



CHARLOTTE

HISTORIC DISTRICT GUIDELINES





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Prepared For:
City of Charlotte, North Carolina

Prepared By:



FRAZIER ASSOCIATES
ARCHITECTURE ■ COMMUNITY DESIGN ■ WAYFINDING



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-Historic Districts

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Residents from the following Neighborhoods

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Fourth Ward
Hermitage Court
Plaza Midwood
Wesley Heights
Wilmore



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INTRODUCTION

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INTRODUCTION

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

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

In that regard, the Charlotte City Council adopted a Historic District Ordinance in 1975 that creates the Charlotte Historic District Commission (HDC) to administer changes within these Local Historic Districts. The purpose of this ordinance is:

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



THE ROLE OF DESIGN GUIDELINES

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

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

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

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

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

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

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

BASIC TERMS IN HISTORIC PRESERVATION *

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

1. **Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.
2. **Rehabilitation** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. This approach must not damage or destroy historically significant materials, features or finishes and requires that any changes be compatible with the building and its context.
3. **Restoration** depicts a property at a particular period of time in its history, while removing evidence of other periods.
4. **Reconstruction** re-creates vanished or non-surviving portions of a property for interpretive purposes.
5. **Renovation or remodeling** makes changes to the property without necessarily maintaining the historic character-defining features of a building.

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

OUR MISSION STATEMENT

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

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

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

DISTRICT DO'S AND DON'TS

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

Do: Contact staff before ordering windows, or removing original windows if the original windows are beyond repair.

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

Do: Design building additions that are compatible with the design of the structure and complementary to the streetscape.

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

Do: Repair and maintain your historic building.

Do Not: Paint previously unpainted masonry surfaces.

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

Do Not: Remove large trees without approval.

Do Not: Install long expanses of stockade privacy fences or chain link fences.

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

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

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

For more details about these and other design situations refer to the appropriate section in these guidelines.



HISTORIC DISTRICT REVIEW PROCESS 2



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

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

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

THE CHARLOTTE HISTORIC DISTRICT COMMISSION

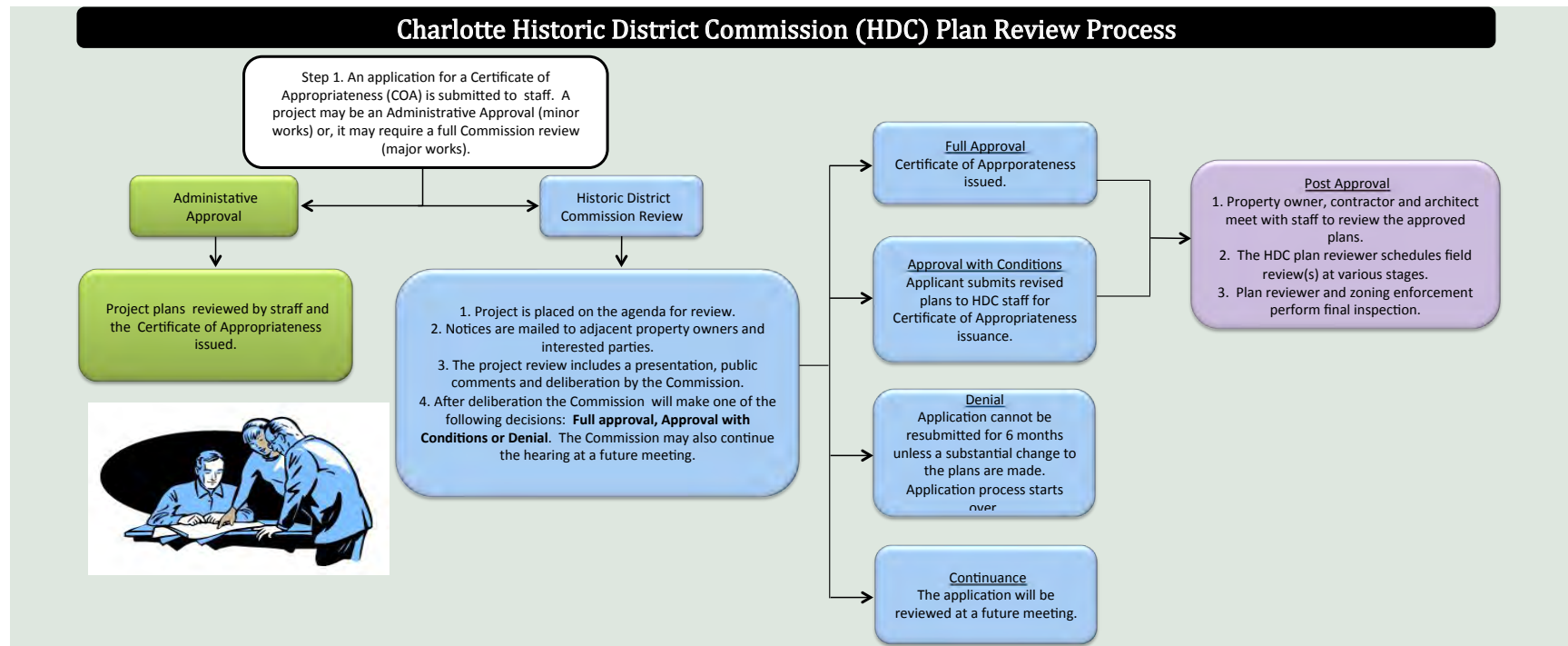
The Charlotte Historic District Commission (HDC) consists of twelve members appointed by the Mayor and City Council. Under a resolution of City Council, the HDC has representatives who own property, live, or own businesses within the local historic districts. Other members are appointed at large from the entire community. A majority of the commission's members must have some demonstrable expertise or experience in the areas of neighborhood preservation, architecture, planning,

history or other areas directly related to the mission of the HDC's mission. A current list of members can be obtained by contacting the HDC office.

All properties within local historic districts are under the jurisdiction of the Charlotte Historic District Commission. The Charlotte City Zoning Code Section 10.201-217 states: "All demolition, construction, additions or exterior alterations to these properties must be approved in advance by the Historic District Commission or its Staff." Failure to gain such approval can result in enforcement action.

Anyone planning work in a local historic district should contact the Charlotte Historic District Commission staff:

The Charlotte Historic District Commission
Charlotte-Mecklenburg Government Center
600 East Fourth Street
Charlotte, North Carolina 28202-2853
704-336-2205
CharlotteHDC@CharlotteNC.gov



APPLYING FOR A CERTIFICATE OF APPROPRIATENESS

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

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

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

1. Determining if a Project Requires HDC Approval

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

2. Repair and Maintenance

Ordinary repair and maintenance projects do not require any review and approval, provided the work does not result in any changes in design or material. HDC Staff must determine if projects are true repair and maintenance, or if a Certificate of Appropriateness is necessary. The owner should not start any work without contacting the staff. For instance, re-roofing with in-kind materials does not require review and approval.

3. Filing a Certificate of Appropriateness Application

If a Certificate of Appropriateness is required, staff will assist applicants in completing an application and in determining what additional documentation will be needed in order for a project to be evaluated. Because the circumstances of each application and each property can differ, the necessary documentation can vary widely from proposal to proposal.

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

All final versions of plans are due to the HDC office no later than TEN days prior to the HDC meeting where the case will be heard. Plans received later than this will not be forwarded to the commission prior to the meeting, and will not be considered in any analysis HDC staff prepares for the commission prior to the hearing.

4. Elevation Requirements

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

Consult with HDC staff at 704-336-2302 to determine if elevations are required with an application and if a project is eligible for administrative approval.

- A. Drawings should not exceed 11" x 17" in size.
- B. If at all possible, an electronic copy of drawings and all supporting illustrations and photos should be submitted to HDC staff ten days prior to the scheduled commission meeting.

- C. If paper drawings are submitted, three copies are required.
- D. All elevations must be drawn to scale and properly labeled.
- E. All elevations must be complete. Incomplete elevations will not be forwarded to the full Commission for consideration.
- F. All materials must be noted.
- G. Elevation drawings must be submitted for all sides affected by the proposed work. In the case of small projects or rear additions, elevations can be submitted for only the elevations involved.
- H. Photographs and/or brochures for certain materials, such as replacement windows are required when necessary.

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

All final versions of plans going for full HDC review are due to the HDC office no later than TEN calendar days prior to the HDC meeting where the case will be heard. Plans received later than this will not be forwarded to the commission prior to the meeting, and will not be considered in any analysis HDC Staff prepares for the commission prior to the hearing.

THE SECRETARY OF INTERIOR'S STANDARDS

The Secretary of Interior's Standards for Historic Rehabilitation (As cited in the Charlotte Zoning Ordinance Section 10.210)

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

5. Site Plan Requirements

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

Consult with HDC staff at 704-336-2302 to determine if site plans are required with your application and if your project is eligible for administrative approval.

- A. Drawings should not exceed 11" x 17" in size.
- B. If at all possible, an electronic copy of drawings should be emailed to CharlotteHDC@CharlotteNC.gov. All drawings and supporting illustrations and photos should be submitted to HDC staff within ten days of the scheduled Commission meeting.
- C. If paper drawings are submitted, three copies are required.

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

- Existing features, including all building footprints, trees and major shrubbery, walks, driveways, curbs, signs, HVAC units, fences, curb cuts, dumpsters, etc.
- Side, front and rear yard setbacks

- Indication of existing features to be removed
- Indication of features which would be added to the site
- Accurate dimensions of existing and proposed site features, and their relationships to each other and to the site boundaries
- Fence and wall heights
- Buffers
- Parking requirements
- Screening of parking areas

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

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

HOW APPLICATIONS ARE EVALUATED

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

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

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

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

1. Introduction	2. Historic District Review Process	3. Historic Districts & Architecture	4. Rehabilitation of Building Elements	5. Building Materials	2.5
6. New Construction	7. Additions	8. Guidelines for Private Sites	9. Demolition & Relocation of Historic Structures	Appendices	

TYPES OF REVIEW & MEETING PROCEDURES

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

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

1. Administrative Approval:

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

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

A. Landscape & Site Features, including:

- Fencing
- Retaining Walls
- Driveways
- Walkways
- Removal of small, dead and/or diseased trees
- Backflow preventers

B. Work in Rear Yards, including:

- Additions that are neither taller nor wider AND do not represent a build-out of more than 25% additional square footage.
- Decks
- Patios
- New rear yard accessory buildings and structures
- Rear yard parking plans for non-residential uses

C. Replacement Windows & Doors, including:

- Single glass block windows on side or rear elevations
- Changes in window and door openings on rear and side elevations not substantially visible from the street
- Installation of storm windows and doors

D. Roof Replacement depending on change in materials.

E. Properly Documented Restoration Projects
Some buildings have been altered over the years in ways that compromised their

historic design. Often, photographic, physical or other evidence exists that can guide interested property owners in restoring a building's original appearance and character by removing certain later elements and adding new elements that are documented.

F. Signage

G. Properly Sited & Screened Mechanical Units

H. Demolition of Dilapidated Accessory Structures

I. Minor Changes, including:

- Shutters (if appropriate for the building style)
- Gutters
- Handicapped access facilities on rear and side elevations
- Repair or replacement of damaged or unstable secondary chimneys behind the roof peak as seen from the street
- Porch rails
- Installation or removal of vent hoods

2. Referral to Full HDC

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

The following types of projects require full HDC review:

- Additions that are taller or wider than the existing structure
- Additions and new construction on corner lots
- Additions that increase the square footage of the original structure more than 25%

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

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

- A. Presentation of Application by HDC Staff
 1. Presentation on Property and Outline of Proposal
 2. Comments by Staff on the Project
 3. Recommendations and/or Suggestions
- B. Presentation by the Applicant
- C. Comments by Other Interested Parties
 1. Comments by Interested Parties
 2. Synopsis of Comments Received by HDC Staff

D. Consideration by the Historic District Commission

1. Questions by the HDC to Applicant, Staff and Others
2. Discussion among Commission Members
3. Adoption of Findings of Fact by the Commission
4. Final Vote by the Commission

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

A. Approval

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

B. Approved with Conditions

The project proposal is approved with conditions set forth by the HDC and with subsequent verification by HDC Staff for compliance. The applicant shall satisfy any and all conditions within thirty (30) days of the HDC decision, unless specified otherwise by the HDC in its motion, in order for the HDC to issue a Certificate of Appropriateness. If the applicant does not satisfy any and all conditions and receive verification from the HDC Staff for compliance within

thirty (30) days of the HDC decision, then the HDC's decision shall become null and void for failure to comply with the conditions precedent and the project must be resubmitted to the HDC.

C. Continuance

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

D. Denial

A denial by the HDC means that the proposed project does not meet the design guidelines, and that no exceptions are warranted. A denied project proposal cannot be carried out. A denied application cannot be re-submitted to the HDC for a period of six months unless there has been some "substantial change of circumstance" in City or HDC guidelines, policy or regarding the property itself. The commission will make all determinations on resubmissions on a case-by-case basis, according to information provided by the applicant.

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3. Code Enforcement

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

1. Work is done that requires a Certificate of Appropriateness without a certificate being issued.
2. A Certificate of Appropriateness is denied by the commission, and the project is carried out in defiance of the denial.
3. Work is approved by the HDC or its staff, and is then carried out in a manner inconsistent with the approval.

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

HDC staff will provide to the Zoning Enforcement Supervisor or a designee the violation to be cited, and the address and owner of the property where the violation has occurred. Zoning Enforcement staff will then pursue the violation through the processes outlined in Chapter 8 of the Charlotte Zoning Ordinance. Should the violation be corrected through established HDC procedures, HDC Staff will notify the Zoning Enforcement Supervisor or designee to suspend or end their enforcement process on the violation in question.

APPEALS OF DECISIONS OF THE HISTORIC DISTRICT COMMISSION

Any party aggrieved by a decision of the Charlotte Historic District Commission has the right to appeal the commission's decision to the Charlotte Zoning Board of Adjustment (ZBA). An appeal must be filed within thirty days of the decision of the commission.

The ZBA will make a decision on the action of the HDC based on the record of the commission meeting. The ZBA cannot consider information or testimony that was not available to the HDC at the commission's meeting. The responsibility of the Zoning Board of Adjustment is to review the record of the meeting and determine if the members of the HDC followed proper procedure in reaching a conclusion, and that the conclusion was supported by both the information before the HDC and current HDC policies and guidelines.

After a ruling by the Zoning Board of Adjustment on an appeal of an commission decision, the HDC and the appellant both have the right under state and local law to file an appeal from the ZBA to the Superior Court of Mecklenburg County.

Further details on the appeal process can be found in Section 10.213 of the Charlotte Zoning Ordinance. Call the Charlotte Historic District Commission office at 704-336-2302 for more information.

Certificate of Appropriateness (COA)
Levels of Review for Projects within
Charlotte's Local Historic Districts



Type of Work Proposed	Administrative Review (No application fee)	HDC Review - Minor Projects (\$500 Application Fee/ \$1450 if height survey required)	HDC Review - Major Projects (\$1000 Application Fee/ \$1950 if height survey required)
Exterior Changes - Building			
Awnings	X		
Chimneys - alterations or removal of primary or street facing		X	
Chimneys - alterations or removal of damaged or unstable secondary chimneys	X		
Enclosure of Existing Porches		X	X
Gutters	X		
Handicap Access Facilities - on rear and side elevations	X		
Masonry, additions - infill of existing openings and/or inserstion of new openings		X	
Mechanical Units	X		
Non-Traditional Exterior Materials (Cementitious, vinyl, aluminum siding and trim)		X	X
Painting Masonry (previously unpainted)			X
Porch Rails	X		
Relocation of Prinicipal Building			X
Roofing - change in original materials (e.g. replacing slate with other material)		X	

Type of Work Proposed	Administrative Review (No application fee)	HDC Review - Minor Projects (\$500 Application Fee/ \$1450 if height survey required)	HDC Review - Major Projects (\$1000 Application Fee/ \$1950 if height survey required)
Roofing - replacement with materials same as existing	X		
Shutters - new and replacement	X		
Signage	X		
Storm Windows and Doors	X		
Windows and Doors, replacement and changes to window and door openings on rear and side elevations not substantially visible from the street	X		
Demolition			
Accessory Buildings - in the rear yard	X		
Principal Building(s)			X
New Construction - Accessory Buildings and Structures			
Accessory Buildings - in the rear yard	X	X	
Accessory Structures - in the rear yard (Decks, pergolas, dumpsters swimming pools, etc.)	X		
New Construction and Additions - Principal Buildings			
Additions - neither wider nor taller than the primary structure and not substantially visible from public rights of way	X		
Additions - increase square footage of original sturcture less than 25% and substantially visible from public rights of way		X	
Additions - increase square footage of original structure more than 25% and substantially visible from public righs of way		X	X

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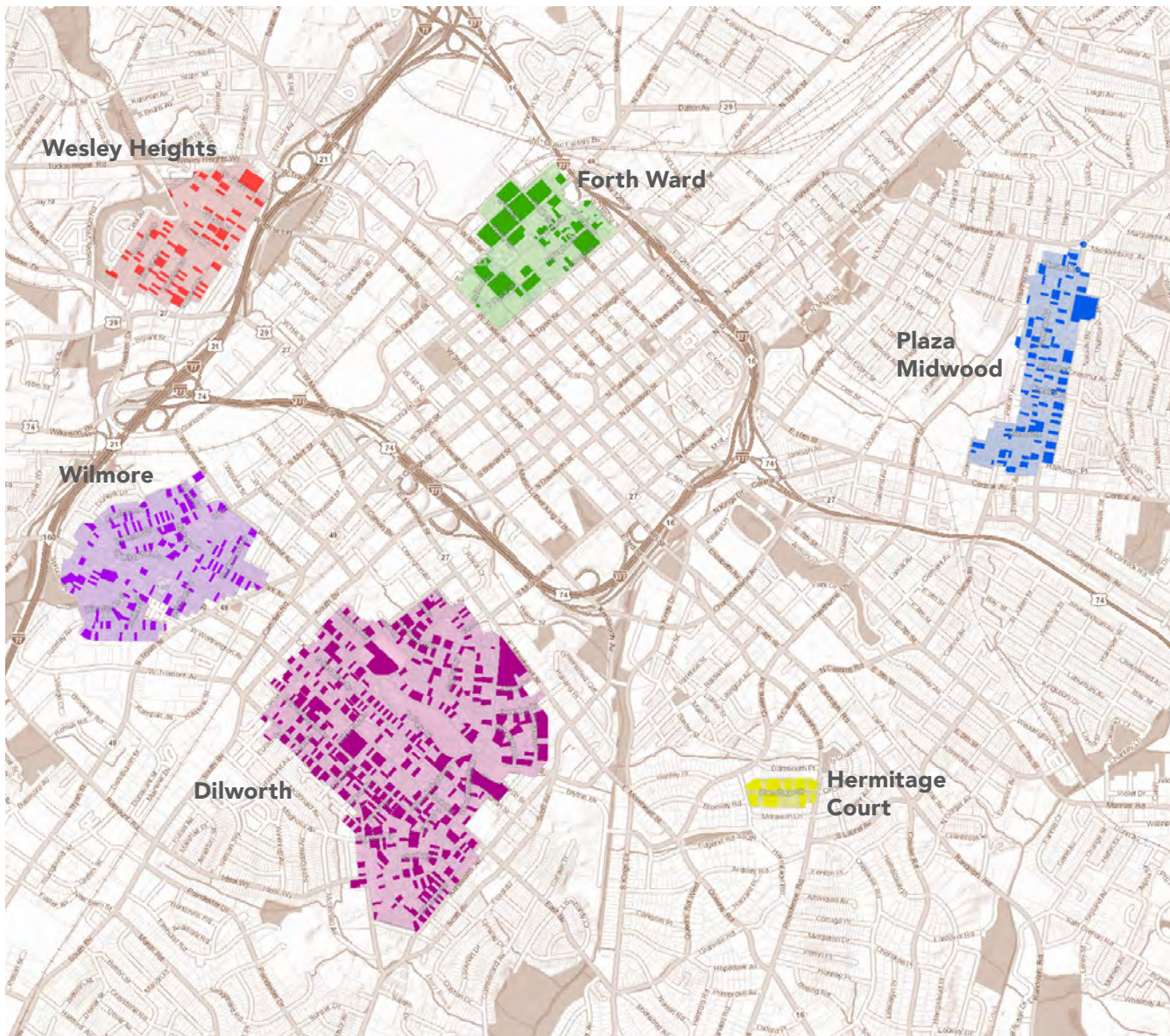
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Type of Work Proposed	Administrative Review (No application fee)	HDC Review - Minor Projects (\$500 Application Fee/ \$1450 if height survey required)	HDC Review - Major Projects (\$1000 Application Fee/ \$1950 if height survey required)
New Construction - Principle Building			X
Garages - not substantially visible from public rights of way	X		
Garages - substantially visible from public rights of way		X	
Repair and Maintenance			
Masonry Cleaning, Repair, and/or Repointing	X		
Repair and maintenance of exterior building elements	X		
Surface Cleaning	X		
Restoration			
Restoration projects of principal buildings that are properly documented can be approved Administratively, all others require full HDC approval.	X	X	
Site Work			
Backflow Preventers with screening	X		
Fences	X		
Landscaping	X		
Mechanical Units with screening	X		
Parging	X		
Parking Areas, Paving and Driveways	X		
Rear Yard Parking Plans for Non-Residential Uses	X		
Retaining Walls	X		
Tree Removal	X	X	

Type of Work Proposed	Administrative Review (No application fee)	HDC Review - Minor Projects (\$500 Application Fee/ \$1450 if height survey required)	HDC Review - Major Projects (\$1000 Application Fee/ \$1950 if height survey required)
Walkways	X		
<i>Note: In order to receive an administrative approval, project proposals must fall within current HDC policy. Projects that Staff judges to be outside these guidelines will be referred to the full Historic District Commission for review (Policy & Design Guidelines, page 12). For items marked with and asterisk* consult with HDC staff for design review process, or zoning for permit related work.</i>			



HISTORIC DISTRICTS AND ARCHITECTURE 3



DEVELOPMENT OVERVIEW OF CHARLOTTE'S LOCAL HISTORIC DISTRICTS

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

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

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

DILWORTH LOCAL HISTORIC DISTRICT

(Designated 1983, 1992)

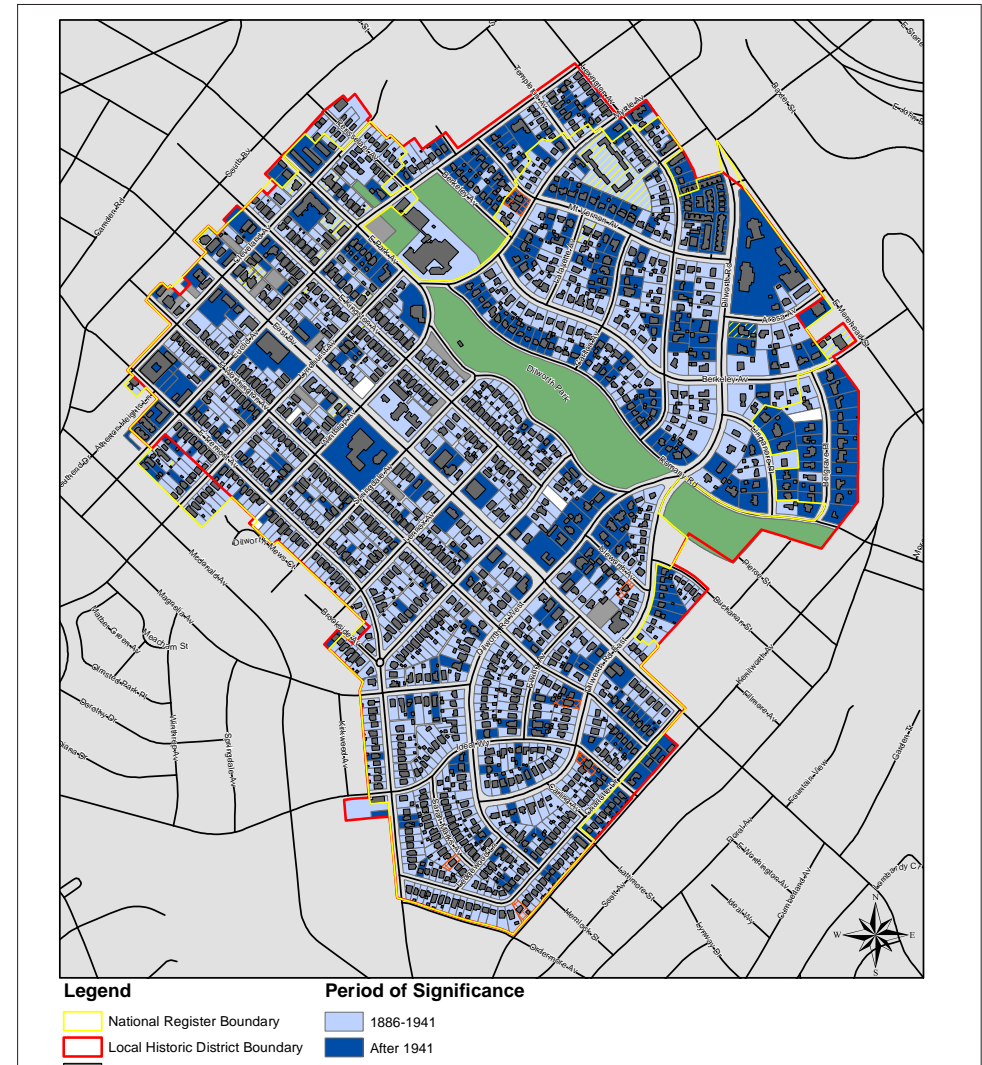
Since its inception in the 1890's, Dilworth has been one of Charlotte's most distinctive neighborhoods. Developed as the City's first suburb, Dilworth was connected to downtown by Charlotte's first electric street-car. The success of the initial development of Dilworth led its creator, Edward Dilworth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

Dilworth has sub-areas with large residences on large lots as well as mid-scaled dwellings on smaller lots. Street layouts may be gridded or in curvilinear patterns. Mature landscaping and large street trees creates a lush garden-like atmosphere in much of this district.



Dilworth is characterized by a variety of architectural styles and mature landscape.

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MAP

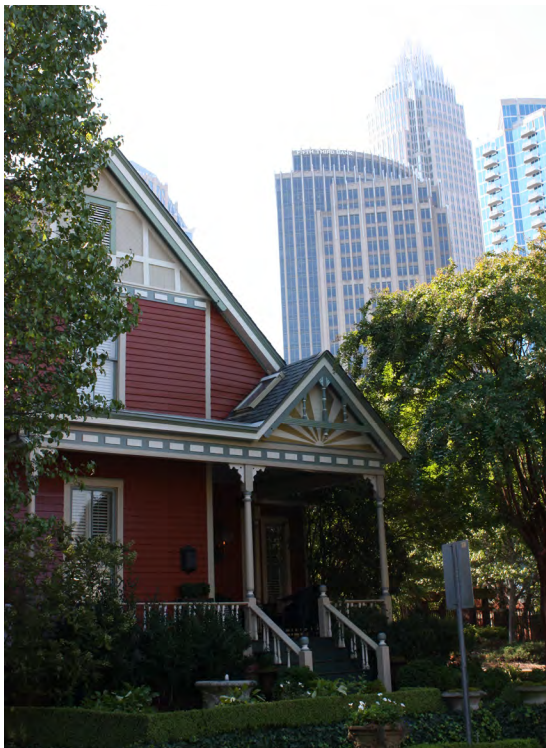


FOURTH WARD LOCAL HISTORIC DISTRICT

(Designated 1976)

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

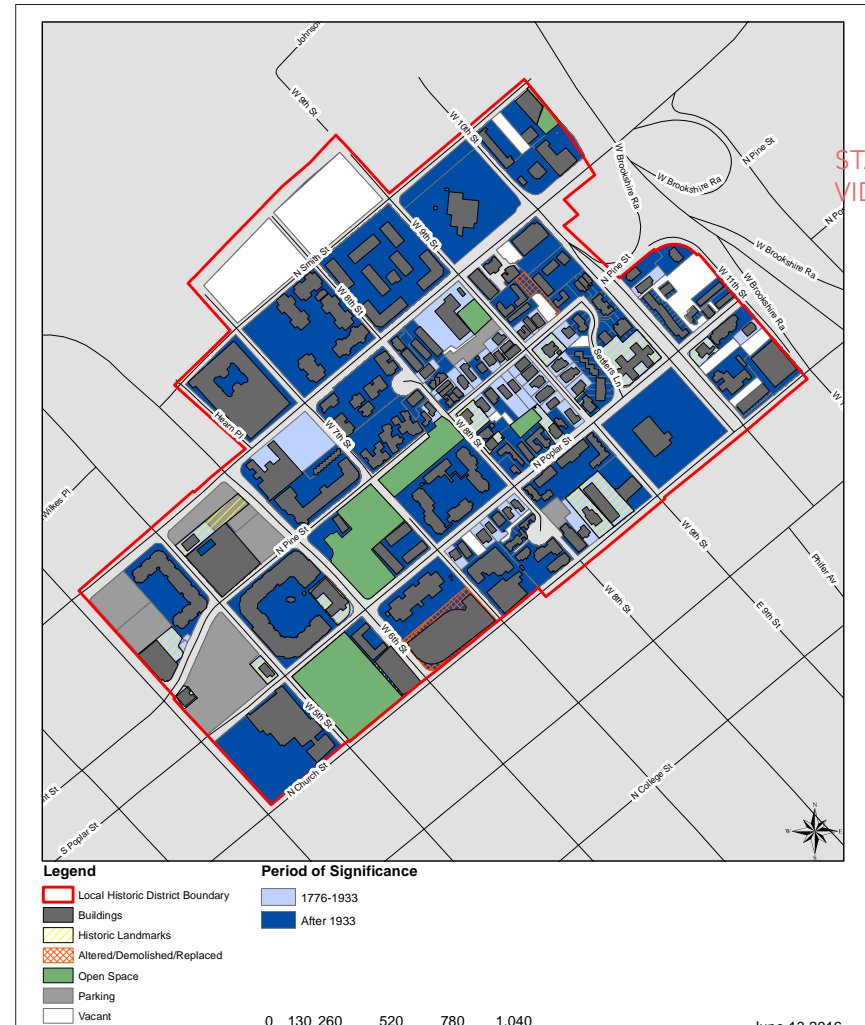
By the 1970's, many of Fourth Ward's Victorian homes had been demolished or converted to boarding houses and offices.



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

Through the combined efforts of civic and community leaders, Fourth Ward underwent a dramatic physical revitalization in the 1970s. Today there are various examples of restored Victorian homes on the narrow streets of the district as well as a wide variety of larger new residential and commercial structures.

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



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HERMITAGE COURT LOCAL HISTORIC DISTRICT

(Designated 2006)

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

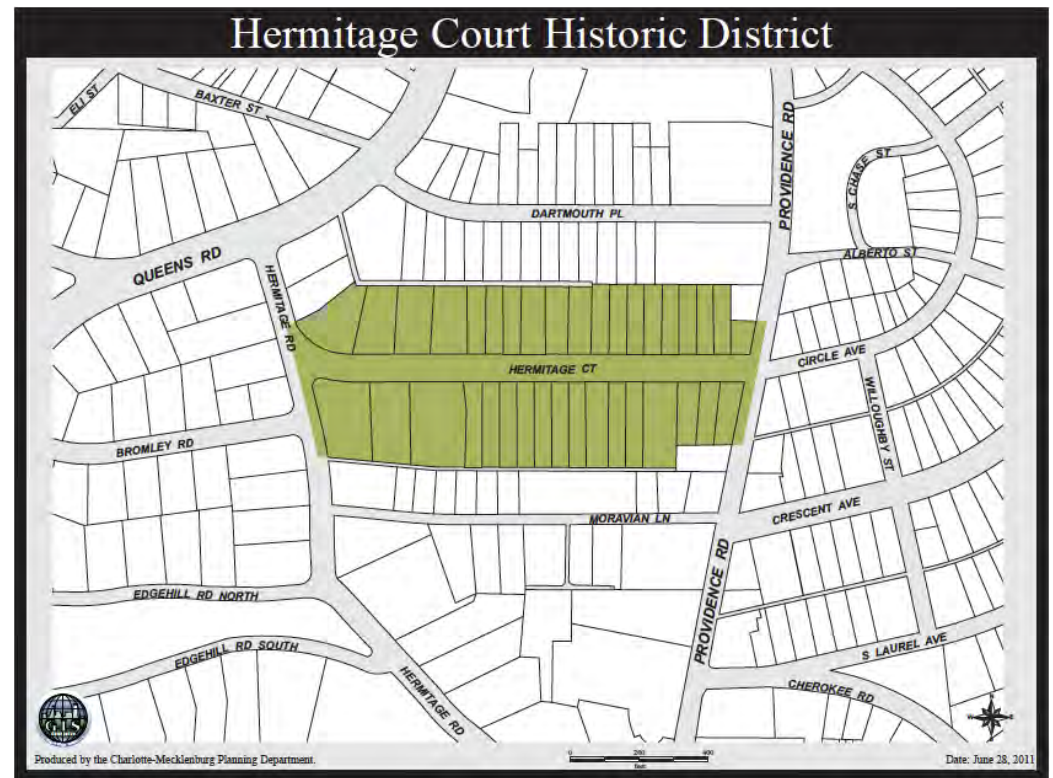


Hermitage Court is characterized both by large and small lots and homes.

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

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

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PLAZA-MIDWOOD LOCAL HISTORIC DISTRICT

(Designated 1992)

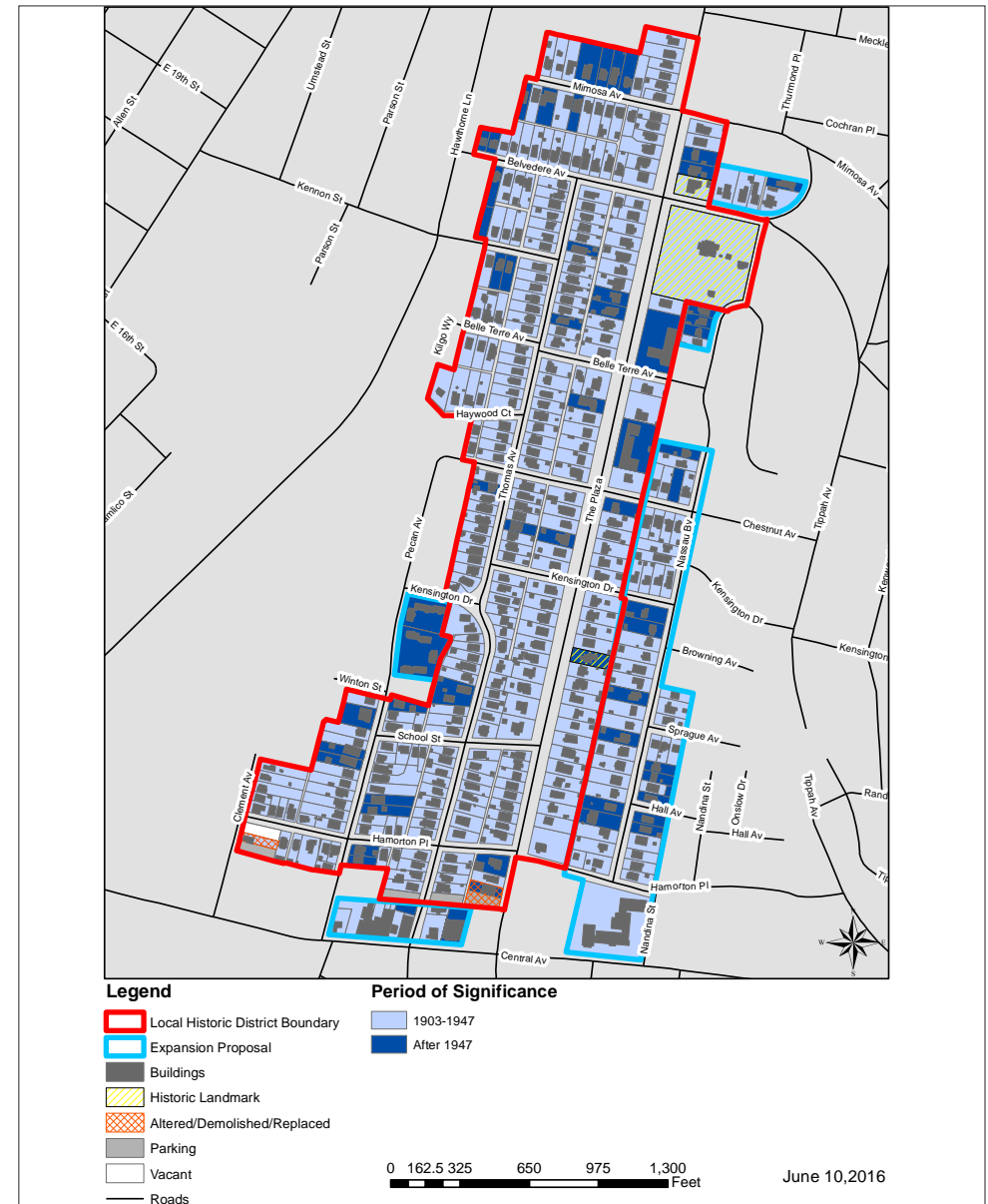
Developed in the 1910s and 1920s, Plaza-Midwood is the product of several different developments undertaken by various interests. These early small neighborhoods grew together over the years to become today's Plaza-Midwood. Fluctuating economic conditions during the area's growth and the differing visions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

Plaza Midwood has two distinct areas. The Plaza is a street divided by a median with deep setbacks, larger homes and larger lots. The secondary streets contain a more modest mix of primarily Bungalow and Cottage style dwellings.



This distinctive Plaza-Milwood residence is an example of the larger scale dwellings found in the district. Note its unique stone entry porch.

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WESLEY HEIGHTS LOCAL HISTORIC DISTRICT

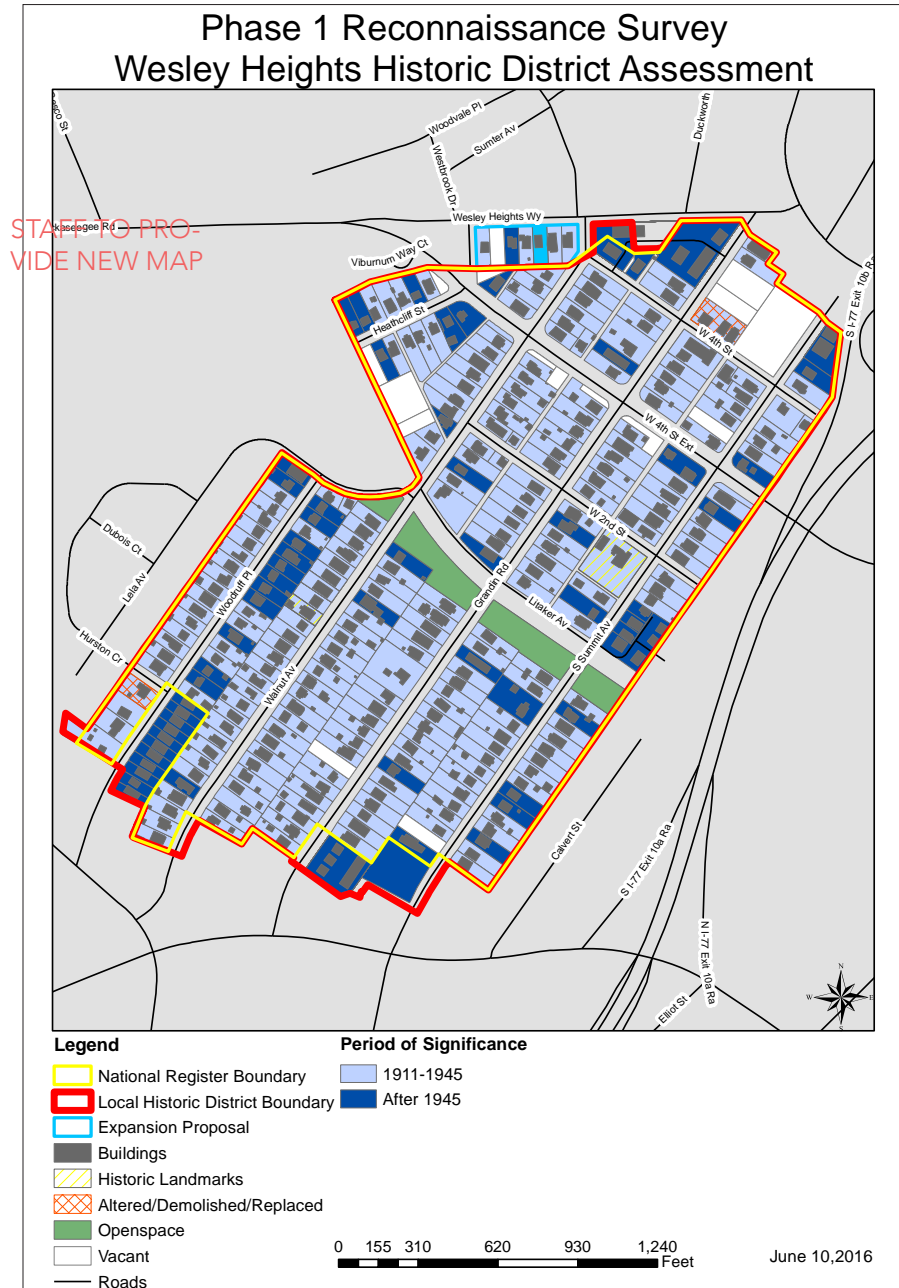
(Designated 1994)

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

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



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WILMORE LOCAL HISTORIC DISTRICT

(Designated 2010)

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

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

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

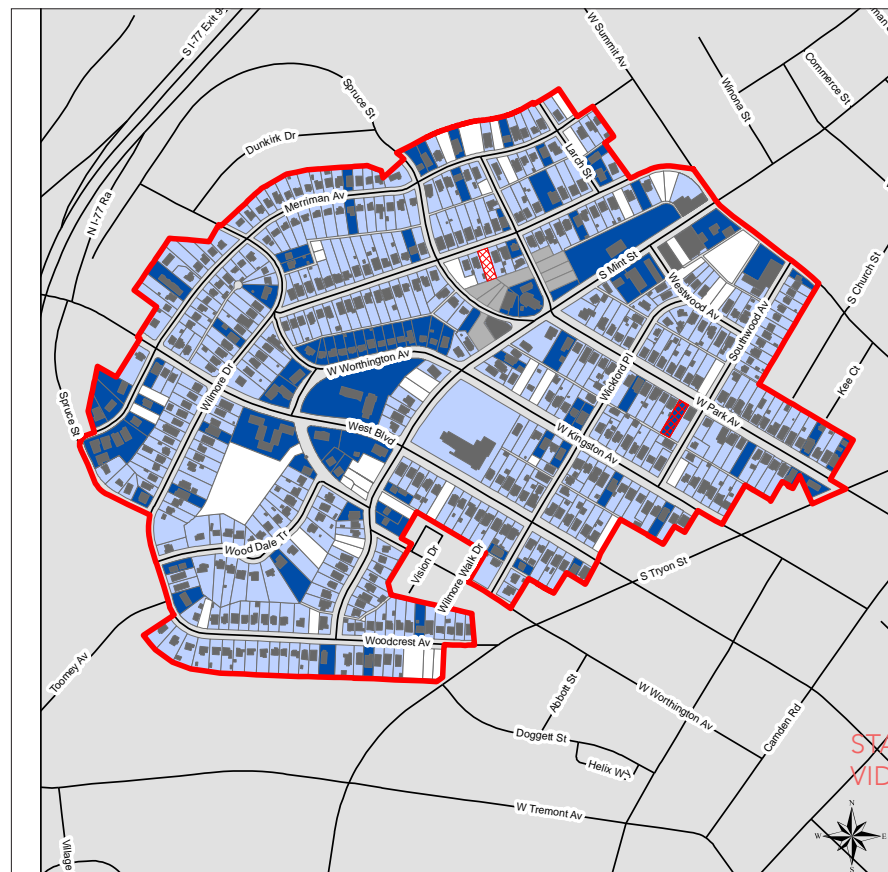


Wilmore has a large inventory of smaller scaled, one-story dwellings arranged on compact lots in uniform rows.

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

Wilmore has a similar development pattern to Dilworth between South Tryon Street and South Mint Street. The street pattern is a traditional grid

with West Kingston Avenue serving as the broad main street through the neighborhood. Older dwellings in Wilmore are more modest in scale, with traditional Bungalow houses lining the streets. The southern section of the neighborhood has a mix of Cottage and Bungalow style dwellings along curvilinear streets with longer blocks than the older section.



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DESCRIPTION OF ARCHITECTURAL STYLES

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

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

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

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



Queen Anne



American Foursquare



Colonial Revival



Bungalow



Tudor Revival



English Cottage



American Small House/Ranch



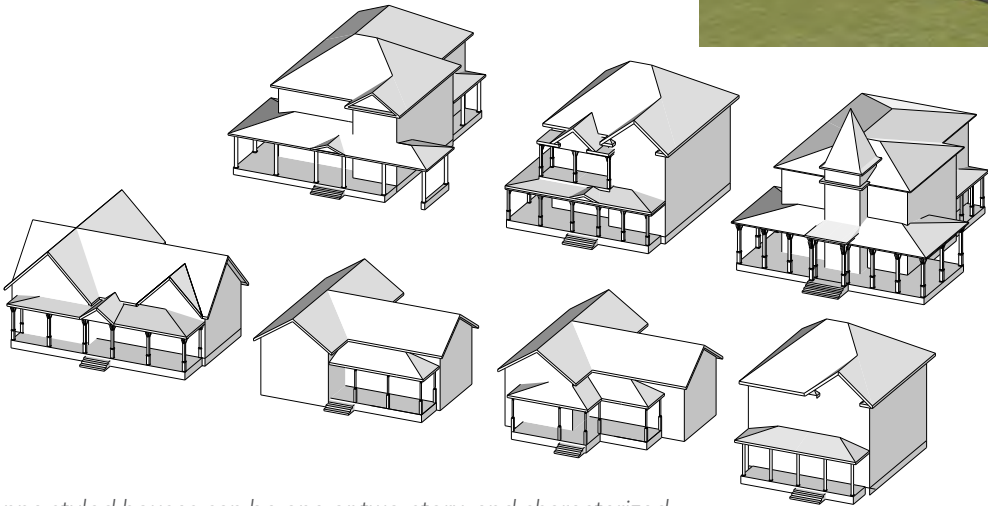
Split Level

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QUEEN ANNE (1880-1910)

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

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



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

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



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



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



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

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AMERICAN FOURSQUARE (1900-1930)

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

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



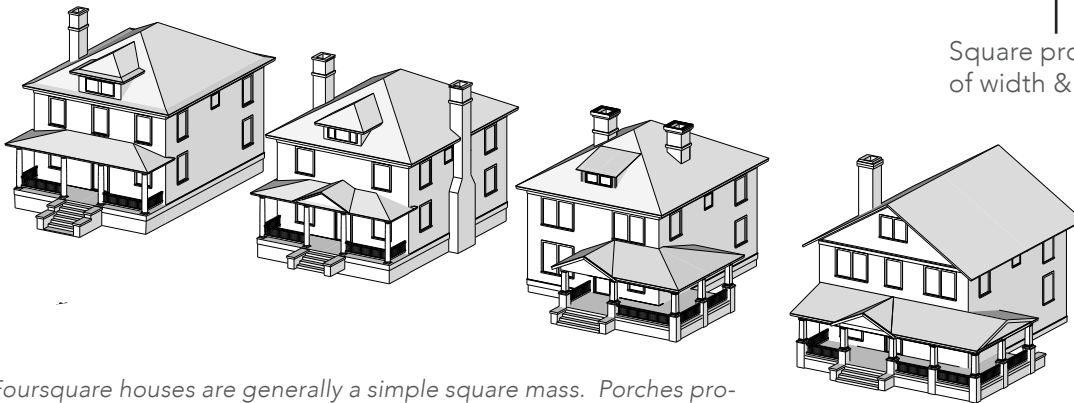
Exposed rafter ends

Hipped roof with large dormer

Square proportions of width & height

Paired 3-over-1 windows

Front porch with hipped roof



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



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



This foursquare has a central roof gable instead of a dormer. The clapboard siding on the first floor is capped by shingles on the second.



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



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

COLONIAL REVIVAL (1910-1940)

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

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

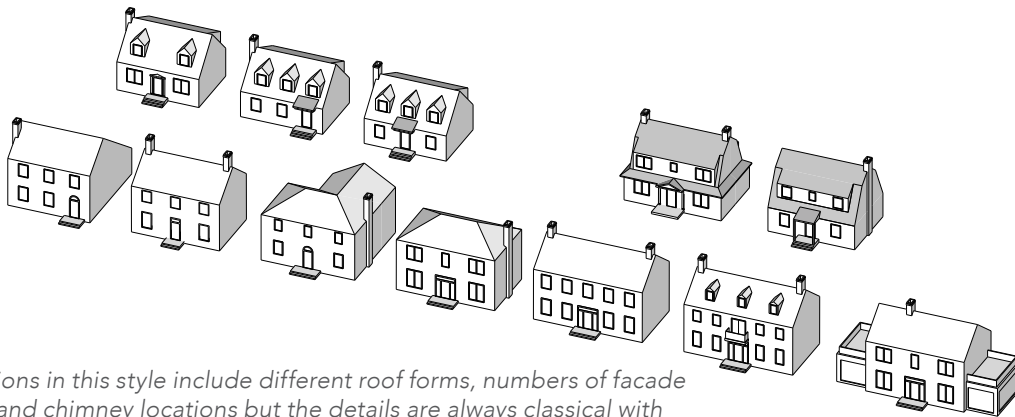


Gable roof with end chimneys

Symmetrical facade

8-over-8 windows with shutters

Classical designed entry portico with columns



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



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



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



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



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

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BUNGALOW (1915-1940)

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

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

Mix of brick, shingle, & siding material

Cross gable roof with deep eaves and brackets



6-over 1-sash window

Full-width front porch within overall roof

Brick pier bases with tapered columns

Hipped roof with large hipped dormer

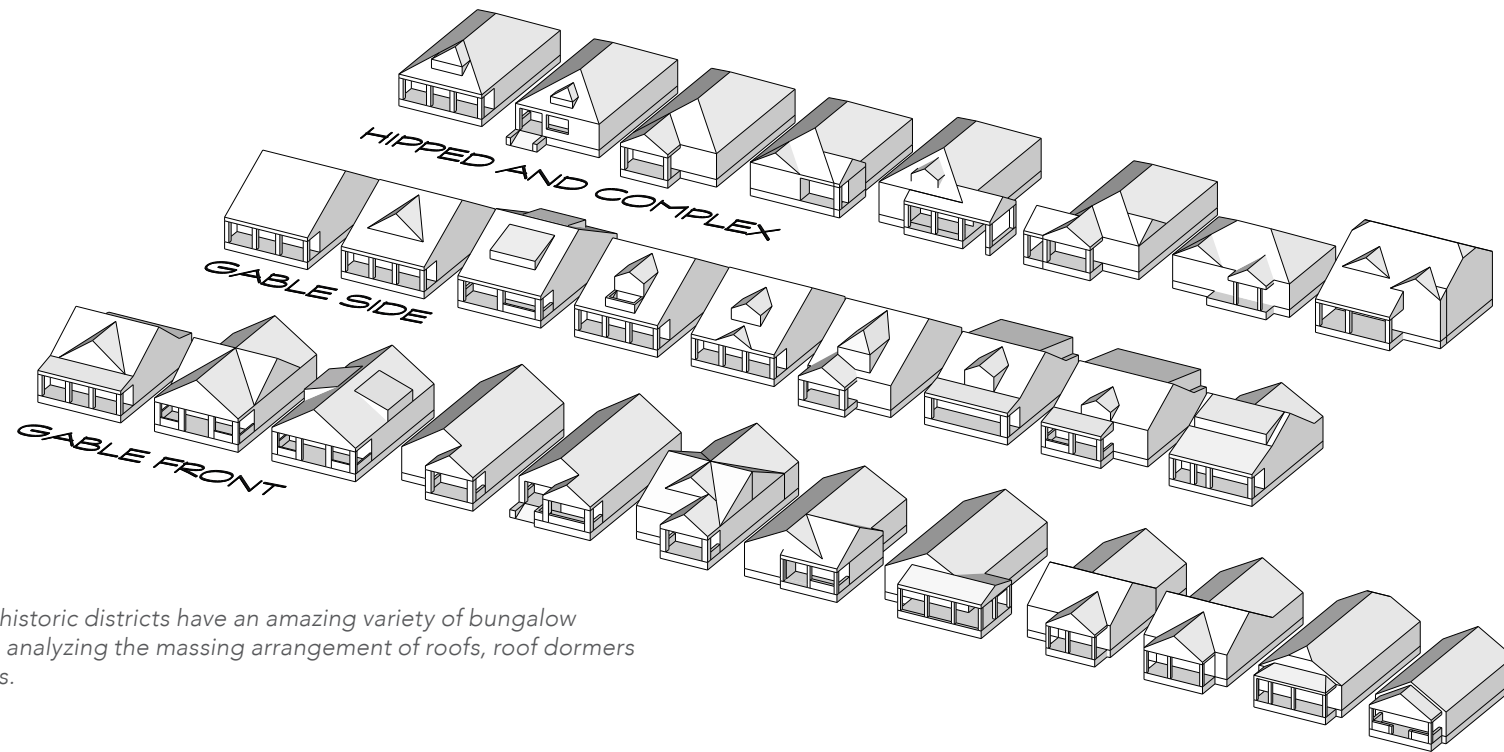
Exposed rafter ends

Full-width front porch with brick piers

Entry with sidelights & craftsman style door



3-over-1 double windows



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



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



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



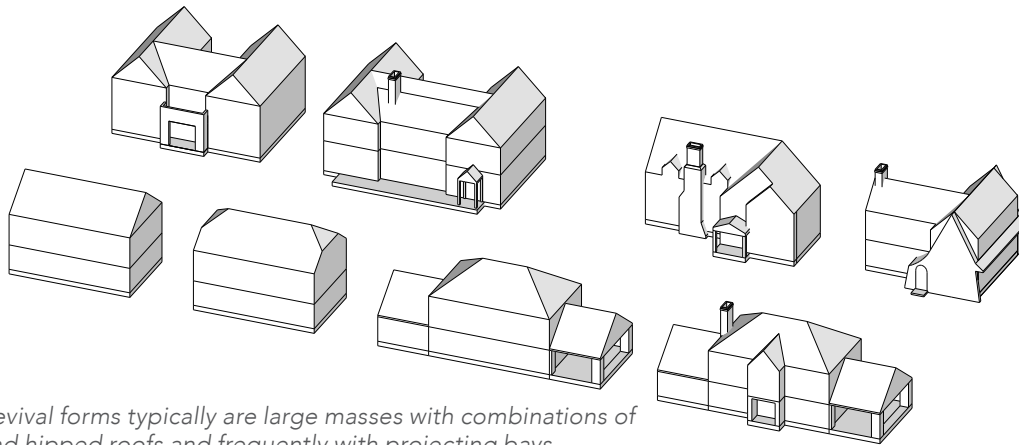
This traditional bungalow has a side gable roof with a shallower pitched section covering the front porch.

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TUDOR REVIVAL (1920-1940)

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

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



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



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



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



This bungalow form uses the half-timber framing in its porch and dormer gables to help define its Tudor Revival style.



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

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ENGLISH COTTAGE (1920-1940)

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

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



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



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



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



This brick English Cottage example is located in Wesley Heights.



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

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AMERICAN SMALL HOUSE & SPLIT LEVEL

American Small House/Ranch (1945-1965)

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

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

Split-Level (1950-1975)

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

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



This is a classic example of the American Small House design, commonly referred to as a ranch house although ranch houses are usually larger.

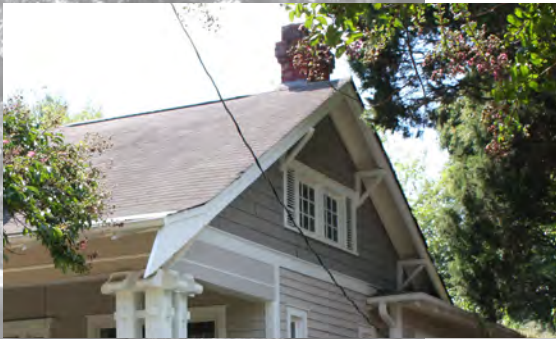


This is a classic example of a split-level house.

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REHABILITATION OF BUILDING ELEMENTS 4



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

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

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

Elements addressed in this section include:

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



TECHNICAL INFORMATION

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

National Park Service Preservation Brief #17

<http://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm>

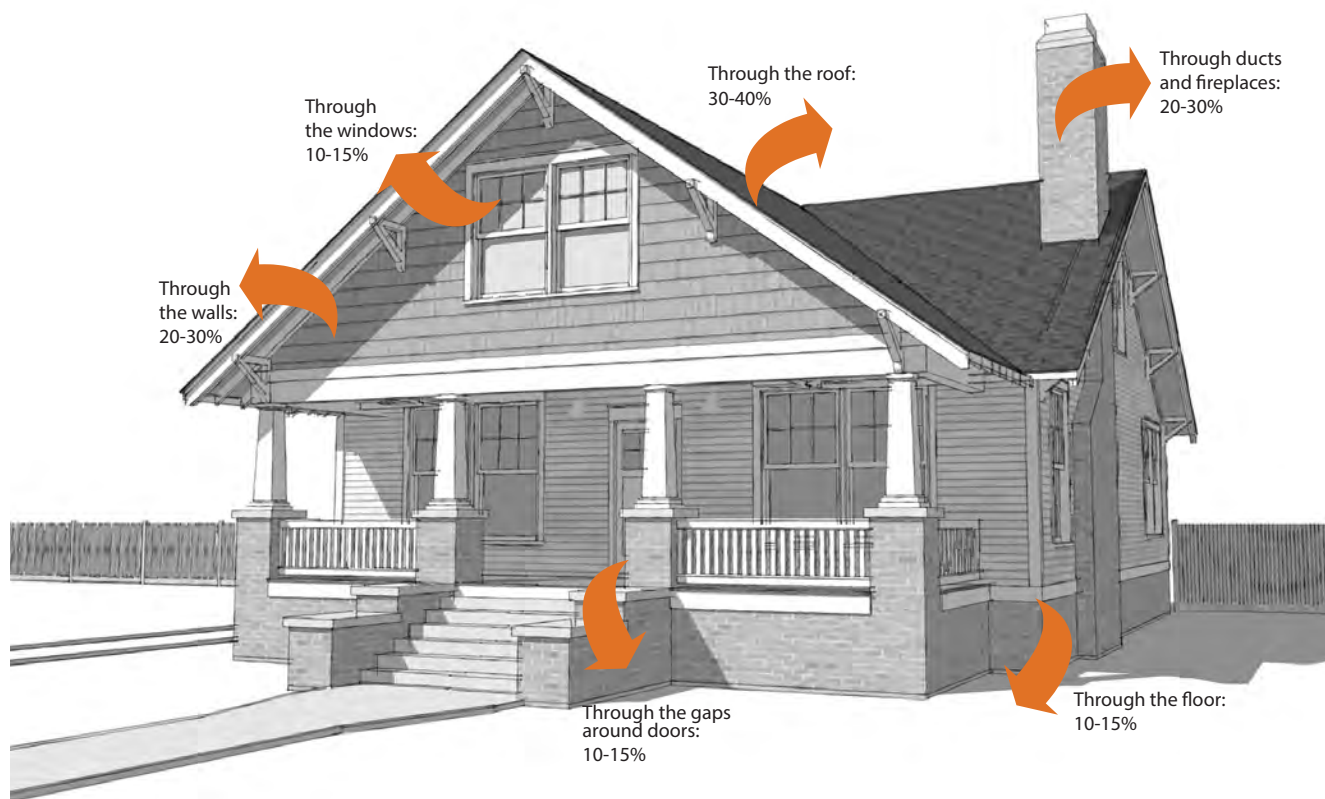
ENERGY CONSERVATION AND HEAT LOSS IN HISTORIC HOMES

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

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

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

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



TECHNICAL INFORMATION

1. Insulation

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

2. Weatherstripping

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

3. Sash Locks

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

4. Caulking and Putty

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

5. Storm Windows and Doors

Installing storm windows and doors can save energy and provide increased comfort by reducing air leakage. Replacement of original, character-defining doors and windows are not allowed in the historic district.

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

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

FOUNDATIONS

A foundation forms the base of a building. Foundations on many of the houses in Charlotte's historic districts are constructed of a masonry material such as brick, stone or stucco, and contrasts with the material used for the wall of the building.

GUIDELINES

For Foundations:

1. Ensure that land is graded so that water flows away from the foundation, and if necessary, install drains around the foundation.
2. Remove any vegetation that may cause structural disturbances at the foundation.
3. Retain any decorative vents that are original to the building and keep any foundation vents open so that air flows freely.
4. Repair and replace deteriorated foundation materials such as brick and mortar, matching existing historic materials as closely as possible. Do not cover the foundation with wall cladding materials such as replacement siding.
5. Do not paint unpainted brick.



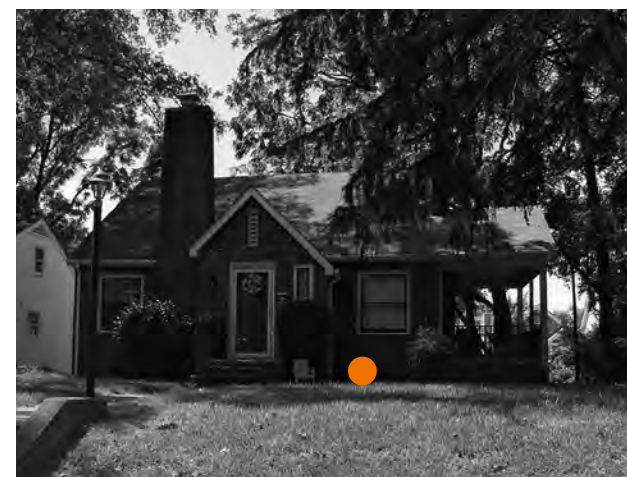
Brick is commonly found as a foundation material on many of the houses in all of the districts.



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



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



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

ROOFS

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

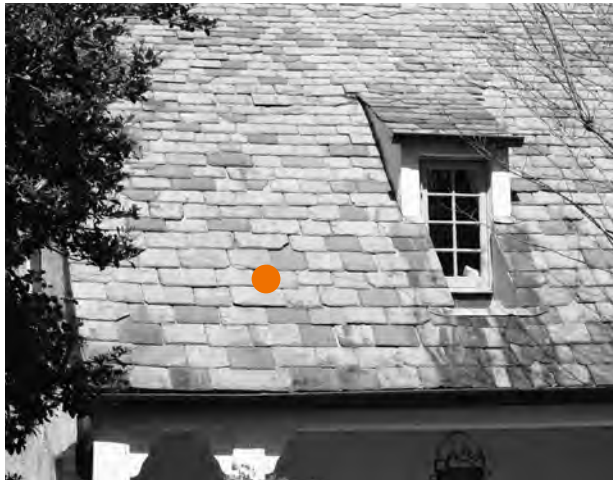
GUIDELINES

For Roofs:

1. Retain original or early roof materials, such as slate, clay tile, or standing-seam metal whenever possible.
2. Preserve original roof shapes.
3. Retain architectural features including dormers, cornices, exposed rafter tails, and chimneys. Avoid adding dormers on primary elevations if not a part of the original design. Do not add vents and skylights unless placed inconspicuously on the rear of buildings.
4. Repair of roof materials and elements should be made in-kind with materials that duplicate the original materials.
5. Replace historic roof coverings when necessary, using new material that matches the original roof covering closely in composition, size, shape, color, and texture. If the slate on a roof has deteriorated severely, replace it with matching new slate. Artificial slate replacement may be considered on a case-by-case basis.

TECHNICAL INFORMATION

National Park Service Preservation Brief #04
Roofing for Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief04.htm



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



Asphalt shingle roofs are commonly found throughout the districts such as these examples in Wesley Heights (left) and Fourth Ward (right).



Standing-seam metal roofs are not commonly found in the districts but are occasionally found on porches, bay windows and other secondary locations.



GUTTERS

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

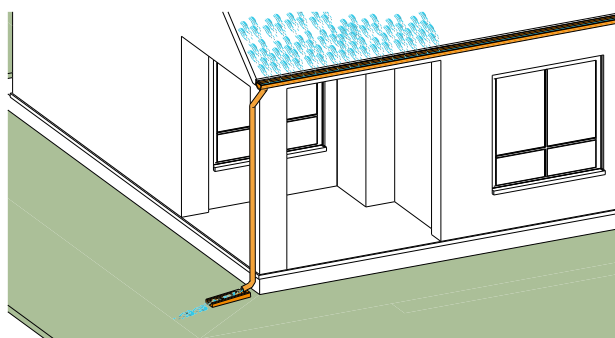
GUIDELINES

For Gutters:

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

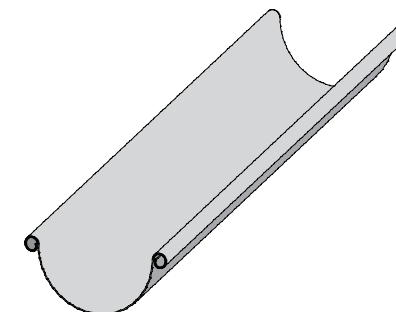


Well placed and properly installed gutters and downspouts are essential for protection from moisture infiltration.

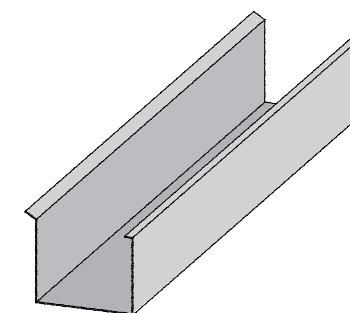


Directing water away from the foundation at the ground level can be aided with a splash block like that found in this example

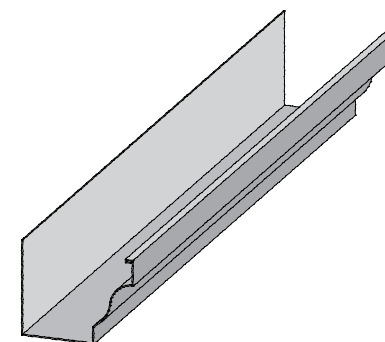
Gutter Types



Round



Square



Ogee

CHIMNEYS

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

GUIDELINES

For Chimneys:

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



There is a wide variety of forms, materials and details found on chimneys in Charlotte's historic districts. They are a functional feature and may be an important design element, depending on the style. Many of the English Cottage (top left) and Tudor Revival (top right) houses have a prominent chimney feature as a part of the front elevation. Colonial Revival residences (bottom left) are anchored on each end with prominent chimneys. The chimney is within the volume of the house, such as the Foursquare Craftsman house on the bottom right, and does not have a prominent exterior expression.

PORCHES

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

GUIDELINES

For Porches:

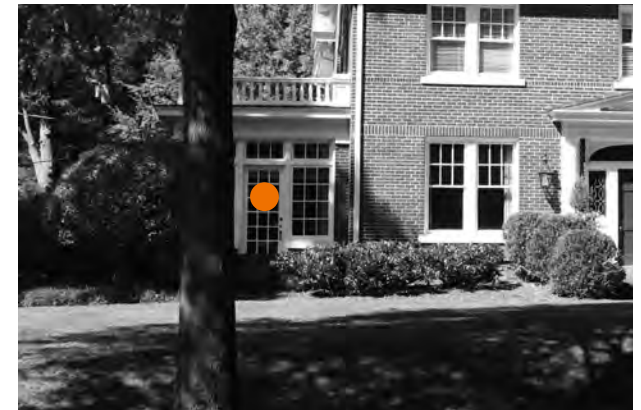
1. Retain porches that are critical to defining the design and integrity of the historic district. Keep porches open to provide shade and reduce heat gain during warm weather.
2. Repair and replace only damaged elements of porches by matching the materials, methods of construction, and details of the existing original fabric. Avoid stripping porches and steps of original materials and architectural features such as handrails, balusters, columns and flooring.
3. Reconstruct missing elements based on physical or photographic detail including all details and materials.
4. Do not enclose porches on a primary elevation or alter a front porch that reorients the entrance away from the street elevation.
5. Enclosure of side porches and balconies is discouraged. If enclosure of a side porch or balcony is required for a new use, the enclosure should be designed to ensure that the historic character and features of the porch are preserved.
6. Any porch enclosure that is permitted should be designed to be reversible and removal of original features should be minimal.



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



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



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

1. Introduction	2. Historic District Review Process	3. Historic Districts & Architecture	4. Rehabilitation of Building Elements	5. Building Materials	4.9
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FRONT DOORS AND ENTRANCES

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

GUIDELINES

For Front Door and Entrances:

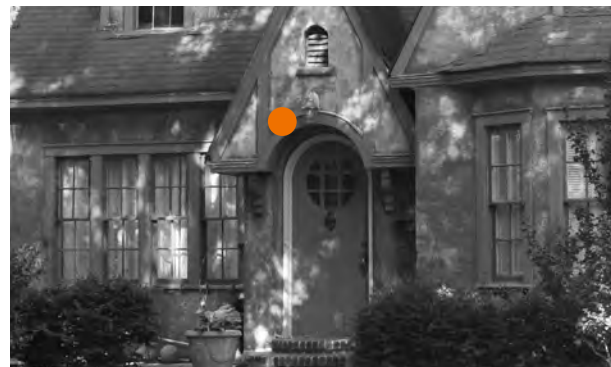
1. Retain and repair all existing features and materials of the historic entrance and front door.
2. Replace historic doors that are beyond repair with a new door of the same size, design, material and types as used originally, or sympathetic to the building style, including number and orientation of panel and location and size of any glass. Do not use generic or "stock" doors with details that provide a false sense of historical accuracy.
3. Do not replace original trim with trim that conveys a different period, style, or theme.
4. Do not reduce or enlarge entrances or door openings.
5. A storm door, if used, should meet the following guidelines:
 - a. Construct storm doors of wood, a composite material that can be sawn and painted or painted metal.
 - b. Relate openings for screen or glass panels to the proportions of the door. Storm doors should avoid obscuring the design of the front door.
 - c. Paint the storm door the same color as the main door.



Colonial Revival-style houses typically have six-panel doors with fan lights and sidelights as shown in these examples from Dilworth and Hermitage Court



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



English Cottage examples may have arched doors and arched entryways such as seen in as these examples.

TRIM

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

GUIDELINES

For Trim:

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



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



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



Wood is used for the trim surrounds, columns, eaves, railings and brackets of the two bungalows above.

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WINDOWS

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

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

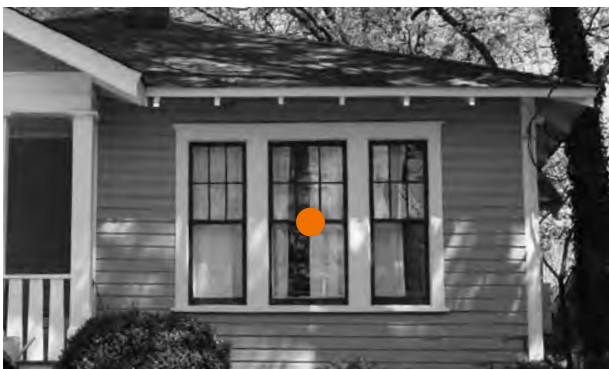
The demands of modern energy efficiency and security standards, along with marketing campaigns from window manufacturers, have lead some owners of older buildings to consider replacement windows. The following information will help owners better evaluate the actual need for replacement windows.

TECHNICAL INFORMATION

National Park Service Preservation Brief #09
The Repair of Historic Wooden Windows
www.nps.gov/history/hps/tps/briefs/brief09.htm



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



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



Dormer windows typically are a defining feature of many bungalow and colonial revival designs; the three-part composite gable window is a distinctive feature in the example on the right.



RESTORE OR REPLACE HISTORIC WINDOWS?

Since these neighborhoods are designated historic districts, an essential community goal is to preserve their architecture that defines their special character. Retaining original windows is an important element within that goal. In this context, there is an ongoing concern about the desire of many to replace historic windows with new ones. While there may be an occasional instance where replacement is unavoidable, there are many reasons to retain the historic windows.

Consider the following information much of which is from: <http://www.oldhouseguy.com/windows/>

This site contains a wealth of details about historic windows and their replacement as well as other valuable information on historic houses.

Old Windows are Built with High-Quality Materials

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

Old Windows Can Be Repaired

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

Old Windows Fit Their Openings

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

Old Windows Are Energy Efficient

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

Replacement Windows Save You Money

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

Replacement Windows are Guaranteed

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

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

Are Replacement Windows the Environmentally-Responsible Choice?

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

GUIDELINES

For Existing Windows:

1. Retain and preserve windows that contribute to the overall historic character of a building, including frames, sash, glass, muntins, sills, trim, surrounds, and shutters. Ensure that all hardware is in good operating condition.
2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can, in fact, be repaired rather than replaced. Ensure that caulk and glazing putty are in good condition and that water drains off the sills.
3. Replace only those features of the window that are beyond repair.
4. Uncover and repair covered-up windows and reinstall windows with their original dimensions where they have been blocked in.
5. If a window is no longer needed due to interior renovations, retain the glass screen or shutter the backside so that it appears from the outside to be in use.
6. Avoid adding new openings or changing existing openings on primary elevations.
7. Reconstruct missing windows based on old photographs, drawings, and existing windows in the house.
8. If a window on the front of the house is missing or beyond repair and full replacement is required, consider relocating a matching original window from a secondary elevation. The window should be the same style and size as identified on the front elevation. Install a new window on the secondary façade to match size and features of the original.
9. Exterior storm windows should meet the following criteria:
 - a. Match divisions to sash lines of the original windows. Use meeting rails only in

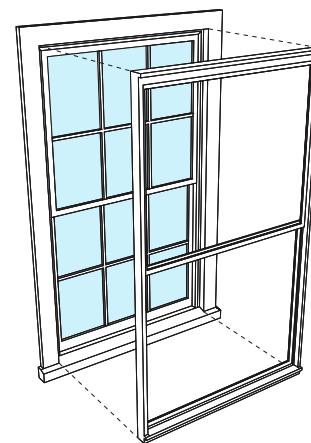
conjunction with double-hung windows and place them in the same relative location as in the primary sash.

- b. Size exterior storm windows to fit tightly within the existing window openings without the need for a subframe or panning (a filler panel) around the perimeter.
- c. Match the color of the frame with the color of the primary window frame.
- d. Use only clear glass.
- e. Set storm sash as far back from the plane of the exterior wall surface as practicable.

For Replacement Windows:

10. Replace entire windows only when they are missing or beyond repair.
11. To determine if replacement windows are necessary, first survey existing window conditions by noting the number of windows, whether each window is original or replaced, the material, type, hardware and finish, the condition of the frame, sash, sill, putty, and panes, in order to clearly gauge the extent of rehabilitation or replacement necessary. See Section on Energy Conservation at the beginning of this chapter.
12. If only the original sash are badly deteriorated, explore using sash replacement kits and retain existing wood window frames. This approach reduces potential damage to the surrounding interior and exterior historic materials.
13. Maintain the original size and shape of windows. Thin sash frames rarely maintain the overall appearance of historic sash.
14. Match window replacements to the height and width of the original openings.
15. Retain the appearance of a double-hung window whether one or both sashes are operable.

16. Do not reduce the glass surface area.
17. Maintain the original number and arrangement of panes.
18. Give depth and profile to windows by using true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins. Small variations such as the width and depth of the muntins and sash may be permitted if those variations do not significantly impact the historic characteristics of the window design. Clip-in/false muntins, flat muntins and removable internal grilles are not allowed.
19. Replace a wood window with a wood window when possible. Wood-resin composite, aluminum-clad wood, or fiberglass windows that meet these guidelines may be considered on a case-by-case basis. Requests for vinyl windows must be reviewed by the full Historic District Commission.
20. Use translucent or low-e glass.
21. Paint windows in a historically appropriate paint color.



Storm windows should fit within the inside casing of the historic window and not cover outside trim.

SHUTTERS

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

GUIDELINES

For Shutters:

1. Retain any original shutters and hardware.
2. Repair existing historic wood shutters following the guidelines for existing wood.
3. Replace shutters that are beyond repair to match the size and design of the original shutter.
4. New shutters should be constructed of wood or a composite material that retains the characteristics of wood and is able to be sawn and painted. Vinyl and aluminum shutters are not appropriate.
5. New shutters should be sized to fit the window opening and result in the covering of the window opening when closed.
6. Shutters should be mounted on hinges. When required, replace original hardware with non-rusting metal in the same design.
7. Shutters on multiple or bay windows are not appropriate.
8. Do not nail, screw, or permanently secure a shutter open and eliminate its hardware.
9. Buildings that historically never had shutters should remain that way.



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



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



Triple windows typically were not designed to have shutters.

LIGHT FIXTURES

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

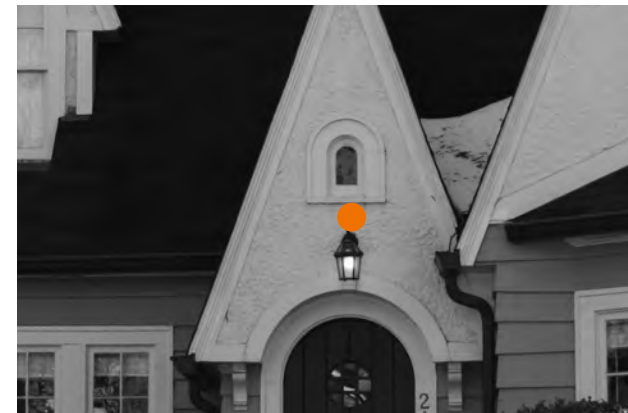
GUIDELINES

For Light Fixtures:

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



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



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



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



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



BUILDING MATERIALS 5



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

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

WOOD

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

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

TECHNICAL INFORMATION

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

www.nps.gov/history/hps/tps/briefs/brief10.htm

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

www.nps.gov/history/hps/tps/briefs/brief09.htm

GUIDELINES

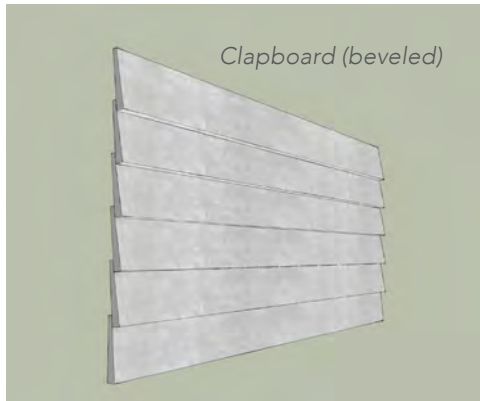
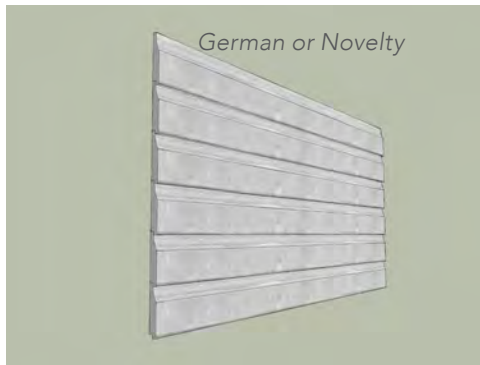
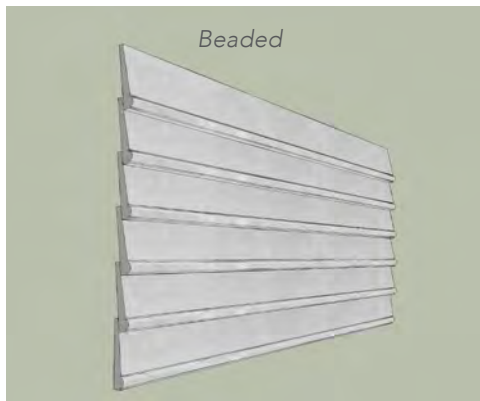
For Wood:

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

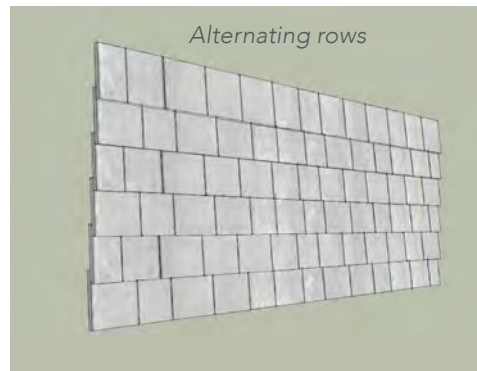
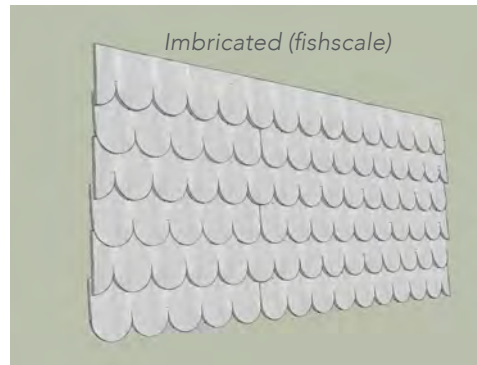
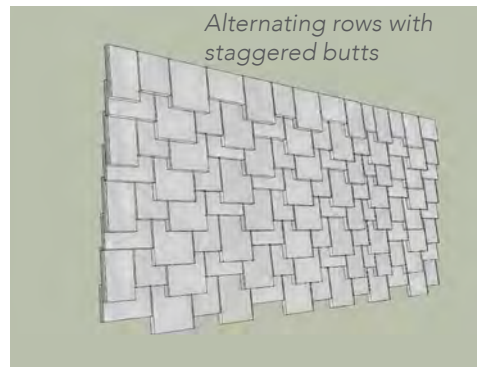
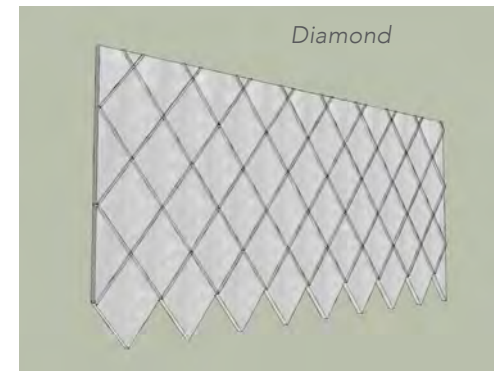


Wood is used extensively for siding and trim (top), trim on masonry buildings (center) and shingle siding (bottom). The wide variety of size and detail is dependant on the style of the building.

WOOD SIDING TYPES

*Clapboard (beveled)**German or Novelty**Beaded*

TYPICAL WOOD SHINGLE PATTERNS

*Alternating rows**Imbricated (fishscale)**Alternating rows with
staggered butts**Diamond*

Some typical trim components

STUCCO

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

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

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

TECHNICAL INFORMATION

National Park Service Preservation Brief #22: The Preservation and Repair of Historic Stucco
www.nps.gov/history/hps/tps/briefs/brief22.htm

GUIDELINES

For stucco:

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



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

MASONRY

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

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

TECHNICAL INFORMATION

National Park Service Preservation Brief #1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
www.nps.gov/history/hps/tps/briefs/brief01.htm

National Park Service Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings
www.nps.gov/history/hps/tps/briefs/brief02.htm

National Park Service Preservation Brief #6: Dangers of Abrasive Cleaning to Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief06.htm

National Park Service Preservation Brief #38: Removing Graffiti from Historic Masonry
www.nps.gov/history/hps/tps/briefs/brief38.htm



Brick masonry is used for walls on Colonial Revival houses (top) and other revival styles (center). Stone is typically used for details such as the door surround (center) and foundation and piers of the bungalow in the bottom image.

GUIDELINES

For Masonry:

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

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

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GUIDELINES

For Masonry (continued):

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

TYPICAL MORTAR JOINT PROFILES



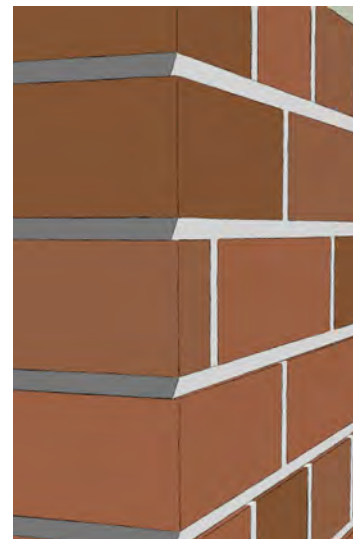
Brick Concave



Brick Flush



Brick Struck



Brick Weathered

METAL

Metal is not a prominent material in the historic districts of Charlotte but was used for features such as roofs, railings, hardware, decorative features and some fences. Original historic metal features should be retained and repaired with in-kind materials as needed.



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

GUIDELINES

For Metal:

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



Some smaller vernacular houses have porches supported by decorative metal columns



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

PAINT

A properly painted building accentuates its character-defining details and protects the building from deterioration. While paint color is not regulated, the hue and placement of color can complement the architectural style of a building.

GUIDELINES

Guidelines for Paint:

1. Maintain painted surfaces, keeping the painted surface sound. If paint is peeling, remove peeling paint, prime and repaint with compatible primer and finish coat. Liquid vinyl coatings are not allowed.
2. If paint is failing due to moisture, identify sources of moisture problems, and take appropriate measures to fix them.
 - a. Remove vegetation that grows too closely to wood, and take any other steps necessary to ensure the free circulation of air near wood building elements.
 - b. Repair leaking roofs, gutters, downspouts, and flashing.
 - c. Maintain proper drainage around the foundation to prevent standing water.
3. Performed by a contractor experienced in working on historic buildings, professional chemical removal of paint may be acceptable in certain situations. Sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal or wood is not allowed. All paint removal requires adherence to lead paint abatement requirements.
4. Re-caulk joints where moisture might penetrate a building before repainting.
5. Paint unpainted aluminum-frame storm windows and doors to match wood trim.
6. Do not paint masonry that is unpainted.
7. Do not completely remove paint to achieve a natural finish.
8. A paint color scheme can be chosen that is appropriate to the time period in which a building was constructed and that is generally compatible with adjacent structures. A basic approach to color placement is to paint similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance. For instance, select wall and trim colors and consider the use of an accent color on features such as shingles, window sash, shutters and doors depending on the style of the building.



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



NEW CONSTRUCTION

6

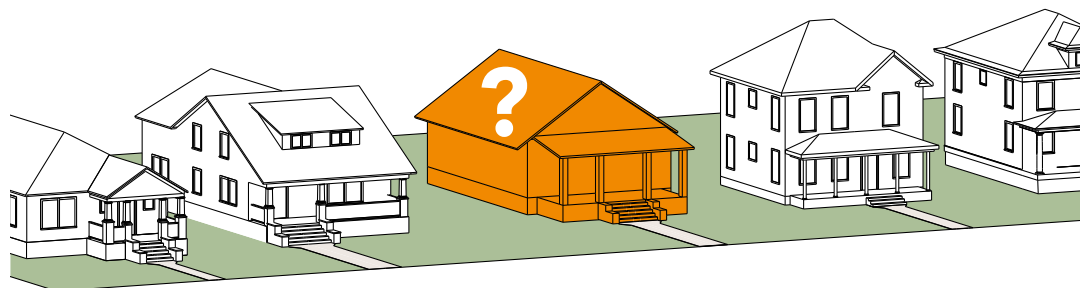


Charlotte's historic districts' distinctive character is derived not only from architectural style but also from the nature of the street created by building setback, spacing, mass and height as well as the landscape quality. This street character and the surrounding properties are considered to be the context for any new building. As such, the block in which the new site is located should be carefully studied when designing a new infill dwelling. This context should include both sides of the subject street.

The Charlotte Historic District Commission will not specify a particular architectural style or design for new construction projects. The scale, mass and size of a building are often far more important than the decorative details applied. However, well designed stylistic and decorative elements, as well as building materials and landscaping, can give new construction projects the attributes necessary to blend in with the district, while creating a distinctive character for the building.

The criteria in this section are all important when considering whether a proposed new building design is appropriate and compatible. All criteria should be taken into consideration in the design process with the goal to ensure that the new design respects its historic neighboring buildings.

Zoning along the edges of some areas of the historic districts allows larger, multi-family buildings. Designing these structures to minimize their impacts on neighboring historic dwellings is a challenging exercise. Scale-reducing techniques such as dividing the elevation elements into smaller bays, varying building planes, breaking up roof masses, using multiple materials and taking clues from nearby historic buildings are essential to reducing the negative impacts of these larger structures.



SETBACK

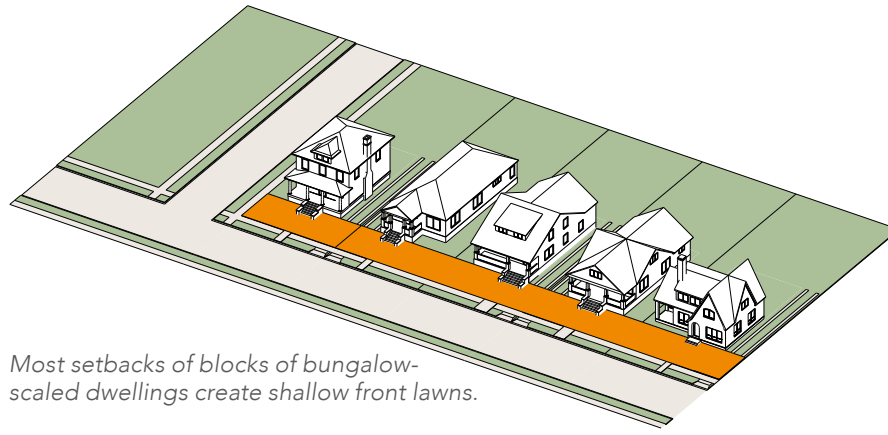
Setback is the distance between the building wall and the property line or right-of-way boundary at the front of the lot.

GUIDELINES

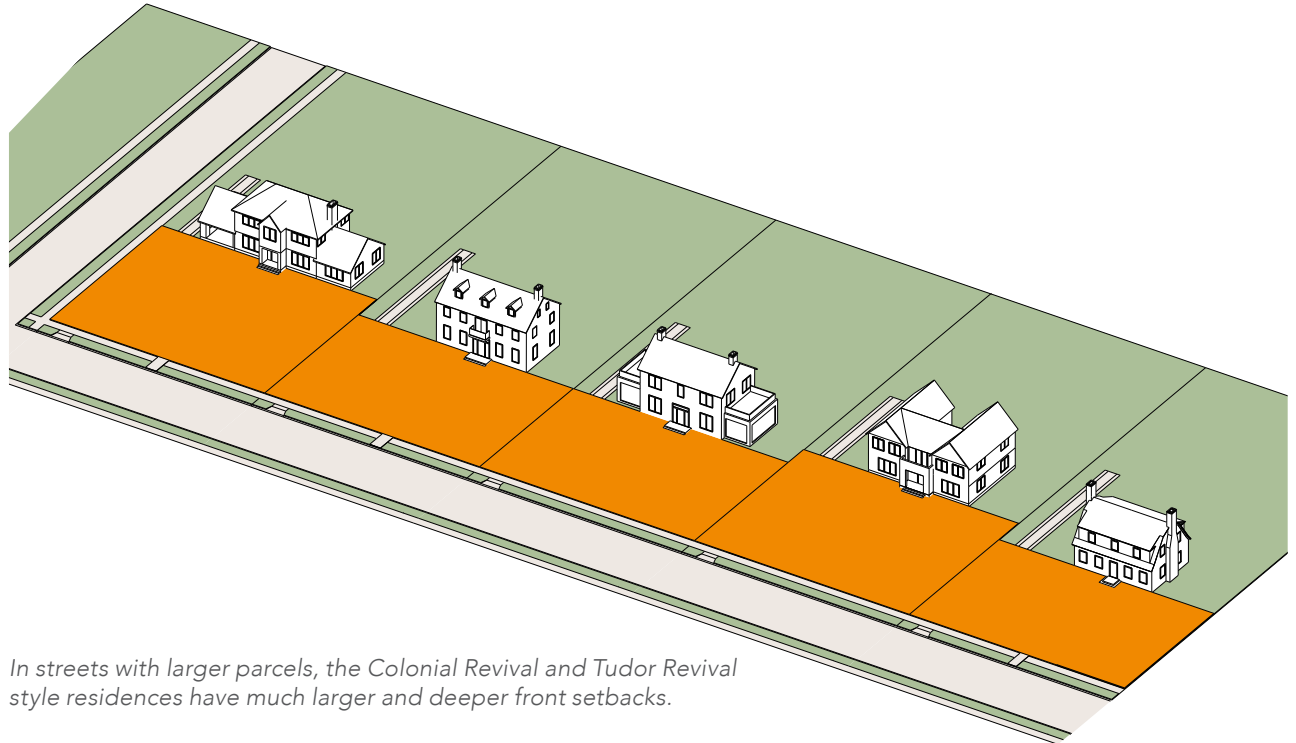
For Setbacks:

1. Relate the setback of any new construction and additions to the setback of the existing historic buildings in the immediate surroundings of the proposed new construction. Generally speaking, setback should be within 10% of adjacent setbacks.
2. Defer to the setback of the historic buildings for sites located between two distinctive areas of setback, such as between new commercial and traditional residential uses.

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



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



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

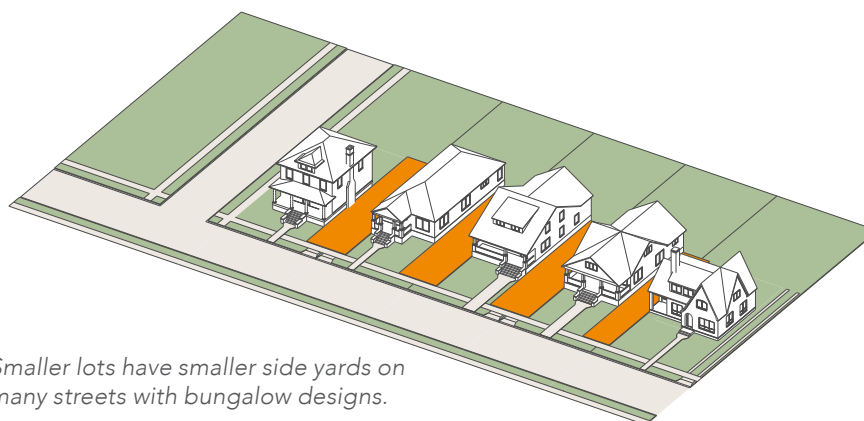
SPACING

Spacing refers to the side yard distances between buildings.

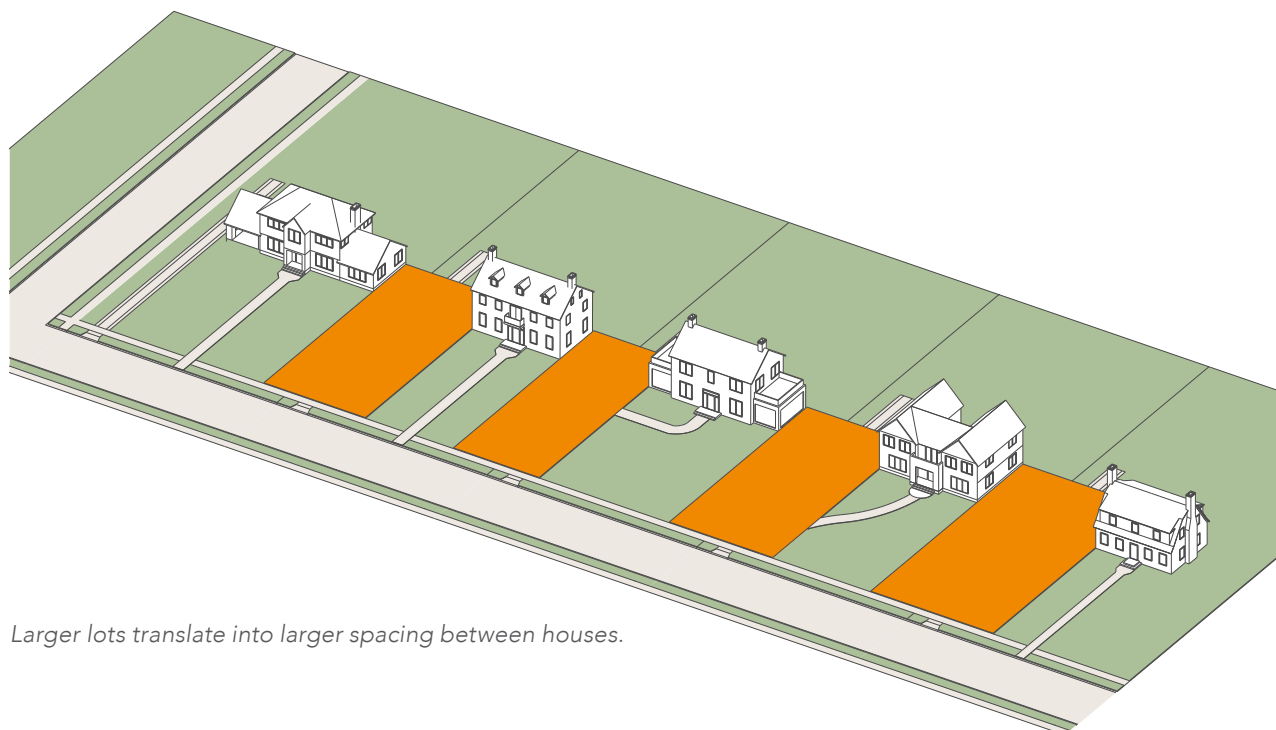
GUIDELINES

For Spacing:

1. Space new construction according to the historic precedent in the immediate surroundings of the proposed new construction. This includes sites adjacent to as well as across the street from the proposed new construction. Consult with HDC staff regarding applicable zoning regulations



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



Larger lots translate into larger spacing between houses.

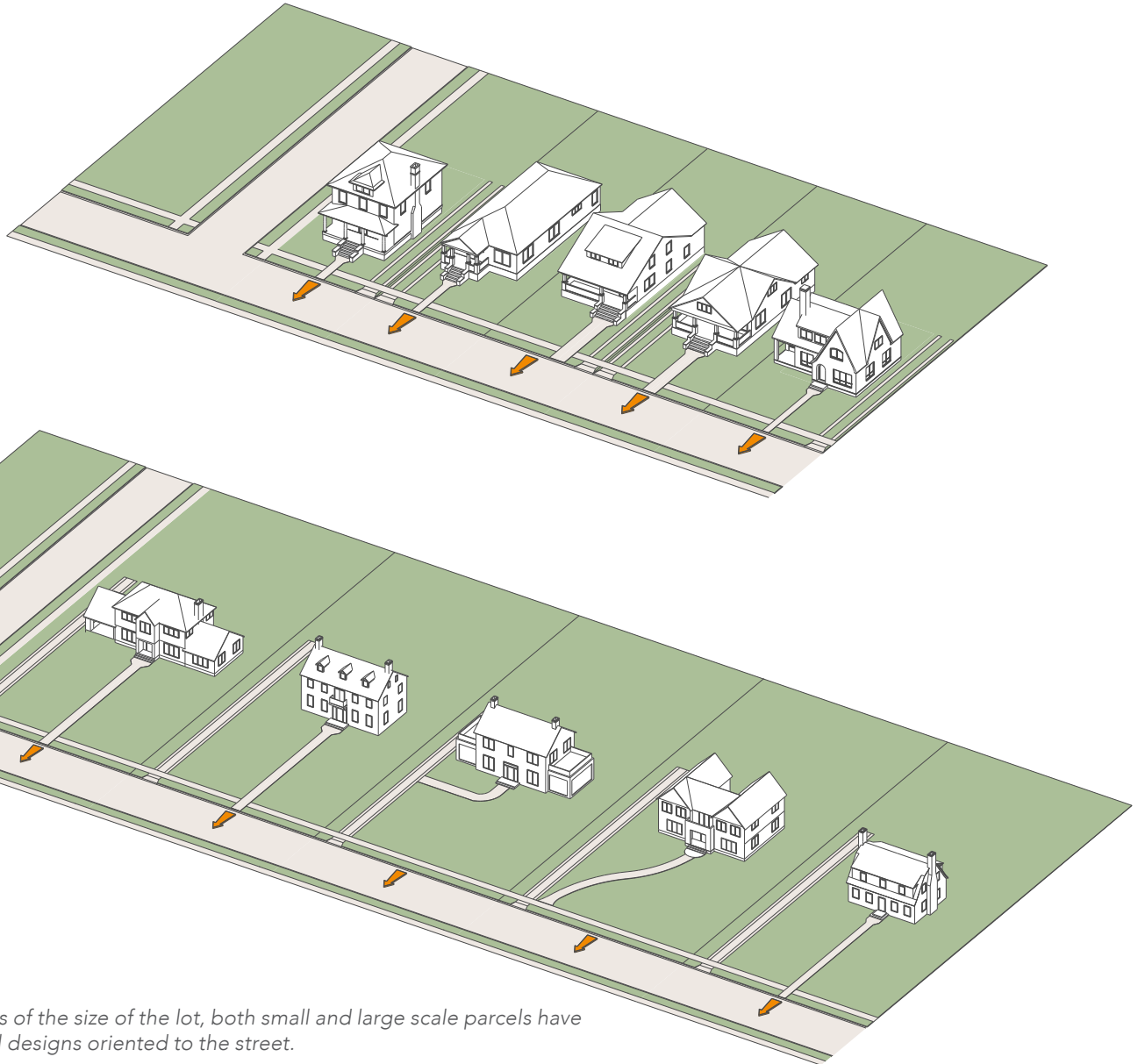
ORIENTATION

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

GUIDELINES

For Orientation:

1. Orient the front entrance of new houses to the street.
2. Orient the primary elevation to the primary street if the building is to be constructed on a corner lot.



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

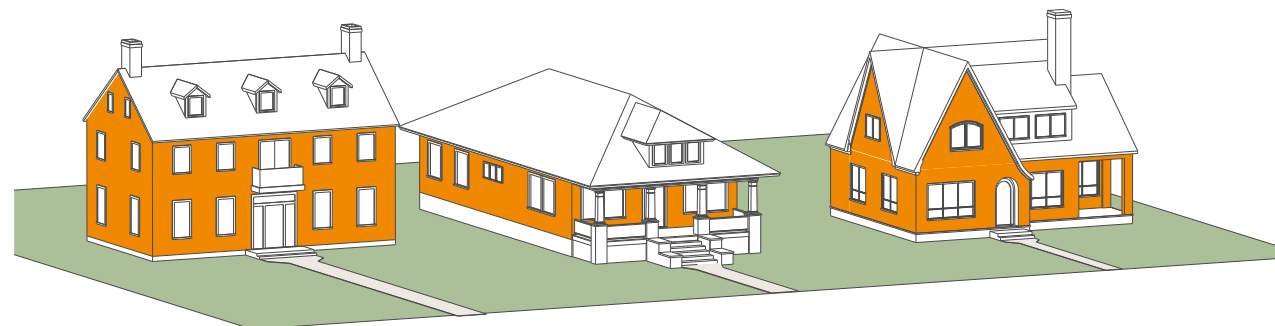
MASSING AND COMPLEXITY OF FORM

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

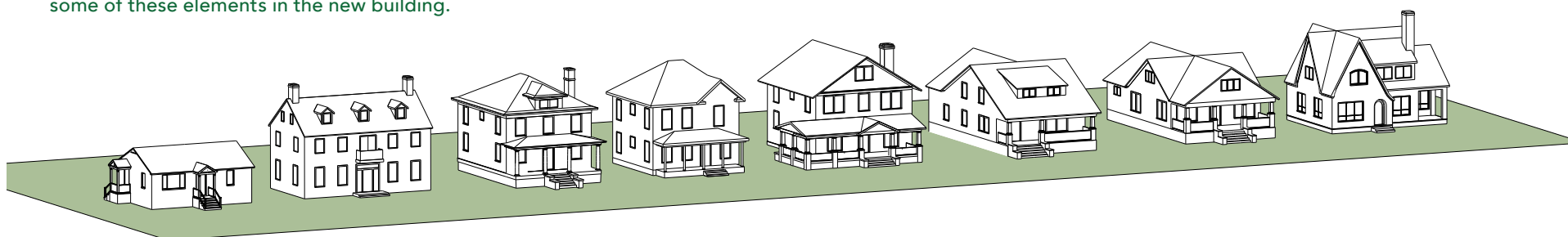
GUIDELINES

For Massing and Form:

1. Relate massing to those of existing adjacent historic houses. For instance, if a street is primarily Colonial Revival style houses with simple massing, do not introduce a new building with a complex massing.
2. Use forms for new construction that relate to the forms of the majority of surrounding buildings. For instance, if the form of adjacent buildings have a variety of projecting bays, dormers, etc, employ some of these elements in the new building.



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



The existing surroundings should be studied carefully in terms of massing and complexity of form, when designing a new building, in order to ensure the new design respects its historic setting. This illustration is a composite of the variety of forms found in Charlotte's historic districts.

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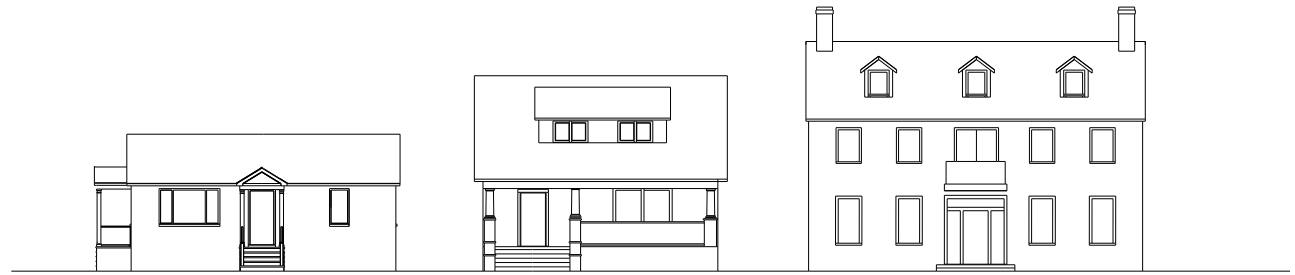
HEIGHT AND WIDTH

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

GUIDELINES

For Height and Width:

1. The height and width of a new building must be compatible with historic buildings within the context of the new building. (See introduction to this chapter.)
2. The height of a proposed building should be no taller than the tallest adjacent historic building. The height of the historic structure should be calculated from the original historic ridge line (not any later additions that may be taller).
3. Design new buildings to respect the existing width of original structures in the district. The space should be no more than ten percent of the average spacing of other historic buildings within the subject block. Larger apartment buildings or newer dwellings that do not contribute to the existing historic character should not be included within this calculation.

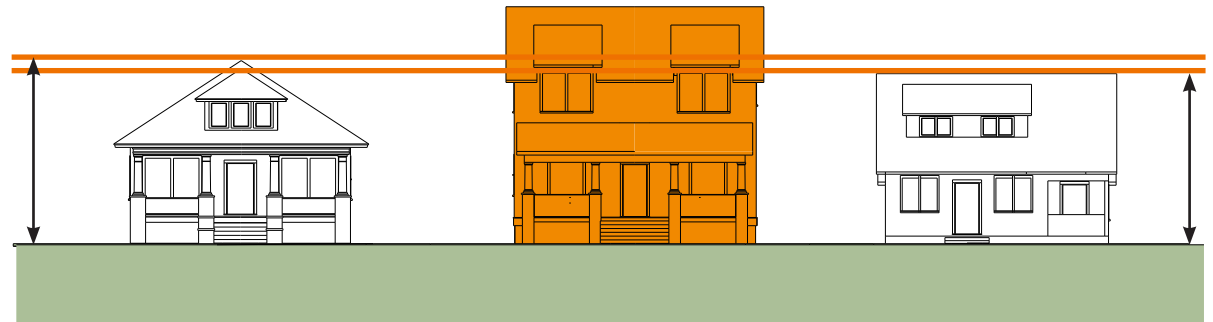


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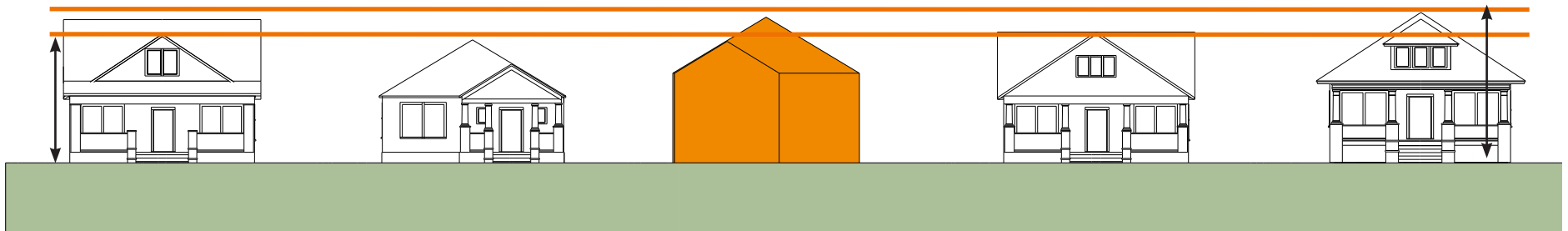
1-1/2

2

These are typical heights of buildings in the historic districts including one-story on the left, one and one-half story in the middle and two-story on the right.



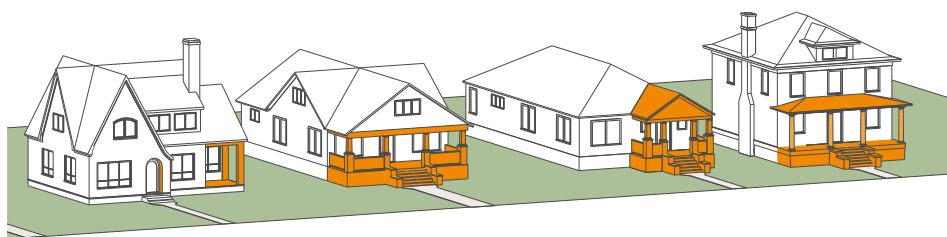
The proposed new dwelling (center) does not respect the height of its neighboring historic houses.



New construction should not exceed the height of the tallest contributing historic building in the immediate context of the new construction.

SCALE

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

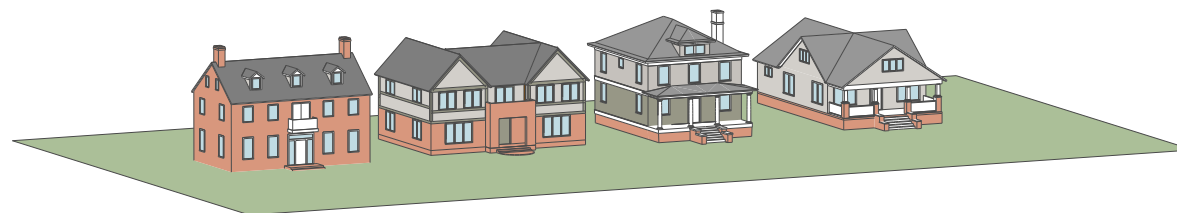


Porches and entry features help create scale in the design of any new dwelling.

GUIDELINES

For Scale:

1. Create human scale by including functional elements typical to the historic context, such as porches and porticos.
2. Materials can also break down the mass of a building and reinforce human scale.
3. Care should be taken to design larger scaled structures on the edges of the districts e.g. where residential streets meet corridors with different zoning. In these instances the new building should use scale reduction techniques (massing, height, roof forms, materials, fenestration, etc) on elevations that face historic dwellings.



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



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

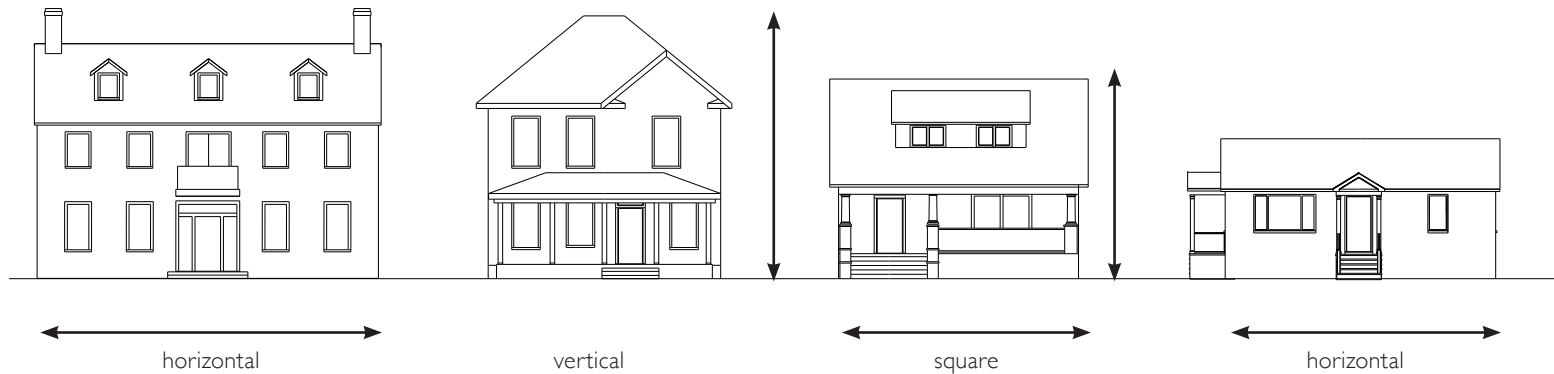
DIRECTIONAL EXPRESSION

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

GUIDELINES

For Directional Expression:

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



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

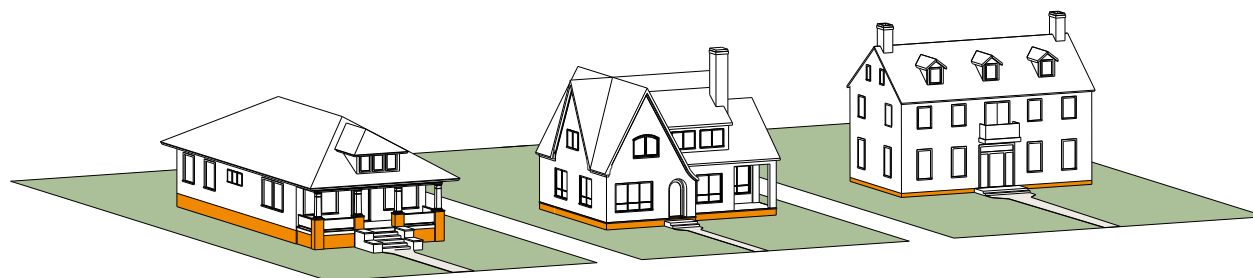
FOUNDATIONS

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

GUIDELINES

For Foundations:

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



Historic residences have some sort of foundation that give it a visual base and help provide scale and height to the design.



Both bungalows and the Victorian residence have raised foundations that create a base for the rest of the design.

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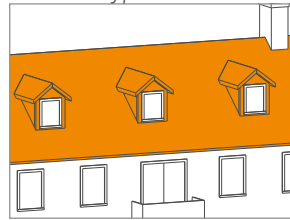
ROOF FORM AND MATERIALS

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

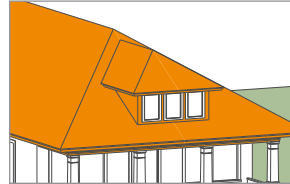
Likewise, there are various designs for roof dormers that correlate to the particular building style. Details such as exposed roof rafters and eave brackets help to articulate certain architectural styles.

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

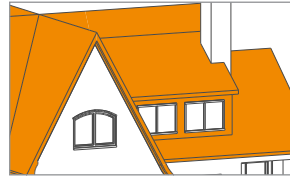
Dormer Types



Gable Dormer



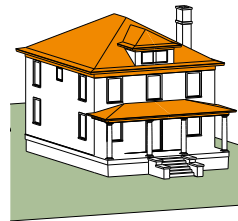
Hipped Dormer



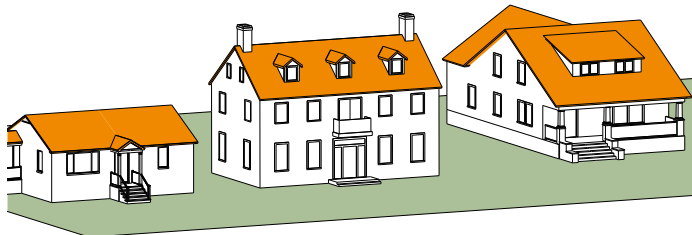
Shed Dormer



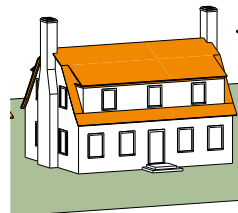
Gable-Front and Cross-Gable Roof Forms



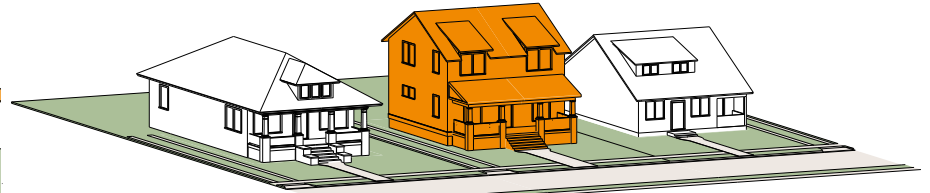
Hipped Roof Form



Side-Gable Roof Forms



Gambrel Roof Form



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

GUIDELINES

For Roof Form and Materials:

1. Use roof forms, such as gable or hipped or combinations of forms in the design of new residential buildings that relate to existing surrounding examples.
2. Consider employing roof dormers if they are commonly used in nearby historic houses. The style of the dormer should relate to the style of the house
3. Reflect the pitch and gable orientation of surrounding historic buildings in the design of a new dwelling. For instance, if the context is primarily gable-roofed houses, avoid a shallow hipped roof.
4. Proportionally, the new roof should not overwhelm the structure or be out of scale for the style of the house.
5. Use eave design and materials that complement those frequently found in the block where the new building is being constructed.
6. Match new roof materials with materials used in the context of the new building.

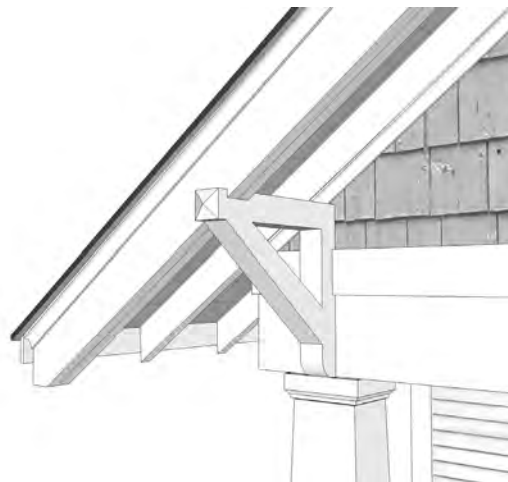
CORNICES AND TRIM

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

GUIDELINES

For Trim:

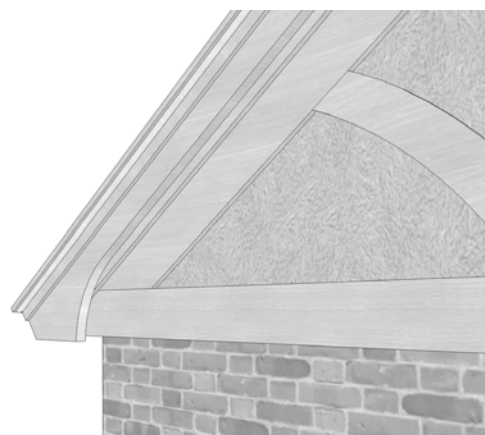
1. Take cues from historic buildings on the appropriate use of trim to articulate the design of a new building's style and elements.
2. Ensure that the proportion and scale of the trim relates to the scale and proportion of trim on historic buildings within the context of the new building.



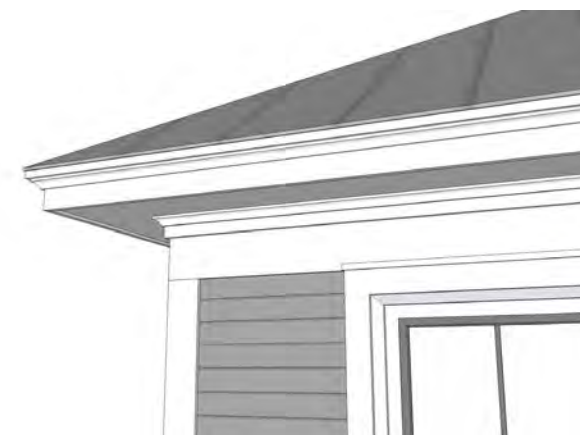
Many bungalows have large decorative brackets supporting roof overhangs.



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



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

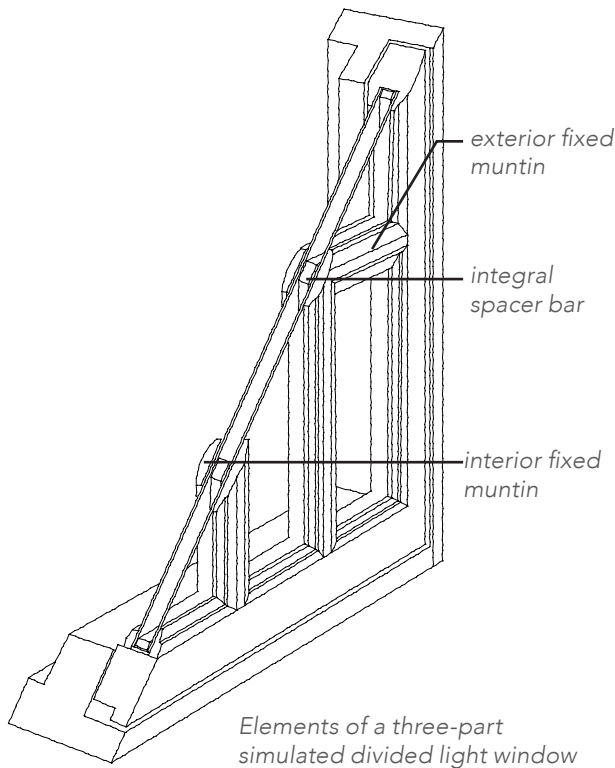


On many different styles flat boards with simple trim define exterior elements such as eaves, corners and windows.

DOORS AND WINDOWS

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

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



GUIDELINES

For Fenestration: Doors and Windows

1. Relate window and door openings for new construction to the historic context in the following ways:
 - a. the ratio of solids (walls) and voids (windows and doors);
 - b. the rhythm and placement of window and door openings;
 - c. the proportion of window and door openings, (the ratio of width to height);
 - d. the general size of windows and doors.
2. Respect the traditional design of openings. For instance, openings are generally recessed on a masonry building while the element is surrounded by raised trim on a frame building. New openings that are flush with the rest of the wall are not allowed.
3. Construct doors of wood (preferred material). Metal-clad, fiberglass or metal doors may also be considered for new construction on a case-by-case basis.
4. Use windows with true divided lights or interior and exterior fixed muntins with internal spacers to reference traditional designs and match the style of the building. Flat muntins, interior removable grilles and grills between glass as they are not allowed. The ratio of muntin to glass should be consistent with historic buildings in the context of the new construction and appropriate to the style.
5. Do not use tinted or mirrored glass on major elevations of the building. Translucent or low-e glass may be strategies to keep heat gain down.
6. Use shutters of wood or a wood composite (rather than metal or vinyl) scaled to fit the window opening. Shutters should be mounted on hinges. Do not use shutters on bay, double or composite windows.



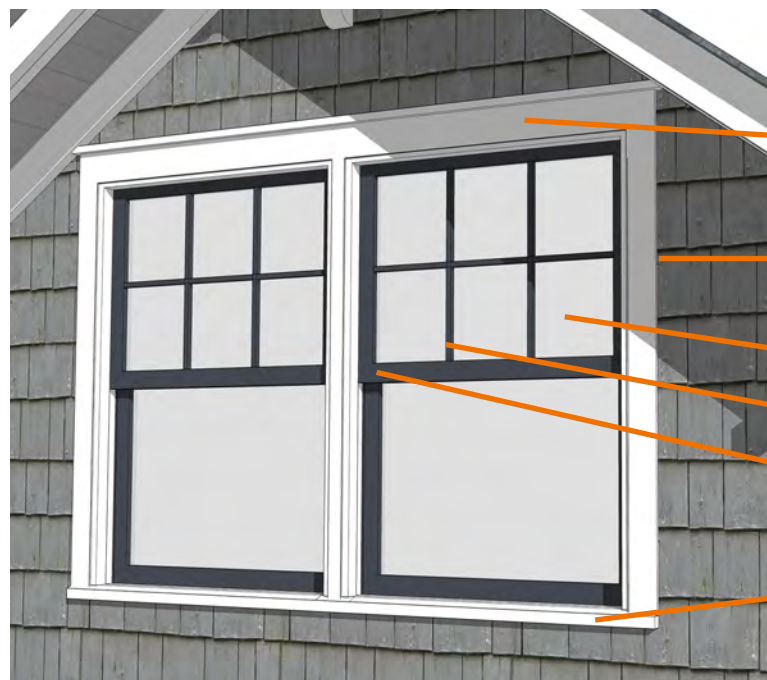
Paired 6-over-1 double-sash windows are symmetrically placed on this Colonial Revival styled residence.



3-over-1 double-sash windows are frequently found on bungalows and have a varied placement and pairing.



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



Window in Frame Construction

Parts of a Window

Header

Frame

Brick

Casing

Wood siding or shingles butt into casing

Casing butts into brick

Sash

Muntin

Meeting Rail

Sill

Frame

Brick



Window in Brick Construction



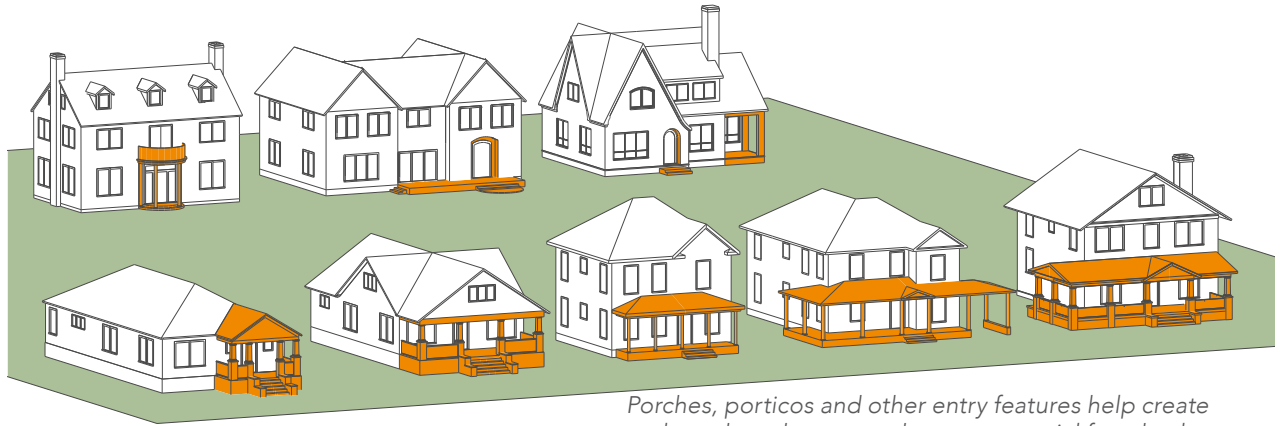
The style of a door depends on the style of the house. Colonial Revival houses typically have six panel doors with the option of decorative sidelights and transom windows (far left). Bungalow-style houses have a variety of crafted doors with panels and windows in the upper third of the door (center).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

PORCHES

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

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

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

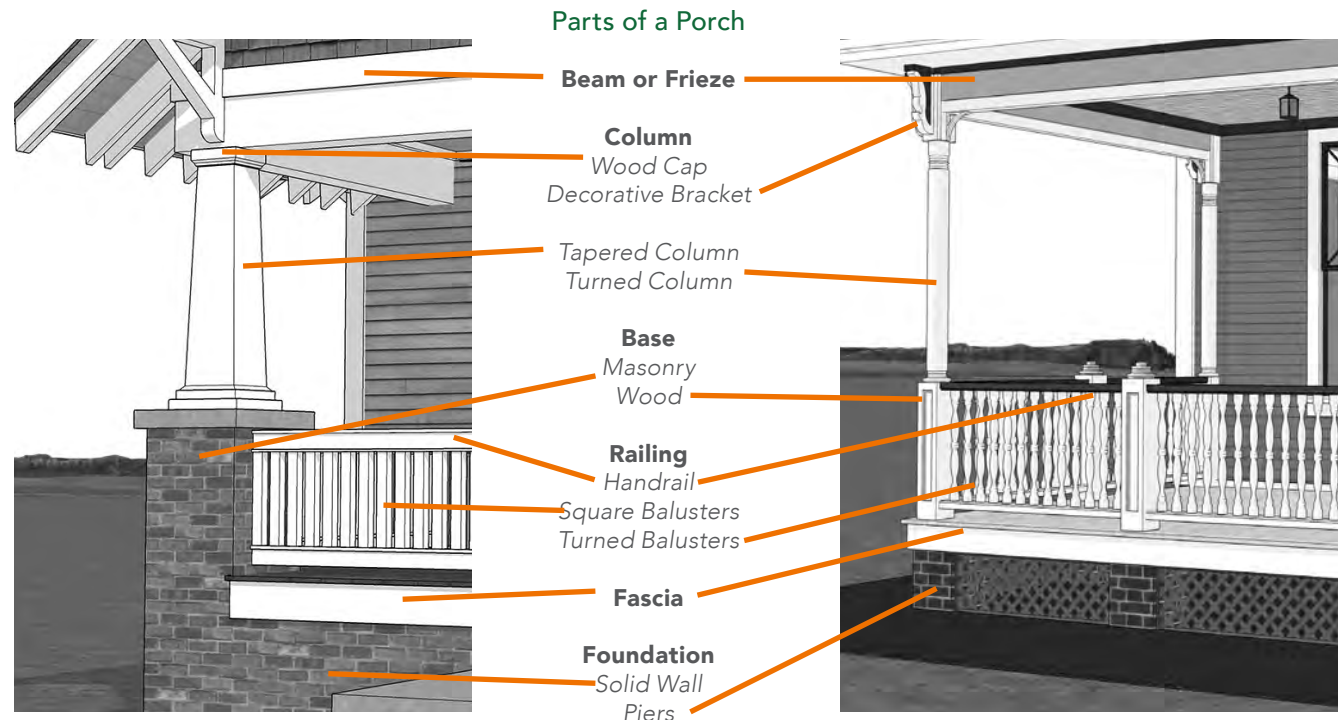


Porches, porticos and other entry features help create scale to these houses and are an essential facade element in defining the character of the historic districts.

GUIDELINES

For Porches:

1. Include a porch in the design of new residential construction when the majority of surrounding existing houses also contains a porch.
2. Design new porches to complement the size, proportion, placement and rhythm of existing historic porches within this context.
3. Ensure that the new porch is compatible with the overall architectural vocabulary/style of the new building.
4. Porches shall have a minimum depth of 8 feet.
5. Substitute materials are not allowed for front porch floors. Frame porches shall have tongue and groove floors laid perpendicular to front elevation of house.



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

MATERIALS

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

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

GUIDELINES

For Materials:

1. Use compatible traditional materials such as brick, stucco, stone and wood for new construction. Avoid split-faced block, and any material, color or texture that is in stark contrast to the historic context of the new construction.
2. While wood is the most appropriate material for new houses, non-grained cementitious siding may be permitted for new construction.
3. While wood is the first choice for elements such as trim, porch elements, and other decorative features, substitute materials may be considered for trim details. Some currently available composites are available in custom-formed lengths, such as urethane, while others, including cellular PVC, are dimensional mill-ready blanks. Flat board dimensional materials are available in wood-resin composites and cement board, but are not able to be worked in the traditional manner of wood. Vinyl, aluminum or other metal siding are not allowed on new buildings in the historic districts.



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



All New Construction Projects Will be Evaluated for Compatibility by the Following Criteria

Setback	in relationship to setback of immediate surroundings
Spacing	the side distance from adjacent buildings as it relates to other buildings
Orientation	the direction of the front of the building as it relates to other buildings in the district
Massing	the relationship of the buildings various parts to each other
Height and Width	the relationship to height and width of buildings in the project surroundings
Scale	the relationship of the building to those around it and the human form
Directional Expression	the vertical or horizontal proportions of the building as it relates to other buildings
Foundations	the height of foundations as it relates to other buildings in project surroundings
Roof Form and Materials	as it relates to other buildings in project surroundings
Cornices and Trim	as it relates to the stylistic expression of the proposed building
Doors and Windows	the placement, style and materials of these components
Porches	as it relates to the stylistic expression of the proposed building and other buildings in the district.
Materials	proper historic materials or approved substitutes
Size	the relationship of the project to its site
Rhythm	the relationship of windows, doors, recesses and projections
Context	the overall relationship of the project to its surroundings.
Landscaping	a tool to soften and blend the project with the district

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



ADDITIONS

7



Additions to the existing structures in local historic districts should complement the original structure. They should reflect the design, scale, materials and architectural style of the original house. At the same time, a carefully designed new addition may respect the original without totally copying the historic design features.

The design of new additions should follow the guidelines for new construction on the preceding pages for all elevations that are visible from the street.

If a new addition requires demolition of 50% or more of the existing historic building the project will be reviewed under demolition guidelines in addition to guidelines for new construction and additions.

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



GUIDELINES

For Additions to Buildings:

1. Attempt to locate the addition on the rear elevation so that it is minimally visible from the street.
2. Limit the size of the addition so that it does not visually overpower the existing building.
3. Attempt to attach new additions or alterations to existing buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building would be unimpaired.
4. Maintain the original orientation of the structure. If the primary entrance is located on the street facade, it should remain in that location.
5. Maintain the existing roof pitch. Roof lines for new additions should be secondary to those of the existing structure. The original roof as visible from the public right-of-way should not be raised.
6. Make sure that the design of a new addition is compatible with the existing building. The new work should be differentiated from the old while being compatible with its massing, form, scale, directional expression, roof forms and materials, foundation, fenestration, and materials.



This is an example of a new front porch and a rear addition that is not visible from the street. (Verify with Staff)



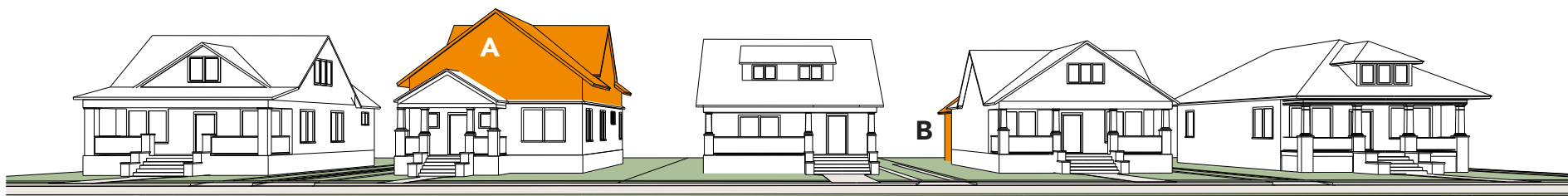
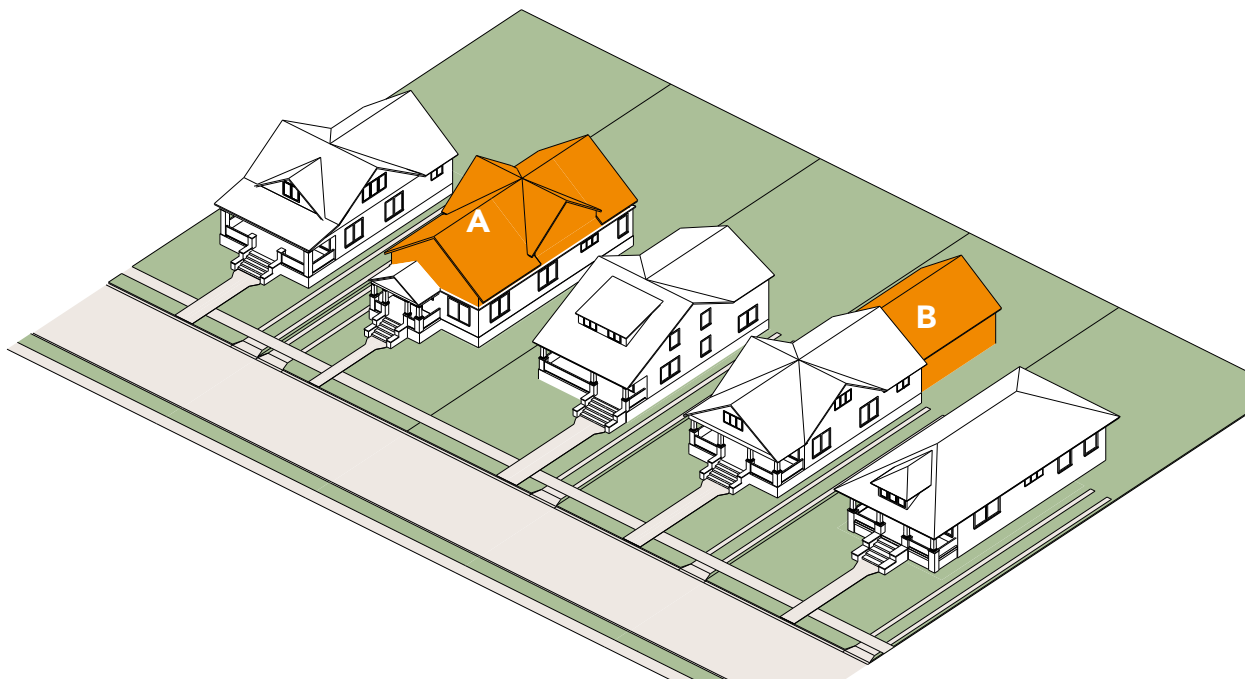
This new porch and side addition to the original two-story house blends with roof detail, materials, style and proportion. (Verify with staff)



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

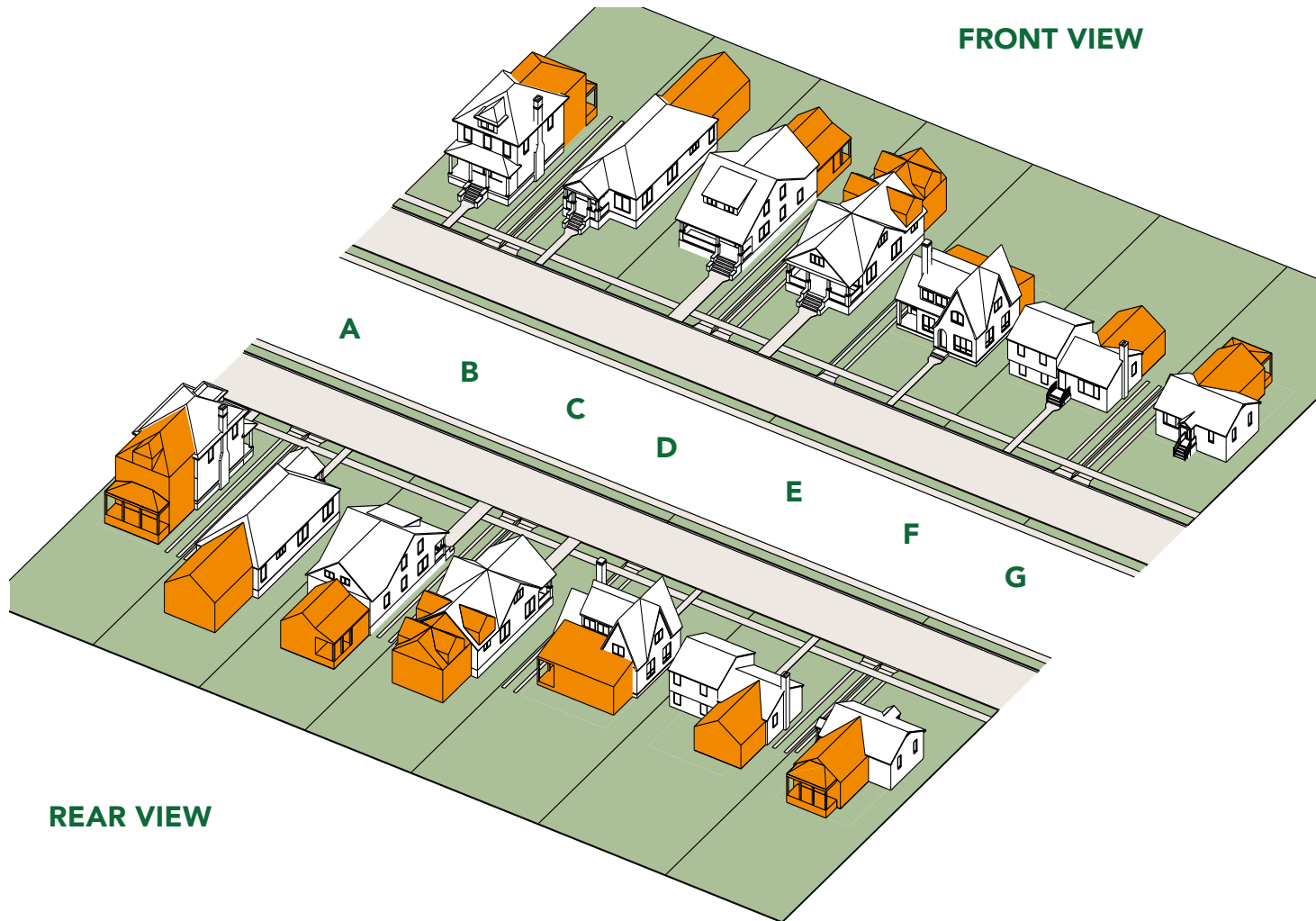


This two-story rear addition, like the example above, respects the vocabulary of the original dwelling with its hip roof, window proportions, and cladding

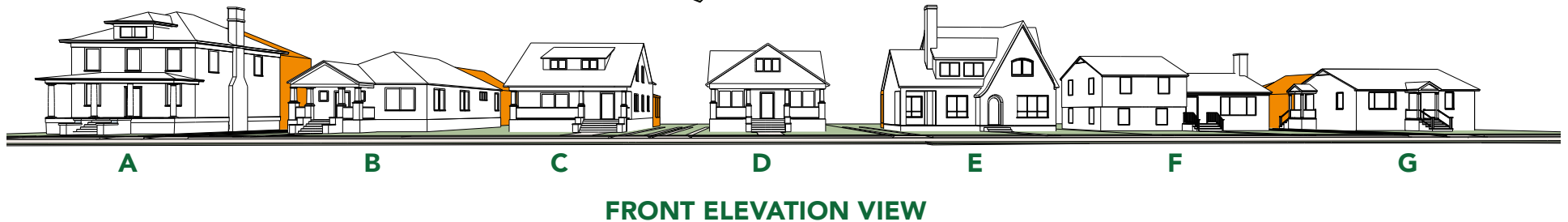


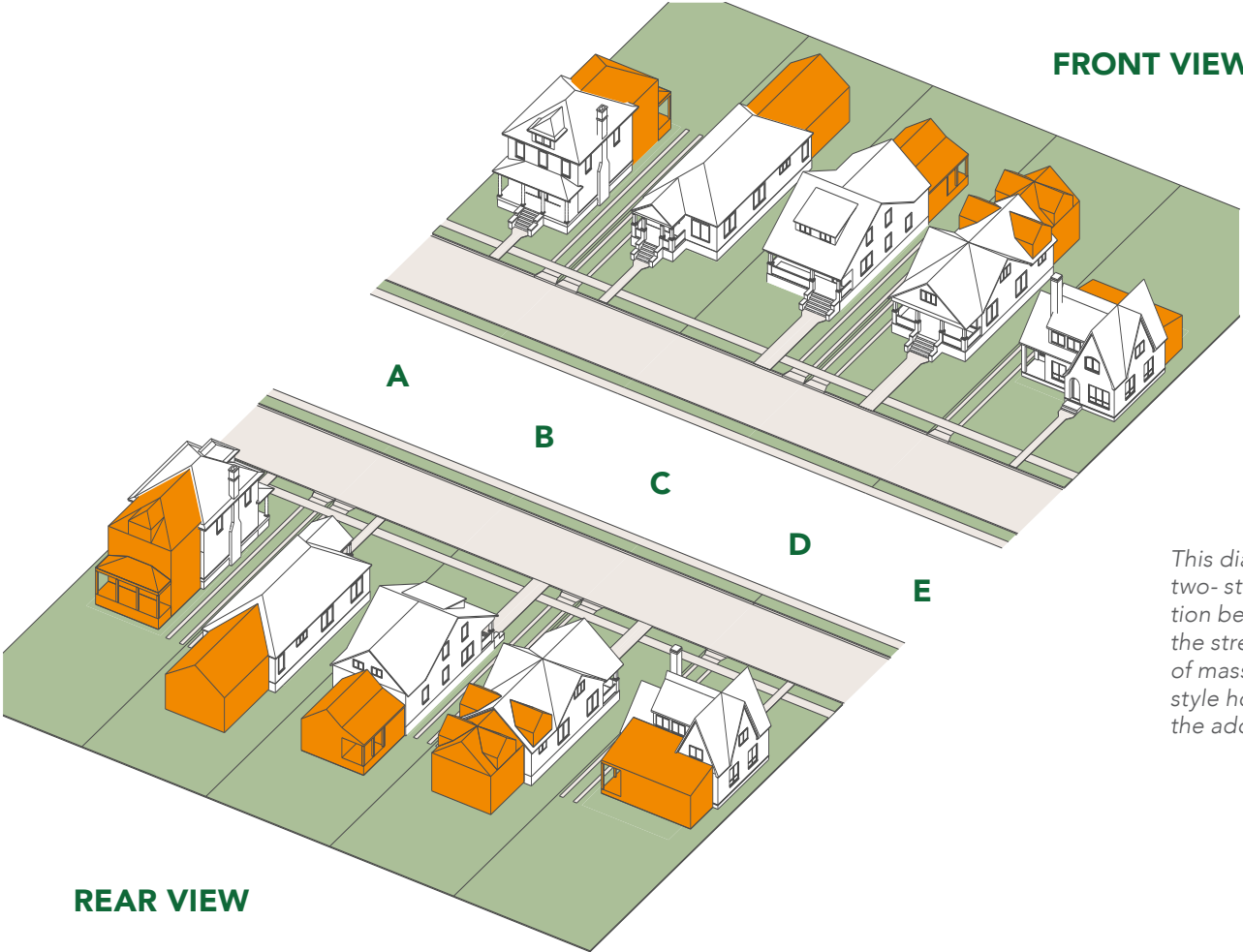
Adding a second story to a bungalow compromises the original house and the height overpowers the neighboring residences as well (example A). A rear addition has a much less impact on the scale of the street because its location is largely screened by the original house (example B)..

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REAR VIEW

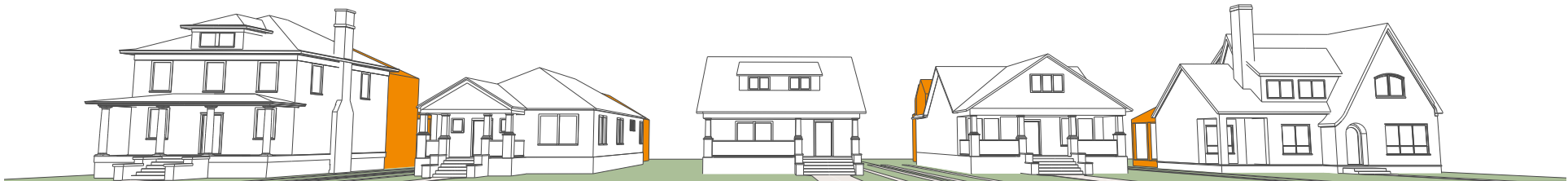




FRONT VIEW

REAR VIEW

This diagram shows a variety of rear elevations to one and two-story houses typical to the historic districts. The elevation below shows the visual impact of these additions from the street level while the illustration to the left shows a variety of massing options. These concepts can be applied to Ranch-style houses, split levels, Cape Cod, etc. The intent is that the additions are secondary to the original historic structure.



A

B

C

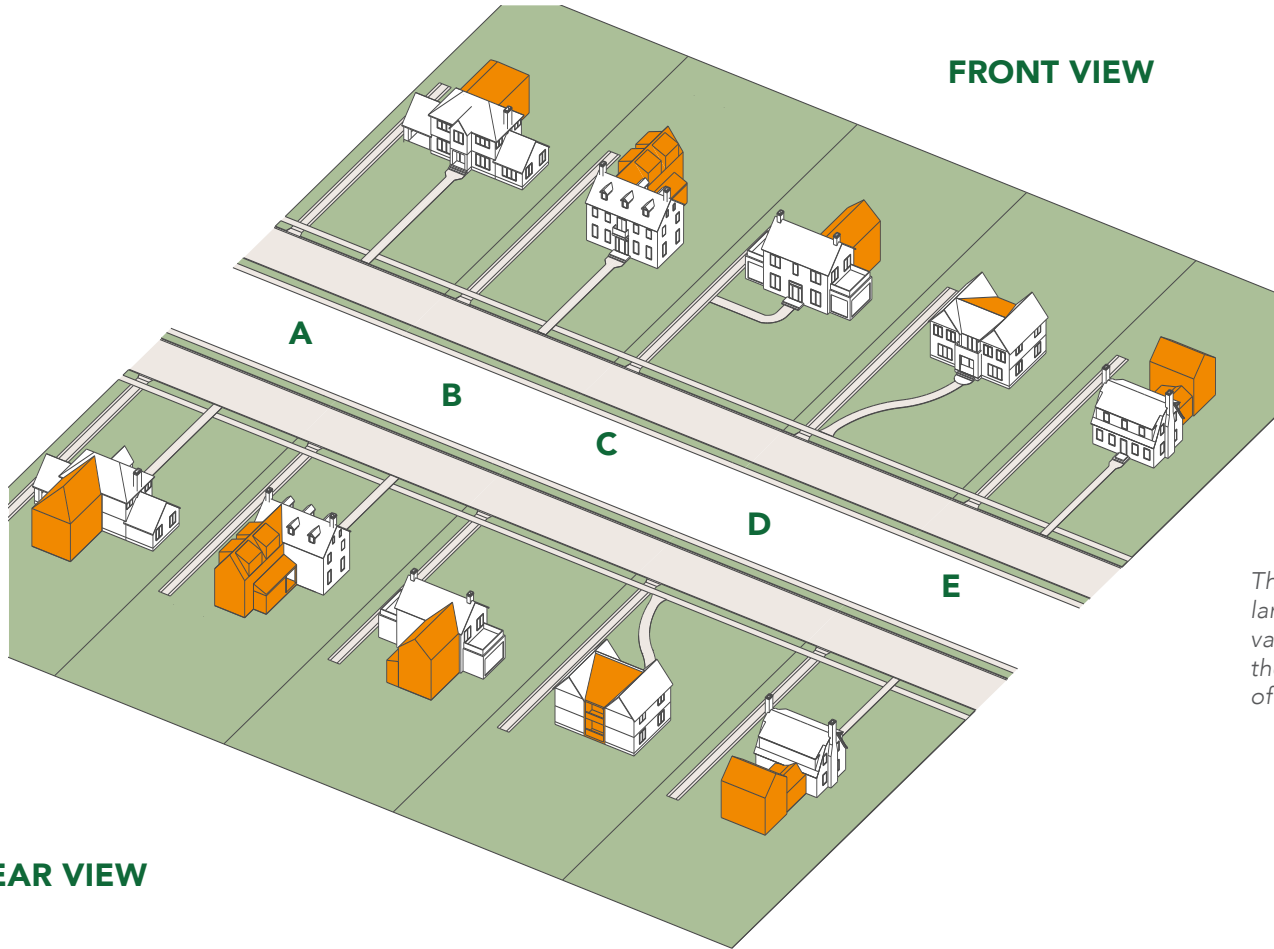
D

E

FRONT ELEVATION VIEW

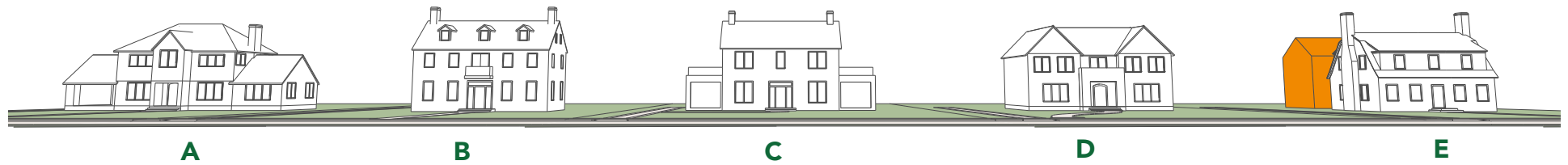
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FRONT VIEW



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

REAR VIEW



FRONT ELEVATION VIEW



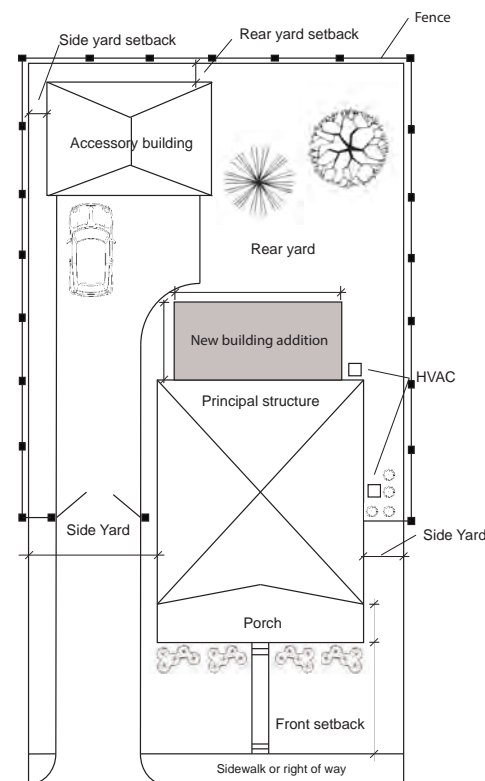
GUIDELINES FOR PRIVATE SITES 8



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

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

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



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

SIDEWALKS AND PARKING

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

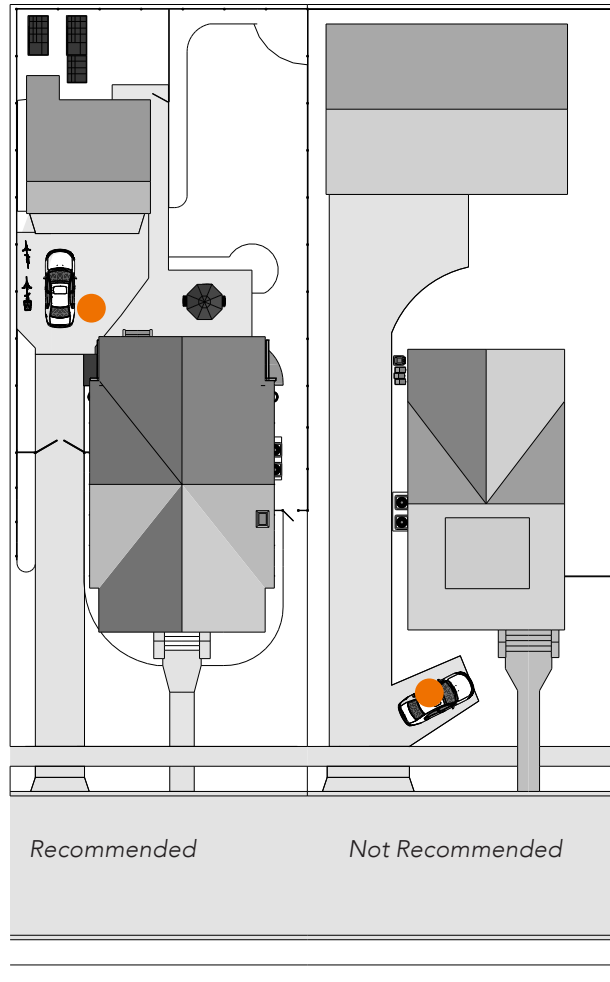
A driveway frequently leads to the rear of a lot where it may terminate at a parking area, a garage or a shed.



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



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



This diagram illustrates recommended parking (left), and not recommended parking (right). See Guideline 6.

GUIDELINES

For Residential Projects:

1. Retain existing historic walkways
2. Walks and walkways in front and side yards or those that are substantially visible from the street in new construction should follow the historic design precedents of their surrounding environment.
3. Retain existing historic driveways.
4. Driveways made of twin parallel paved strips are considered important historic features and should be maintained where possible. This type of driveway design can be used in new construction where appropriate.
5. For new construction, provide driveways to the side of the new building. New driveways should be as narrow as possible.
6. Do not place paved areas for parking in the front yard. In smaller-scale residential parcels, driveways that stop at the original building façade are viewed as front yard parking pads, and thus are prohibited. All driveways for residential uses should extend to at least the rear building line.
7. Repair damaged areas with materials that match the original paving in color, size, texture, and finish. Ensure any new paving material is compatible with the character of the context of the project. Asphalt paving is not allowed for sidewalks, curb cuts, and aprons.

For Non-Residential Projects:

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



This graphic shows the minimal impact to the site of a ribbon driveway and a rear location of a garage.



This view of the same house shows the scale of the garage as it relates to the house and an appropriately detailed privacy fence.

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LANDSCAPING AND LAWNS

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



Foundation plantings help anchor this house to its surroundings.



Uniform setbacks create front lawns that strongly define the site character of this block.

GUIDELINES

For Landscaping and Yards:

1. Historic site features are considered integral parts of historic properties, and cannot be removed without approval.
2. Retain existing trees and plantings that help define the district's character.
3. Replace diseased or dead plants and trees to match the plant to be replaced or with indigenous species
4. Repeat the dominant landscape design (plant, size, and species) found in the historic district when installing new plantings.
5. In residential uses, setbacks must be clear of plantings and structures that obstruct the view of the main building on a property.
6. Do not replace grass in front yards with paving or gravel.
7. In a single-family use, no more than 50% of the rear yard should be of impermeable material, including the roofs of additions to original buildings, paving, decks, patios, and accessory buildings.
8. Certain modern materials for landscape and site features are not allowed where visible from the public right of way including:
 - a. Interlocking concrete block
 - b. Treated landscaping timbers
 - c. Railroad ties
 - d. Pre-fabricated lattice

TREES

Large canopy trees are a major character-defining feature in most of the streets in Charlotte's historic districts. For this reason, review of the care and treatment of this feature is an important component of these guidelines.

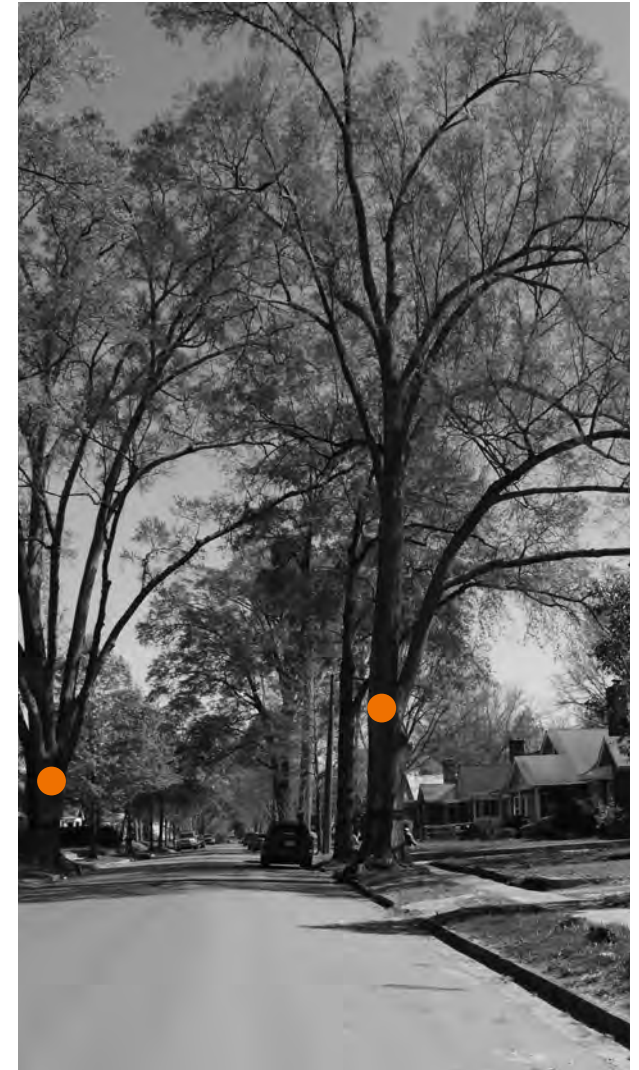
GUIDELINES

For Trees:

1. Retain existing trees that define the district's character.
2. When tree removal is needed (due to disease or other reasons) or desired, a certified arborist must be consulted and the written recommendation must be provided to the HDC before removal is granted. This guideline includes trees in front, side and rear yards.
3. Trees less than six inches in diameter may be removed in front, side and rear yards with administrative approval.
4. Identify and take care to protect significant existing trees and other plantings when constructing new buildings, additions or site structures such as garages.
5. New construction that impacts healthy trees must be reviewed by the HDC. Unhealthy mature trees are reviewed by HDC staff. Replacement trees may be required.



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



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

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FENCES AND WALLS

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

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

Adding fencing around a front lawn where fencing never existed, in general, is discouraged; however, it will be considered on a case-by-case basis. Many houses have rear yard fencing which is allowed.



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

GUIDELINES

For Fences and Walls:

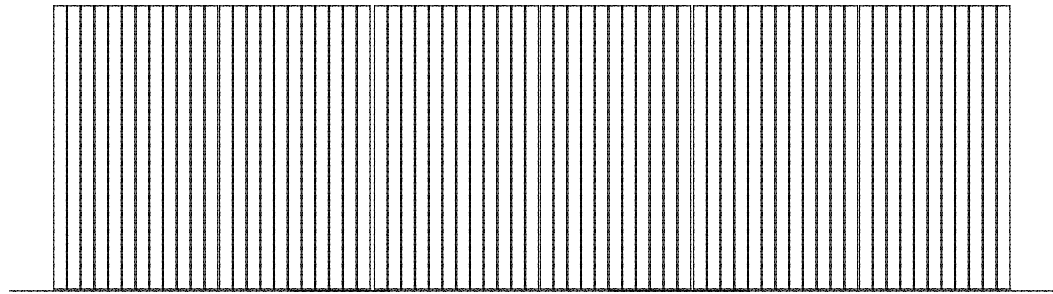
1. Retain any existing historic fences and walls. Maintain historic grading and elevations within public view.
2. Repair existing historic fences and walls by salvaging original parts or materials for a prominent location from a less prominent location, when possible.
3. Replace existing historic fences by matching the material, height, and detail. If this is not possible, use a simplified design of similar materials and height.
4. New fencing, if appropriate, should not exceed the average height of other fences and walls of surrounding properties with the height of the new fence or wall. In general for fences facing the street, the height of the support posts should not exceed thirty-six inches above grade, and the height of the pickets should not exceed thirty inches. Front fencing must be a balance of solid and void and cannot be solid fencing. Front yard

fencing must enclose three sides of the front yard. Front yard privacy fences, solid privacy fences substantially visible from the street and unpainted wood fences are not allowed.

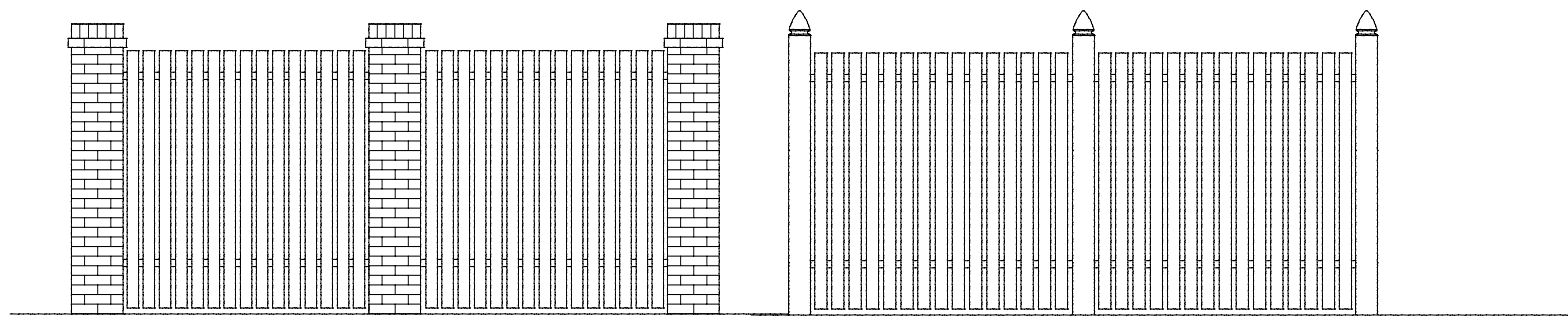
5. The style, scale and detail of a new fence should reflect the style and period of the house and/or the street on which the house is located. In general, fence materials should relate to the original materials used on similar fences of the period. Chain link, vinyl, split rail fences or concrete block walls where visible from public rights-of-way are not allowed. Solid masonry walls that visually enclose the property from neighboring sites are not allowed.
6. The structural members of any fence must face inward to the property being fenced. Fences where the structural members are an integral part of a overall design, and where both sides of the proposed fence are identical are allowed.
7. Wooden fences must be painted or stained to complement the historic character of the street and house.
8. For rear privacy fencing, fencing may be a maximum of six feet in height, as measured from the outside at grade. Fencing must avoid any style that presents a long unbroken expanse to adjacent properties or to public thoroughways. On corner lots on residential streets, privacy fences in rear yards must be screened with appropriate landscaping materials on the public side of the fence.



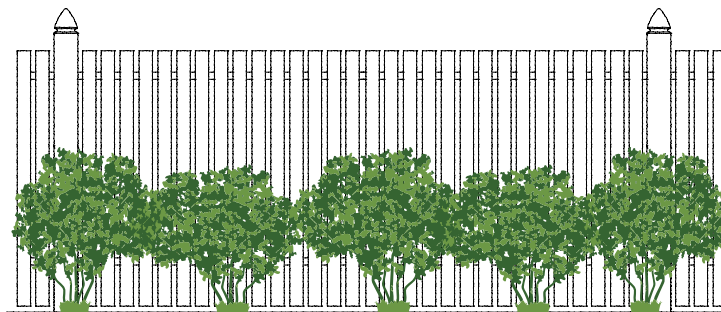
Depending on the elevation and slope of lots, some sides of streets have retaining walls. This stone example helps add character to the site and should be retained.



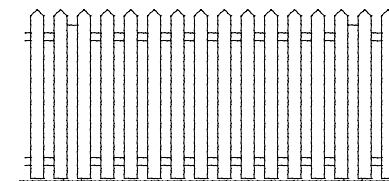
A solid privacy fence is not allowed in the historic districts



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



Privacy fences should be landscaped on public elevations.



Traditionally scaled and detailed fences may be used in front lawns but should be avoided if the majority of other front lawns on the street do not have such a feature.

SITE APPURTENANCES

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

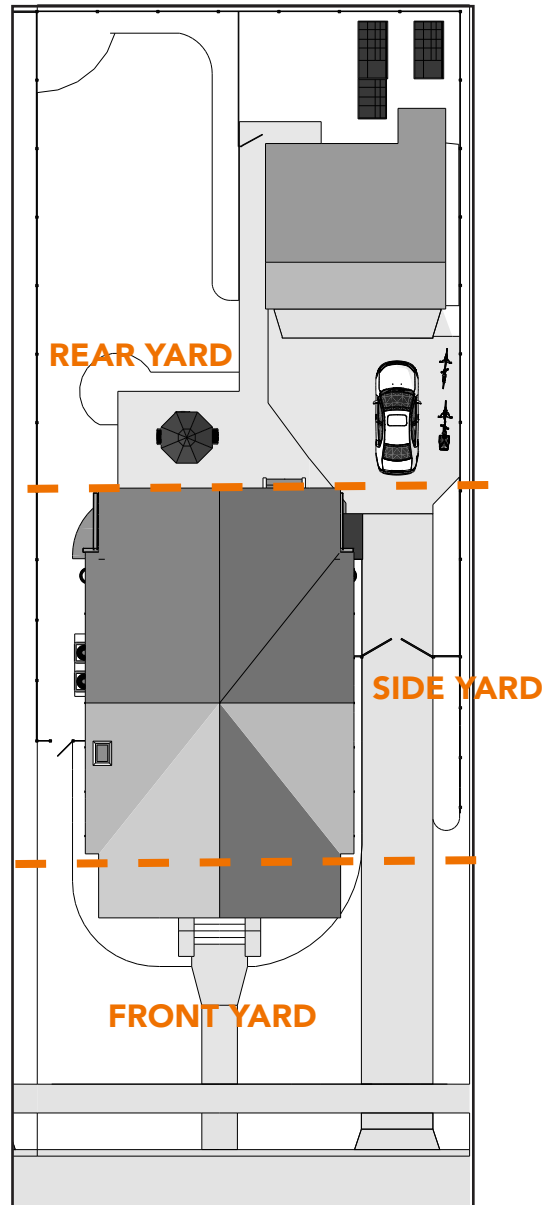
The placement of these items can either have a neutral impact on the character of the site and structure or detract from its appearance.

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

GUIDELINES

For Site Appurtenances:

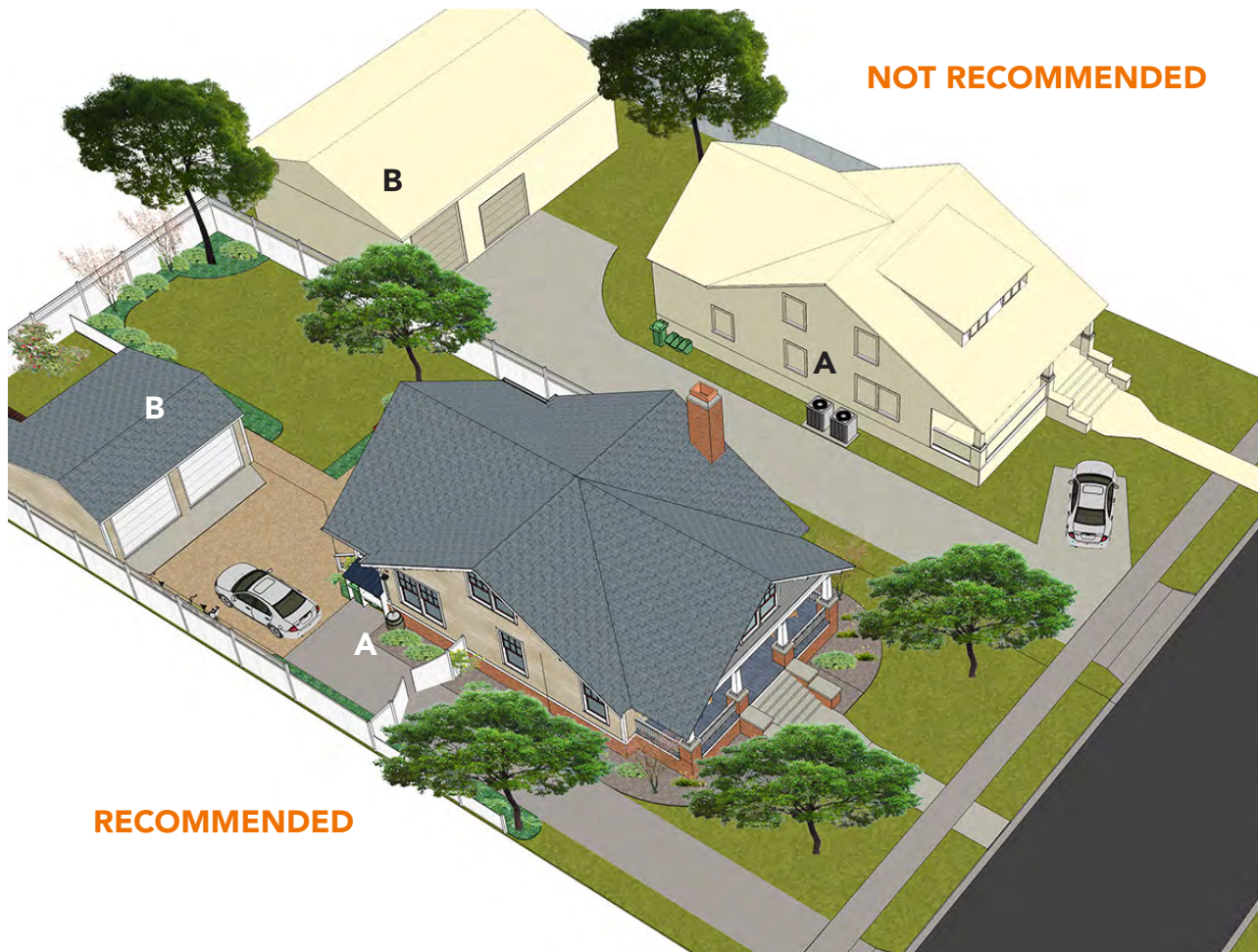
1. Place site appurtenances in inconspicuous areas to the rear of the building or in side yards and screen with appropriate plantings or fencing. Site appurtenances are not allowed in the front yard.
2. Place above-ground backflow preventers in locations that are not substantially visible from a street.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



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



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



NOT RECOMMENDED

RECOMMENDED

This illustration shows site appurtenances (A) located in areas behind fences and screened from public view in the “recommended” view as well as the size of accessory buildings (B) in relationship to the main house. The “Not Recommended” view shows appurtenances (B) that are not screened and an accessory building (A) that is too large according to regulations. Also note the front lawn parking pad that would not be allowed.

ACCESSORY BUILDINGS

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

GUIDELINES

For Accessory Buildings:

1. Retain and repair historic outbuildings. Do not demolish existing historic outbuildings.
2. Place new outbuildings, such as garages or sheds, to the rear of lots that are large enough to accommodate them, following the applicable zoning requirements. New outbuildings cannot be located in front or side yards.
3. Design new outbuildings to be compatible with the style and character of the primary historic building on the site, especially in scale, elements and roof form. Any new outbuilding must be clearly secondary to the main structure on the site.
4. Stamped metal and vinyl doors are considered to be inappropriate materials for outbuildings, and are discouraged. For more information on appropriate new construction see Chapter 6.
5. Prefabricated outbuildings that are not in keeping with the historic character of the district are not allowed where visible from the public street.

HANDICAPPED ACCESSIBILITY

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

GUIDELINES

For Handicapped Accessibility:

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



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

LIGHTING

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

GUIDELINES

For Lighting:

1. Retain any historic light fixtures on the site and house.
2. Repair and refurbish historic light fixtures when possible.
3. Replace a historic light fixture only when parts for the existing fixture can no longer be found or replicated.
4. Use fixtures that are compatible with the character of the historic building and the surrounding area.
5. Choose light levels that provide for adequate safety but do not overly emphasize the residential site or building. Often, existing porch lights may be sufficient.
6. Avoid bright security lighting mounted at eave heights of buildings.



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



This unusually ornate historic light fixture is a rare surviving element contributing to the character of this site or it is a relic brought from another location.

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DEMOLITION AND RELOCATION OF HISTORIC STRUCTURES 9



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

DEMOLITION

North Carolina Law (NCGS 160A-400.14.) states that the demolition of buildings and structures within Local Historic Districts requires the prior issuance of a Certificate of Appropriateness. The policies listed below are designed to follow state law in a manner that minimizes the inconvenience to property owners when demolition is warranted, while affording as much protection as possible to structures that make valuable contributions to the character of Local Historic Districts.

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

GUIDELINES

For Demolition:

1. No building or structure located within a Local Historic District can be demolished without a Certificate of Appropriateness.
2. The Historic District Commission will evaluate demolition applications to determine if the structure in question contributes to the character of the Local Historic District. If the HDC finds that the structure does not contribute to the character of the district or is unsalvageable, immediate approval of the demolition request may be granted.
3. Should the Historic District Commission find that the structure does contribute to the character of the historic district, the HDC can delay the issuance of a Certificate of Appropriateness authorizing demolition for a period not to exceed 365 days, in order to work with the owner to seek alternatives to demolition.
4. When an application for demolition receives a 365-day delay, any consideration of applications for proposed new construction on the same site will be deferred for 90 days
5. When an application for demolition receives a 365-day delay, the Historic District Commission Staff will seek an alternative to demolition and will contact, within one month of the delay vote, the property owner who has applied for demolition, and *Preservation North Carolina* to inform them of the threatened status of the building.
6. If the building cannot be retained, consider documenting it thoroughly through photographs, sketch plans, and if possible measured drawings.
7. Maintain any empty lot appropriately so that it is free of hazards and trash and is well tended if the site is to remain vacant for any length of time.
8. Salvage significant materials such as wood flooring, doors, windows, brick and stone, trim and decorative features for subsequent reuse.
9. A permanent injunction against demolition can be invoked only in cases where a building or structure is certified by the State Historic Preservation Officer as being of statewide significance.
10. Applications for the demolition of dilapidated accessory structures may be eligible for administrative approval. All other demolition applications will be reviewed by the full commission.

MOVING

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

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

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

GUIDELINES

For Moving:

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

CHARLOTTE HISTORIC DISTRICT COMMISSION DRAFT DEMOLITION POLICIES

DEFINITIONS

Level of Significance - A structure in a local historic district shall be evaluated by the following criteria to determine its level of significance to the district:

1. Is it listed as a contributing structure in the National Register of Historic Places
2. Year of construction
3. Architectural style
4. Associative history

Demolition - Demolition is the removal of 50% or more of the exterior structure of a building (foundation, walls and or roof).

Virtual Demolition - Virtual Demolition is the overbuilding of a principal structure such that the original structure is not recognizable or significantly alters the original architectural style. This includes, but is not limited to, major additions or smaller incremental changes (i.e. removal or replacement of significant architectural features).

REDEVELOPMENT POLICIES

Demolition without a Certificate of Appropriateness

1. In the event a structure is demolished without a COA a new structure will be limited to the same square footage, height and building placement of the structure that was demolished.
2. No future additions will be allowed for five years.

New construction with a Certificate of Appropriateness

1. New construction will be limited to the same square footage +25%. Example – If a demolished structure was 1000 total square feet the new structure will be limited to 1250 square feet.
2. The placement of the new building will meet the HDC guidelines and, when applicable, be placed in the same manner of the demolished structure (orientation, setback, side and rear yard space).

Lot Size - The combining or subdivision of single family zoned lots must be reviewed by the HDC.



APPENDIX A · HISTORIC DISTRICT COMMISSION GLOSSARY

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

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

Appropriate – Especially suitable or compatible.

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

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

Contemporary – Reflecting characteristics of the current period.

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

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

Demolition – Any act that destroys 50 percent or more of the exterior structure of a building (foundation, walls and/or roof).

Design Guidelines – A set of criteria against which HDC reviews applications for certificates of appropriateness for proposed changes to historic properties or within historic districts. Rather than providing solutions, the guidelines are intended to specify what elements the commission must consider in reaching a decision.

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

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

Historic Fabric – Original or old buildings and materials.

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

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

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

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

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

Local Historic District – An area designated by ordinance of the city council and which may contain one or more historic landmarks, and regulated as an overlay zoning district.

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

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

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

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

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

Nomination – Official recommendation for listing a property in the National Register of Historic Places. – Always? Can it possibly be a nomination for a Local Historic District as well?

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

Preservation – The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.

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

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

Rehabilitation - The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values; also referred to as adaptive reuse.

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

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

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

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

Restoration - The process of accurately depicting the form, features, and character of a property as

it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

Retain - To keep secure and intact. In the 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.

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

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

Secretary of the Interior’s Standards – The Secretary of the Interior’s Standards for

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

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

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

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

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

Size – The relationship of the project to its site.

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

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

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

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

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

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

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PART 1: PURPOSE**CHAPTER 10:****OVERLAY DISTRICTS****PART 1: PURPOSE****Section 10.101. Purpose.**

Overlay Districts are zoning districts, which are applied only in conjunction with other zoning districts, and may grant additional use or development requirements upon the underlying zoning districts. The effect is to have both the overlay district and the underlying zoning controlling the use and development of a lot. Overlay Districts are applicable on an area wide basis to support specific public policy objectives and should be consistent with the Generalized Land Plan, District Plans and Area Plans. Overlay districts may be applied to general and conditional districts. An overlay district may be initiated as an amendment by the City Council, Planning Commission, Planning Department or property owner.
(Petition No. 2012-020, § 10.101, 05/14/2012)

CHARLOTTE CODE

PART 1: PURPOSE**PART 2: HISTORIC DISTRICTS****Section 10.201. Purpose and Applicability.**

The purpose of a local historic district is to encourage the restoration, preservation, rehabilitation, and conservation of historically, architecturally, and archaeologically significant areas, structures, buildings, sites, and objects and their surroundings from potentially adverse influences which may cause the decline, decay, or total destruction of important historical, architectural, and archaeological features, which are a part of the City's heritage, and to review new construction design to ensure compatibility with the character of the district. The historic district will be applied as an overlay zoning district which will supersede other zoning districts with respect to compatibility, context, and appropriateness of exterior features as described in [Section 10.204](#) within a designated local historic district. (Petition No. 2007-119, §10.201, 11/19/07)

Section 10.202. Designation of Historic Districts.

- (1) The Historic District Commission shall make an investigation and report on the historical, architectural, or archaeological significance of the buildings, structures, features, sites, objects, or surroundings included in a proposed district, and prepare a description of the boundaries of the district.
- (2) The North Carolina Department of Cultural Resources, or an agent or employee designated by its Secretary, shall make an analysis of, and recommendations concerning this report and description of proposed boundaries in accordance with state law. Failure of the Department to submit its written analysis and recommendations to the City Council within 30 calendar days after a written request for such analysis has been mailed to the department shall relieve the City of any responsibility for awaiting such an analysis, and the City Council may at any time thereafter take any necessary action to adopt or amend its zoning ordinance.
- (3) Historic districts shall consist of areas, which are deemed to be of special significance in terms of their history, architecture and/or culture and to possess integrity of design, setting, materials, feeling and association. The area, buildings, structures, sites, or objects shall be significant elements of the cultural, social, economic, political, or architectural history of the City or of the archaeological history or prehistory of the City and the conservation of such a district will provide for the education, pleasure, and enhancement of the quality of life of all residents of the City.
- (4) The City Council shall designate the boundaries of a Historic District in accordance with procedures set forth in Chapter 6, Part 1, for amending the text of these regulations and the zoning map.

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- (5) Following the City Council designation and approval of a historic district, the area so designated shall be labeled "HD-O" on the Official Zoning Map.
- (6) With respect to any changes in the boundaries of such district subsequent to its initial establishment or the creation of additional districts within the City, the investigative studies and reports shall be prepared by the Historic District Commission and shall be referred to the Charlotte-Mecklenburg Planning Commission for its review and comment. Changes in the boundaries of an initial district or proposals for additional districts shall also be submitted to the Department of Cultural Resources in accordance with the provisions stated above.

Section 10.203. Certificate of Appropriateness required.

- (1) No exterior portion of any building or other structure (including masonry walls, fences, light fixtures, steps and pavement, or other appurtenant features), nor above-ground utility structures, nor any type of outdoor advertising sign or important landscape and natural features may be erected, altered, restored, moved, or demolished within a historic district until after the property owner or his designated agent has contacted the Historic District Commission staff to determine whether the project will require a certificate of appropriateness ("certificate").
- (2) If a certificate shall be required, then the Historic District Commission staff will provide the applicant with an application form, instructions, and such technical advice as may be deemed necessary. The Historic District Commission shall prepare and adopt principles and guidelines, not inconsistent with Chapter 160A, Part 3C, "Historic Districts", of the General Statutes, for new construction, alterations, additions, moving and demolition. A copy of the adopted principles and guidelines shall be kept at the Historic District Commission's Office and City Clerk's Office.
- (3) Work may not begin until a certificate has been issued. A certificate must be issued by the Historic District Commission prior to the issuance of a building permit or other permit granted, for the purposes of constructing, altering, moving, or demolishing structures, which a certificate may be issued subject to reasonable conditions necessary to carry out the purposes of N. C. General Statutes, Chapter 160A, Article 19, Part 3C. A certificate of appropriateness shall be required whether or not a building permit is required.

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PART 1: PURPOSE**Section 10.204. Exterior features.**

Exterior features include the architectural style, general design, and general arrangement of the exterior of a building or other structure, including the kind and texture of the building materials, the size and scale of the building, and the type and style of all windows, doors, light fixtures, signs, and other appurtenant fixtures. In the case of outdoor advertising signs, "exterior features" means the style, material, size, and location of all such signs. "Exterior features" may also include color and important landscape and natural features of the area.

Section 10.205. Minor works.

The Historic District Commission shall have the authority to delegate to their professional staff approval of certain types of minor works consistent with the detailed standards approved by the Historic District Commission. Minor works are defined as not involving substantial alterations, additions, or removals that could impair the integrity of the property and/or the district as a whole or would be incongruous with the special character of the district. Staff shall not deny a request for a certificate of appropriateness and, therefore, all questionable applications must be submitted to the Historic District Commission.

Section 10.206. Duration of certificate of appropriateness.

If the application is approved, the certificate of appropriateness shall be valid for a period of six months from the date of issuance. Failure to procure a building permit within a six-month period shall be considered, as a failure to comply with the certificate of appropriateness and the certificate shall become null and void. If a building permit is not required, the approved work shall be completed within a six-month period from the date of issuance. The certificate may be renewed by the staff upon written request of the applicant, with a valid reason for failure to comply with the six-month deadline, if the written request is submitted within six-months immediately following the expiration of the initial six-month period. If the applicant fails to renew an expired certificate during the initial six-month period or during the immediately following six-month period, then the project must be re-submitted to the Historic District Commission.

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Section 10.207. Interior arrangement.

The Historic District Commission has no jurisdiction over interior arrangement, unless the arrangement of interior features directly affects the integrity of the exterior of the property and, therefore, would be incongruous with the special character of the district as a whole.

Section 10.208. Procedure.

- (1) The applicant has the responsibility to submit an application for a certificate of appropriateness that is accurate, complete and accompanied by sufficient information to fully depict the proposed development, alteration, rehabilitation, or restoration. If the applicant fails to submit an application as described herein, then the application shall not be submitted for review to the Historic District Commission until the deficient information has been provided to the satisfaction of the Historic District Commission staff.
- (2) All properly filed applications for a certificate of appropriateness shall be reviewed and acted upon within a reasonable time. In cases where the Historic District Commission deems it necessary, it may hold a public hearing concerning the application.

Section 10.209. Notice.

The Historic District Commission shall take such steps as may be reasonably required under the particular circumstances, as stated in the "Rules of Procedure", to inform the abutting property owners and any other owners of any property likely to be materially affected by the application, prior to the issuance or denial of a certificate of appropriateness.

Section 10.210. Standards.

- (1) In considering an application for a certificate of appropriateness, the Historic District Commission shall first determine that the project is compatible with the district as a whole in terms of size, scale, and massing, as well as maintaining a pedestrian scale and orientation. Further, the Historic District Commission shall apply the Secretary of Interior's Standards for Rehabilitation (See 36 Code of Federal Regulations Section 67.7. Hereinafter: "Secretary's Standards") stated in Sub-section (2) and the principles and guidelines, referred to in [Section 10.203\(2\)](#), and adopted by the Historic District Commission. Although the Historic District Commission will use the "Secretary's Standards" as its guidelines, approval of a certificate of appropriateness by the Historic District Commission should not be interpreted as approval for any other process such as the Investment Tax Credits.

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- (2) Secretary's Standards. The Secretary's Standards are listed below:

- (a) A property shall be used for its historical purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- (b) 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.
- (c) 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.
- (d) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- (e) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
- (f) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new one shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
- (g) 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.
- (h) Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- (i) 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.

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- (j) 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.
- (3) Parking Standards. All structures within a historic district shall comply with the regulations of the underlying zoning district, except where the Historic District Commission, in considering an application for a Certificate of Appropriateness, shall find that the number of off-street parking spaces and/or design standards for parking lots specified in the underlying zoning district would render the site incompatible with the historic aspects of the district. In such case, the Historic District Commission may recommend to the Board of Adjustment a variance to the provisions of the off-street parking requirements and/or design standards. The Board of Adjustment shall authorize as a variance a reduced standard concerning off-street parking provided it finds:
 - (a) That the lesser standard will not create serious problems due to increased on-street parking; and
 - (b) That the lesser standard will not create a threat to the public safety.

Section 10.211. Ordinary maintenance.

Nothing in these provisions should be construed to prevent the ordinary maintenance, repair, or removal of any exterior architectural feature in a historic district which does not involve a change in design, material, or outer appearance nor to prevent the construction, reconstruction, alteration, restoration, or demolition of any such feature which the building inspector or similar official shall certify is required for public safety because of an unsafe or dangerous condition. The Historic District Commission staff shall be consulted and/or the feature shall be well documented photographically and such documentation shall be made available to the Historic District Commission for its files, if appropriate.

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PART 1: PURPOSE**Section 10.212. Demolition or removal.**

- (1) After the designation of a historic district, no building or structure located in that district shall be demolished or otherwise removed until the owner of the property has applied for a certificate of appropriateness for demolition or removal. If the Historic District Commission determines that the property does not contribute to the character of the historic district because of age or structural condition, the Historic District Commission may grant a certificate of appropriateness for the immediate demolition or removal of the property. However, if the property is determined by the Historic District Commission to be a contributing element in the district, the Historic District Commission may delay demolition or removal for no more than 365 days. During such 365-day period, the Historic District Commission may negotiate with the owner and with any other parties in an effort to find a means of preserving the building.
- (2) An application for a certificate of appropriateness authorizing the demolition of a building or structure within the district may not be denied. However, the effective date of such a certificate may be delayed for a period of up to 365 days from the date of approval. The maximum period of delay authorized by this section shall be reduced by the Historic District Commission where it finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from such property by virtue of the delay. If the Historic District Commission finds that the building has no particular significance or value toward maintaining the character of the district, it shall waive all or part of such period and authorize earlier demolition or removal.
- (3) If the Commission has voted to recommend designation of an area as an Historic District and final designation has not been made by City Council, the demolition or destruction of any building, site, or structure located in the proposed District may be delayed by the Commission for a period of up to 180 days or until City Council takes final action on the designation, whichever occurs first. Should City Council approve the designation prior to the expiration of the 180-day delay period, an application for a certificate of appropriateness for demolition must then be filed; however, the maximum period of delay for such demolition certificate shall be reduced by the Commission by the period of delay while the designation was pending.

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Section 10.213. Appeal to Zoning Board of Adjustment.

- (1) An appeal in the nature of certiorari may be taken by any aggrieved party to the Zoning Board of Adjustment from the Historic District Commission's action granting or denying the certificate of appropriateness pursuant to Chapter 5 of these regulations. Any appeal must be filed with the Board of Adjustment within sixty days from the date of the issuance or denial of the certificate. An appeal from the Board of Adjustment's decision in any such case shall be heard by the Superior Court of Mecklenburg County.
- (2) If it is necessary to have a verbatim transcript prepared for the Board of Adjustment, then the petitioner shall pay for that expense and any other appropriate, reasonable expenses for the preparation of the record. If the final decision by the Board of Adjustment or by a court is in favor of the petitioner, then the City shall reimburse the petitioner for the costs invoiced by the City for the preparation of the record.

Section 10.214. Enforcement.

- (1) Failure to comply with these provisions shall constitute a violation subject to enforcement action. Violations include but are not limited to:
 - A. Performing any work (including erecting, altering, restoring, moving, and/or demolishing any building, structure, street, sidewalk, site area or object) that requires a certificate of appropriateness without first obtaining a certificate.
 - B. A Certificate of Appropriateness is denied and the project is carried out in defiance of the denial.
 - C. Work is approved and a certificate is issued and the work is carried out in a manner inconsistent with the approval.
- (2) Upon recognition of a violation, a *Notice of Violation* will be issued to the violator. The violator will have 30 days to either correct the violation, or appeal the citation to the Charlotte Zoning Board of Adjustment through the Zoning Board of Adjustment's normal hearing procedure. If the violator corrects the violation, no further action will be taken. If the violator, in the opinion the Historic District Commission staff, is making a good faith effort to bring the violation into compliance, further enforcement action can be held in abeyance as long as that effort is continuing.

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- (3) If the violation is not corrected within 30 days and the violator has not appealed to the Zoning Board of Adjustment, a Misdemeanor Criminal Summons may be issued to the violator and the matter will be placed on the docket for the Mecklenburg County Environmental Court. In addition, Neighborhood Development may take any enforcement action provided for in NCGS 160A-175 and as specifically described in Chapter 8 of this Zoning Ordinance.

(Petition No. 2005-78 §10.214(3), 06/20/05)

Section 10.215. Submission of site plan and compliance with the Zoning Ordinance and other applicable laws.

An applicant shall submit site plans that are in compliance with the Zoning Ordinance and with any other local or State laws designated by the Historic District Commission. If the Historic District Commission's staff or the Historic District Commission determines that submitted site plans are not in compliance with the Zoning Ordinance or other State or local laws designated by the Historic District Commission, then the Historic District Commission's staff or Historic District Commission shall not be required to proceed to review the application for the certificate of appropriateness until site plans have been submitted that are in accordance with the Zoning Ordinance and applicable State or local laws. If site plans have been submitted that are not in compliance with the Zoning Ordinance or other identified State or local laws, then the certificate of appropriateness or any permits or certificates issued by the City may be revoked.

(Petition No. 2005-78 §10.215, 06/20/05)

Section 10.216. Revocation of building permit.

Pursuant to N. C. General Statutes Section 160A-422, "Revocation of permits", the Land Use and Environmental Services Agency shall be notified to revoke any building permits for any substantial departure from the approved application, plans, or specifications, for refusal or failure to comply with the requirements of a certificate of appropriateness. If a certificate of appropriateness is required, then a building permit shall not be issued. If a building permit has been mistakenly issued or issued based upon false statements or misrepresentations made in securing the building permits, then the building permit may be revoked by the Land Use and Environmental Services Agency, or as directed by the City.

(Petition No. 2005-78 §10.216, 06/20/05)

CHARLOTTE CODE

PART 1: PURPOSE

Section 10.217. Denial or revocation of certificate of compliance and occupancy.

(Petition No. 2005-78 §10.217(1)(2), 06/20/05)

- (1) As stated in the Mecklenburg County Building Ordinance, Section B-114, "Certificates of Compliance and Occupancy", the Land Use and Environmental Services Agency, on its own authority or as directed by the City, shall not issue a certificate of occupancy or certificate of compliance unless there has been compliance with any certificate of appropriateness issued by the Historic District Commission. Compliance with a certificate of appropriateness shall include, but not be limited to, meeting all the requirements of the certificate of appropriateness in not doing any act, which would have required a certificate of appropriateness.
- (2) Further, pursuant to Section B-115-2, "Revocation of Permits or Certificates", any permit or certificate of occupancy or certificate of compliance issued by the Land Use and Environmental Services Agency, in violation of any of the Historic Districts' provisions, stated herein, also may be revoked by the Land Use and Environmental Services Agency, on its own authority or as directed by the City.