materials that match the original as closely as possible.
- Rehabilitation of historic buildings is reviewed to determine the impact, compatibility and appropriateness of proposed work to the existing structures, site, streetscape and district.
- Rehabilitation should be compatible with the historic building or structure for which it is proposed. Compatible rehabilitation efforts are those that protect and retain significant architectural and features and elements of individual buildings and the district.

Colorful banners celebrate the many events, amenities, and shopping that downtown has to offer. The historic buildings of the core commercial area are important parts of downtown's vitality.

Throughout the Standards, a number of terms are frequently used to reflect the design principles that the Commission will consider when making decisions:

Appropriate: Rehabilitation and new construction actions that uphold the integrity of a property and meet the treatments described in design guidelines.

Compatible/Compatibility: The characteristics of different uses or activities that are harmonious in location, setting, and historic context.

Character: Attributes, qualities and features that make up and distinguish a particular place or development and give such a place a sense of definition, purpose and integrity.

Contributing Structures: Resources that by age, materials, style, and features help convey the special character and associations of the district.

In-Kind: Use of the same or similar materials to the original or existing materials.

Non-Contributing Structures: Resources that do not convey the special character and associations of the district due to age, style, or alterations.

Preservation: The adaptive use, conservation, protection, reconstruction, restoration, rehabilitation or stabilization of sites, buildings, districts, or structures significant to the heritage of Mooresville.

Recommended: Suggested, but not mandatory actions outlined in the design guidelines.

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 historic, cultural or architectural values.

Significance (Characteristics of Historical or Architectural Resources): Those characteristics that are important to, or expressive of, the historical, architectural or cultural quality and integrity of the resource and its setting, and includes, but is not limited to, building material, detail, height, mass, proportion, rhythm, scale, setback, setting, form, street accessories and workmanship.

Johnston Memorial Park Main Street. Several parks, seating areas, and outdoor dinning spaces dot the Downtown that offer visitors places to sit , eat, and enjoy the actives of Downtown such as free Wi-Fi and other amenities year around.. (Special Collections, Mooresville Public Library)

The Commercial Core Historic District contains a variety of commercial and public buildings with many distinctive architectural styles. The majority of the buildings were constructed in the late nineteenth and early twentieth centuries, and the downtown retains its character from this era. The importance of the railroad in the development of Mooresville is evident in the layout of the buildings along either side of the tracks, and the railroad depot is a pivotal building. The late nineteenth-century warehouse structures along North Broad Street also reflect the town's railroad heritage.

In recent decades the core commercial blocks have lost some buildings to demolition and fires. Numerous storefronts have also been remodeled with insensitive designs and materials. The renovation of the many buildings along Main Street and Broad Streets for continued business use demonstrates that Mooresville and its citizens have a long-term commitment to preserving the historic character of its downtown.

Streetscape of commercial core buildings in the 100 block of N. Main Street.

Secretary of the Interior's Design Standards for Rehabilitation

The Standards have been developed for specific application in the Commercial Core Historic District to provide detailed assistance to building owners and the Mooresville Historic Preservation Commission (HPC). The Standards are based on *The Secretary of the Interior's Standards for Rehabilitation,* a document created in 1977 and revised in 1990. The Department of the Interior describes the standards as ten basic principles created to help preserve the individual quality of a historic building and its site, while allowing for its evolution through reasonable changes to meet new needs. The Secretary of the Interior uses the standards when reviewing projects involving federal funding or requiring federal licenses or permits. The Mooresville Commission uses the standards to review proposed rehabilitation at the local level. *The Secretary of the Interior's Standards for Rehabilitation* are listed in Appendix A.

Streetscape of commercial core buildings in the 200 block of N. Main Street.

The Commercial Core District's Architectural Character

Mooresville's downtown reflects its prosperity during the late nineteenth and early twentieth centuries. Basic to stylistic influences is a commercial building's form, which can be One-Part or Two-Part Commercial Block designs. Richard Longstreth's publication, "The Buildings of Main Street" (National Trust, 1987), outlines these commercial building types based on their two separate components, storefronts and upper facades. Nationwide, One-part (a one-story storefront) and Two-part (a one-story storefront plus one of more upper floors) commercial blocks typify commercial architecture of the nineteenth and early twentieth century especially in small and mid-size communities, like Mooresville. Commercial buildings have detailing such as cast iron columns and pilasters, sheet metal and concrete cornices, and brick corbelling.

Mooresville's historic train station has been adaptively reused as an arts center for the community.

Storefront design consists largely of glass display windows, for pedestrians outside to view the displayed merchandise. Originally, these display windows had wood frames, which disrupted the flow of visibility to some degree. Mid-nineteenth century technological advances such as cast iron columns and pilasters allowed for an even greater area devoted to transparency. This type of load-bearing framework decreased the amount of structural material previously required to support the weight of upper facades.

In addition to display windows, storefronts of nineteenth century commercial architecture typically included transoms, and recessed entrances, allowing for additional display area and illumination of the interior. Entrances typically had single or double wooden doors with large glass panes, as well.

Above storefronts of Two-part commercial block buildings, upper facades had rows of windows, allowing natural light into the upper floor or floors. Exterior masonry walls often included decorative brickwork known as corbelling, with a pattern of bricks set at angles to provide small areas of additional texture and embellishment. Such architectural detailing was located along the wood or metal cornice at the roofline and perhaps in upper pilasters.

Design guidelines are flexible to allow for the installation of awnings on windows.

The use of cast iron for storefronts continued into the early twentieth century. After 1910, most storefronts used steel lintels to support the upper facade masonry, and a variety of materials were used in storefront construction. Storefronts continued to emphasize transparency with large glass display windows, along with an increasing diversity of materials such as brick piers, marble, glazed tile, and brick bulkheads, and metals such as copper.

In Mooresville, as across the nation, a change in aesthetic preferences occurred after 1900 as Americans embraced their colonial roots. This trend away from elaborate Victorian architecture was evident in commercial buildings, which became more simplified in their detailing. They emphasized form-to-function over ornamentation. Cast iron pilasters and sheet metal at cornices fell out of favor. Instead different brick surface textures and colors provided decoration to upper facades.

Building forms after 1900 remained the same, as One-or-Two-part commercial blocks; however, ornamentation became less elaborate. Buildings that display these elements of stylistic design are commonly referred to as Brick Front. Buildings of this style have rectangular windows on the upper floor and more simplified upper facade decoration such as corbelled brick cornices and recessed rectangular panels.

The original storefronts that have been retained in downtown commercial buildings in Mooresville should be preserved. Also, it is recommended that storefronts altered since 1970 be returned back to their original appearance. When upper facade windows have been enclosed with brick or wood panels, cornices have been removed, and details have been concealed beneath added metal panels, opportunities for restoration are present. Rehabilitation through the repair or replacement of upper façade elements helps to maintain and enhance a building's character.

Classical detailing became widely used after 1900 for commercial buildings. This building has sash windows set within an arch with a keystone and decorative brick courses.

One-Part Commercial Block

A “One-part” commercial block has only one story, which functions like the storefront of the Two-part commercial block. Across the top of the display windows may be decorative detailing. Even though One-part commercial block buildings have just one story, they have a small upper façade between the storefront and the roofline. Often, these upper façades had a full-width rectangular panels or insets, historically the place for the business sign.

A late example of a One-part commercial block.

Two-Part Commercial Block

Another kind of form is known as a “Two-Part” commercial block, with two or more stories. This form of building has two primary sections – a storefront at ground level and an upper façade. Historically, the Two-Part storefront is typically designed for transparency, with large display windows. These rest on bulkheads and have transoms above. Entrances have glass and wood doors. Upper facades can have one or more floors of windows. The cornice at the roofline of the building may have decorative detailing such as brick corbelling or terra cotta panels.

Two-part commercial blocks are at least two-stories in height and have separate storefronts and upper facades.

CHAPTER 5—COMMERCIAL CORE HISTORIC DISTRICT DESIGN STANDARDS

5.1 Storefronts

Introduction

The storefront is the first-floor commercial area of the historic commercial building. The storefront is the single most identifying characteristic of the historic commercial façades within Mooresville's Commercial Core Historic District. Turn-of-the-century commercial buildings in downtown Mooresville commonly included functional and decorative storefront features with large display windows, transom bars or windows, signs, awnings, double doors, and recessed entryways.

Large plate glass windows at the street level of the facades were the foremost features of traditional storefronts of the late 19th and early to mid-20th centuries, when modern materials were often used to cover traditional features. Shop owners displayed new merchandise for easy view from the sidewalk. Display windows rest on lower panels called bulkheads which may be of wood, brick, tile, marble, Cararra glass or other materials.

Doors and entrances are also important as visual components of commercial buildings. Single-light glass and wood doors were a common entrance design for commercial buildings from the late 19th to the early 20th centuries. They could be simple flush or paneled designs or have elaborate decorative details. Double doors and ransoms were common and could also vary from single-light designs to multi-light decorative panes. Because entrances are key focal points of commercial buildings, major alterations or replacements with inappropriate doors can have a detrimental affect on the historic character of a building. Preserve original doors unless clearly proven to be deteriorated beyond repair. Replace missing or severely deteriorated doors with historically appropriate doors.

The combination of these features create display space and allow light to enter into the store. Other storefront architectural features include bulkheads below the display windows, columns or pilasters to support the façade above the storefront, and awnings. Storefronts with recessed entrances draw

Top: This commercial building has a typical storefront with original double doors flanked by display windows resting on bulkheads (bottom).

the pedestrian into the store and maximize the display window area.

Design Standards

1. If replacement of an entire storefront feature is necessary, replace it in-kind, matching the original feature in design, dimension, detail, texture, color, and material. Consider compatible substitute materials only if it is not technically feasible to use the original material.
2. If the building is non-contributing, the above replacement method is preferred, but if replacing a storefront feature is necessary, it must be contextually compatible with historical form, color and proportions.
3. If a storefront feature or an entire storefront is missing, replace it with a new feature or storefront based on accurate documentation. If accurate documentation is not available, then utilize a new design compatible with the building in scale, size, material, and color.
4. Repaint storefront features in colors that are appropriate to the building and the district.
5. If desired and historically appropriate, introduce fabric awnings that are compatible with the storefront in scale, form, and color. It is not appropriate to install awnings that damage or compromise the storefront's character-defining features.
6. It is not appropriate to clean storefronts with destructive methods such as sand-basting, power washing, and using propane or butane torches. Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes. Chemical strippers can be used only if gentler methods are ineffective.
7. It is appropriate to remove added materials and later renovations to reveal original storefront openings obscured by later changes.
8. For contributing buildings, it is not appropriate to replace or cover wooden storefront and entry elements with contemporary substitute materials such as aluminum or vinyl. It is not appropriate to introduce storefront features or details to a historic building in an attempt to create a false historical appearance.

Preserve and maintain original recessed storefronts such as this design which has an original arched entry and recessed doors (above). Storefronts which were flush with the sidewalk should not be recessed such as the altered storefront shown below.

9. If replacement of deteriorated historic bulkheads and display windows is necessary, replace in-kind, matching the original feature in design, dimension, detail, texture, color, and material. Consider compatible substitute materials only if it is not technically feasible to use the original material.
10. If display windows and bulkheads are missing, replace them based on accurate documentation. If accurate documentation is not available, then utilize a traditional design based on similar historic bulkheads and display windows of the same period in the downtown area.
11. Repaint frame or previously painted brick bulkheads in colors that are appropriate to the building and the district.
12. Display windows should be of clear glass, without dark tint. If privacy is desired use blinds or drapes on the inside of the window.
13. Retain and preserve openings and details of doors, such as trim, glass, lintels, transoms, thresholds, and hardware.
14. If replacement of a door element is necessary, replace only the deteriorated element to match the original in size, scale, proportion, pane or panel division, material, and detail.
15. It is not appropriate to replace doors with stock doors that do not fill the original openings or duplicate the unit in size, material, and design.
16. Repair original doors and frames by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
17. It is not appropriate to introduce sidelights or transoms at entrances where there is no evidence these features existed previously.
18. It is not appropriate to fill in existing door openings or to cover them with plywood.
19. It is not appropriate to introduce new doors if they would diminish the original design of the building or damage historic materials and features. Keep new doors compatible with existing units in proportion, shape, positioning, location, size, and details.

This ca. 1900 commercial building has a remodeled storefront from ca. 1960. Preserving this storefront is an option as is its replacement with a traditional storefront such as the example below.

This retro-fitted storefront has a traditional design and is appropriate for this building.

Actions Requiring Review

Staff Review

⇒ Repairs to existing frames, doors, transoms, or storefront elements when the repairs are of the same material, texture, design and type.

⇒ Repair of original materials with in-kind materials to match as closely as possible. Repair contributing storefront features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.

⇒ Repairs to existing display windows, glass, frames, doors, transoms, or non-historic bulkheads.

⇒ Replacement of existing glass, when replacement is of the same glass type and not replacing with reflective or tinted glass.

⇒ Replacement of individual components such as existing glass, frames, doors, transoms, or storefront elements when replacement is of the same material, texture, design and type.

⇒ Replacement or alteration to existing individual components such as existing glass, frames, doors, bulkhead, or transom when replacement is not of the same material, texture, design and type.

⇒ Replacement of deteriorated materials with in-kind materials to match as closely as possible.

⇒ Replacement of existing glass, frames, doors, transoms, or store front elements when replacement is of the same material, texture, design and type.

⇒ Replacement of existing awning with same awning type as existing.

If original frame bulkheads are missing, replace them with new wood bulkheads—this replacement wood paneled bulkhead is an appropriate design.

Another original brick bulkhead is on this storefront.

⇒ Re-glazing of glass and broken glass replacement.

Actions Requiring Commission Review

⇒ Complete replacement of an existing or missing storefront.

⇒ Painting a non-painted brick façade.

⇒ Removal of storefront features.

⇒ Covering or obscuring storefront features.

⇒ Introducing new storefront features or materials.

⇒ Replacement of missing or deteriorated historic bulkheads and display windows.

⇒ Re-configuring, removing, concealing, introducing, or otherwise altering an entrance as relates to existing door openings, sidelights, or transoms at entrances.

⇒ Installing a new door to meet building and safety codes.

<u>No Review Required</u>

⇒ Painting doors and door frames that have existing painted surfaces if repainting with same color or a historically appropriate color. (Paint color is not reviewed, though staff can assist with identifying historically appropriate color. A recommended color palette is available at Appendix C.)

The use of glazed tile was popular for bulkheads during the 1930s and 1940s.

This storefront retains its angled display windows and black tile bulkheads.

This ca. 1945 entrance has a glass and metal door with textured sidelights that help define the style and period of the building.

Original single-light door and transom at this building.

These double doors and transom are remarkably well preserved and are significant features to this building.

Original double door entrance at this location. .

5.2 Cast Iron Columns and Pilasters

Introduction

Many of Mooresville's historic commercial buildings display decorative cast iron columns and pilasters on the storefronts. These are important decorative and structural elements and should be preserved. It is likely that some storefronts have cast iron which is concealed beneath later materials and property owners are encouraged to reveal and restore these earlier storefront elements.

Design Standards

1. Clean metal elements with the gentlest means possible and keep free of rust. For removal of paint buildup or corrosion on cast iron, wrought iron, and other metals, hand-scraping and wire brushing may be appropriate. If necessary, low pressure dry grit blasting (less than 100 pounds per square inch) may be appropriate if it does not damage the surface. Take protective measures when removing lead-based paint.

2. Repair metal features by patching, splicing, or otherwise reinforcing the metal using recommended preservation methods. For extensively deteriorated or missing parts, repair may also include limited in-kind replacement or substitution with compatible materials. Use surviving examples or sufficient documentation for an accurate reconstruction of the original. Replicate missing elements with new metal to match the original as closely as possible in texture, profile, and appearance.

Actions Requiring Review:

Staff Review

⇒ Removal of paint using chemical strippers.

⇒ Repair with in-kind materials or appropriate epoxy fillers.

Actions Requiring Commission Review

⇒ Removing historic metal features.

⇒ Covering or concealing historic metal features.

No Review Required

⇒ Painting cast iron columns that have existing painted surfaces if repainting with same color or a historically appropriate color. (Paint color is not reviewed, though staff can assist with

This original cast iron column is an important feature on the storefront.

Cast iron pilasters were popular ornamentation and structural elements on turn of the century storefronts.

5.3 Awnings

Introduction

Awnings can significantly contribute to the overall image of the Commercial Core Historic District by providing visual continuity to a commercial block, helping to highlight specific buildings, or by covering any unattractive remodeled transom area above a storefront. Awnings also protect pedestrians from the weather, shield window displays from sunlight, and conserve energy. Awnings offer the business owner additional facade visibility because of color and signage. Sloped or shed fabric awnings are the traditional awning type and are appropriate for most historic commercial buildings. These requirements are intended to ensure contextual consistency with the historical nature of the Commercial Core Historic District and adjacent buildings, as well as afford creativity to the applicant.

Design Guidelines

1. Awnings shall not be torn, frayed, ripped, faded, or stained, soiled or dirty. When not specifically addressed by this ordinance, provisions of the Town of Mooresville Commercial Maintenance Code shall apply.
2. Repair rather than replace any historic awning hardware.
3. Existing historic canopies should be retained and maintained on historic building facades whenever possible.
4. The location and design of an awning should be based on physical and/or documentary evidence whenever available such as old photographs or post cards. Consider installing awnings that match the documented originals.
5. Install a new awning where no awning previously existed only if it is compatible with the building, streetscape, and adjoining storefronts and awnings.
6. The shape of the awning should complement the façade design. The traditional triangular shed-frame shape with a free-hanging valance is appropriate for most storefronts within the District. Straight-sloped awnings should be used on rectangular storefronts.
7. Boxed or curved fabric awnings are a more current design treatment. Arched or curved fabric awnings are only permitted for arched

Awnings are widely used on storefronts and upper facades in downtown Mooresville. The majority of these are appropriate shed design and of canvas materials.

door openings or entry ways and over individual second-story windows.

8. Shingled awnings, awnings that simulate mansard roofs, umbrellas, or domes are not permitted designs.
9. Valances shall be no more than 10 inches in height. The bottom of the awning valance should be at least seven (7) feet above the sidewalk.
10. A window awning is usually the width of the window frame and entirely covers it, except when it is under a decorative cornice or lintel.
11. Installing new awnings or changes to existing awning type over individual windows.
12. Similar awning designs should be used within a streetscape of similar commercial buildings or a building with multiple storefronts. Varied, but complementary, colors may be used to distinguish different retail establishments. If different designs are used, they should be consistent in scale and location.
13. Open ended awnings or "shed awnings," are preferred to allow less obstructed views of storefronts.
14. Wrapped awnings may be deemed appropriate if they are complimentary to the architecture (i.e. at the corner of a building).
15. Awnings should project a minimum of 3 feet and a maximum of 5 feet from the building façade and a minimum of 7 ft. clearance from the sidewalk.
16. Awning slope or angles should be between a 20 and 60 degrees and complement the exterior architectural features of the storefront. Awning slopes should be consistent with or complement existing awnings on adjacent storefront buildings.
17. New awning hardware shall be installed so that it does not damage historic materials. Clamps and fasteners on masonry buildings should penetrate mortar joints rather than masonry surfaces.
18. Awning placement on wider buildings should be broken into segments that reflect the composition of the building's façade and maintain pedestrian scale.
19. Awnings on a building with multiple

This example of a shed awning is of appropriate placement, materials and color.

This simple awning is designed to cover both the door and large storefront window.

storefronts should align with each storefront awning on the building, unless doing so will continue an inappropriate treatment.

20. An awning above a storefront is usually attached immediately above the display windows and transom and/or below the storefront cornice or signboard. Awning placement should not cover side piers if present on either side of the storefront.

21. Awning placement should not interfere with existing building signs or conflict with street trees, street signs or other elements along the street. Awning placement where possible should hide inappropriate architectural changes.

22. Plastic awning or awning coverings are not permitted for any building within the Commercial Core Historic District.

23. Architectural fabric, preferably canvas or materials that resemble canvas in appearance and texture (canvas blends, solution-dyed acrylic, or acrylic-coated polyester-cotton), shall be UV resistant, water-repellant, and suitable for outdoor use. This material resembles historic fabrics traditionally used in the past. All awning fabrics and materials are required to meet fire safety specifications required by the North Carolina Building Code.

24. Awning fabrics are required to be matte finished and opaque.

25. Awning colors should be compatible, enhance, and complement the building architecture and overall building color scheme and other awnings in the streetscape.

26. Awning colors shall not detract from the building or overwhelm the building scheme. Bright or fluorescent colors or complex patterns for awning coverings are not permitted. Solid or striped colors are preferred If wrapped awnings (with closed ends) are used, the ends should use solid colors.

Consecutive awnings of different colors accentuate individual storefronts in a row of commercial buildings.

27. Awnings shall not contain backlighting from the interior of the awning nor shall the awning be self-illuminating. Gooseneck or other decorative down-light building-mounted fixtures to light awnings and building elements are required to provide a soft glow and low level of illumination.

Actions Requiring Review

Staff Review

⇒ Repair of an existing conforming fabric or metal awning covering a frame using the same material as the one being repaired.

⇒ Replacement of existing awnings or awning coverings, or of a curved fabric awning frame is permitted. Such replacements shall utilize materials and designs that conform to these guidelines.

⇒ Replacing existing individual window awnings with same awning type.

⇒ Installing a new awning or change to an existing awning type over individual upper floor windows as long as the existing frame or anchor bolts in the mortar joints are to be utilized and no damage occurs to the masonry.

⇒ New awnings that are found to be compatible and contextually consistent.

Awning colors may be solid or striped.

Actions Requiring Commission Review

⇒ Removal of an existing, historic awning.

⇒ Installation of arched, curved or wrapped awnings.

⇒ Installation of awnings on a building with multiple storefronts where the placement of awnings does not align with each storefront

⇒ Installation of an otherwise appropriate awning that conflicts with existing building signage or street signs or historic contributing architectural elements of the building facade.

5.4 Lighting

Introduction

Light fixtures are details that contribute to a building's unique historic character by helping to portray a sense of time and place. If any historic light fixtures remain, preserve and maintain them. New fixtures should be in keeping with traditional designs such as gooseneck or ceiling-mounted.

Gooseneck light fixtures are traditional designs and are appropriate for the downtown area.

Design Standards

1. Original light fixtures enhance the historic character of a building; preserve them if possible. Repair deteriorated or damaged historic light fixtures to their historic appearance.
2. Replace missing or severely damaged historic light fixtures with fixtures that replicate the originals. If no such evidence exists, a design that is compatible with the remaining character -defining feature's of the historic building is appropriate.
3. Do not allow light fixtures to damage or obscure architectural features.
4. Gooseneck or similar down-light, building-mounted fixtures above awnings and building elements are appropriate and should provide a soft glow and low level of illumination.

This traditional design light fixture provides illumination for the sign and storefront.

Actions Requiring Review

Staff Review

⇒ The replacement of non-historic light fixtures in-kind or with new fixtures or fixtures which are based on traditional designs.

Actions Requiring Commission Review

⇒ Removal of original light fixtures**.**

No Review Required

⇒ Repair of an existing historic light fixture or non-historic light fixture in-kind.

5.5 Upper Façades

Introduction

The front elevations of Mooresville's commercial buildings are generally composed of the storefront and the upper façade. Most of the historic downtown buildings were designed for commercial uses on the street level and office, mercantile, or residential uses on the upper levels. Storefronts and upper facades have their own distinctive designs and features. Most buildings in downtown Mooresville are two- and three-stories in height. The upper façades of Mooresville's downtown buildings are typically constructed of brick with varying levels of detail including brick corbelling, quoins, sheet metal cornices and arched and rectangular windows. Windows and additional materials are addressed in separate sections of these guidelines.

The upper façade of this commercial building has arched sash windows emphasized by pilasters.

Design Standards

1. Buildings that contribute to the character of the district shall retain and preserve features that contribute to the overall design of a building including cornices, windows and details.

2. Clean painted surfaces regularly using the gentlest means possible, and repaint only when the paint film is damaged or deteriorated.

3. Masonry should be cleaned using gentle methods such as low-pressure washing with detergents and natural bristle brushes. Do not use any abrasive cleaning methods on any masonry surface such as sandblasting or water blasting. The removal of paint by chemical strippers is also appropriate.

4. If replacement of a deteriorated detail or element of a contributing feature is necessary, replace only the deteriorated portion in-kind rather than the entire feature unless this is technically un-achievable. Match the original detail or element in design, dimension, color, and material. Consider compatible alternative materials only if using the original material is not technically feasible. If the building is non-contributing the above replacement method is preferred but if replacing façade features is necessary it must be contextually compatible with historical form, color and proportions.

5. If replacement of an entire contributing feature is necessary, replace it in-kind, matching the original feature in design, dimension, detail, texture, color, and material. Consider

Upper facades are often decorated with details including brick corbelling.

compatible substitute materials only if using the original material is not technically feasible. If the building is non-contributing the above replacement method is preferred but if replacing façade features is necessary it must be contextually compatible with historical form, color and proportions.

6. If a contributing feature is missing, replace it with a new feature based on accurate documentation. If accurate documentation is not available, then utilize a new design compatible with the building in scale, size, material, and color.
7. The removal of non-historic additions to upper facades such as metal fronts, stucco, or other materials which conceal the original façade is encouraged.
8. The application of materials which conceal the original upper façade or details will not be approved.
9. The re-pointing of masonry walls must be with a mortar mix compatible with the original mortar on the building.

Upper façade features may include sheet metal cornices (above, or other features such as parapets and finials (bottom).

<u>Actions Requiring Review</u>

Staff Review

⇒ Repairs to existing window frame elements which are in keeping with the window standards.

⇒ Replacement of existing window glass, when replacement is of the same glass type and not replacing with reflective or tinted glass.

⇒ Replacement of individual façade components such as existing glass and non-original windows.

⇒ Masonry repair or repointing of a building cornice or upper façade. The property owner shall provide to Staff the mortar composition formula to insure compatibility with the brick.

⇒ Repairing a building cornice or upper façade.

⇒ Installation of gutters and downspouts.

⇒ Repairs to existing glass, frames, doors, or windows.

⇒ Replacement of existing glass, frames, doors or doorframe elements when replacement is of the same material, texture, design and type.

⇒ Installation or replacement of gutters and downspouts.

Actions Requiring Commission Review

⇒ Replacement or removal of an entire contributing feature.

⇒ Reconstruction of a historic upper façade.

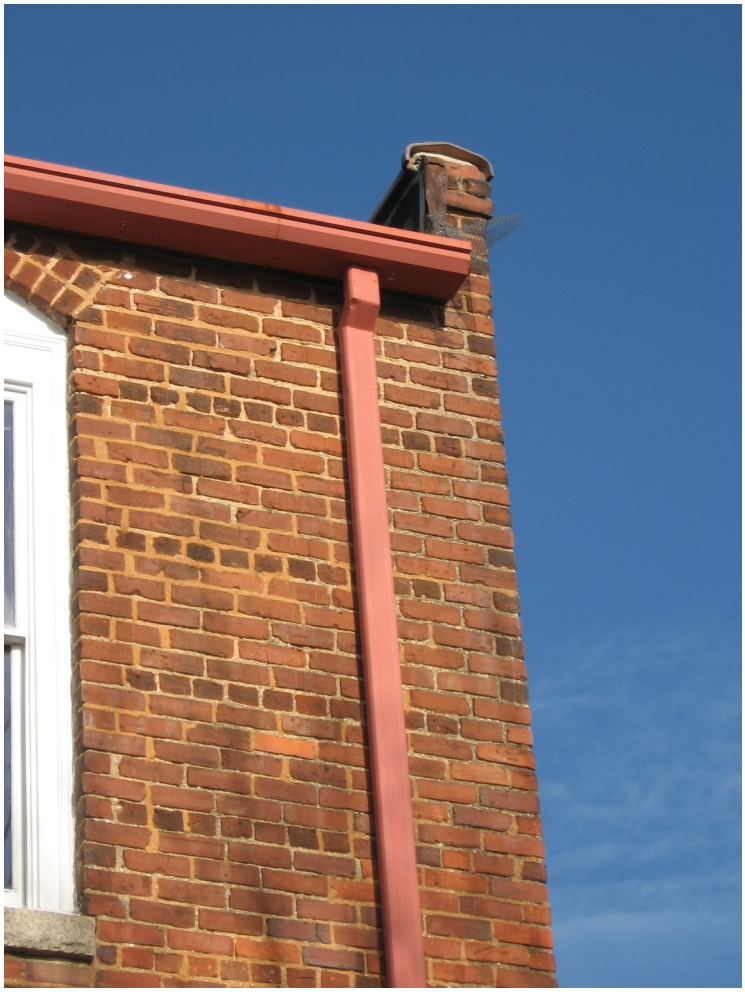
⇒ Renovation of the building's upper front, façade. (In this application, renovation is defined as repairing and/or replacing multiple components within the facade; glass, windows, doors, transom, brick paint colors etc.)

⇒ Re-pointing of a masonry upper façade.

<u>Action Requiring No Review</u>

⇒ Painting window frames and doors and door frames that have existing painted surfaces if repainting with same color or a historically appropriate color. (Paint color is not reviewed, though staff can assist with identifying historically appropriate color. A recommended color palette is available at Appendix C.)

Example of a well preserved and maintained sheet metal cornice.



Gutters and downspouts should be placed on rear elevations and be of half-round or square design.

5.6 Side and Rear Elevations

Introduction

Side Elevations

Many of Mooresville's downtown commercial buildings have side façades that can be seen from public streets, parking lots, sidewalks, and alleyways. As with the primary front façade, these side elevations are important character-defining elements of the downtown historic district. Usually, these façades exist on corner buildings fronting on two streets, but can also occur mid-block where the adjacent property is vacant or is an alleyway. Sometimes the side elevation carries the same design elements and details as the main façade including fenestrations, brickwork, etc. Some of these buildings take advantage of the additional frontage and use the side façade as additional display area, advertising, or even providing additional access for the customer. Windows, doors, building materials and other design elements are addressed as separate sections in these Standards.

Rear elevations display less decoration than the main façade.

Rear Elevations

The rear elevation is also important to the historic character of the building and district. In Mooresville the rear elevation of buildings on the north side of Main Street are particularly visible from the railroad and vantage points along Broad Street. Rear elevations provide access for merchants, their workers, and in some cases, customers. It also continues the same general material treatments as the front façade but with more limited decorative features. Most rear entrances are used for services and as the location of mechanical equipment and garbage receptacles.

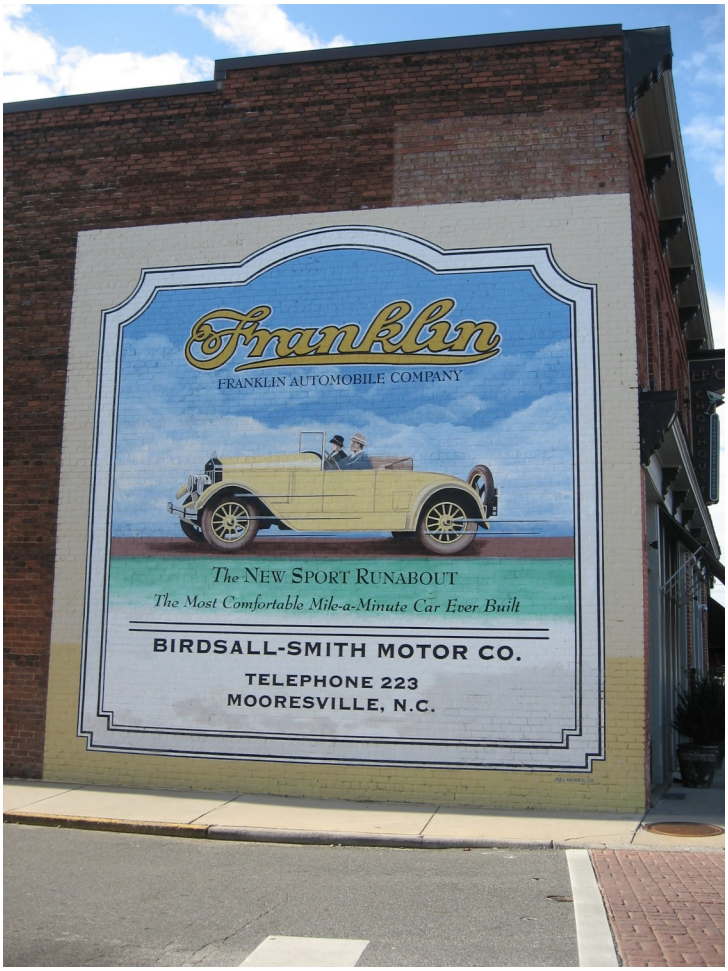
Depending on the merchandise offered by a building's original business, rear façade entrances may have glass and wood doors or solid wooden freight doors such as at this

Design Standards

1. Retain and preserve historic façade details and materials on side and rear elevations.
2. Historic painted advertisements represent an important historic element in downtown Mooresville. While not required, it is recommended that they be preserved whenever possible.
3. Unpainted brick surfaces should not be painted except when there is mismatched brick.
4. Whenever a side or rear façade can be seen from the public right-of-way or parking area, it is encouraged that any unnecessary utility

lines, mechanical equipment, pipes, etc. be removed. Whenever introducing new utility or service features such as mechanical units and garbage receptacles, screen them from public view with fences, low walls, or landscaping.

5. If replacement of a deteriorated façade feature is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture and detail.
6. When reconstructing a historic façade or feature, base the design on historical research and evidence. Maintain the original proportions, dimensions and architectural elements.
7. If there is historic evidence of a public entrance on a rear façade, rehabilitate the façade to provide for an attractive access from rear parking areas.
8. Downtown buildings with rear accesses should use small signs or awnings to provide for visual identification.
9. Side elevations may be considered for the addition of new murals in the downtown area, or the restoration of historic "ghost" signs.



Exposed side facades at street corners were originally valuable advertising surfaces. The recreation of murals and restoration of historic wall signs such as at this corner on Main Street ads an appropriate visual and decorative element to the downtown area.

Actions Requiring Review

Staff Review

⇒ Repairs to existing glass, frames, doors, windows or rear stairs.

⇒ Replacement of existing glass, frames, doors or doorframe elements when replacement is of the same material, texture, design and type.

⇒ Replacing existing individual window awning with same awning type as existing.

⇒ Repairs to existing frames, doors or door frame elements when the repairs are of the same material, texture, design and type.

⇒ Replacement of existing glass, when replacement is of the same glass type and not replacing with reflective or tinted glass.

⇒ Replacement of individual façade components such as existing glass and non-original windows.

⇒ Masonry repair or repointing of a building cornice or upper façade.

⇒ Replacement of rear stairs, fire escape, decks,

loading dock or a stairway.

⇒ Installing a new awning or change to an existing awning type over individual windows as long as the existing frame or anchor bolts in the mortar joints are to be utilized and no damage occurs to the brick or stone.

Actions Requiring Commission Review

⇒ Reconstruction of a side or rear façade.

⇒ Painting of unpainted brick surfaces for stabilization of damaged brick.

<u>Actions Requiring No Review</u>

⇒ Painting window frames and doors and door frames that have existing painted surfaces if repainting with same color or a historically appropriate color. (Paint color is not reviewed, though staff can assist with identifying historically appropriate color. A recommended color palette is available at Appendix C.)

Retain and preserve original entrances and doors on rear elevations.

5.7 Masonry

Introduction:

The primary construction material in the downtown historic district is brick masonry. Brick, stone, terra-cotta, concrete, stucco, and mortar are typical masonry materials found on the exterior of historic buildings. The texture, scale, color, bonding pattern, joints, and detail of the masonry surfaces contribute to the overall character of the historic building. Masonry features such as chimneys, arches, quoins, lintels, sills, cornices, and pediments further define a building's historic character.

It is important to make sure that the repointing of masonry is with a mortar mix similar to the original. The Secretary of the Interior Standards advises that historic mortar was mixed as a ratio of one part lime putty to three parts sand. This traditional mortar mix was in use until the introduction of Portland cement in the late19th century. The use of hard mortars such as Portland cement may result in cracking and spalling because they do not allow the brick to expand and contract properly with temperature fluctuations.

This wall has inappropriate mortar which causes the brick to crack and spall because it cannot expand and contract properly.

Over time, poor repointing and abrasive cleaning can lead to sections of the brick wall deteriorating.

Design Standards

1. Retain and preserve masonry features that contribute to the overall historic character of a building and a site, including walls, foundations, roofing materials, chimneys, cornices, quoins, steps, buttresses, piers, columns, lintels, arches, and sills. Removal or addition of a stone or masonry feature is subject to review.

2. Protect and maintain historic masonry materials, such as brick, terra-cotta, lime-stone, granite, stucco, slate, concrete, cement block, and clay tile, and their distinctive construction features, including bond patterns, corbels, water tables, and unpainted surfaces.

3. Repair historic masonry surfaces and features using recognized preservation methods for piecing-in, consolidating, or patching damaged or deteriorated masonry. Do not apply a waterproof coating, which can trap moisture within the masonry.

4. Repoint masonry joints if the mortar is cracked, crumbling, or missing, or if damp walls or damaged plaster indicate moisture

penetration. Carefully remove deteriorated mortar using hand tools. Add new mortar that duplicates the original in strength, color, texture, and composition. Match the original mortar joints in width and profile.

5. If replacement of a deteriorated detail or element of a masonry surface or feature is necessary, replace only the deteriorated portion in-kind rather than the entire surface or feature. Use compatible substitute materials only if using the original material is not technically feasible.

6. If replacement of a large masonry surface or entire feature is necessary, replace it in-kind, matching the original in design, detail, dimension, color, pattern, texture, and material. Consider compatible substitute materials only if using the original material is not feasible.

7. If a masonry feature is missing, replace it with a new one based on accurate documentation of the original feature or a new design compatible in scale, size, material, and color of the historic building and district.

8. Test any cleaning technique, including chemical solutions, on an inconspicuous sample area to evaluate its effects. Do not clean masonry with destructive methods, including sandblasting, high-pressure waterblasting, and power washing.

9. Repaint previously painted masonry surfaces in colors appropriate to the historic material, building, and district. It is not appropriate to paint unpainted masonry surfaces that were not painted historically, except to salvage and seal damaged masonry surfaces.

10. If a brick surface is badly deteriorated, consider removing the outer brick course and replace with similar period brick from salvage companies.

Preserve and maintain original masonry walls such as this textured and varied colored brick.

A few examples of decorative terra cotta are visible downtown such as this floral capital.

<u>Actions Requiring Review</u>

Staff Review, Contributing and Non-Contributing Buildings

⇒ Cleaning masonry with non-abrasive measures.

⇒ Cleaning masonry with non-abrasive measures.

⇒ Re-tuck pointing (refilling) masonry or stone

surfaces. The property owner must provide the mortar composition to Staff to insure compatibility.

⇒ Replacing missing bricks.

Actions Requiring Commission Review

⇒ Painting unpainted brick.

⇒ Painting unpainted deteriorated masonry. The property owner must demonstrate that the paint provides both sealant and breathable qualities to prevent further masonry deterioration.

⇒ Removal and replacement of non-historic masonry or stone surfaces and or features.

<u>Actions Requiring No Review</u>

⇒ Painting existing painted masonry the same color as existing or a historically appropriate color. (Paint color is not reviewed, though staff can assist with identifying historically appropriate color. A recommended color palette is available at Appendix C.)

Masonry details such as corbelled brickwork are found throughout the downtown area.

5.8 Windows

Introduction

Windows by their proportion, shape, positioning, location, pattern, and size can contribute significantly to a building's historic character and are particularly indicative of stylistic periods. These openings in a building's exterior also provide opportunities for natural light, ventilation, and visual connections to the interior. Windows are a significant part of the original fabric of historic structures. They provide important architectural qualities that define and characterize an architectural style and time period, as well as the scale of a building and/or historic district.

In downtown Mooresville, the preservation of original windows is of particular importance. Often, the removal of original wood or metal windows can be a determining factor in a building's eligibility for listing in the National Register or local historic designation. In turn this designation is a pre-requisite for the use of tax credits in historic building rehabilitation. Therefore, the HPC recommends the retention of historic wood and steel windows unless the windows are clearly proven to be deteriorated beyond repair. The reasons for preserving original windows include:

- The loss of windows alters the defining qualities of the historic fabric, structure and/or historic district. Rebuilding historic wood windows and adding storm windows makes them as efficient as new windows and more than offsets the cost of installation. Several comprehensive window studies have found that a wood window with weatherstripping and an added storm window is as energy efficient as most new thermo-pane windows.
- The old-growth lumber used in historic window frames can last if well maintained, unlike new-growth wood, vinyl, or aluminum.
- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, it would take decades to recover the initial cost of installation and most vinyl windows have a life expectancy of 10 to 15 years or less.

Preserve and maintain original wood sash windows.

Design Standards

1. Retain and preserve original windows.

2. Retain and preserve openings and details of windows, such as trim, sash, glass, lintels, sills, shutters, and hardware.

3. If replacement of a window element is necessary, replace only the deteriorated element to match the original in size, scale, proportion, pane or panel division, material, and detail.

4. It is not appropriate to replace windows with stock items that do not fill the original openings or duplicate the unit in size, material, and design.

5. Repair original windows and frames by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.

4. It is not appropriate to introduce window shutters without evidence of earlier shutters.

5. It is not appropriate to fill in existing window openings or to replace or cover them with wood or metal panels.

6. Do not cover or conceal an original transom.

7. It is not appropriate to introduce new windows if they would diminish the original design of the building or damage historic materials and features. Keep new windows compatible with existing units in proportion, shape, positioning, location, size, and details.

8. If a new window is required to meet building and safety codes, it should not be intrusive to damage historic façade materials or features.

9. If exterior storm windows are desired, they should have little visual impact. Storm windows should be of full-view design or with the meeting rail matching the meeting rail of the historic window behind it. Storms windows should be painted to match the building or the color of the window sash. Install them so that existing windows and frames are not damaged or obscured.

10. Windows may be used for painted signs.

Example of appropriate replacement windows.

These replacement windows correctly fit the opening, have true divided lights, and accurately resemble historic wood sash designs.

Actions Requiring Review

Staff Review

⇒ Repairs to existing frames or window elements when the repairs are of the same material, texture, design, and type.

⇒ Replacement of existing glass, when replacement is of the same glass type and not replacing with reflective or tinted glass.

⇒ Replacement of individual components such as existing glass and non-original windows.

⇒ Re-glazing of windows and broken window panel replacement.

Actions Requiring Commission Review

⇒ Replacing missing or existing original windows.

⇒ Introducing a new window opening.

⇒ Installing storm windows.

⇒ Removing original window features, such as lintels, hoods, or surrounds.

⇒ Covering a transom.

Actions Requiring No Review

⇒ Repainting window frames that have existing painted surfaces if repainting with same color or a historically appropriate color.

One-over-one wood sash windows are the most common historic designs in the downtown area .

Preserve original windows and components like this pair of two-over-two, wood-sash windows and wood lintel.

5.9 Wood and Wood Elements

Introduction

Common wooden design elements found on historic building facades include window sashes, doors, bulkheads below display windows, and cornices. These functional and decorative wood features help impart the historic character of a building and district. Property owners should protect and maintain wooden surfaces and features through appropriate methods, keeping wooden joints properly caulked and cleaning painted surfaces regularly by the gentlest means possible. Preventing water from standing on flat, horizontal surfaces is a key preventative measure for preserving wood features. Inspecting regularly for signs of moisture damage, mildew, and fungal or insect infestation can catch problems before extensive damage occurs.

Wood features include many of the doors and door surrounds in the downtown area.

Design Standards

1. Retain and preserve wooden features that contribute to the overall historic character of a building and a site, including such functional and decorative elements as cornices, brackets, and architectural trim.

2. Repair historic wooden features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.

3. If replacement of a deteriorated detail or element of a wooden feature is necessary, replace only the deteriorated detail or element in-kind rather than the entire feature. Match the original detail or element in design, dimension, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.

4. If a wooden feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, texture, and color with the historic building and district (see Appendix D).

5. Repaint wooden surfaces and features in colors that are appropriate to the historic structure and district.

6. It is not appropriate to clean wooden features and surfaces with destructive methods such as sand-blasting, power washing, and using propane or butane torches. Clean using

methods such as low-pressure washing with detergents and chemical strippers.

7. It is not appropriate to strip historically painted surfaces down to bare wood and apply clear stains or finishes to create a natural wood appearance.

8. It is not appropriate to replace or cover wooden trim, or window sashes with contemporary substitute materials such as aluminum, masonite, or vinyl.

9. It is not appropriate to introduce wooden features or details to a historic building in an attempt to create a false historic appearance.

Wood elements such as these rafter ends called purlins are used on the train station.

Actions Requiring Review

Staff Review

⇒ Repair original wooden elements and details by patching with wood or epoxy.

⇒ Replacement of deteriorated wood elements with wood of same shape, wood type and texture.

⇒ Painting existing painted wood utilizing a new color scheme (staff can assist with identifying historically appropriate color, please reference the Appendix C for color palette).

⇒ Repair original wooden elements and details by patching with wood or epoxy.

Actions Requiring Commission Review

⇒ Replacing a missing wooden feature.

⇒ Introducing a new modern wooden feature.

Actions Requiring No Review

⇒ Painting existing painted wood the same color as existing or a historically appropriate color. (Paint color is not reviewed, though staff can assist with identifying historically appropriate color. A recommended color palette is available at Appendix C.)

5.10 Paint

Introduction

The application of paint and paint colors is not reviewed by the HPC, except on unpainted masonry buildings. Generally, the painted surfaces in Mooresville's downtown structures tend to be window trim, ornamentation, metal details, or any other architectural feature that provides a visual accent to the masonry façade. While this painting often serves a protective role to the underlying material, it also provides an opportunity to reinforce a historic building's architectural style and accentuate its significant features through appropriate paint selection.

Most of the brick or stone buildings in downtown are unpainted and take on the natural color of the brick, granite or other masonry material of which it is constructed. There are instances, however, where a brick wall has been painted in order to provide a protective coating to deteriorated brick.

Painting of previously unpainted masonry surfaces is not approvable unless the brick is mismatched or extensively patched with various mortar joints and widths. The repainting of previously painted masonry and stucco using compatible paint coatings after proper cleaning and preparation is recommended. Some painted brick structures have been restored to their original, natural brick finish.

Paint colors can be used to enhance storefront features such as the varying colors on the doors, bulkheads and display windows

For previously painted masonry walls, paint colors can be used to highlight architectural details.

Design Standards

1. Protect original building material that was painted by maintaining a sound paint film.
2. If repainting of a previously painted masonry surface is necessary, use an appropriate masonry paint and choose a color such as red, salmon, brown or tan that matches that of the original masonry as closely as possible.
3. Enhance the architectural character of a historic building through appropriate placement of paint colors.

Actions Requiring Commission Review

⇒ Painting previously unpainted brick and masonry.

Actions Requiring No Review

⇒ Painting existing painted wood the same color as existing or a historically appropriate color. (Paint color is not reviewed, though staff can assist with identifying historically appropriate color. A recommended color palette is

5.11 Streetscapes and Site Features

Introduction

The historic character of downtown Mooresville is defined not only by the historic buildings and their sites, but also by the network of streets, sidewalks, planting strips, parking, and alleys that support those buildings and sites. Public right-of-way features such as trees, streetlights, benches, ground cover, sidewalk paving patterns, and curbing contribute to the district's character, as do necessary transportation and communication features, such as utility lines and poles, transformers, and traffic signs. Consequently, maintaining the distinctive visual ambiance of a district requires attention to its streets, alleys, sidewalks, and their features.

Street furniture in downtown Mooresville has a simple and unifying design that compliments he historic character of the district.

The same type of metal design is used for trash receptacles and these are also unobtrusive in the historic district.

Design Standards

1. Maintain historic street patterns, widths, and construction materials that contribute to the overall special character of the historic district. Historic paving materials such as granite curbing should be protected, maintained, and restored. When disturbed for underground utility construction or other work, repair pavement, gutters, and curbs with matching materials.

2. Maintain the planting strip between the street and sidewalk. It is not appropriate to surface the strip with pavement or other materials. Brick may be considered where a hard surface is needed.

3. Place street furniture, trash receptacles, mailboxes, newspaper racks, and other similar elements in locations that do not compromise or detract from the historic character of the district. Locate items so that they do not obstruct sidewalks, disrupt pedestrian traffic, block historic architectural features, or obstruct the streetscape. Select street furniture, such as benches, planters, and trash receptacles that are compatible in design, material, and scale with the district's historic character.

4. Continue to use pedestrian-scaled, decorative streetlights that match the existing streetlights on Main Street.

5. The Town of Mooresville, Duke Power, other utility companies, and private contractors are required to obtain a Certificate of Appropriateness before undertaking work that

would alter the appearance of the public right-of-way.

Actions Requiring Review

Staff Review

⇒ Repair or replacement of sidewalks and concrete curbs and gutters when the design, dimensions, and materials will be maintained.

⇒ Installation and maintenance of traffic and parking signs.

⇒ Repairing existing wall or site feature.

⇒ Resurfacing existing streets and alleys

⇒ Re-striping of street travel lanes, turn lanes, and bicycle lanes.

⇒ Reconstructing or resurfacing of existing sidewalks.

⇒ Addition of lighting and street name signs.

⇒ Installing new benches, site furniture, and outdoor accessories such as trellises, site walls, fences, benches, trash cans, mailboxes, and newspaper racks in the public right-of-way.

Actions Requiring Commission Review

⇒ Removing and replacing historic sidewalk, granite curbing, and paving materials.

Actions Requiring No Review

⇒ Street patching when the pavement material is the same, and granite curbs are retained.

⇒ Maintenance of pavement markings.

⇒ Maintenance and repair of street lights, signals and related equipment.

The Town of Mooresville has installed street lamps which support the character of the historic district.

Planters provide greenery and decoration to downtown. Planters should be simple in design such as this example on Main Street.

5.12 Parking

Introduction

Parking lots and facilities are important components of commercial areas to encourage and allow access to local businesses. Parking lots should be screened with landscaping and located to the rear of new or existing buildings. Owners are encouraged to add appropriate landscape features to their lots. If parking garages are constructed they should be sensitive to the surrounding historic streetscape. Mass and scale should be comparable to historic structures, and the building should not compromise the visual continuity of the street. Construction of parking garages should follow the design standards for new construction.

Design Standards

1. The screening of parking lots with landscaping or fencing is highly encouraged. Parking lots should be delineated through striping.

Actions Requiring Review

Staff Review

⇒ Parking and parking lots at rear or side elevations of buildings.

⇒ Landscaping in or around existing parking lots.

Actions Requiring Commission Review

⇒ Construction of new parking, parking lots, and garages, and decks.

Actions Requiring No Review

⇒ Repair or replacement of parking lots materials such as concrete or asphalt.

⇒ Re-surfacing an existing parking lot.

Owners of parking lots in the downtown area are encouraged to add landscaping and striping where these features do not currently exist.

Parking spaces at the rear of buildings facing Main Street can also be improved through landscaping and striping.

5.13 Utilities and Energy Conservation

Introduction

Buildings in downtown Mooresville typically have mechanical units and utilities sited on rooftops or on rear elevations. When introducing new mechanical and electrical equipment and lines, care must be taken that historic features of the building or landscaping are not damaged or obscured. All such equipment should be located in the least visible location and appropriately screened. Large antennas, satellite dishes, and communication equipment are intrusive, but may be installed in inconspicuous areas on the building or lot and screened from view. Rooftop installation behind a parapet wall is encouraged.

Rooftops are acceptable locations for placement of HVAC units or other utility equipment behind a parapet wall or recessed from the perimeter of the roofline to minimize visibility.

Design Guidelines

1. Install new mechanical equipment so that it causes no or minimal alteration if any to the building's exterior facades, historic building fabric, and site features. Screen units whenever possible so the screening does not obstruct access and parking behind buildings or in alleys.
2. Locate new mechanical equipment and utilities, including heating and air-conditioning units, meters, exposed pipes, and fuel tanks, in the most inconspicuous area, usually along a building's rear elevation.
3. Where possible, place utility lines underground to reduce the intrusion of additional overhead lines and poles. When trenching, take care to avoid archaeological resources and the roots of trees.
4. Where possible, locate portable window air-conditioning units on rear facades or inconspicuous side facades. Do not add or replace new window units at front and side elevations.
5. It is not appropriate to install ventilators, solar collectors, antennas, satellite dishes, or mechanical equipment in locations that compromise character- defining roofs, or on roof slopes that are prominently visible from the street.
6. It is not appropriate to introduce contemporary communication equipment that is inconsistent with the historic character of the districts, including large-scale

Another option for placement of HVAC units is ground level with screening on the rear elevation of the building.

antennas and satellite dishes, in locations visible from the street.

would alter the appearance of the public right-of-way.

Actions Requiring Review

Staff Review

⇒ Repair or replacement of sidewalks and concrete curbs and gutters when the design, dimensions, and materials will be maintained.

⇒ Installation and maintenance of traffic and parking signs.

⇒ Repairing existing wall or site feature.

⇒ Resurfacing existing streets and alleys

⇒ Re-striping of street travel lanes, turn lanes, and bicycle lanes.

⇒ Reconstructing or resurfacing of existing sidewalks.

⇒ Addition of lighting and street name signs.

⇒ Installing new benches, site furniture, and outdoor accessories such as trellises, site walls, fences, benches, trash cans, mailboxes, and newspaper racks in the public right-of-way.

The installation of solar panels on roofs of commercial buildings is appropriate and encouraged. These panels shall be sited below a building's parapet wall and not visible from the street as shown in this example.

5.14 Safety and Accessibility

Introduction

Property owners in the Commercial Core Historic District are encouraged to maximize their economic investment by developing unused upper floor space. These types of development may require the construction of new fire stairs or other access to meet the requirements of the North Carolina State Building Code. Access to upper floors may also require compliance with the Americans with Disabilities Act (ADA) of 1990. Both the building code and ADA provide some flexibility in compliance when dealing with historic buildings. The extent of these alterations to meet life safety and accessibility guidelines is based on whether the alteration will compromise the architectural and historic character of the building and the site.

Adding an exterior fire stair, fire exit or ADA compliant ramp requires careful study of all alternatives. Temporary and reversible changes are preferred over permanent and irreversible ones. Much of the downtown area has been retrofitted with ADA compliant crosswalks and sidewalks and these should be maintained and enhanced in the future.

Design Standards

1. In considering changes to a historic building, review accessibility and life- safety code implications to determine if the proposed change is compatible with the building's historic character and setting or will compromise them.
2. Meet accessibility and life-safety building code requirements so that the historic site and its character-defining features are preserved.
3. Meet accessibility and life-safety building code requirements so that the historic building's character-defining facades, features, and finishes are preserved.
4. Determine appropriate solutions to accessibility with input from historic preservation specialists and local disability groups.
5. If needed, introduce new or additional means of access that are reversible and that do not compromise the original design of a historic entrance.

Stairs are appropriately located on the rear elevation of this building.

Appropriate ADA ramp located on the rear façade of this building.

6. Discuss with code officials to identify alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features.
7. Locate fire doors, exterior fire stairs, ADA ramps, or elevator additions on rear or non-readily visible elevations. Design such elements to be compatible in character, materials, scale, proportion, and finish with the historic building.
8. Continue to keep in good repair ADA compliant crosswalks and sidewalks.

Actions Requiring Review

Staff Review

⇒ Repairs to existing ramps, stairs and exterior life-safety items.

⇒ Replacement of existing ramps, stairs and exterior life-safety items.

⇒ Installation of portable or temporary ADA ramps.

Actions Requiring Commission Review

⇒ Installation of a new ramp, chair lift, fire exit of stair and other exterior lift-safety items.

ADA accessibility ramps require staff approval or a COA. These should be sited on rear elevations as in this example.

ADA compliant crosswalks have been incorporated into city streets and sidewalks in downtown Mooresville.

5.15 Public Art and Murals

Introduction

The installation of artwork can create focal points and enhance public spaces within the Mooresville's historic commercial core. In addition to sculpture and murals, art may be functional in nature such as landscaping, interpretative signage, or other artistic amenities. Public and private art should complement and contribute to the special character of the historic district. Since the subject or meaning of a piece of art can be interpreted in many ways, the review of art installations within the Historic District are intended to be content-neutral. The Historic Preservation Commission is not responsible for reviewing the content or subject matter of a piece of art. The Certificate of Appropriateness review is intended to ensure that the location, mass and scale, materials, durability, and manner of installation of the art piece are compatible with the special character of the district, the district's period of significance, and does not impede public safety or cause safety concerns.

In recent years, the appearance of downtown Mooresville has been enhanced through the addition of public art and decorative wall signs that are congruent with the special character of the district and its period of significance. Wall-mounted art is defined as murals, mural signs, wall signs, mosaics, or metal installations. Murals or wall signs are also appropriate if they are painted on previously painted brick surfaces and not painted over "ghost" signs or other historic features.

Downtown Mooresville contains a number of mural and restored historic wall signs which highlight the heritage of businesses within the District.

Design Standards

1. Introduce artwork only in locations that do not compromise or diminish the overall design, architecture, rhythm, or pattern defining the special character of the building, site, or district.
2. Install artwork so that it does not conceal or result in the removal of character-defining architectural details or features.
3. Introduce artwork only in locations that do not impede, obscure, or obstruct the view of historic buildings, structures or vistas.
4. Introduce artwork in a location that does not impede pedestrian or vehicular traffic, provide for safe pedestrian access and circulation, or otherwise create a safety hazard.
5. Scale artwork appropriately for the intended space in relation to the surroundings buildings and site.
6. Fabricate artwork and pedestal bases from typical, traditional materials such as wood, stone, masonry, or metal and that are durable for exterior installation and compatible with the character of the building, site, or district unless the artwork itself suggests an alternate but compatible material. It is not appropriate to introduce artwork in contemporary materials, such as plastics and resins.
7. Utilize methods of stabilization or attachment that are fully reversible and do not cause damage to historic buildings, sites, or materials.
8. Install artwork accessories such as signage, mounting hardware, or lighting so that they are unobtrusive and screened from view as much as possible and are constructed from compatible materials.
9. New wall mounted art or wall signs should not compromise, overwhelm, detract, or diminish the overall design or architectural rhythm or pattern, historic architectural features of for the period of significance that defines the special character of the building, site, or district.

10. Wall mounted art or wall signs shall be located only on previously painted brick walls of the secondary street or rear building facade and shall not overlap architectural features such as cornices, columns, trim, windows, doors, vents, control joints in plaster, etc.

11. Wall mounted art or wall signs shall be located, designed, and proportioned to reinforce the building façade and the size, shape and proportions of building features such as column bays, window proportions and placement, planar wall proportions, etc.

12. Wall mounted art or wall signs shall be laid out or composed within the building's architectural framework to reinforce a sense of balance of the overall mural/architectural composition.

13. Preparation, priming, and finish painting materials shall not damage the surface of the building or lead to the surface deterioration over time.

14. New wall mounted art or wall signs shall not be painted over "historic" murals or "ghost signs." Such signs; however, are encouraged to be restored.

15. New wall mounted art or wall signs murals shall have simple, rectangular fields, which contain all lettering, trademarks, and imagery. Borders or implied borders are suggested to reinforce the containment of images within the mural and minimize the impact on the architectural character of the building.

Historic "ghost" wall signs should be restored rather than painted over with new murals. .

Historic "ghost" wall signs following restoration.

Actions Requiring Review

Staff Review

⇒ Touching up and repainting existing wall-mounted art, such as murals, mural signs, wall signs, mosaics, or metal installations and historic wall signs as necessary.

Actions Requiring Commission Review

⇒ Application of new public art and wall mounted art or wall signs within the historic district.

5.16 Signs

Introduction

Downtown businesses in Mooresville have the opportunity to add a variety of pedestrian-oriented signs to their buildings. Multiple sign types are allowed for businesses depending on their zoning. For the purposes of these Guidelines, commercial properties are generally those within the Traditional Downtown (TD) zoning district, where historic properties are predominant. Guidelines are based on the Mooresville UDO, which contains the definitive regulations regarding the use of signs. Allowable sign types for non-residential properties include arm, awning, directory, projecting, window, and wall signs, among others.

In general, all signs require a permit from the Town of Mooresville prior to construction, illumination, or alteration. It is incumbent on the building owner to ascertain if a permit is required with the Town of Mooresville. Sign design and construction drawings prepared by a sign manufacturer or designer must be submitted for approval and permitting prior to installation. An important exception to the permit requirement are signs over forty years old. Signage may be selected from the permissible options.

A property owner should retain and preserve any extant historic sign. Even signs that do not pertain to the current business should be preserved, as they provide historic context and enhance the historic quality of the building and district.

Design Guidelines

1. Preserve and maintain historic signs, including signs that do not pertain to the current business.
2. Guidelines for signs include zoning compliance with the Mooresville UDO.
3. If desired, introduce new signage that is compatible with the storefront in material, scale, and color. It is not appropriate to install signage that damages, obscures, or diminishes the character-defining features of the storefront.

In the Town Center, lamp pole fixtures may display temporary or seasonal banners without the requirement of a permit.

Example of an appropriate awning sign.

Actions Requiring Review

Staff Review

⇒ Repairs to existing signs.

⇒ Replacement of existing signs.

⇒ Installation of new wall, awning, projecting, or other signs not listed below that do not alter the historic character or nature of a property.

⇒ Repainting of existing signs on masonry walls.

⇒ Painting of new signs on painted masonry walls.

Actions Requiring Commission Review

⇒ Installation of new ground-mounted or pole-mounted signs.

⇒ Painting of new signs on painted masonry walls.

The upper façade was a common location for wall signs on commercial buildings.

Projecting signs are traditionally made of wood with metal hardware.

CHAPTER 6—COMMERCIAL CORE HISTORIC DISTRICT NEW CONSTRUCTION STANDARDS

Introduction

The Commercial Core Historic District is composed of contiguous commercial buildings on most blocks with a few vacant lots. The majority of the vacant lots are on W. Broad Street and offer a number of potential infill sites. The development of these sites is encouraged if the design of the new structure and site is compatible with the surrounding buildings and the overall character of the historic district. When siting new construction, compatibility with existing setbacks, the spacing of buildings, and the orientation of buildings should be considered. Compatibility of proposed landscaping, lighting, paving, signage, and accessory buildings is also important. Standards for new construction are to ensure that the district's architectural and material vocabulary is considered. The height, the proportion, the roof shape, the materials, the texture, the scale, the details, and the color of the proposed building must be compatible with existing historic buildings in the district; however, compatible contemporary designs rather than historic duplications are permitted.

This vacant lot provides an opportunity for new infill development.

Building Height

Visual continuity is obtained when building heights are similar along a street or within a district. The height of newly constructed buildings should be within the range of heights historically found within downtown Mooresville. Likewise, prominent features such as cornices or parapets should be of similar height as those traditionally found in the district. In order to maintain the established visual continuity of the streetscape, it is important that new buildings do not overwhelm surrounding historic structures in height, but respect the established height pattern of the buildings in the block.

Several lots in the downtown area are used for parking. These parking areas are also potential locations for new commercial buildings.

Building Width

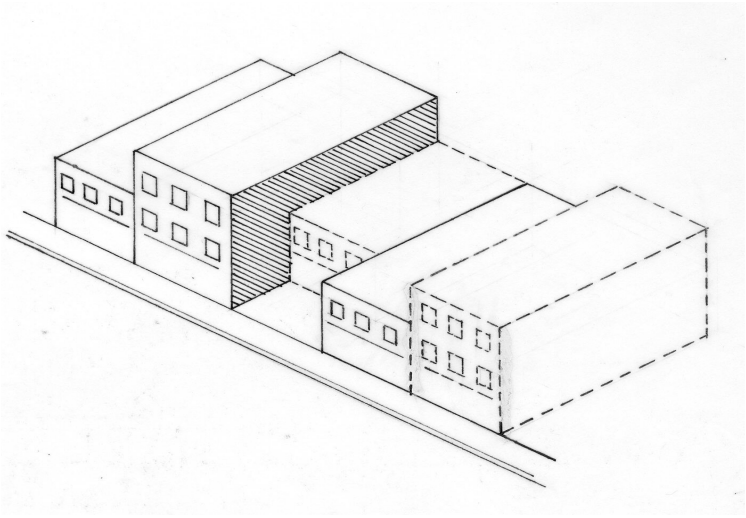
Similarity in building widths along a block or within a district creates a sense of rhythm that contributes to the sense of visual continuity and cohesiveness of the streetscape. When designing new construction, it is important to reflect the established pattern of building width in the area. New buildings may be wider than existing building widths as long as they convey a perception of width similar to historic buildings. This can be achieved by incorporating vertical divisions or subtle setbacks in the building's design which gives the appearance of traditional widths.

Mass and Scale

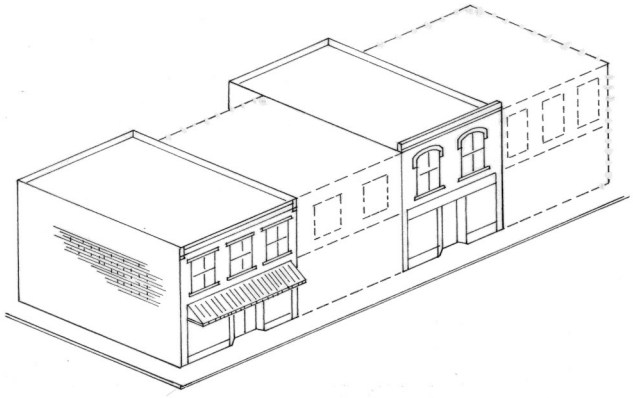
Mass and scale are significant design features that contribute to the visual character and rhythm of historic districts. Commonly, historic commercial buildings along a given street were built with similar mass and scale. While the trend has been for commercial buildings to become increasingly larger over time, it is important that newly constructed buildings respect the traditional scale of buildings in the surrounding area. While new buildings may be larger than historic ones, it is important that new construction not be dramatically greater in mass and scale than that which has been established in the historic district. A building that is much larger than surrounding historic structures will compromise the visual continuity of the streetscape.

Solid to Void Ratio

Solid to void ratio refers to the relationship between exterior solid wall space and windows and doors. Traditionally, the facades of commercial buildings have had similar amounts of openings or glass (windows and doors), and thus share a relatively uniform solid to void ratio. This includes storefronts and display windows, which commonly occupy the ground level, as well as upper story windows. When planning new construction, the facade of the new building should have a similar amount of wall space in comparison to openings as that of historic buildings in the area.



Above, the middle building's setback is inappropriate. Below, buildings are set back a uniform distance from the street to form a continuous wall of facades, and side walls are shared. Roofs are flat or very slightly sloped. Maintain these patterns of construction.



Design Guidelines

Height

1. Construct new buildings so their height is compatible with that of adjacent historic buildings. Ensure new construction is compatible in height with the block and general surroundings on which it is sited.

Mass and Scale

2. Construct new buildings to be compatible with adjacent buildings in terms of scale and proportion. Replicating the existing pattern established along the block will provide visual continuity and uniform scale.

3. Construct new buildings so they are not dramatically larger than historic buildings, as to not overwhelm the streetscape. While new buildings may be larger than historic ones, ensure they do not compromise the visual continuity of the street.

Width

4. Construct new buildings to appear similar in width to surrounding historic buildings. If new construction is filling a large footprint that is wider than traditional buildings along the block, divide the new construction into visually separate sections that give the appearance of traditional building widths. This can be accomplished with vertical divisions within the building design.

Solid to Void Ratio

5. Ensure that window size and proportion of openings are consistent with adjacent historic buildings. Design new contemporary buildings to have similar amounts of wall space and openings for windows and doors as neighboring historic buildings. Create patterns in rhythm, size, and spacing of window and door openings similar to surrounding historic buildings.

Large buildings constructed across several parcels should have vertical divisions consistent with traditional historic commercial building widths. The illustration above shows a new building divided into three separate sections. An example of this type of vertical divisions is illustrated in the new commercial building below.

Building Form

6. Construct new contemporary buildings using forms that are similar to those of existing historic buildings along the blocks on which they are sited. Typically, Mooresville's commercial buildings have been constructed in simple rectangular forms of varying heights.

7. Ensure the roof form of new commercial buildings match those of adjacent historic buildings. Flat roofs are most common for commercial buildings in Mooresville, but design new construction with roof forms consistent with surrounding buildings on the block.

8. Maintain the traditional separation between storefronts and upper facades. Typically, ground floor storefronts are visually separated from upper floors through design patterns and window placement. Replicate this separation in new construction, and maintain the alignment with adjacent buildings.

Rhythm and Spacing

9. Ensure proportions of window and door openings are similar to those of surrounding historic buildings. Similarity in rhythm and spacing of window and door openings strongly contributes to the visual appearance and character of a district. This includes the pattern of display windows along storefronts as well as upper level windows. It is important that new contemporary construction maintain a pattern that is compatible with that already established in the district.

Materials

10. Use traditional building materials that are compatible with adjacent buildings. Common building materials such as wood, brick, and metal help to provide a sense of visual continuity and flow to the street. Alternative materials or combinations of materials for contemporary buildings will be considered on a case by case basis.

The new infill buildings shown above and below have appropriate storefronts and window and door designs. They are of brick construction and have modern cornices at the rooflines.

11. New materials that are similar in character to traditional materials may be acceptable with appropriate detailing. Alternative materials for contemporary buildings may be approved if they appear similar in scale, proportion, texture and finish to materials used historically. Also, alternative materials must have a proven durability in Mooresville's warm and humid climate. Different materials may be appropriate for commercial areas with historic architecture from the recent past.

Architectural Character

12. Building components of new construction that are similar in size and shape to those found historically along the street are preferred. Components such as windows, doors, bulkheads, and display windows of newly constructed commercial buildings that are comparable in size and shape to those of historic buildings in the area help to maintain visual continuity in the district.

13. The scale of decorative elements similar to that of surrounding historic examples is preferred. These include ornamental elements such as cornices, or other decorative elements.

14. Construct new buildings to appear contemporary but compatible in design to historic buildings. It is important to be able to distinguish new buildings from historic ones. Do not seek to replicate historic styles in new construction design, nor contrast dramatically with the existing historic architectural context. New buildings need to be visually compatible with neighboring historic buildings, yet be representative of their own time. Contemporary interpretations of traditional details are encouraged.

Actions Requiring Commission Review

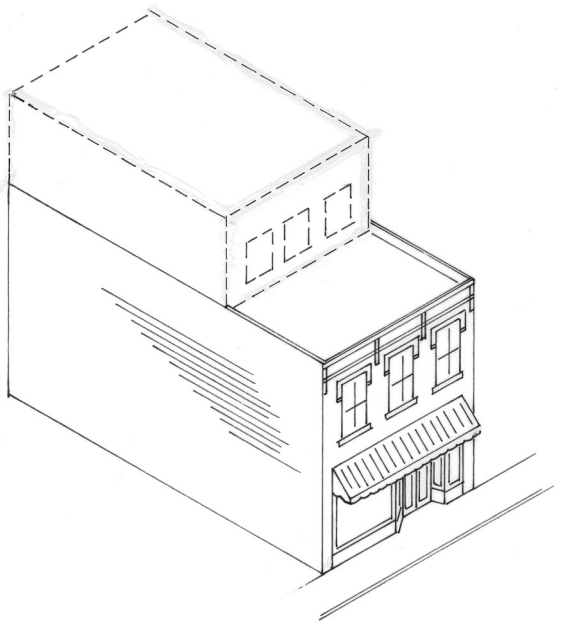
⇒ All applications for new construction in the Core Commercial Historic District are reviewed by the Commission.

One-story buildings are also appropriate for downtown Mooresville. The examples shown above and below are of appropriate materials, have traditional storefronts and are enhanced with awnings and cornice lines.

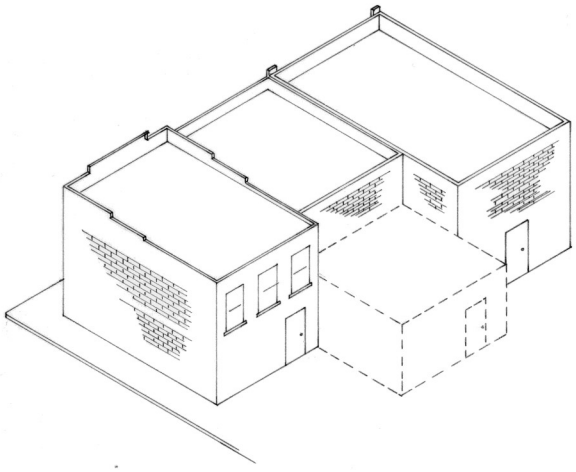
Additions to Commercial Buildings

The construction of additions compatible with historic buildings in the Commercial Core Historic District is acceptable if the addition does not visually overpower the original building, compromise its historic character, or destroy any significant features and materials. By placing additions on inconspicuous elevations and limiting their size and height, the integrity of the original buildings can be maintained. It is important to differentiate the addition from the original building so that the original form is not lost. Additions should be designed so that they can be removed in the future without significant damage to the historic building or loss of historic materials. Also, as with any new construction project, the addition's impact on the site in terms of loss of important landscape features must be considered.

The compatibility of proposed additions with historic buildings will be reviewed in terms of the mass, the scale, the materials, the color, the roof form, and the proportion and the spacing of windows and doors. Additions that echo the style of the original structure and additions that introduce compatible contemporary design are both acceptable.



Roofline additions should be recessed from the primary façade of the building (above). Rear additions are appropriate as long as they are not readily visible from the street and are secondary to the original building in size and scale (below).



Design Guidelines

1. The construction of an additions should not cause damage to or removal of historic walls, roofs, and features from historic buildings. Use existing openings to connect the addition to the existing building.
2. From the primary street, an addition should have little or no visibility.
3. Additions should be compatible with the original building in scale, proportion, rhythm, and materials.
4. The design of an addition should be distinguishable from the historic building; it should be smaller and simpler in design.
5. Additions should be contemporary in design, but compatible with adjacent buildings.

6. Roofline additions should not be visible from the street.

7. Roofline additions should use similar roof forms to the buildings to which they are attached.

8. Make sure that a roofline addition does not cause the removal of character-defining materials and features.

Actions Requiring Commission Review

⇒ All applications for new additions in the Core Commercial Historic District are reviewed by the Commission.

Examples of appropriate sized rear additions above and below.

CHAPTER 7—DESIGN GUIDELINES FOR RESIDENTIAL PROPERTIES

Introduction

The National Register-listed Mooresville Historic District (Listed 1980), Mooresville Historic District Boundary Expansion, South Broad Street District (Listed 1980), and Mooresville Mill Village Historic District (Listed 2011) contain notable examples of residential architecture from the late nineteenth and early twentieth centuries. The Mooresville Historic Preservation Commission currently does not regulate or enforce design guidelines for the community's historic residential buildings unless they have been designated as Local Historic Landmarks. Property owners of historic residential properties are encouraged to follow the voluntary guidelines set forth in this chapter. By following these guidelines, property owners will preserve and protect the character of their dwellings as well as enhance their property's marketability and real estate value.

The residential area along S. Academy Street contains a notable collection of historic dwellings such as this row of Bungalows.

Architectural Styles and Form

The Mooresville and South Broad Street Historic Districts contain notable examples of Queen Anne, Colonial Revival, Tudor Revival and Bungalow styles as well as more vernacular forms such as Folk Victorian. The Mooresville Mill Village reflects typical North Carolina mill village designs such as Gable Front and hall-and-parlor plans. These designs reflect the growth and development of the community during its era as a prosperous railroad and mill town into the mid-twentieth century.

This gable front dwelling is one of the best preserved houses in the Mooresville Mill Village Historic District .

The Mooresville Mill Village Historic District contains modest designs such as these gable front plans.

Queen Anne (1875-1915)

Popular during the Victorian era, the Queen Anne style house is characterized by irregular shapes and a complex arrangement of parts. The exterior of the house is often quite elaborate in its use of surface materials and detailing, and a complex color scheme further enhances the variety of materials used. Originally, body, trim, shutters and sash were each treated differently; and architectural details were emphasized with color.

The gable ends of most Queen Anne houses are covered with patterned wood shingles and sometimes a band of wood shingles separates the first and second stories. Wood clapboard is the most common siding material. Windows are tall and narrow, and patterns offer a clue to the period of construction. A two-over-two window sash division suggests a fairly early house, while one-over-one indicates a later structure. A trademark of the Queen Anne style is a window with a border of small colored panes, surrounding a large pane. A small casement window of this design is sometimes found in gable end. Leaded and stained glass are often used in both windows and doors.

The Queen Anne style is typically asymmetrical and features a wrap-around porch and decorative woodwork..

Notable examples of the Queen Anne style in Mooresville consist of asymmetrical plans with a hipped or gabled roof and projecting wings and bays. They feature broad verandas that wrap around two and three sides of the house. Porches often feature intricately carved posts and railings.

Folk Victorian (1875-1915)

Folk Victorian dwellings include a variety of plans such as gable front, gabled ell and hall-parlor. These were generally one or one– and one-half stories in height, of frame construction and often display milled columns and wood shingles in the gable fields. Other decorative elements can include eave vergeboard or classical columns. A number of the dwellings in in the Mooresville Historic District as well as on nearby streets display excellent examples of Folk Victorian designs.

This Folk Victorian dwelling features gable dormers with sawtooth shingles as well as milled porch columns.

Colonial Revival (1900-1930)

The turn of the century brought a revival of interest in many building styles of Europe and colonial America. This was, in part, a reaction to Victorian excesses in architecture. Typically, early twentieth-century houses were distinguished by a general symmetry in the arrangement of their parts and restraint in ornamentation. Windows in Colonial Revival style houses often feature multiple light divisions; shutters are common; and entrances feature paneled doors with sidelights and transom lights. Instead of a full front porch, there may be a front portico or a side porch

This is an example of a Colonial Revival style dwelling with an original entry porch with square wood columns.

Dutch Colonial Revival (1910-1940)

The Dutch Colonial Revival style became popular as Americans turned away from Victorian designs, focusing on colonial roots. The Dutch Colonial Revival was a variation of the Colonial Revival style and is a two-story dwelling with a signature gambrel roof. Windows often feature multiple light divisions; shutters are common; and entrances feature paneled doors with sidelights and transom lights. Primary entrances typically are not accompanied by full porches, rather a stoop with a canopy or gable pediment.

The Dutch Colonial Revival style is distinguished by its gambrel roof form and classical porch columns.

American Foursquare (1905-1930)

The term "American Foursquare" was coined in recent years to make a category for the two-story, box-shaped houses that appeared in early twentieth -century neighborhoods in Mooresville, as well as all across the country. The American Foursquare reflected a trend toward simplicity and efficiency in residential construction. It was a practical house because it provided ample living space on its two floors and required only a minimum amount of land.

Hip roofs with deep overhanging eaves are typical of the American Foursquare. The eaves are either open, like the Bungalow, or closed, due to the influence of another style house such as Neo-Classical, Colonial Revival, or Frank Lloyd Wright's Prairie Style. Construction materials are often similar to the Bungalow, but details may be borrowed from various styles.

The American Foursquare plan features a full-width porch and a hipped dormer at the roofline.

Bungalow (1905-1930)

A popular historic house style in Mooresville is the Bungalow. This style originated in California at the turn of the century and spread eastward with the help of pattern books. The Bungalow garnered an enormous following among the middle classes because of its practical features. Bungalows are generally single-story houses, although they can also be one and one-half stories. They feature gently sloping gable or hip roofs with wide overhanging eaves. Roof beams and rafters are almost always exposed. A common Bungalow form has the gable end facing the street and porches with tapered wood columns on brick piers.

This Bungalow dwelling has an original full-width porch with tapered wood posts on brick piers and a prominent gable dormer at the roofline.

Tudor Revival (1915 - 1940)

Although less popular than Bungalows, the Tudor or English Revival style was also built in Mooresville. These dwellings are based upon medieval house forms of England and were popular in America from 1915 to 1940. These house forms have high pitched gable roofs, multiple gables on the main facade, and are generally of brick and stucco construction. Doors are often set within rounded or Tudor arches while windows often have multiple lights in the upper and lower sashes. In gable fields stucco and wood are often combined to create the appearance of half-timbering.

This Tudor Revival style dwelling features an arched entrance with a stone surround.

Spanish Revival (ca. 1915—1940)

The Spanish Revival style (1915-1940) became popular following the Panama-California Exposition featuring architecture derived from the Spanish Colonial period. Stucco exteriors and arched openings are ubiquitous elements of the style. Dwellings of this style commonly have low pitched roofs, which may be class in terra cotta tiles. Exterior doors may be heavy wood and may have surrounds of decorative accents of tile or stone. Balconies and roof parapets are common decorative features. Spanish Revival-style dwellings may feature a large focal-point window, which might have a decorative wrought iron grille. The style is not attached to any particular plan.

The Spanish Revival style features clay tile roofs, stucco exteriors arched entrances and open porches.

Ranch/Mid-Century Modern, (ca. 1940—1970)

In the mid-twentieth century, the Ranch style became popular across the nation. After World War II, the demand for housing greatly expanded and suburban tracts were developed on the periphery of cities and towns. Ranch style plans were designed with families in mind, opening the interior space and creating a more casual environment for family use. Ranch plans are typically rectangular in shape, with the long side oriented towards the street. Front porches were eliminated in Ranch designs, as families gravitated to the back yard and patio for outdoor time. Mid-Century Modern is a term for more expansive and architect-designed homes which feature large windows on the façade and a variety of roof forms. These dwellings are frame in construction and may have brick and stone veneers and other exterior masonry materials.

A few Ranch style dwellings from the 1950s and 1960s are also in the historic district and are horizontal in plan with gable roofs and

A notable example of a Mid-Century Modern dwelling is this house with its stone and brick exterior, large picture window and integral carport.

Best Practices—Exterior Wall Materials and Finishes

The form, materials, and details of the exterior walls help to define the architectural character of historic structures. Polygonal bays and turrets, recessed balconies, and changes in wall materials provide character and scale to historic buildings. These details are emphasized by paint color and other exterior finishes.

Typical historic wall materials found within the districts include wood clapboard siding, wood shingles in both uniform and patterned shapes, stucco, brick, and stone. Over the years, many clapboard houses in the historic districts were covered with asphalt singles, aluminum, or asbestos siding. This practice leads to loss of both historic character and original materials and is discouraged in the historic district(s). Additionally, synthetic siding can mask insect infestation and moisture damage. Therefore, the removal of added synthetic siding within the historic district(s) is always encouraged.

The preparation of wood siding prior to painting is essential to its appearance. Scraping and sanding is the recommended preparation method, as harsh methods of paint removal such as sandblasting and high pressure washing may actually contribute to the deterioration of wood siding.

The original weatherboard siding contributes to the historic character of the building.

Preservation:

1. Preserve original form, materials, and details of the exterior walls. If replacement is necessary, replace only the deteriorated material or detail with new material to match the historic material in composition, size, shape, texture, and pattern.
2. Preserve historic architectural features of exterior walls such as cornices, brackets, bays, turrets, fascias, and decorative moldings.
3. Painting wooden details such as corner boards, brackets, fascias, soffits, and decorative moldings helps to highlight these elements and emphasize the architectural character of a building.
4. Paint previously painted foundations in darker colors that generally reflect the color of masonry or stone.
5. Victorian homes feature multiple shades with contrasting colors on intricate details and molding. Craftsman style homes were often sided and stained or painted with dark earthen

Wood shingles provide texture and should be retained and preserved.

colors. Many colonial revival style homes were finished in brick or white paint. Avoid very strong color contrasts and excessive highlighting of small details.

6. Change color on architectural details at the point at which the detail takes new form.
7. Many houses and apartments that were built before 1978 have paint that contains lead (lead-based paint). Lead from paint, chips, and dust can pose serious health hazards to children and adults and should be removed or encapsulated according to the City's policies for the treatment and removal of lead-based paint.
8. When selecting new replacement wood siding, clear grade lumber, although more expensive, provides the best finish.
9. It is not appropriate to cover or replace historic materials with substitute materials such as aluminum, vinyl, or plywood panels.
10. Removal of non-original siding such as vinyl is encouraged.
11. Replacing deteriorated siding and trim in-kind is encouraged.
12. It is not appropriate to apply paint or other coatings to unpainted wall materials and materials that were left unpainted historically.
13. Traditional masonry materials such as brick, slate, and stone should remain unpainted as well as stained shingle.
14. It is not appropriate to use abrasive techniques such as sandblasting, high pressure waster blasting, or other methods that may damage the surface, for cleaning or removing paint from the exterior walls and trim within the historic districts.
15. Exterior alterations to the principle elevations of the building should be carefully considered as to not detract from the historic character of the building.
16. The use of artificial siding is discouraged.

This Bungalow-style dwelling retains its original Craftsman-style windows and door.

Best Practices—Masonry and Stone Foundations and Chimneys

Many, if not all structures in Mooresville's residential historic districts have some form of masonry material as part of their construction. Brick, brick veneer and stone construction can make up the exterior walls of the building and are almost always the material chosen to construct the chimneys and foundations.

Chimneys are often significant architectural features of a historic structure, and the foundation anchors the historic structure to its building site, raising the body of the building above the ground level. Consequently, their preservation is essential to retaining the character of the buildings exterior. Proper maintenance of chimneys, foundations, and other masonry/stone surfaces may include re-laying of loose brick or stone, carefully re-pointing deteriorated mortar joints, and proper replacement of metal flashing where the chimney meets the roof or wall. The most important goal in masonry/ stone preservation is to keep it water-tight.

Techniques such as sandblasting and high pressure washing erode brick exterior, allowing moisture to penetrate the brick. Water-proof coatings such as silicone based treatments will actually trap the moisture inside. These techniques should be avoided. The best preventive measure is regular maintenance and re-pointing with a good mortar . Tuck pointing is the process of cleaning out the crumbling and deteriorating mortar and then "tucking" new mortar into the clean joints.

Preservation:

1. Preserve the shape, size, materials and details of character defining chimneys and foundations and other masonry / stone features. Significant chimney details include features such as terra cotta chimney pots and decorative caps. Decorative grilles, vents, water tables, lattice panels, access doors, and steps are character defining features of foundations that should be preserved as well.
2. Water repellent coatings are the recommended treatment for protecting masonry surfaces as they are different from water proof coatings and are formulated to be vapor permeable (breathable). They do not seal the surface, but act as a barrier that continues to allow the appropriate level of moisture to pass through the surface.

Brick foundations should be kept in good repair to ensure the longevity of the dwelling it supports.

Corbelled brick chimneys are distinctive architectural features that add to the historic character of a dwelling.

3. Low-pressure cleaning at garden hose pressure using water detergents is the best way to clean brick or stone.
4. Previously painted foundations should be painted in dark colors that reflect the colors of masonry or stone.
5. Re-pointing is filling in the gaps that already exist in masonry joints with mortar to match the original mortar.
6. Removal of original chimney caps and/or chimneys is discouraged.
7. Retain and preserve original chimney structures as long as possible.

Reconstruction:

1. Clean soiled, discolored or painted masonry and stone surfaces using the gentlest methods possible to avoid damage to brick and mortar. It is not appropriate to use high pressure cleaning methods such as sandblasting.

New Design:

1. Maintain the integrity of masonry / stone features by re-laying loose brick and repairing deteriorated mortar joints as necessary. When re-pointing or tuck pointing masonry surfaces, match the dimension, composition, color, profile, and the design of the old mortar joints as closely as possible.

The use of lattice panels between brick pier foundations is appropriate and encouraged.

Best Practices—Roofs

The roof is often a distinguishing feature of a historic structure, helping to define its architectural character and the building's overall form. The interplay of roof forms, materials, and details helps to give the historic districts their unique character. Changes and additions to a historic building over time are often revealed through variations in the form, pitch, materials, overhang, and detailing of the roof.

The most common roof forms in the historic districts are gable and hip, but complex roofs mixing gable, hip, gambrel and other roof shapes are also found. Roofs may feature bracketed eaves, open rafters, or classical cornices with dentil moldings. Most residential roofs in the districts have generous eaves especially on Bungalows and American Foursquare designs. Traditional roofing materials include slate, terra cotta, pressed metal shingles and standing seam metal roofing. However, by far the most widely used historic roofing material was the wood shingle. Over time, composition shingles of asphalt and fiberglass have replaced historic wood shingles as the most common roofing materials in the historic districts.

Retain and preserve original roofing materials such as this pressed metal shingle roof.

Where exposed gutters and downspouts are to be replaced or installed, install them so that no architectural features or details like crown moldings are damaged or removed. Gutters and downspouts should be painted or finished in baked enamel unless they are made of copper. Half-rounded style gutters are most desirable because they help preserve the crown molding.

Asphalt composition shingles in dark browns, grays and black provide the closest match to the look and appearance of weathered wood roofing shingles.

Original slate roofs contribute to the historic character of a dwelling and should be preserved .

Preservation:

1. Retain and preserve original roof form, pitch, overhang, and significant features such as chimneys, dormers, turrets, cornices, balustrades, and widow's walks.

2. Preserve and maintain historic roofing materials that are essential in defining the architecture of a historic structure, such as clay "mission tiles" or patterned slate. If replacement is necessary, replace only the deteriorated material with new material to match the original.

3. Preserve and maintain original roof details such as exposed rafter tails, crown molding, soffit

boards, or cresting. If replacement is necessary, match the new detail to the original.

4. Maintain traditional gutter and downspout systems. For example, repair concealed or built-in gutters rather than replacing them with exposed gutters.

Reconstruction:

Retain historic roofing materials such as asbestos shingles, metal shingles, and standing seam metal roofing. If replacement is necessary due to deterioration, substitute roofing materials such as composition shingles are appropriate. Since historic roofing materials were traditionally dark in color, light colored composition shingles are not appropriate in the historic district.

1. Complete change of roofing materials including the removal and replacement of slate, terracotta tile, and standing metal seam roofing is discouraged
2. Retain original built-in gutter systems if possible.
3. Install solar panels, vent pipes, ventilators and skylights as not to be visible from the street.

This slate roof features a unique pattern of square and scalloped tile, metal crest work, and a decorative finial.

This dwelling retains its original built-in gutter system and round downspouts.

Best Practices—Windows and Doors

Windows and doors are prominent visual elements of historic structures and often reflect the architectural style or period of construction. The pattern, arrangement location, size and shape of windows and doors contribute significantly to a building's historic character. Windows in the historic districts are primarily double-hung wooden sash windows with a variety of muntin arrangements. The number of lights (panes) in the sash varies with the style and period of the house.

Most Victorian-era dwellings have windows which are tall and narrow. Colonial Revival windows have multiple light divisions, with either six-over-six or six-over-one patterns. Bungalows and American Foursquare designs often have long narrow lights in the upper sash and a solid pane in the lower sash. Smaller fixed windows with a border of small panes can be found in the gable ends of Queen Anne and Craftsman style architecture. Often the entrance door will have this same treatment.

The front door is usually the focal point of the house and a key architectural feature. Original doors found in the historic districts typically are wood panel doors with a fixed pane of glass often with a muntin pattern similar to that of the windows. Solid wood doors are also seen in the districts and usually have sidelights and fanlights with fixed panes of clear, beveled, or stained glass surrounding the doorframe.

Because of their strong link to and indication of the architecture and style of a building, original windows and doors should be maintained, repaired when necessary, and preserved as defining elements of a historic structure. Studies have shown that repair of original windows is typically less expensive than replacement, and the proper installation of storm windows and doors ensures energy efficiency.

Preservation:

1. Preserve original doors on primary elevations and maintain character defining features such as frames, hardware, thresholds, and glass pane arrangements. If replacement of a door element is necessary, replace only the deteriorated element to match the original in size, composition, material, dimension, and detail. Replacement doors should be similar in design to existing doors.

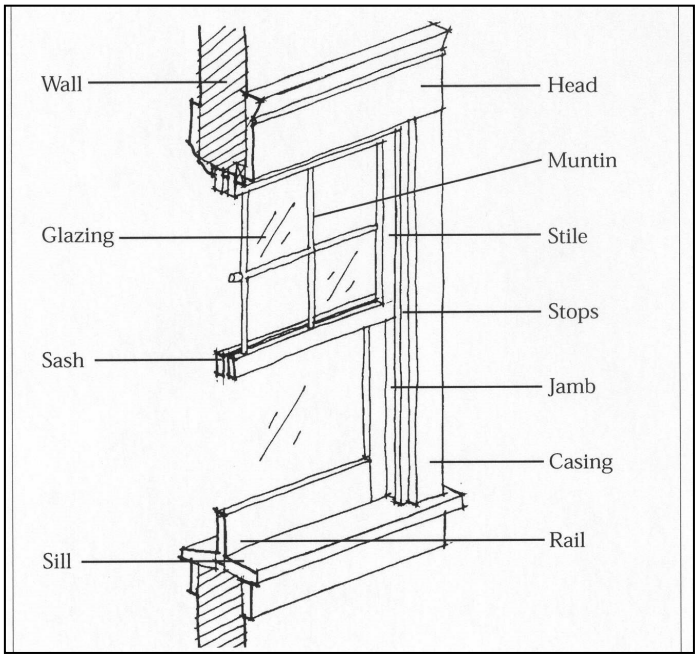
Elongated, narrow windows like these two-over-two, wood -sash examples with pedimented surrounds help characterize this Italianate style dwelling.

Retain and preserve original wood-sash windows like this six-over-six design.

composition, material, dimension, and detail. Replacement doors should be similar in design to existing doors.

2. Retain and preserve the pattern, arrangement, and dimensions of window and door openings on principal elevations. Often the placement of windows is an indicator of a particular architectural style and therefore, contributes to the building's significance. If necessary for technical reasons, locate new window or door openings on secondary elevations and introduce units that are compatible in proportion, location, shape, pattern, size, materials, and details to existing units. For non-residential uses, select a location that meets the functions of the building but is the least visible from the street and causes the least amount of alteration to the building.

3. Windows can be made weather-tight by re-caulking and replacing or installing weather stripping. These actions also improve thermal efficiency.



This illustration shows the parts of a typical wood sash window.

Reconstruction:

1. True divided-light, wooden windows are an appropriate replacement product for original wood windows when designed to match the original in appearance, detail, material, and profile and when dimensions measure within a one-half inch of any original window component.

2. It is not appropriate to replace true divided-light windows with windows with snap-in muntins.

3. Replacement of original wood windows with other types of windows is discouraged. Original windows can be made more energy-efficient with the installation of storm windows.

4. It is recommended that storm windows and doors are full-view and baked enamel or painted .

5. Removal of an original window or door opening is highly discouraged.

6. Installation of a new window or door opening is also discouraged on the primary façade.

This window has appropriate shutter design and materials.

New Design:

1. Select exterior storm windows and doors that are painted or coated with a baked enamel finish and that do not damage or obscure the original windows and doors when installed. Select storm doors with full glazing to maximize the view of the door. Unfinished aluminum windows and doors are inappropriate for the historic districts.
2. Where historically appropriate, install fabric awnings so that they do not damage or conceal architectural details or historic materials.
3. Window shutters should be wood and designed to fit the window opening and attach to the window casing. Shutters should be introduced only when historically appropriate to the architecture of the building or when it is documented that shutters are original to the building. Aluminum or vinyl shutters that are attached to the side of a building are inappropriate for the historic districts.

Economics—Original Versus Replacement Windows:

1. Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation.
2. The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.
3. Adding storm windows over original windows provides excellent thermal efficiency and better payback than most replacement windows.
4. Vinyl window seals often fail after a few years, making their replacement more costly than upgrading historic wood windows.
5. Vinyl windows don't look like historic wood windows; their texture and thinness are inappropriate for the historic districts.
6. Vinyl is harmful both in its creation and disposal.

When installing storm windows, choose a full-view design that will not conceal the original windows they covers such as these examples above and below.

Examples of historic doors include a Bungalow door (above) and a single-light, two-panel door (below).

When installing a storm door, choose a full-view design that will not conceal the original door it covers such as the example above.

Retain original screen doors on dwellings.

Best Practices—Porches, Entrances, and Balconies

Porches and entrances are important features of houses in historic districts. A porch may be the most prominent stylistic feature of a historic structure. Components of porches include steps, balustrades, columns, trellises, skirt boards, fascias, brackets and various ornamental details. Porches are exposed to the weather and can deteriorate rapidly if not properly maintained. Because of their architectural significance, porches should be preserved in their original form and detail.

Preservation:

1. Preserve and maintain historic porches, porticos, balconies, pergolas, terraces, and entrances.
2. Preserve and maintain historic materials and features of historic porches such as tongue-and-groove flooring, beadboard ceilings, trim, railings, lattice, entablatures, columns, steps, balustrades, brackets, soffits, fascia boards, and decorative trim. If a porch element is deteriorated beyond repair, replace only the deteriorated portion, using compatible materials.
3. Because of their character-defining role, enclosing front porches is discouraged. Side and rear porches may be enclosed to create sunrooms. The design of the enclosure should be compatible with the architecture of the structure and not result in a loss of historic fabric or architectural details.

Reconstruction:

1. If a deteriorated porch must be removed or is completely missing, replace it either with a reconstruction based on accurate documentation or a new design that is appropriate for the structure in terms of materials, roof form, detailing, scale, size and ornamentation.
2. Before replacing deteriorated porch flooring, let new wood to dry thoroughly to prevent gaps between floor boards. Allow kiln-dried lumber time to adjust to ambient moisture conditions.

Milled wood porch elements are character-defining features on Victorian-period dwellings.

After 1900, classical columns such as Tuscan designs were popular for porches.

Avoid pressure treated lumber. Prime all surfaces of new tongue-and-groove flooring before installing, then paint immediately afterwards. Apply two coats of oil-based deck enamel.

3. Install a trim piece on the exposed edges of the floor boards and caulk well. Most porch floor damage is from water wicking up at the ends.
4. Ensure that there is adequate ventilation beneath the porch floor to avoid moisture build up and buckling of floor boards.
5. Adding elements or details to porches to create a false historical appearance is discouraged.
6. The addition of new entrances, porches, pergolas, balconies and other entryway features to primary elevations should be studied in depth and based on architectural precedence for the style and design of the building.
7. When making repairs to materials and features, match the original in style, form, materials, and dimensions.
8. Removing or adding porches is discouraged.

Retain original porches such as this wrap-around porch with Tuscan columns.

The screening in of porches using minimal framing is appropriate.

Best Practices—Streets, Sidewalks, and Public Right-of-Way

Streets, sidewalks, parks, and other public spaces are important parts of the setting of historic districts. The public right-of-way (ROW) has evolved and changed over time, but much of the early twentieth century appearance and character remains in the historic districts. Neighborhood streets are usually two lanes wide and somewhat narrow compared with current guidelines. Mature shade trees along many streets provide a green canopy.

Most streets retain original or replacement concrete sidewalks such as along S. Academy Street.

Preservation:

1. Maintain historic street patterns, widths, and construction materials.
2. Maintain historic paving materials for roads and sidewalks as well as granite curbing. When they are disturbed for underground utility construction or other work, repair pavement, gutters, and curbs with matching materials.
3. Maintain granite curbs and brick gutters. Expose and restore these features when they have been covered.
4. Maintain the planting strip between the street and sidewalk. It is not appropriate to surface the strip with pavement or other materials. Brick may be considered where a hard surface is needed.

Reconstruction:

1. Introduce street lighting of a human scale that is consistent with the design and the illumination level of special street lighting in the historic districts.
2. Maintain door mail slots and letterboxes. Avoid the use of freestanding mailboxes that are not in keeping with the neighborhood design.
3. Locate items such as street furniture, benches, trash cans, and publication racks, so that they do not obstruct sidewalks or the streetscape.

New Design:

1. Avoid grading that would change the topography of the public ROW.

2. Place cables and wires underground or locate poles at the rear of lots. Add new poles, cables, and related equipment in the public ROW only when there is no feasible way to meet codes. Granite curbs and brick gutters that are disturbed as part of the installation, should be maintained.

3. Using pedestrian-scale decorative streetlights typically constructed of cast iron, fiberglass, or aluminum helps to maintain the historic character of the street.

4. Other than what is required for traffic and pedestrian safety, minimize traffic signage in the public ROW to avoid cluttering the appearance of the street.

5. Playground equipment is a typical feature of public parks and the design and coloring should strive to blend in with Park surroundings.

Best Practices—Trees and Landscaping

Typical of the historic districts are grassy front lawns with substantial plantings, shade trees, ground covers, hedges and other border planting. Large trees, such as oak and elm trees, provide shade that protects roofing materials and promotes energy efficiency. Trees can also be used as windbreaks and screens beautifully as lining for the edge of properties.

Preservation:

1. Retain mature trees that contribute to the character of the district.
2. Maintain the property's natural topography, and avoid grading that adversely affects drainage and soil stability or could negatively impact existing trees.
3. Retain historic landscape materials such as brick or slate pavers. Crushed stone, pea gravel, or brick chips are examples of inappropriate materials for ground cover other than driveways or parking areas.

Reconstruction:

1. When replacing trees causing structural problems, carefully consider the new location where the tree can mature in a healthy manner.
2. Replace damaged or diseased trees with similar canopy in the same location. If same site location is impractical, select locations that will enhance the appearance and character of the historic streetscape.

New Design:

1. Take all precautions to protect existing trees during new construction, paving and any site work.
2. Retain historic site features such as stone walls.
3. Choose tree varieties appropriate in dimensions for the site.

Maintaining existing trees and adding appropriate species in yards and sidewalk medians is encouraged.

Best Practices—Fences, Walls, and Site Features

Historic site features that may exist on a property include but are not limited to fences, walls, fish ponds, trellises, arbors, terraces, patios, and gardens. Many original site features have been lost over the years and every effort should be made to preserve those that remain.

Fences and walls are the most abundant type of site features existing in the historic districts. The repetition of fences and walls often provides a sense of continuity and rhythm along a street. Wood, cast iron, and woven wire are traditional materials for fences. Stone, brick, and concrete are common wall materials. The selection of fence or wall material and design often relates to the architectural style of the house.

Historically, open picket fences, low walls, hedges, and some decorative wire fences were the most typical front yard enclosures. Simple utilitarian fences were commonly used around back yards. Fences usually followed the property line perimeter and did not abut the house.

Preserve and maintain original masonry retaining walls.

Preservation:

Retain fences and walls that contribute to the historic character of the property and the district where possible. If replacement is necessary, replace only the deteriorated element to match the original in dimension, proportion, material, textures, and detail.

This privacy fence is appropriate in height, materials, and location,. It is properly recessed to the rear corner of the dwelling.

Reconstruction:

When reconstructing a deteriorated fence replace only the deteriorated element and match in original design, size, shape, scale, and proportion. Base design on historical data for the era in which the structure was originally built.

New Design:

1. Introduce new retaining walls constructed of brick, stone, or concrete in a design consistent with the property and the neighborhood. It is not appropriate to construct retaining walls of materials such as landscape timbers, or concrete blocks where visible from the street.
2. Introduce new fences and walls compatible in material, design, scale, location and size with original fences and walls within the historic districts.

3. Low picket fences of an open design, constructed of wood or metal and finished in white or another color/stain compatible with the dwelling, and low walls and hedges are appropriate for front and rear yard use. Front yard fences and walls should usually not exceed 48" in height.

4. Install utilitarian fences of woven wire or chain link in rear yards only. When visible from the street, screen with climbing vines, ivy or shrubbery. If chain link fencing is needed, coated chain link is preferable to raw aluminum.

5. Miscellaneous items such as swimming pools, playground equipment, tree houses, concrete pads and basketball goals, tree houses, dumpsters and trash receptacles should be located in rear yards where they are not visible from the street.

6. Trash receptacles must be adequately screened from view of the public right-of-way and adjoining residences with shrubs and/or fencing.

7. Fountains and fish pools constructed of stone and aggregated concrete were typical historic garden features.

This privacy fence is appropriate in height, materials, and location,. It is located at the rear of the dwelling to fence in the back yard.

Example of an appropriate wood picket fence in a front yard.

Best Practices—Walkways, Driveways, and Parking Areas

Since the historic districts predate widespread use of the automobile, many lots do not include driveways, while others share a driveway with the adjoining lot. Alleys provide access to the rear of lots on some streets. Most driveways are relatively narrow and lead directly to a rear parking area or garage. Originally, most driveways were surfaced with gravel or cinders. A paved driveway occasionally consisted of two parallel concrete runners with a grassy strip in between. A paved walkway typically leads directly from the public sidewalk to the front steps of most houses in the historic districts. Curved or serpentine walkways are found occasionally. Maintaining the historic configuration of driveways and walkways is essential to preserving the character of the districts. The use of asphalt for driveways is generally not appropriate for residential areas.

In keeping with the Town of Mooresville UDO, off-street parking shall be located to the rear of the principal dwelling. Existing driveways and approved designated parking areas located in the front and side yards are exempt from this requirement.

Preservation:

Retain historic driveways and walkways, including steps and sidewalks, in their original locations. When deteriorated, repair with materials that match or are compatible to the original.

Reconstruction:

1. Select appropriate materials for new driveways including concrete tracks (narrow strips), brick, and crushed stone. Conceal edging materials used for gravel driveways. Keep new driveway aprons and curb cuts to the minimum width possible.
2. Select appropriate materials, such as concrete, brick, asphalt, or crushed stone for surfacing parking areas. The use of permeable paving materials to reduce storm water runoff is encouraged.
3. Consider removing unused paved areas to provide additional green space.
4. Remove deteriorated pavement before installing new paving materials to ensure that the walk will be flush with the grade of the yard and public sidewalk.

Example of a historic concrete "ribbon" driveway.

Solid concrete driveways from the early twentieth century are also present in the historic districts.

New Design:

1. Select appropriate paving materials for new walkways including concrete, brick and stone. Stamped concrete is inappropriate.
2. When needed, introduce new driveways and walkways that are compatible with existing driveways and walkways in terms of width, location, materials, and design. Generally, double width driveways and circular driveways are not appropriate.
3. Construct new driveways and walkways in locations that require a minimum of alteration to historic site features such as landscaping, retaining walls, curbs and sidewalks. Usually driveways should lead directly to the rear of buildings, and walkways should lead directly to the front steps of the house.
4. Parking areas for residential properties should be well screened and at the rear of the property. Parking areas in front yards are not appropriate.
5. Design new parking areas to minimize their effect upon the neighborhood environment. Locate them to the rear of buildings and screen them from view with landscaping and/or fencing. The Commission may consider alternate locations when properly screened and landscaped.
6. Grading for new parking areas should not dramatically change the topography of the site or increase water runoff onto adjoining properties.
7. Divide large expanses of pavement into smaller components with planting areas. Incorporate existing large trees and shrubs into the landscaping for new parking areas when possible.

Many dwellings retain their original concrete walkways which contribute to the character of the property.

For new driveways, permeable paving materials like that shown above are preferable to asphalt or other hard surfaces.

Best practices—Lighting

The selection and placement of exterior lighting can be especially important in historic districts where lots are generally very narrow, and houses are located close together. The lighting on one property can easily affect neighboring properties.

Lighting typically most suited for Mooresville's historic districts consists of relatively low height and low or moderate intensity. Standard Duke Power Company security lighting, which tends to cast a wide illumination, is inappropriate for most residential locations.

1. Select lighting fixtures and poles that are compatible in scale, design, and materials with the individual property and the neighborhood.
2. Carefully locate low level or directional lighting so it does not invade surrounding properties. Indiscriminate area lighting is not appropriate.
3. Retain and preserve fixtures original to the dwelling. If replacement of original fixtures is needed, select a style that is similar or that will complement the original fixtures.
4. Typically, fixtures were attached to a building on porch ceilings or adjacent to entrances.
5. Free-standing light posts ideally should be six feet in height or under to blend with the setting.
6. Landscape lighting with low-level projection is appropriate so as to not cross over into adjacent yards.
7. Motion lights and spot lights ideally should be limited to rear yards.

New light fixtures for porches and entrances should reflect the house style or be simple in design similar to the examples above and at right.

The use of footlights along walkways is preferred to large pole lamps for front yards.

Best Practices—Residential Signs

Mooresville's Historic Districts are composed of buildings with a wide variety of uses from residential to commercial and institutional. Over time, the original use of some buildings has changed, and in some areas residential buildings have been converted to other uses. Often these changes require signage to help with identification. In order to maintain the historic context of the neighborhood, it is important to install signage that will not detract from the pedestrian scale of the neighborhood or misrepresent the original function and purpose of a building.

Traditionally, signs in the historic districts were relatively small, of simple shapes and legible lettering. They were usually constructed of wood or metal with a smooth, painted sign face. Signs in residential locations were often located beside the front walk near the public sidewalk.

Preservation:

Retain and preserve historic signs and details that contribute to the historic district.

Reconstruction:

When reconstructing a sign, base the design on the historical data for the era when the structure was built

New Design:

1. Introduce unobtrusive, simple signage in the historic districts.
2. New signs should be no larger than necessary to identify the building they serve, and locate them so that they do not block pedestrian views along the street .
3. Select traditional materials for new signs including wood, metal, stone and masonry. Carved or sandblasted signboards are generally not appropriate in the historic districts. Signs may be lighted with concealed spotlights.
4. An appropriate location for a freestanding sign in a residential area is close to the front walk and near the public sidewalk.
5. Billboards (outdoor advertising signs) and other tall freestanding signs, portable signs, flashing or lighted message signs, plastic signs, and signs with internally illuminated letters are not appropriate in the historic districts.

Low, freestanding signs are appropriate for the residential areas of Mooresville's historic districts.

6. Attach signs to a building in any manner that does not conceal, damage, or cause the removal of architectural features or details.
7. Signage should be compatible with the original use of a building.
8. It is not historically appropriate to install signs directly on facades or porch roofs of residential buildings and those buildings originally intended for residential use. The installation of a freestanding sign is most appropriate as it is less likely to detract from the architecture of the building.
9. When designing new signage keep in mind the scale of the building it will identify.
10. Signs should be consistently oriented to the pedestrian and be compatible with the residential environment.
11. Signs whose purpose is to attract the attention of passing motorists are usually too large to be compatible with the pedestrian character of the historic districts.

Best Practices—Accessory Structures

A number of early garages, carriage houses, and other outbuildings survive in the historic districts. These structures offer a glimpse of life from the past and add to the character and charm of the neighborhoods. The earliest true garages were simple frame structures with no floor and accommodated a single automobile and little else. Gradually they became more substantial structures and sometimes provided additional living quarters. A building permit is required for the construction of all detached accessory structures and garages including prefabricated units. Building permits are issued through Iredell County government offices. More information is available online at the website https://www.co.iredell.nc.us/802/Permit-Information-by-Service or by calling (704) 878-3124.

Outbuildings may include servant's quarters or "Mother-in-law" cottages at the rear of the primary dwelling.

Preservation:

Retain the original materials and features of historic garages and outbuildings including windows, doors, siding, trim, and latticework. If replacement of an element is necessary, match the original in design.

Reconstruction:

Limit the size and scale of garages and accessory structures so that the integrity of the original structure or the size of the existing lot is not compromised or significantly diminished.

A number of dwellings in the historic districts retain original frame and brick garages.

New Design:

1. New garages and accessory buildings should be located in rear yards and not past the centerline of the house.
2. Design new garages and outbuildings to be compatible with the main structure on the lot in material and design using existing historic outbuildings in the historic district as an example.
3. Prefabricated wooden accessory structures are appropriate when they are designed to be compatible with the principal structure on the site and with other outbuildings in the district. Prefabricated metal accessory structures and those with gambrel roofs are modern designs that are discouraged in the historic districts.

Best Practices—Utility and Mechanical Equipment

As advancements in modern technology continue to grow, a compromise must be met between these ever changing needs and the preservation of historic neighborhoods, to include heating and air conditioning equipment, electrical panels and meters, telecommunications equipment, satellite dishes, and freestanding antennas. Telecommunication towers are not allowed in the historic districts unless they are stealth application.

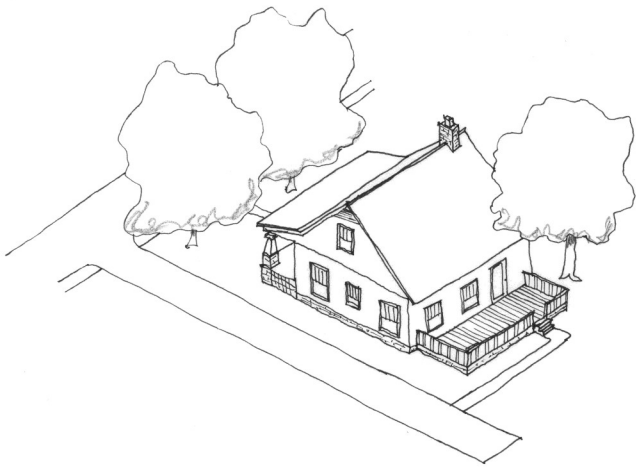
1. Locate utilities, satellite dishes, and antennas as low to the ground as possible, at the rear and side of the structure where it is not readily visible from the street. Small satellite dishes of 18 inches are most appropriate and create the least amount of visible impact on the districts.
2. Install utilities and mechanical equipment in areas and spaces that will require minimal alteration to the building.
3. Install mechanical equipment such as electrical panels or gas meters at grade level when they are visible from the street and screen with shrubbery or other landscaping.
4. Locate new mechanical supply lines, pipes, and ductwork on the interior of the structure. If an interior location is not feasible, place in inconspicuous locations and/or conceal with architectural elements such as downspouts.
5. Place utility service lines underground where possible to eliminate overhead lines and poles.
6. Window air-conditioning units, solar panels, HVAC units, and other similar mechanical equipment should be placed on the rear and side elevations or yards with as little visibility from the street as possible. When equipment can be seen from the street, it should be screened with shrubbery or fencing.

If mechanical units are placed on elevations visible from the street consider screening through lattice panels (top) fencing (middle) or landscaping and fencing (bottom).

Best Practices—Patios and Decks

Patios and decks are popular additions to historic properties. While terraces and patios may be more compatible with the character of a historic structure, decks are acceptable when they are of a compatible design and hidden from street view.

1. Locate decks at the rear of the structure or where not readily visible from the street. Decks that are visible from the street should be screened with landscaping screens.
2. Decks should be of wood construction and of dimensions that do not overwhelm the rear elevation or significantly detract from the architecture of the building.
3. Avoid installing decks that require the removal of historic materials or otherwise damage or obscure architectural features. Design and install decks so that they may be removed in the future without damage to the historic structure.
4. Appropriate paving materials for patios include concrete, brick, and stone. If feasible, remove deteriorated pavement before installing new paving materials so that the new patio is flush with the grade of the yard and public sidewalk.
5. When designing a deck or patio, keep in mind the overall size of the rear yard and the impact it may have on reduction in green space.
6. Choose materials for patios that are found elsewhere on the property – a new brick patio would complement an original brick walkway.
7. Repairing deteriorated wood decks is encouraged for the benefit of the overall appearance of the historic district.
8. Replacement of deteriorated/missing pavers is encouraged.



Decks and patios are appropriate for rear elevations where they would not be readily visible from the street.

Rear decks should be simple in design and the screening of the deck or its foundation is encouraged.

Best Practices—ADA and Code Compliance

A new use or the substantial rehabilitation of a historic building can result in additional requirements for life-safety and accessibility by persons with disabilities. Under the provisions of the Americans with Disabilities Act (ADA) commercial businesses must be made accessible for those in wheelchairs or those needing assistance. Wheelchair ramps are usually required when a house is converted to office or commercial use, and the ramp must meet design guidelines set forth in the State Building Code. For historic buildings where the goal is also to preserve important architectural features, it is especially important to carefully consider the design of the ramp.

1. Introduce fire exits, stairs, landings, and ramps on rear or inconspicuous side locations.
2. Construct fire exits, stairs, landings and ramps in such a manner that they do not damage historic materials and features. Construct them so that they can be removed in the future with minimal damage to the historic structure.
3. Design and construct new fire exits, stairs, and landings to be compatible with the scale, materials, details, and finish of the historic structure.
4. Introduce reversible features to assist persons with disabilities so that the original design of the entrance or porch is not diminished and historic material or features are not damaged.
5. The design of a wheelchair ramp can minimize permanent alteration when it is constructed as a free-standing unit having as little attachment with the historic building as possible.
6. Select materials and railings for wheelchair ramps that are compatible to those of the historic structure to create a harmonious blend.
7. Consider addressing accessibility needs and requirements through portable or temporary ramps rather than permanent ramps.

ADA compliant ramps should be located at rear elevations and where there is a dedicated handicapped parking space.

For medical offices and businesses with high demand for ADA compliance, consider the use of chair lifts which can be screened with landscaping and have a minimal impact on the historic

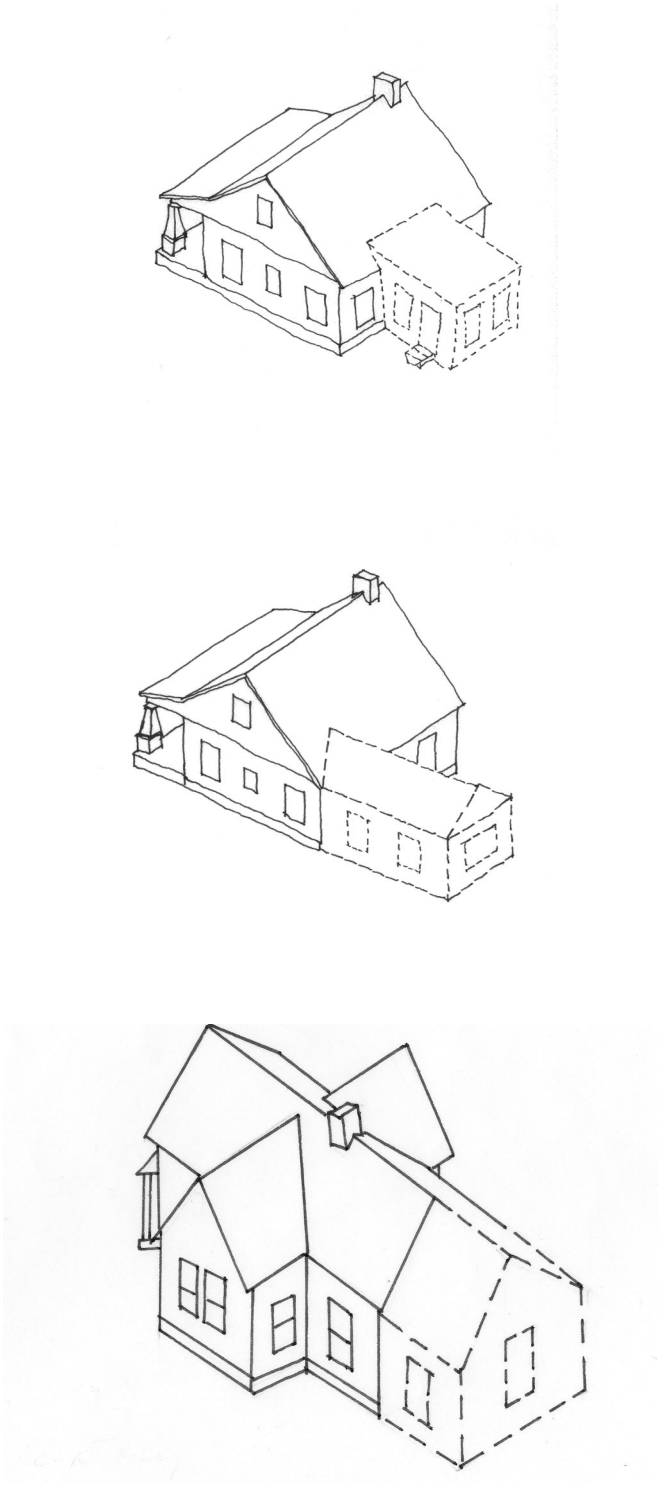
Best Practices—Additions

Compatible additions that do not compromise the character of the historic building or destroy significant architectural features are appropriate within the historic districts. Additions should reflect the point in time of their construction but respect the architectural character and fabric of the historic building and its surroundings.

- Avoid additions that radically change the proportion of built area to green area on the site.
- Consider the possibility of archaeological resources when grading property.
- Brick, stone, wood and stucco exterior siding are acceptable materials. Cementitious siding is an acceptable material for new construction additions when it holds a similar texture, appearance and reveal dimension to wood siding.

Any new construction, addition, or renovation requires a building permit to be issued through Iredell County. In many cases, a zoning permit from the town is required first:

1. In terms of material, style, and detail, design additions to be compatible with the original structure rather than duplicating it exactly.
2. Distinguish additions from the original structure through change in roof line, wall plane, detailing and/or material.
3. Locate, design and construct additions so that the character-defining features of the historic structure are not obscured, destroyed, damaged or radically changed.
4. Limit the size and scale of additions so that the integrity of the original structure is not compromised.
5. Changes in height that alter the character and scale of the existing building to accommodate an addition are discouraged
6. Minimize site disturbance for construction of additions to reduce the possibility of destroying site features and/or existing trees.



Additions should be sited on rear elevations and be subordinate to the main dwelling.

Best Practices—New Construction

New construction in Mooresville's historic districts should contribute to and emphasize the

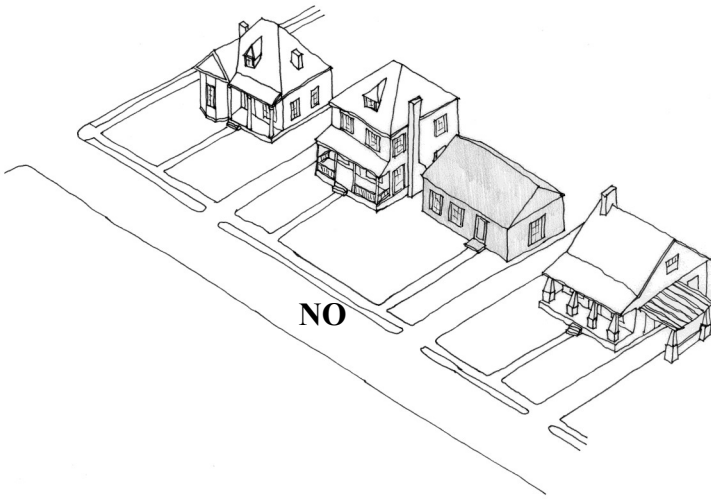
characteristics that make the neighborhood unique. The guidelines are written to ensure that new construction complements and never detracts from the historic character and features of the district. The guidelines are written to allow for design creativity by providing framework that will allow for new architecture using criteria based on the compatibility of the new building's setback, scale, massing and material.

According to the Mooresville UDO: Each area designated as a Historic Preservation Overlay (HPO) District shall identify, with specificity, the design guidelines to be applied to all new construction and expansion of existing structures. These design guidelines may include, but not be limited to:

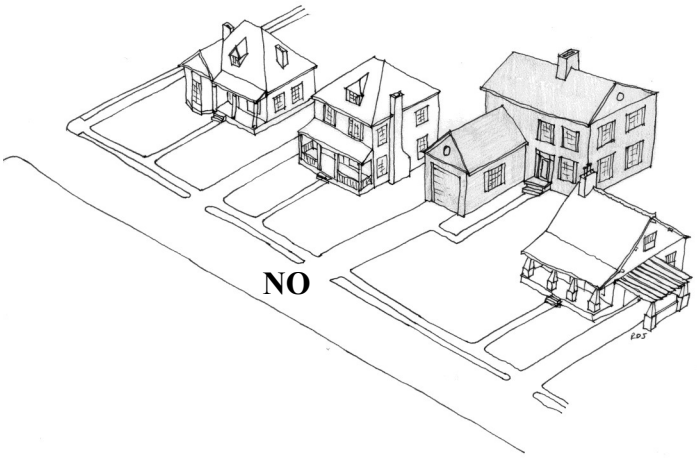
1. Location of proposed buildings or additions;
2. Building height;
3. Building size (for principal and accessory structures);
4. Building orientation;
5. Setbacks, lot size, impervious surface coverage, or required yards;
6. Exterior materials and colors;
7. Roof line and pitch;
8. Foundation treatment;
9. Landscaping and screening;
10. Paving requirements or limitations;
11. Exterior lighting;
12. Required features on a front façade;
13. Neighborhood character and compatibility;
14. View preservation of or from specific locations;
15. Riparian areas, wetland areas, or drainage patterns;
16. Guidelines associated with demolition.

Additional guidelines not described above may be included as approved by the Town Board of Commissioners. The Town Board of Commissioners may also prohibit Use Types within a HPO district.
When planning and designing for new construction projects, there are 7 key principles that should be considered:

Site Planning: Regular setbacks and spacing of houses creates a strong rhythm of building to open space along streets in the historic districts. New buildings should maintain this rhythm with similar setbacks and spacing, and lot coverage which



New construction should be consistent with adjacent dwellings in terms of orientation, scale and massing. Projecting garages should not be placed on primary elevations in any of the historic districts.



approximates the ratio of building to open space generally found in the neighborhood. Principle facades of new buildings should maintain the directional expression of nearby buildings. Buildings should not be sited at unusual angles to the street, or with sidewalls facing the street.

Building Shape and Massing: New buildings should echo the massing of nearby structures. Mass is the overall bulk of a building and footprint is the land area it covers. The mass and footprint of a building is directly related to a building's height, width and scale. The historic districts contain buildings of varying forms and shapes and studying the context of the site in order to determine the proper relationship between new and existing buildings is critical. Using compatible roof forms and shapes is another way to relate new and old buildings.

Scale: The size of an object in relation to other objects in close proximity. In the historic districts, scale is primarily the relationship between building size and human beings. The scale of new buildings should be consistent with nearby historic buildings in order to achieve a "human" scale.

Height: The height of new buildings should approximate the height of nearby buildings. Houses in the historic districts are generally taller than their modern counterparts. Most are built on raised foundations, and ceiling heights can be 9-10 feet. Some variance in height is acceptable since most block faces contain a mixture of one and two story structures, with an occasional three story building.

Fenestration: Fenestration refers to the pattern and arrangement of openings on the façade of a building. While windows and doors on new buildings do not have to duplicate historic windows, the dimensions and placement on the building should be similar. Blank walls should be avoided. The main entrance is usually the most prominent feature of structures in the historic districts, and should be emphasized in new construction as well.

Landscaping: Landscaping can be the key to a successful construction project. This is especially true in the historic districts where vegetation is well established. Heavy landscaping is essential if new buildings are to blend in with their surroundings. The site plan for new construction projects should identify existing trees, walls, walks or other features which could be incorporated into the landscape design, and every effort should be

New primary dwellings should have compatible roof forms, materials, fenestration, porches and reflect traditional designs. This infill dwelling has a gable roof, properly sized windows and recessed porches.

The orientation of new primary dwellings such as this row should be to the street and be consistent with setbacks similar to the adjacent historic structures.

made to save existing trees, shrubbery and hedges. Those that can be saved should be protected with some eventually softening the impact of the parking area. Continuous or semi-continuous shrubs and trees, low walls, and decorative fencing are elements that can be used to enhance parking areas.

Proposals for new construction should also rely on the guidelines in this document pertaining to trees and landscaping, fences, walls and yard features, walkways, driveways and parking areas, lighting, and signs.

Brick, stone, wood and stucco exterior siding are acceptable materials. Cementitious siding is an acceptable material for new construction additions when it holds a similar texture, appearance and reveal dimension to wood siding.

1. Site new buildings so that the setback, spacing and orientation to the street is consistent with historic buildings within the district.
2. New construction should have a similar height and width of existing buildings within a block or street.
3. Relate the roof form, pitch, and overhang of new construction buildings to historic roofs within the district.
4. Design the spacing, pattern, proportion, size, and detailing of windows, doors, and vents to be compatible with existing historic examples within the district.
5. The selection of materials for new construction should be compatible with and complement neighboring historic buildings.
6. Incorporate existing large trees and historic landscape features, such as retaining walls and gardens, into the proposed site plan. During construction protect trees and site features to be retained by temporary fencing.

This infill dwelling has a clipped gable roof and wraparound front porch which is compatible with the historic dwellings on the block.

Contemporary designs should maintain roof patters, porch configuration and materials.

New Construction—Neighborhood Conservation Overlay Districts

Mooresville Mill Village

The Mooresville Mill Village (MMV) was developed between 1902 and 1924 by the Mooresville Cotton Mills. The unique character of the Mill Village is created by a streetscape of repetitive massing, construction, and design of homes. There are approximately eight different housing styles that are found in the Mill Village. It is this repetition of house forms, at a neighborhood -wide level, and at a block or street-level, that creates the unique streetscape of Mooresville Mill Village.

All new residential construction, structures, additions, or alterations within the Mooresville Mill Village shall comply with the following guidelines:

Global Elements

Global Design Elements are design or construction elements that are shared by all Mill Houses, regardless of street or block context. All principal structures must maintain all global design elements:

a. Elevated slab or Pier foundation

b. Lap siding

c. Window casing

d. Open front porch minimum 6' deep (shed or hip roof)

e. Raised panel door

Block Elements

Block Characteristics are specific patterns of repetition of construction and house styles, which predominate on a street or block. Any new construction or addition must be consistent with the existing structures on the block with regard to the following elements:

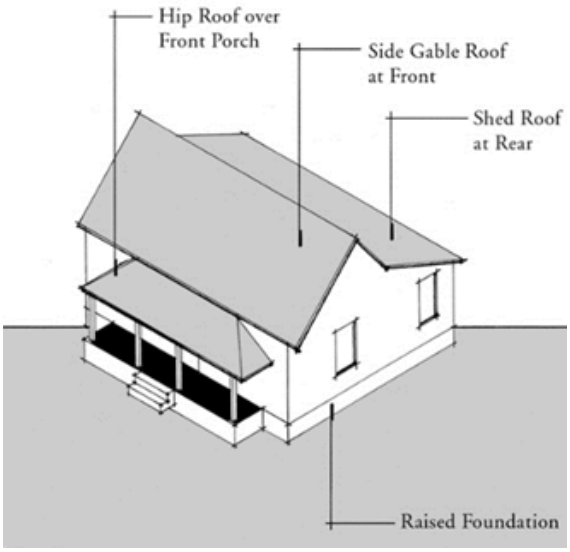
a. Consistent front setback (0-20ft)

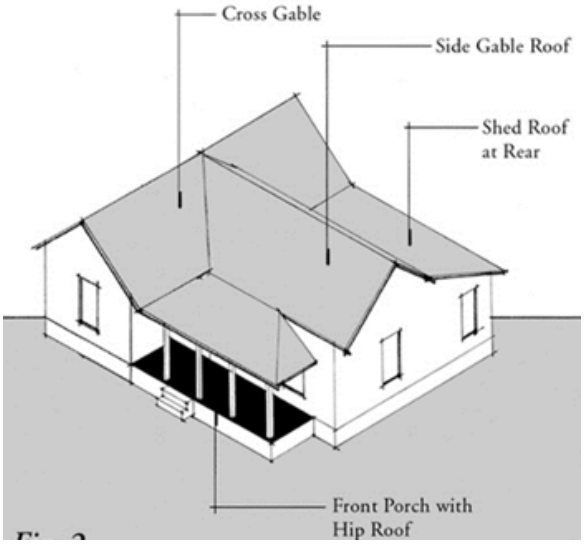
b. Side setback predominately 12 ft.

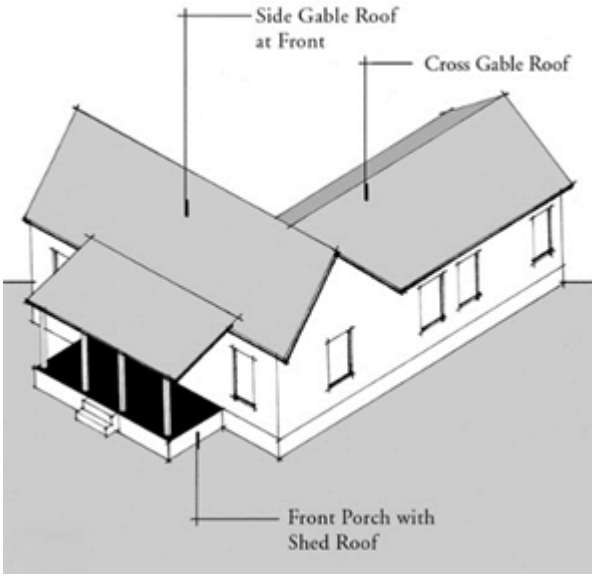
c. Identified Mill Village House style

Additions

a. Side additions shall be recessed 1/4 of the width from the front façade of the principal structure and constructed out of the same







These drawings depict examples of building types within Mooresville's NCOs.

materials.

b. Rear additions may encroach up to 15 ft. into the rear setback provided that in no case can the addition be closer than 10 feet from the property line.

c. Attic alterations shall not change the overall height of the principal structure or change the exiting pitch of the primary roof.

Exterior Wall Coverings

If siding is to be repaired or replaced, the replacement siding shall be consistent with the original siding, scale and direction. Wood clapboard siding is preferred; however, cementations, vinyl, or other horizontal sheet siding is permitted provided:

a. The siding mimics the appearance of wood grain lap siding; and

b. Window trim, corner boards, and fascia are left in place or replaced with new material consistent with the original materials.

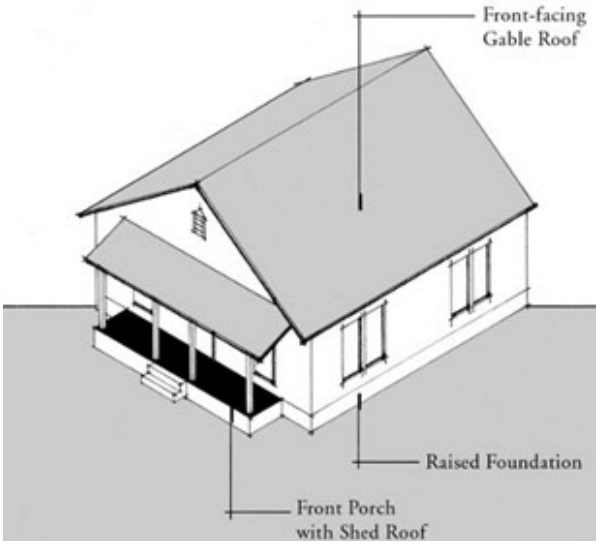
Porches

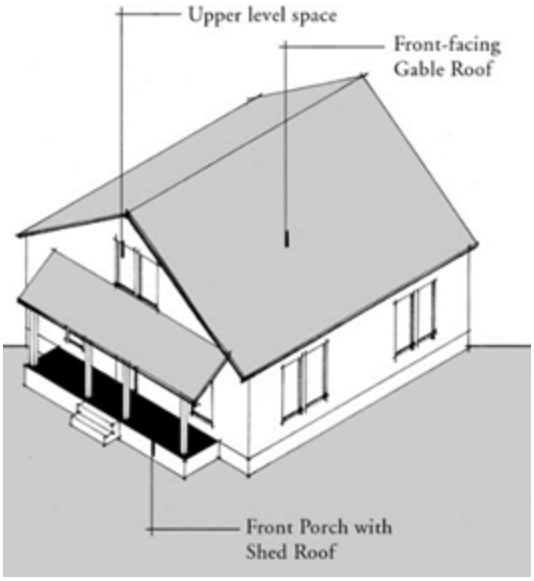
a. Front porches shall not be enclosed with screen, glass, or other material.

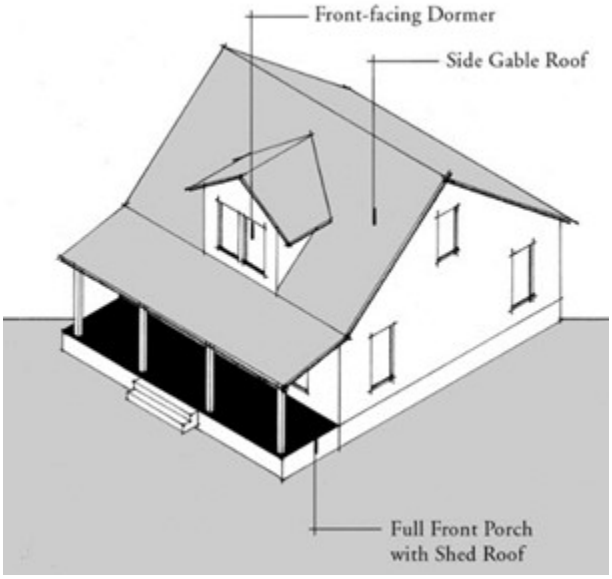
b. Porches should have shed or hip roofs compatible with the surrounding structures.

c. Porches greater than 18 inches high should use Wood or wrought iron rails, or materials with similar appearance.

d. New decks and screened in or otherwise enclosed porches are permitted provided they are located to the rear of the structure and screened from the street view.





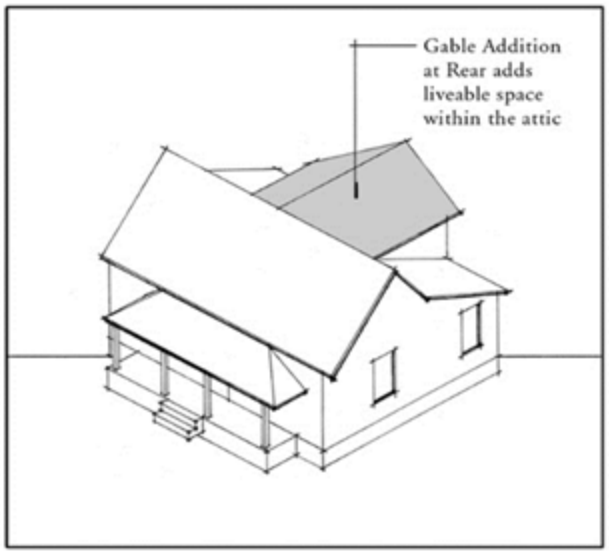


These drawings depict examples of appropriate building types within Mooresville NCOs.

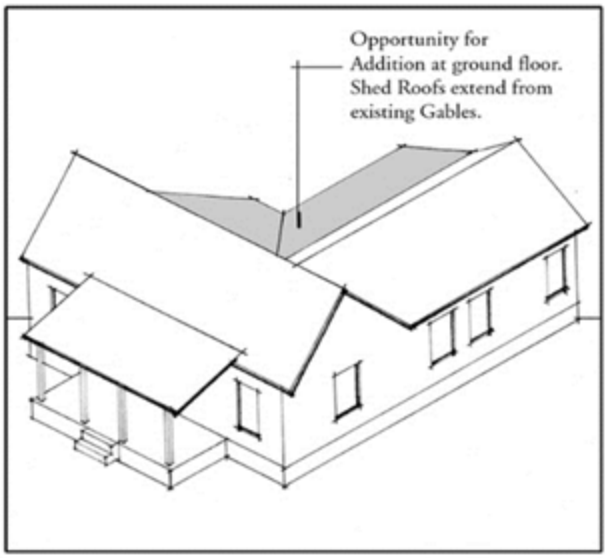
Mechanical Systems

Mechanical system, where practical, should be located out-of-sight from public right-of-ways or screened with shrubs or fencing. For the purposes of this sub-section, "mechanical systems" shall be defined to include, but not be limited to:

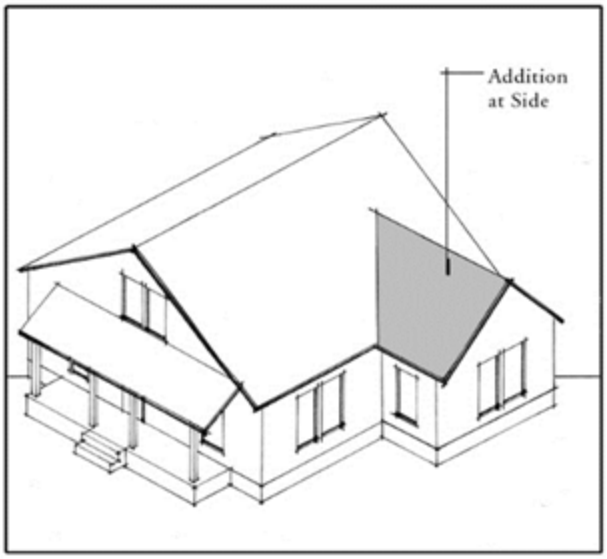
a. Air conditioning and heating condensers;



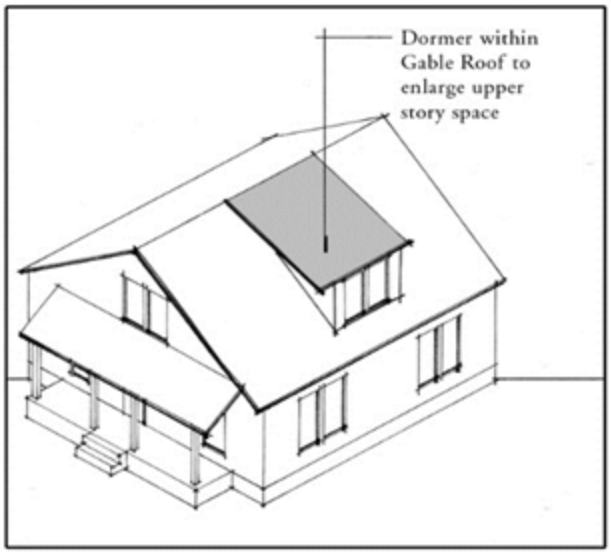
Add Gable Dormer at Rear



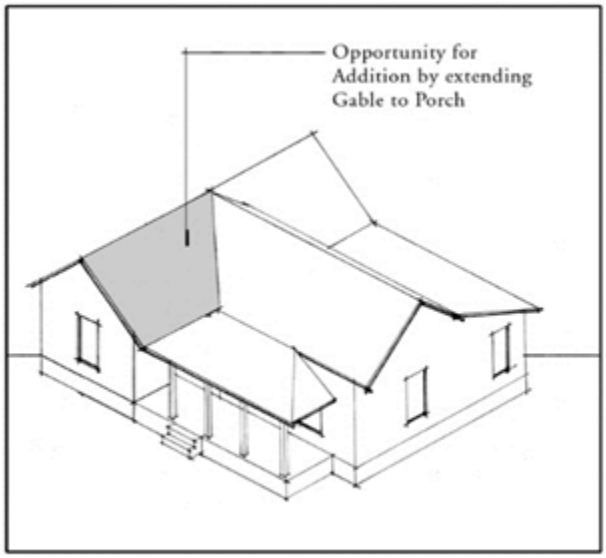
Increase Building Footprint



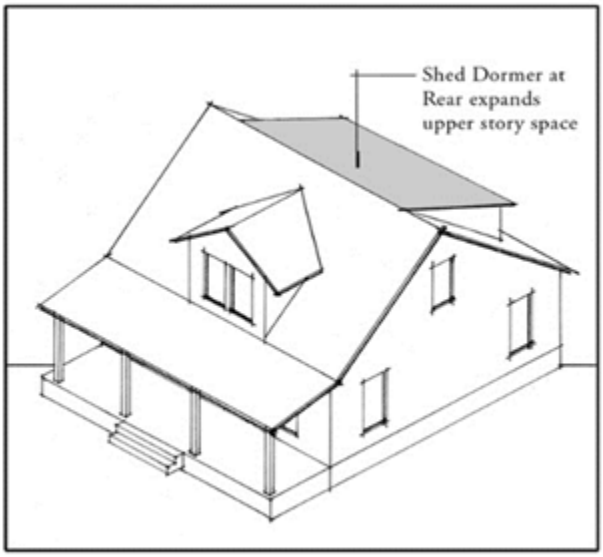
Addition Set Back at Side



Add Upper Level Dormers



Extend Gable to Front



Add Shed Dormer at Rear

b. Window units, or other exterior units;

c. Exterior staircases with access to second or third story apartments

d. Satellite dishes;

e. Solar collectors; and

f. Electric and gas meters.

Parking and Driveways

a. Parking areas should be located at the side or rear of the house when practical.

b. Parking and driveway areas shall be clearly distinguished from other parts of the yard and should be constructed of an impervious surface.

Sanitary and Waste Refuse

Sanitary and waste refuse storage and collection facilities on the lot must be placed at the side or rear of the property and shall be appropriately screened from street view.

New construction should be compatible with the mill village's gable front designs such as this example above and horizontal Bungalow forms as shown below depending on the overall design context of the block.

Best Practices—Building Relocation

Relocation is sometimes the only alternative to demolition of historic buildings. It should be undertaken only after all other preservation options have been exhausted.

1. Review compatibility of the relocated building to the architectural styles, materials, and scale of buildings adjacent to the new site.
2. Retain important architectural features when relocating a building.
3. If possible, retain important site features including large trees.

Moving and relocating a historic dwelling such as this house in Raleigh, should be undertaken if demolition would be the only other alternative.

Best Practices—Demolition

The demolition or removal of a building in Iredell County requires a permit. An asbestos permit may also be required. Before demolishing a dwelling in a historic district, however, a property owner might consider:

- Is there a well-developed proposal for the use of the site necessitating demolition?
- Could another site equally serve the purpose?
- Could the existing structure be adapted to suit the owner's needs?
- Could the property be sold to someone willing to preserve the building?
- Could the building be re-located?
- Does the site have known or potential archaeological significance?

If demolition is permitted:

- Record the structure thoroughly with photographs and other documentation including identifying and recording any special architectural features of the building's exterior and interior, important landscape features, structures, and archeological significance of the site.
- Protect any large trees or other important landscape features during demolition.
- If the site is to remain vacant for more than 60 days, it should be cleared of debris, reseeded and maintained.

APPENDICES

APPENDIX A—SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of 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 significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

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

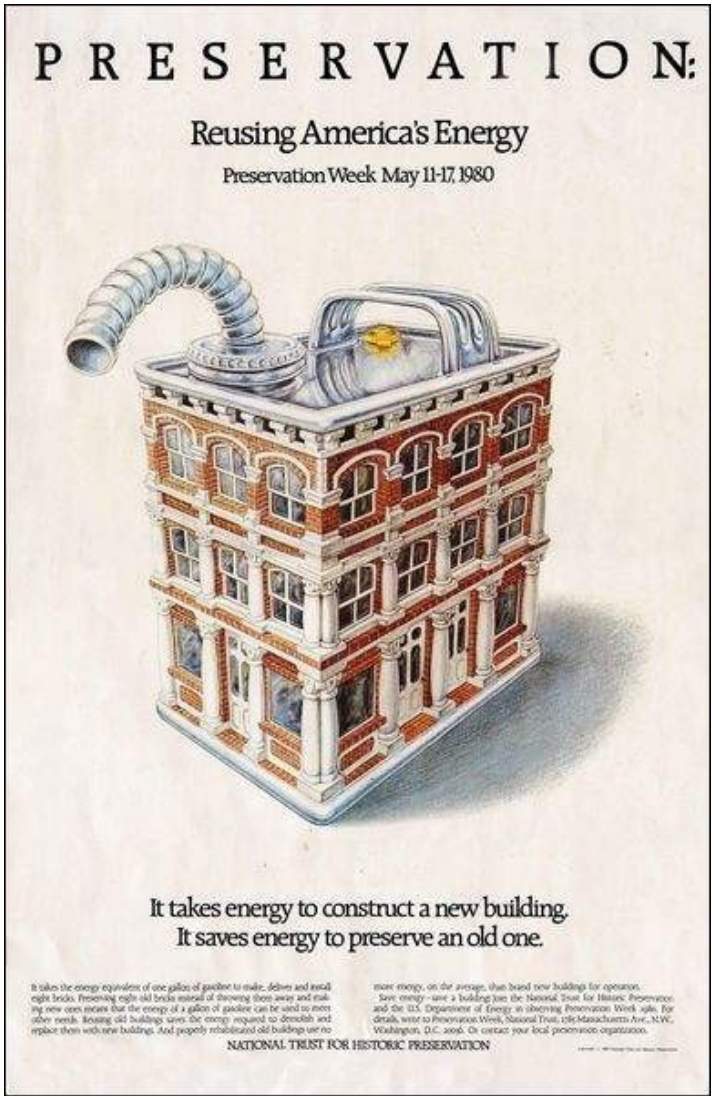
APPENDIX B—HISTORIC BUILDINGS AND ENERGY EFFICIENCY

Introduction

One of the design standard's main objectives is to preserve Mooresville's unique heritage, and also encourage the adaptive reuse of its core commercial buildings. By encouraging the maintenance and re-use of existing buildings, preservation represents the broad philosophy of recycling. Therefore, historic preservation is inherently "green." In past decades, the traditional focus of preservation focus was on the aesthetic and cultural significance of historic buildings. Recently, as communities consider how to grow responsibly, preservation has become a tool for promoting values of energy-efficiency and sustainability.

Embodied Energy

In seeking innovative designs, architects and developers today often embrace the use of "green" practices and materials in new building construction. Yet, the bottom line is that new construction requires a new expense of energy. From the extraction of raw natural materials, to their transportation, manufacture, and distribution, to the physical act of construction, energy is spent. In contrast, an existing building represents the physical embodiment of energy, already spent. This energy, in the inert form of a building, remains in place as long as the building stands. If razed, the building's embodied energy is lost; the very demolition represents an expenditure of new energy. Loading and hauling the building debris to a landfill requires additional energy and loss of resources. Thus, an existing building is literally a mass of invested energy. Demolishing a sound building squanders that investment.



Embodied energy is illustrated by this poster from the National Trust in 1980 depicting the amount of energy represented in a typical commercial building.

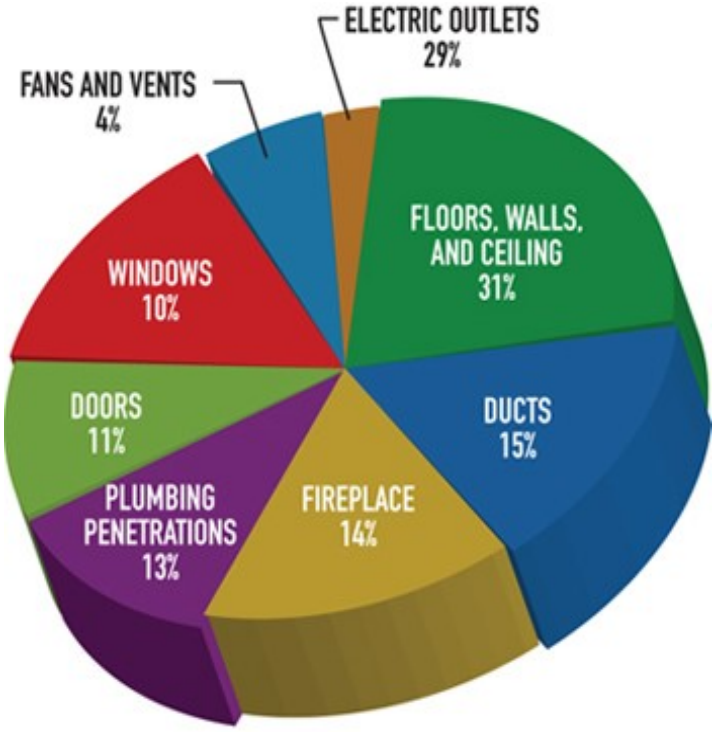
Energy Efficiency

The thick masonry walls of older commercial buildings help retain interior heat in the winter and also help lengthen the time it takes for summer heat to penetrate the building. Form-to-function architectural elements include operable transoms and high ceilings, which allow the escape of hot air. Storefronts were also designed to allow sunshine into the interior in the winter and block the summer heat through retractable awnings. It logically follows that the traditional considerations of construction produced building stock of inherent energy-efficiency. Data from the U.S. Energy Information Agency found that buildings constructed before 1920 are actually more energy-efficient than those built during the last two or three decades of the twentieth century. Only in recent years, as consumers started considering their energy use, have builders begun to design more energy-efficient buildings. Yet, contrary to common thought, these newer buildings often use more energy because they are not designed to take advantage of the natural benefits of their site.

Adding ceiling insulation is one of the most cost effective methods of saving energy in commercial buildings.

Retro-fitting and Weatherization

Mooresville's one hundred-year-old commercial buildings often have inherent energy-efficient design features. Still, numerous windows and minimal insulation can result in energy losses in older buildings. Owners of historic buildings need not compromise their historic character for improved energy efficiency. Simple non-altering upgrades to historic buildings include the addition of attic insulation, installation of storm windows, and more efficient heating and cooling systems. In particular, repairing and weatherstripping historic wood windows and adding storm windows often result in energy performance equal to or exceeding that of new windows and at much less cost. Installing new windows becomes a cycle, as they have a limited life expectancy.



Energy loss through windows is much less of a factor than other parts of a building (courtesy U.S. Department of Energy).

APPENDIX C—RECOMMENDED PAINT APPLICATIONS

Introduction

The application of paint and paint colors is not reviewed by the HPC, except on unpainted masonry buildings. Generally, the painted surfaces in Mooresville's downtown structures tend to be window trim, ornamentation, metal details, or any other architectural feature that provides a visual accent to the masonry façade. While this painting often serves a protective role to the underlying material, it also provides an opportunity to reinforce a historic building's architectural style and accentuate its significant features through appropriate paint selection.

Most of the brick or stone buildings in downtown are unpainted and take on the natural color of the brick, granite or other masonry material of which it is constructed. There are instances, however, where a brick wall has been painted in order to provide a protective coating to deteriorated brick.

Painting of previously unpainted masonry surfaces is not approvable unless the brick is mismatched or extensively patched with various mortar joints and widths. The repainting of previously painted masonry and stucco using compatible paint coatings after proper cleaning and preparation is recommended. Some painted brick structures have been restored to their original, natural brick finish.

Design Guidelines

1. Protect original building material that was painted by maintaining a sound paint film.
2. If repainting of a previously painted masonry surface is necessary, use an appropriate masonry paint and choose a color such as red, salmon, brown or tan that matches that of the original masonry as closely as possible.
3. Enhance the architectural character of a historic building through appropriate placement of paint colors.

Recommended Paint Colors for Historic Buildings

Frame Vernacular or Folk Victorian: Contrasting wall and trim colors.

Queen Anne: Deep rich colors such as green, rust, red, or brown for walls and trim. Shingles may be differently colored than walls.

Colonial Revival: Softer colors for walls with white or ivory trim.

Tudor Revival: Often unpainted masonry surfaces or deep earth tones with contrasting and darker trim elements.

Bungalow: Earth tones, sometimes different colors for different floors, for walls and complementary trim.

Commercial Buildings: Reds and dark browns to approximate brick color and lighter colors for window hood molding, cornices and storefront elements.

APPENDIX D—BASIC MAINTENANCE ADVICE

MATERIALS

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair and pointed away from the property to keep water from infiltrating the wood surface.

2. All exposed wood should be kept painted, stained or treated with preservatives.

3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.

4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.

5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.

6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.

7. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the soft brick.

8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.

2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.

3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.

4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps are acceptable.

GUTTERS AND DOWNSPOUTS

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.

2. The use of splash blocks to keep water away from the foundation is recommended.

3. Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. During the 1920s, various gutter shapes were becoming available and were in general use by the 1940s. While half-round gutter shape is generally preferred, if landmarks and landmark districts post-date or span this period, other gutter shapes may be appropriate.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.

2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root growth. Typically a minimum distance of 2’ between the plantings and the foundation wall is recommended.

PORCHES AND EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

ENTRANCES

1. Doors, transoms, and sidelights should be kept clean.

2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.

3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended.

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.

2. Windows should be kept caulked and sealed to aid in energy conservation.

3. Shutters should be kept painted and in good repair.

AWNINGS

1. Canvas awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.

APPENDIX E—DEFINITIONS AND TERMS

Acceptable Work that will be approved.

Adaptive Use Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

Addition New construction added to an existing building or structure.

Alteration Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

American bond A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposed, to structurally tie the wall together.

Appropriate: Appropriate: Rehabilitation and new construction actions that uphold the integrity of a property and meet the treatments described in design guidelines. Especially suitable or compatible.

Apron A decorative, horizontal trim piece on the lower portion of an architectural element.

Arch A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).

Attic The upper level of a building, not of full ceiling height, directly beneath the roof.

Baluster One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

Balustrade An entire rail system with top rail and balusters.

Bargeboard A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

Bay The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

Bay window A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

Belt course A horizontal band usually marking the floor levels on the exterior facade of a building.

Board and batten Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond' or "Flemish bond."

Bracket A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

Building A structure used to house human activity such as a dwelling or garage.

Bulkhead The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. nineteenth century bulkheads are often of wood construction with rectangular raised panels. twentieth century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

Bungalow Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

Carrara Glass Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.

Capital The head of a column or pilaster.

Casement window A window with one or two sashes which are hinged at the sides and usually open outward.

Character The qualities and attributes of any structure, site, street or district.

Clapboards Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

Classical order Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

Clipped gable A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

Colonial Revival House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

Column A circular or square vertical structural member.

Compatible/Compatibility The characteristics of different uses or activities that are harmonious in location, setting, surroundings, and historic context.

Configuration The arrangement of elements and details on a building or structure which help to define its character.

Contemporary Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

Context The setting in which a historic element, site, structure, street, or district exists.

Corbel In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Corinthian order Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

Cornice The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

Cresting A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

Cross-gable A secondary gable roof which meets the primary roof at right angles.

Demolition Any act which destroys in whole or in part a building or structure.

Demolition by Neglect The destruction of a building or structure through abandonment or lack of maintenance.

Dentils A row of small tooth-like blocks in a classical cornice.

Design Guidelines Criteria developed to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.

Doric order A classical order with simple, unadorned capitals, and with no base.

Dormer window A window that projects from a roof.

Double-hung window A window with two sashes, one sliding vertically over the other.

Eave The edge of a roof that projects beyond the face of a wall.

Element A material part or detail of a site, structure, street, or district.

Elevation Any of the external faces of a building.

Ell The rear wing of a house, generally one room wide and running perpendicular to the principal building.

Engaged column A column attached to a wall.

Entablature A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

F**abric** The physical material of a building, structure, or community, connoting an interweaving of component parts.

Facade Any one of the external faces or elevations of a building.

Fanlight A semi-circular window usually over a door with radiating muntins suggesting a fan.

Fascia A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

Fenestration The arrangement of windows on a building.

Finial A projecting decorative element, usually of metal, at the top of a roof turret or gable.

Fishscale shingles A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

Flashing Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Flat arch An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

Flemish bond A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

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

Foundation The lowest exposed portion of the building wall, which supports the structure above.

Frieze The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

Gable The triangular section of a wall to carry a pitched roof.

Gable roof A pitched roof with one downward slope on either side of a central, horizontal ridge.

Gambrel roof A ridged roof with two slopes on either side.

Ghosts Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.

Guardrail A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.

Handrail A horizontal or sloping rail intended for grasping by the hand for guidance or support.

Harmony: Pleasing or congruent arrangement.

Height The distance from the bottom to the top of a building or structure.

Hipped roof A roof with uniform slopes on all sides.

Historic District A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

Historic Imitation New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

Hood molding A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

In-Kind Use of the same or similar materials to the original or existing materials.

Ionic order One of the five classical orders used to describe decorative scroll capitals.

Infill New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

Jack arch (see Flat arch)

Keystone The wedge-shaped top or center member of an arch.

Knee brace An oversize bracket supporting a cantilevered or projecting element.

Landmark A building, structure, object or site which is identified as a historic resource of particular significance.

Landscape The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

Lattice An openwork grill of interlacing wood strips used as screening.

Lintel The horizontal top member of a window, door, or other opening.

Luxfer glass A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early twentieth century.

Maintain To keep in an existing state of preservation or repair.

Mansard roof A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Masonry Exterior wall construction of brick, stone or adobe laid up in small units.

Massing The three-dimensional form of a building.

Material Change A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.

Metal standing seam roof A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof is named.

Modillion A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

Mortar A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

Mullion A heavy vertical divider between windows or doors.

Multi-light window A window sash composed of more than one pane of glass.

Muntin A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

Neo-classical Revival style Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

New construction Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.

Non-Contributing Structures Resources that do not convey the special character and associations of the district due to age, style, or alterations.

Obscured Covered, concealed, or hidden from view.

Oriel window A bay window which emerges above the ground floor level.

Paired columns Two columns supported by one pier, as on a porch.

Palladian window A window with three openings, the central one arched and wider than the flanking ones.

Paneled door A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

Parapet A low horizontal wall at the edge of a roof.

Pediment A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Pier A vertical structural element, square or rectangular in cross-section.

Pilaster A square pillar attached, but projecting from a wall, resembling a classical column.

Pitch The degree of the slope of a roof.

Portico A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

Portland cement A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. (The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

Preservation The adaptive use, conservation, protection, reconstruction, restoration, rehabilitation or stabilization of sites, buildings, districts, or structures significant to the heritage of Mooresville. The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

Pressed tin Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

Proportion: Harmonious relation of parts to one another or to the whole.

Pyramidal roof A roof with four identical sides rising to a central peak.

Quoins A series of stone, bricks, or wood panels ornamenting the outside of a wall.

Recommended: Suggested, but not mandatory actions outlined in the design guidelines.

Reconstruction The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

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 historic, cultural or architectural values. The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

Restoration The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Retain To keep secure and intact. In the guidelines, "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.

Re-use To use again. An element, detail, or structure might be reused in historic districts.

Rhythm Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

Rusticated Roughening of stonework of concrete blocks to give greater articulation to each block.

Sash The moveable framework containing the glass in a window.

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

Segmental arch An arch whose profile or radius is less than a semicircle.

Semi-circular arch An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

Setting The sum of attributes of a locality, neighborhood, or property that defines its character.

Sheathing An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)

Shed roof A gently-pitched, almost flat roof with only one slope.

Sidelight a vertical area of fixed glass on either side of a door or window.

Siding the exterior wall covering or sheathing of a structure.

Significance (Characteristics of Historical or Architectural Resources) Those characteristics that are important to, or expressive of, the historical, architectural or cultural quality and integrity of the resource and its setting, and includes, but is not limited to, building material, detail, height, mass, proportion, rhythm, scale, setback, setting, form, street accessories and workmanship.

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

Sill The bottom crosspiece of a window frame.

Spindles Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stabilization The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Streetscape The general appearance and configuration of the many buildings which define the street.

Stretcher bond A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

Style A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

Surround An encircling border or decorative frame, usually at windows or doors.

Swag Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

Terra cotta Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.

Transom A horizontal opening (or bar) over a door or window.

Trim The decorative framing of openings and other features on a facade.

Turret A small slender tower.

Vergeboard The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

Vernacular A regional form or adaptation of an architectural style.

Wall dormer Dormer created by the upward extension of a wall and a breaking of the roofline.

Water table A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

Weatherboard Wood siding consisting of overlapping boards usually thicker at one edge than the other.

APPENDIX F—FEDERAL AND STATE TAX CREDITS FOR REHABILITATION

Federal Tax Credit

Since 1976, more than 42,000 buildings have been rehabilitated across the country, generating over $84 billion in private investment in historic buildings nation-wide. There are two types of ITCs available: 20% for a certified historic structure or 10% for a non-historic structure. Tax Credits are available to the owners or certain long-term renters of income-producing properties.

The 20% ITC reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs or costs of site work or new construction.

To qualify for the Historic Tax Credit:

Eligibility

 Buildings listed in the National Register of Historic Places are candidates, either individually or as a contributing building in a National Register historic district. Contributing buildings within one of the state's three certified local historic districts in Raleigh, Goldsboro, or Madison, are also candidates.

 The rehabilitation of the historic structure must be substantial. For income-producing properties, the rehabilitation expenses must exceed the greater of the adjusted basis of the building or $5,000 within a 24-month period or a 60-month period for phased projects.

 All rehabilitation work must meet The Secretary of the Interior's Standards for Rehabilitation. Applications are subject to a joint review by the State Historic Preservation Office and the National Park Service, with final authority resting with the National Park Service.

Application Process

There is a three-step application process. Property owners are strongly advised to consult with the NC-SHPO before beginning a rehabilitation to resolve potential design and rehabilitation problems that could result in the denial of the credits.

For information contact Tim Simmons, Senior Preservation Architect and Income-producing Tax Credit Coordinator: tim.simmons@ncdcr.gov / 919-807-6585.

For application materials contact Jannette Coleridge-Taylor, Program Assistant: jannette.coleridge-taylor@ncdcr.gov / 919-807-6590.

 Applications are submitted by the owner for review by the State Historic Preservation Office (HPO), which provides technical assistance on appropriate rehabilitation treatments, application advice, and potential site visits. The HPO forwards the application to the National Park Service (NPS) with a recommendation. NPS reviews the rehabilitation project for conformance with the Standards and issues a certification decision.

 Part 1 – Evaluation of Significance Provides documentation that the building contributes to a National Register Historic District or property. No documentation is needed for properties individually listed in the National Register.

 Part 2 (Federal) and Part A (State) – Description of Rehabilitation Consists of detailed descriptions of

existing conditions and the proposed work, overall before rehabilitation photos, and plans or drawings, as needed, to fully describe the scope of the rehabilitation project.

 Part 3 (Federal) and Part B (State) – Request for Certification of Completed Work Consists of after photos documenting the rehabilitated property.

Claiming the Credit

 The credits cannot be claimed against the cost of acquisition, new additions (volume increase), site work, or personal property. Generally, costs incurred for rehabilitating the existing structure will qualify as rehabilitation expenses.

 The federal tax credits may be claimed in the year the building is placed in service. Any unused credits may be carried back one year and carried forward 20 years.

 The state tax credits may be claimed the year the structure is placed in service. Any unused state credits from may be carried forward for the next nine years.

To qualify for the 10% credit:

1. Available for non-historic buildings built before 1936. No "Historic Preservation Certification Application" is required.
2. The structure must retain 50-70% of external walls and 75% of internal walls.
3. The rehabilitation must meet the "substantial rehabilitation test" as in the 20% credit.
4. The structure must be used for five years as income producing but NOT housing.

For additional general information on the Investment Tax Credit program, see the National Park Service's ITC web-site at https://www.nps.gov/tps/tax-incentives.htm

Example for Income-Producing Properties

$1,000,000 Rehabilitation Expenses

20% Federal Tax Credit

x 15% Base Level State Tax Credit *

$350,000 Tax Credit Amount **

* The base amount for the state tax credit is graduated according to project budget. For projects up to $10M in qualified rehabilitation expenditures, the state tax credit is 15%. For projects with $10-20M in qualified rehabilitation expenditures, the state tax credit is 10%.

North Carolina State Income Tax Credit Program for Rehabilitated Historic Property

In addition to the Federal tax credit program for income-producing properties, North Carolina administers two state tax credit programs for the rehabilitation of historic buildings. Income-producing properties are eligible for a state tax credit of 10% to 25% depending upon the scope, location and nature of the project. Additionally, there is a state tax credit of 15% for qualifying rehabilitations of non-income-producing historic structures, including owner-occupied personal residences. There is no equivalent federal credit for such rehabilitations.

This incentive program is designed to encourage rehabilitation of both residential and commercial historic buildings. A non-income-producing building must be a "certified historic structure" at the time the state credit is taken -- that is, it must actually be listed in the National Register either individually or as part of a district or it will not qualify for the state credit. The federal tax credit for income-producing buildings provides for "preliminary certification" that enables an owner to take the credit for a qualifying rehabilitation even before the structure is actually listed in the National Register of Historic Places. There are no such provisions for preliminary certification in the state law for non-income-producing historic structures.

For more information, please visit the website of the North Carolina State http://www.hpo.ncdcr.gov/credits.htm

For applications and further information, contact

Tim Simmons, Preservation Architect and Income-producing Tax Credit Coordinator
Restoration Services Branch, N.C. State Historic Preservation Office
Office of Archives and History
4617 Mail Service Center, Raleigh NC 27699-4617
Telephone 919-807-6585 Fax 919-807-6599
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*NOTE: State tax incentives are subject to periodic renewal and code revision. Property owners are advised to contact the State Historic Preservation Office for up-to-date guidance prior to undertaking a rehabilitation project.

Appendix G—Certificate of Appropriateness

Application procedure

a. Applications for certificate of appropriateness shall be obtained from and when completed, filed with the Planning Director. The application shall be filed thirty (30) days prior to the next regularly scheduled meeting of the commission. Each application shall be accompanied by sketches, drawings, photographs, specifications, descriptions and other information of sufficient detail to clearly show the proposed exterior alterations, additions, changes or new construction. The names and mailing addresses of property owners filing and/or subject to the application and the addresses of properties within one hundred (100) feet on all sides of the property which is the subject of the application must also be filed. An application that does not include the aforementioned information will be considered incomplete and will not be accepted.
b. It shall be the policy of the commission, in regard to applications involving new construction or extensive alterations and/or additions to existing structures, that a subcommittee of the commission shall be available to meet with persons involved in planned or pending applications in order to advise them informally at an early stage in the development process concerning the commission's guidelines, the nature of the area where the proposed project will take place, and other relevant factors. The members of the sub-committee, collectively and individually, shall refrain from any indication of approval or disapproval. Advice or opinions given by any member of the sub-committee at such an informal meeting shall not be considered official or binding upon the commission.

Action required on application

The secretary of the commission shall notify, by mail, not less than one (1) week prior to the meeting at which the matter is to be heard, the owners of property within one hundred (100) feet on all sides of the subject property. Applications for certificates of appropriateness shall be acted upon within ninety (90) days after filing, otherwise the application shall be deemed to be approved and a certificate shall be issued. An extension of time may be granted by mutual consent of the commission and the applicant. As part of the review procedures the commission may visit the premises and seek the advice of the North Carolina Department of Natural and Cultural Resources or other such expert advice as it may deem necessary under the circumstances. The commission may hold a public hearing on any application when deemed necessary. The action on an application shall be “approval,” “approval with conditions,” or “denial,” and the decision of the commission must be supported by specific findings of fact indicating the extent to which the application is or is not congruous with the special character of the historic district or landmark.

Review criteria

a. No certificate of appropriateness shall be granted unless the commission finds that the application complies with the principles and guidelines adopted by the commission for review of changes. It is the intent of these regulations to insure insofar as possible that construction, reconstruction, alteration, restoration, moving, or demolition of buildings, structures, appurtenant fixtures, outdoor advertising signs, or other significant features in the district or of landmarks shall be congruous with the special character of the district or landmark.
b. In addition to the principles and guidelines, the following features or elements of design shall be considered in reviewing applications for certificates of appropriateness:
    1. Lot coverage, defined as the percentage of the lot area covered by primary structures.
    2. Setback, defines as the distance from the lot lines to the building.
    3. Building height.
    4. Spacing of buildings, defined as the distance between adjacent buildings.
    5. Proportion, shape, positioning, location, pattern, sizes, and style of all elements of fenestration and entry doors.
    6. Surface materials and textures.
    7. Roof shapes, forms and materials.
    8. Use of regional or local architectural traditions.

9. General form and proportion of buildings and structures, and the relationship of additions to the main structures.
10. Expression of architectural detailing.
11. Orientation of the building to the street.
12. Scale, determined by the size of the units of construction and architectural details in relation to the human scale and also by the relationship of the building mass to adjoining open space and nearby buildings and structures; maintenance of pedestrian scale.
13. Proportion of width to height of the total building facade.
14. Archaeological sites and resources associated with standing structures.
15. Effect of trees and other landscape elements.
16. Major landscaping which would impact known archaeological sites.
17. Style, material, size and location of all outdoor advertising signs.
18. Appurtenant features and fixtures, such as lighting.
19. Structural condition and soundness.
20. Walls —physical ingredients, such as brick, stone or wood walls, wrought iron fences, evergreen landscape masses, or combinations of these.
21. Color.
22. Ground cover or paving.
23. Significant landscape, archaeological, and natural features.

The Secretary of the Interior's "Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings" shall be on the sole principles and guidelines used in reviewing applications of the State of North Carolina for certificates of appropriateness.