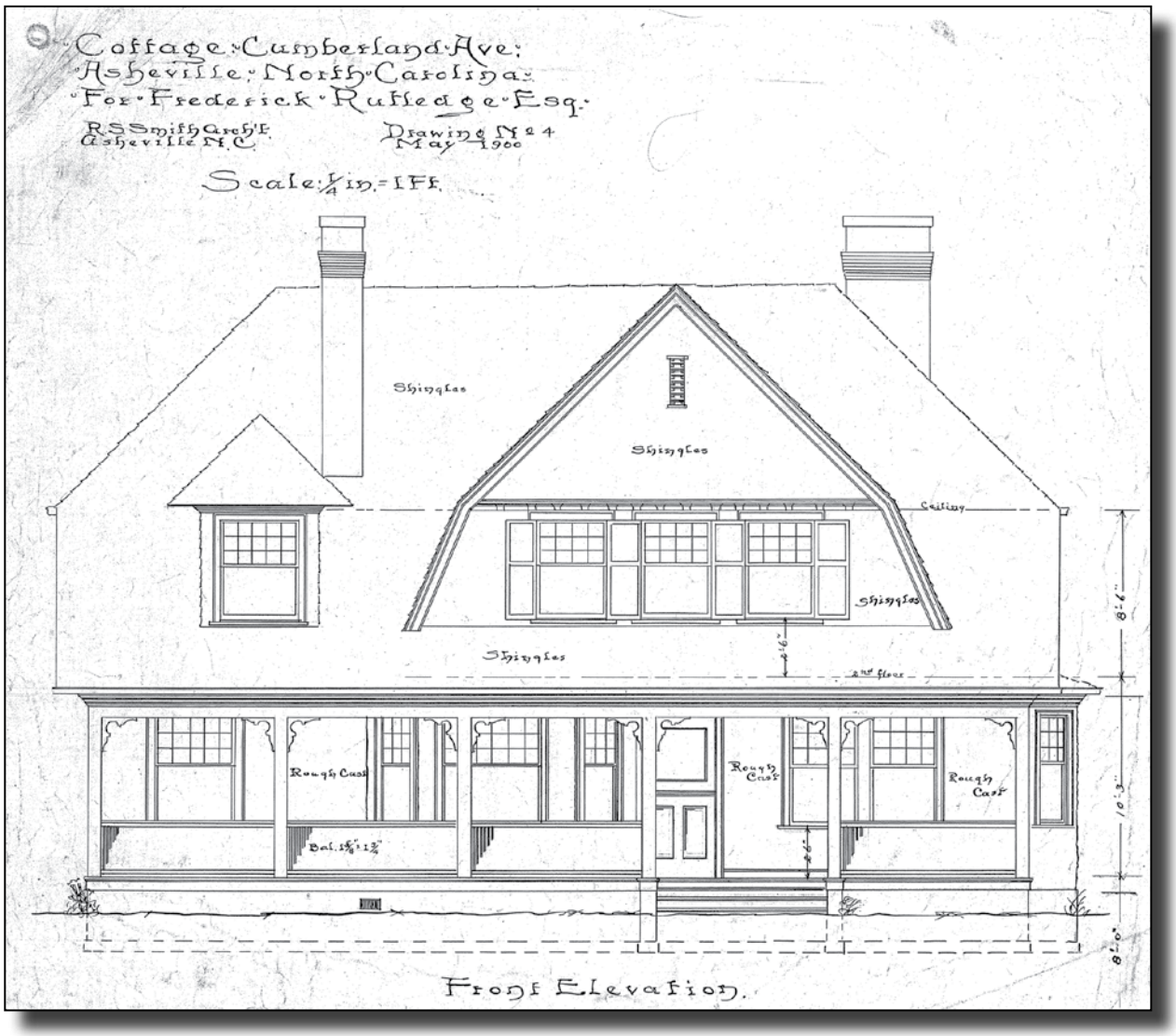
# Montford Historic District
## Design Review Guidelines




Adopted April 14, 2010
Asheville, NC

# FORWARD

The Asheville - Buncombe Historic Resources Commission (HRC) and the Montford neighborhood are happy to present this update to the Montford Historic District Guidelines which were last revised in December of 1999. These new guidelines represent the culmination of a joint effort by the HRC and the Montford neighborhood to provide property owners with the information necessary to manage their property in a way that conforms to the standards endorsed by the Historic Resources Commission, while balancing the changing needs of the community.

The Goals of the Montford neighborhood are to:

- Preserve the integrity of the Montford Historic District;
- Build a more collaborative relationship between Montford property owners and the HRC;
- Balance the needs and desires of property owners with the goals of the HRC.

The Goals of the HRC are to:

- Provide a document that is more readable and user friendly;
- Produce a document that is more comprehensive, clear and concise;
- Incorporate more explicit language with regards to sustainability.

The relationship between Montford property owners and the HRC is one of mutual responsibility and respect. The relationship relies on the HRC and staff providing a friendly and cooperative spirit while providing consultation and assistance to property owners seeking to maintain and enhance the quality of their homes. Concurrently it is the responsibility of property owners in the district to be aware of and abide by the requirements of living in a historic neighborhood.

It is the desire of the HRC that this document will serve the community well in the years to come.

# Acknowledgements & Credits

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Thanks also to the dedication of countless Montford property owners who attended many Montford Neighborhood Association meetings, providing guidance and support throughout the process.

Format with Permission from Jo Ramsey Leimenstoll, Architect
R.S. Smith Drawings Courtesy of the Asheville Art Museum Collection, Gift of the HRC

Adopted by the Asheville-Buncombe Historic Resources Commission
April 14, 2010

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# INTRODUCTION

# INTRODUCTION

## Welcome to the Montford Historic District

In December 1980, the Asheville City Council designated the Montford Historic District as the city's first local historic district. Montford had already been recognized as a special place when it was placed on the National Register of Historic Places in 1977. Today these two designations indicate ongoing public recognition of the neighborhood's historic character and suggest the continuing confidence in the future of the area.

When Montford first sought recognition as a National Register Historic District, the move was primarily a protective one. As development in Asheville resurged after the Great Depression, Montford was no longer the neighborhood of choice for young families. Later, as commercial development began to encroach, irreplaceable Victorian homes were demolished one after another. From 1970 to 1979, on Montford Avenue alone, 21 structures were lost. Fortunately, property owners and other citizens saw the collective significance of our more than 600 residences and other structures and a small group banded together to win recognition for the Montford Historic District, as a means to protect this contiguous collection of well-designed, turn-of-the-century architecture.

Today Montford is one of the largest historic districts in North Carolina and one of four local districts in Asheville. Under the jurisdiction of the HRC, the neighborhood has seen several iterations of these guidelines, all reflecting the circumstances of current culture and the neighborhood at the time and yet designed to maintain the integrity of the historic district.

See map on page 101.

## Purpose and Applicability of the Guidelines

Coleman House, Demolished 1979.

Montford is recognized as a unique place which should be protected as a community resource. It represents a significant part of Asheville's heritage and its historic character is enjoyed by residents and visitors alike.

The guidelines are intended to provide guidance to property owners within the Montford Historic District in planning exterior changes to their properties and to assist the Historic Resources Commission in reviewing the appropriateness of all proposed changes throughout the historic district. The guidelines attempt to balance the need to alter or add to a historic property in order to meet continuing and changing uses while retaining the property's historic character.

**Amending Guidelines**

It is recognized that the guidelines are not static, and may need to be amended or updated periodically. A property owner or Historic Resources Commissioner may make a request in writing to the Chair of the HRC for a hearing before the Commission at its general monthly meeting to consider amendments to the Guidelines. Changes to the guidelines shall be approved by a majority vote of the Commissioners in attendance at the hearing.

*The mission of the Historic Resources Commission is to preserve and protect the cultural and architectural resources of Asheville & Buncombe County. The HRC is responsible for the evaluation of historically significant neighborhoods and individual sites for both national and local historic designation. The HRC also adopts or modifies preservation design guidelines as necessary for local districts and evaluates new construction and alterations to existing structures and landscapes for congruence with the adopted guidelines Additionally, the HRC serves as an educational resource providing technical assistance and general information on the process and benefits of historic preservation to area residents and property owners.*

## Role of the Historic Resources Commission

The Asheville Buncombe Historic Resources Commission was created in 1979 through a local ordinance adopted by both the City of Asheville & Buncombe County pursuant to the North Carolina General Statutes. The Commission is jointly appointed by the Asheville City Council and the Buncombe County Board of Commissioners. All members have equal voting rights and serve 3-year terms. The HRC has also been certified by the State Historic Preservation Office with the concurrence of the National Park Service to carry out the purpose of the National Historic Preservation Act at the local government level.

The Commission serves the community in a number of ways. The HRC is responsible for the evaluation of historically significant neighborhoods and individual sites and recommends their designation as local historic districts or local landmarks to the City Council or County Board of Commissioners. The HRC also serves as a community resource, providing information on architectural history and preservation methods and practices through educational events, involvement with the Montford Neighborhood Association, contributing articles to the Montford newsletter and dissemination of the design review guidelines.

The HRC serves as an advisory body to the governing boards of both the City of Asheville and Buncombe County and as a quasi-judicial body when undertaking design review on properties located within the designated local historic districts. The HRC is also charged with the responsibility to adopt and amend guidelines under which to review proposed projects within the historic districts.

## Historical Overview

The neighborhood that is now the Montford Historic District came to life during Asheville's boom era, the 1880s through the 1920s. The Asheville Loan, Construction, and Improvement Company had acquired a large tract of land north of the Battery Park in 1889, but development proceeded slowly until business tycoon George W. Pack, the namesake of Asheville's town square, took over the company.

A sprawling and irregularly shaped late nineteenth and early twentieth-century residential neighborhood, Montford's architectural styles, landscaping, and topographical features form a well-defined and identifiable place. Most of the district is heavily wooded and draped over an irregular saddle of land from one thousand to two thousand feet wide. It drops gently northwest from Battery Park Hill about a mile to a small promontory that marks the vicinity of the original suburban village of Montford. It is geographically separated by the French Broad River valley to the west and the stream valley of the old Drover's Trail (Buncombe Turnpike) to the east. To the northeast the land tends to drop sharply to a valley separating the Montford neighborhood from the next development.

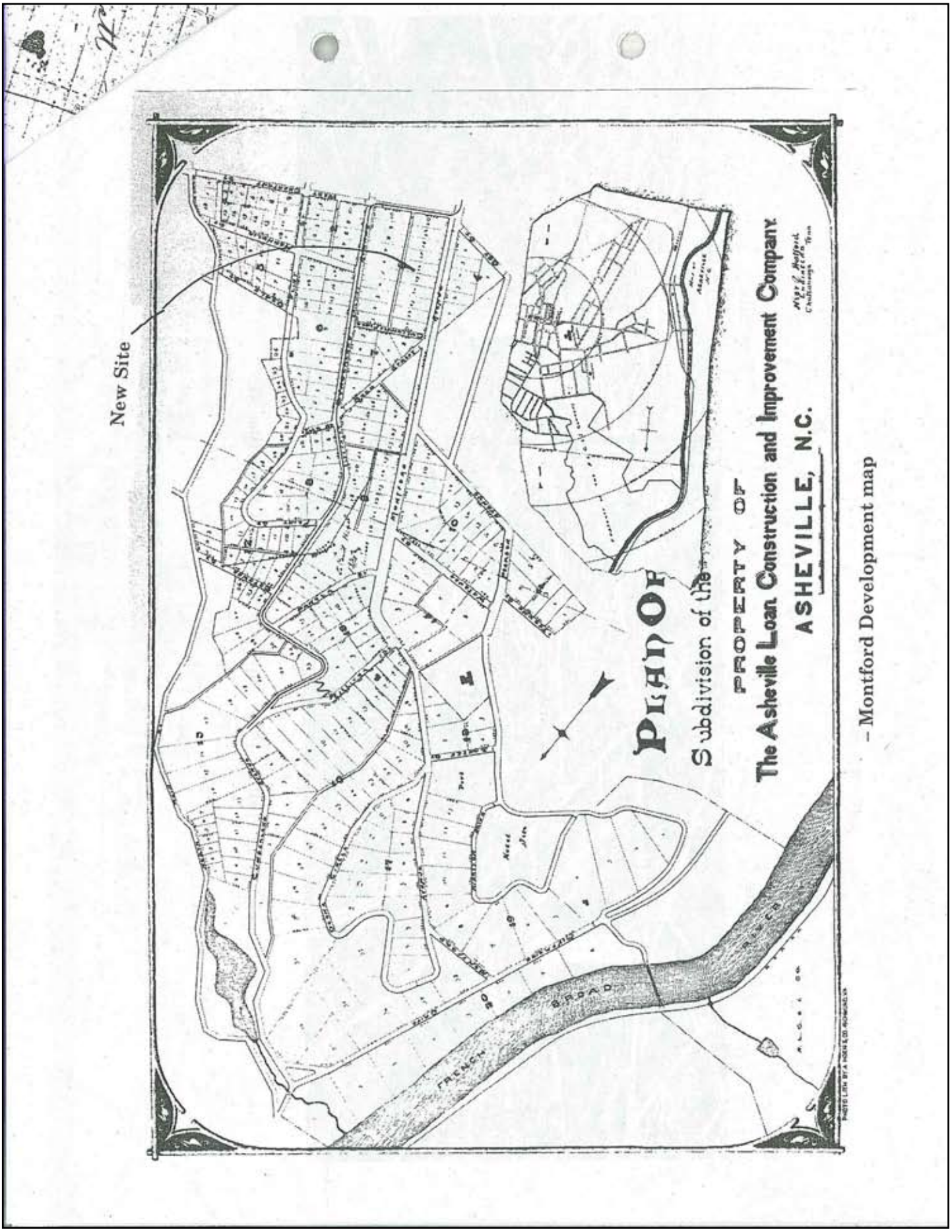
The vast majority of the well over six hundred buildings in the district are domestic, but there is a remarkable range of sizes, shapes, and styles that gives the neighborhood its varied and lively character. At the same time the styles and materials of the buildings, their landscaped settings, and rows of trees and other vegetation give the neighborhood a perceptible consistency and unity.

The variety of architectural styles includes a number of Queen Anne, Colonial Revival, and Arts and Crafts influenced designs as well as many vernacular homes. There are small and simple cottages and grand, impressive residences. The structures are far from uniform in size and style, yet the recurrence of several motifs weave a stylistic fabric for the neighborhood. The use of earth colors, informal composition, and natural materials are unifying features.

As one might expect, weatherboard and German siding abound, but other important recurrent materials are wood shingles, stucco, and pebbledash (a type of rough stucco). There are about a dozen brick houses scattered throughout. Many of the homes have at least two exterior materials, one on the first story and another on the second. Typically, one of these materials is wood shingles.

The neighborhood offers numerous examples of the work of Richard Sharp Smith (1852-1924), the supervising architect of the Biltmore House. Smith and his partner, Albert Heath Carrier, owned the firm Smith and Carrier Architects, which was surely the most preeminent firm in town at the time. They are credited with designing more than 70 houses in Montford, and many others were influenced by Smith's distinctive style. Many of these are small and simple cottages; others are pretentious residences with strongly suggestive Smith details. All of his designs are among the most substantial

A Design by R.S. Smith




– Montford Development map

buildings and the most stylistically influential in the neighborhood. The recurrence of many of the features of Smith designs throughout the district, and the fact that they were picked up and carried on by other architects and builders, weaves a fabric of neighborhood tradition that gives Montford its unique character.

The high quality of landscaping complements the fine architecture of the neighborhood and is an important component of its character. Mostly informal and in keeping with the relatively rugged nature of the terrain, the landscaping features many decorative retaining walls, terraces or slopes, and irregular plantings of trees, flowering shrubs, and native plants.

**Special Mention**

A few other types of domestic buildings in Montford are rare or unique. Homewood located at 19 Zillicoa Street, the massive stone castle-like house built by Dr. Robert S. Carroll on the ground of Highland Hospital (Highland Park), is a large multi-gable structure with a castellated tower, arched entrance, and miscellaneous detail. The interiors are relatively simple with extensive flat paneling and simple ornament. Most of the rooms are small with low ceilings except for a large two-story music room built for Dr. Carroll's second wife, Grace Stewart Potter, a concert pianist. The Robert Griffith house at 224 Pearson Drive, designed by Asheville architect Charles N. Parker in 1920, has a half-timbered look and typifies houses of the period. Equally unusual is 71 Magnolia Street, a saddle-notched log cabin built in circa 1920.

Homewood

One notable example of a Queen Anne house in Montford is the Rumbough House located at 49 Zillicoa Street. Completed in 1892, it was the residence of Montford's only mayor, James Rumbough. The house was later used as the administration building for Highland Hospital. Another prominent Queen Anne house in the neighborhood is the Wright House at 235 Pearson Drive, which was constructed circa 1900 and is now a Bed and Breakfast Inn.

Rumbough House

The Dutch Colonial Revival style, with its characteristic gambrel roof, is represented by the Morris Lipinsky House (circa 1900) at 211 Montford Avenue and the Charles Hartwell Cocke House (1924) at 230 Pearson Drive.

Although there are not a large number of solely brick houses in Montford, there are several noteworthy examples. Two of these are the George Floyd Rogers House (circa 1909) at 216 Pearson Drive and the original part of the Powell House (circa 1908) at 346 Montford Avenue.

Along the side streets of the district are numerous bungalows. Perhaps the finest bungalow in the neighborhood is at 194 Flint Street. This house has a character that recalls the work of the nationally known architect Bernard Maybeck.

Wright House

Rankin Bearden House

Queen Anne Style Home

Several historic homes in Montford are also designated as local historic landmarks. This designation is conferred upon resources that the HRC and City Council believe are important to the heritage and character of the entire community. It is a special honor reserved for properties that have maintained a very high level of integrity and is recognition that the protection of these enriches all the community's residents. The three local landmarks located in Montford are Homewood, located at 19 Zillicoa Street, the O.B. Wright House, located at 235 Pearson Drive and the Rankin-Bearden House located at 5 Woodlawn Avenue. The Rankin-Bearden House, built in 1848, is one of the oldest intact frame buildings in Asheville.

**Description of Styles**

***Queen Anne (1880-1910)***

The earliest homes in Montford, built during the late 19th century, were often a version of one of the most popular styles at that time, the Queen Anne. The last of the Victorian picturesque styles, Queen Anne epitomizes the eclecticism of the time period; homes in this style are often referred to simply as "Victorian" houses. Abundant use of decorative detail and numerous planes and textures are some of the key identifying features.

Form - The dominant feature of Queen Anne homes are their rambling, asymmetrical forms. Usually 2-3 stories tall and with prominent, large porches, they combine a variety of forms, materials, textures and colors, especially on the main façade; often numerous dormers, gables, turrets, towers, and bays are incorporated.

Roof - Typically feature a dynamic composition of steeply pitched hipped or gabled intersecting roofs with dominant front facing gable; cross gables are common; often accentuated by dormers of varying sizes; with pyramidal, conical, and occasionally dome roofs topping polygonal and cylindrical towers.

Windows - Generally double-hung, although there are often casements in upper stories; tall rectangular primary windows with smaller windows in dormers; upper sash may have decorative muntin pattern or be bordered by smaller, multi-colored panes. Sashes are often painted a contrasting dark or bright color.

Porches - Large recessed or covered porches dominate the front, and in some cases wrap around the side of the first story, often with classical columns or turned porch posts, but in Montford, square posts with brackets are also common. Second story porches may be recessed on upper levels.

Walls - Generally, Queen Anne houses are characterized by wood siding with varying textures: imbrication (decorative shingles overlapping to create a pattern) with sawtooth, scallop, fish scale shingles or circular siding as well as other ornamentation.

Chimneys - Tall, thin, brick chimneys, sometimes with corbelling or flared at the top and with large caps; can be brick and tile used in elaborate, intricate patterns.

Paint colors - Originally these homes were often painted in a diverse palette with bold combinations of contrasting colors for the body and trim. Several different colors were often used and coordinated to highlight the varied texture of the walls and the architectural details. Typically, a medium to light shade would be used for the body and darker or brighter contrasting colors on the trim and decorative details, but in some cases, the opposite may be seen with a dark body color and white or off white trim. The specific colors used are less important than how they are applied; the appropriateness lies in the effect, rather than the specific palate. Possible colors include:

- Body—Yellow, tan, blue, red, green, buff
- Accents—Dark and bright colors such as olive green, salmon red, burgundy, dark brown, mustard yellow, purple, off white

***Shingle Style (1880-1900)***

Shingle style borrows certain features from the concurrent Queen Anne style, such as wide porches, shingled surfaces, and asymmetrical forms. However, this style is differentiated from earlier styles by its more solid massing and surfaces wrapped in uniform shingle siding with generally less decorative detail. This style also featured a more modern plan with interior spaces that were opened up to create fewer, larger rooms that allowed more light to penetrate the interior spaces.

Shingle Style Home

In Montford, variations on this recognized style were used later, into the early 20th century, with wood shingle siding being a common feature of the R. S. Smith and Smith-influenced houses. Many are simple, stylistically eclectic structures whose shingle material dominates their overall character.

Form - Asymmetrical, 2-3 stories; massing generally low and horizontally oriented with a heavy foundation; qualities of weight, density, and permanence are emphasized.

Walls - Masonry is dark and roughhewn; shingles form a continuous covering between roof and walls.

Roof - Irregular, often side gable, or gambrel roof forms with gabled, hipped or distinctive eyebrow dormers; the sweep of the roof may continue to the first floor level providing cover for porches, or is steeply pitched and multi-planed. Towers or half towers appear in a number of shingle style houses projecting up on the second story or a partial projection out from the wall on all stories instead of a fully defined tower. The eaves of the roof are close to the walls so as not to distract from the homogeneous and monochromatic shingle covering.

Colonial Revival Style Home

Dutch Colonial Style Home

Windows - Double-hung, with divided light top sash and divided or single light lower sash; often in pairs or even strips of three or more windows; Palladian windows also used.

Porch - Wide porches, columns may be solid, heavy, short and stubby, round classical columns or plain, simple posts.

Paint colors - Most true shingle style houses were a single, rich, dark color, although in Montford, many of the houses with shingle siding built later had that surface painted a fairly light shade. Shingles were available in many colors, such as the Indian reds, olive greens and deep yellows, which were popular in the late 19th century. For true shingle style, use:

- Body—Dark red, brown, dark grey, dark green
- Accents—Dark green, dark grey, dark brown

***Colonial Revival and Dutch Colonial Revival (1880-1955)***

The Colonial Revival building is often a combination of various Colonial styles and contemporary elements. In Montford, the most common form of this style is the Dutch Colonial. The defining characteristic of the style is the gambrel roof. In Montford, the Dutch Colonial vernacular houses commonly have full or partial width recessed porches and weatherboard siding on the first story with shingles on the second story.

Form - Form is usually simple with rectangular in plan, tall 1½ to 2 stories. Some Colonial Revivals feature a second floor that is cantilevered out over the first.

Roof - Gambrel roof with medium pitch and little to no overhang; often have several dormers; may be front, side or cross gables; gable and hipped roof forms also used, but less common in Montford. Large brick chimneys may be along the sides or in the center of the roof.

Walls - Horizontal weatherboard and uniform cedar shingles are common materials; brick and stucco were also used.

Windows - Rectangular and proportional to house, with double-hung sash, often with six, eight or more panes; equally common were multi-pane upper sash over a single pane lower and Palladian windows. Often, adjacent windows in twos or threes are treated as single architectural unit with louvered shutters. Fanlights are also common.

Porch - Typically the front entrance would be decorated with sidelights, transoms and a full pediment, swan's neck pediment or broken pediment above or possibly a fanlight over the doorway; the pediment is often supported by pilasters that may extend forward and be supported on columns to create a portico. In other cases, a half or full with porch will project from the façade.

Paint color - Colonial Revival houses that have wood siding are most often painted white or a pale shade with a second shade for trim and black or dark shutters as contrast (a brick house may have white shutters).

- Body—White, pale yellow, pale blue, pale green
- Accents—Dark green, dark grey, burgundy, black

***Prairie/Four Square (1900-1920)***

Prairie style and American Four Square both came about as the Victorian picturesque styles grew out of fashion. Instead of the light, highly decorative, tall homes of the previous era, they emphasized low, horizontal, solid massing and usually a limited amount of applied decorative detail.

Prairie/Four Square Style Home

Form - Mainly symmetrical and square or rectangular; Four Squares are 2 story; horizontal lines are emphasized.

Roof - Most often low pitched hipped roof with wide, overhanging eaves; may incorporate hipped gables.

Windows - Double hung; may have decorative muntin pattern on top sash with small square panes at the corners or diamond shaped panes along the top of the sash. Lower sash often single pane. Prairie style houses may also have casement windows grouped in continuous bands and leaded glass.

Porches - One story porches project from the front; may have front facing gable or hipped roof on porch with heavy square porch posts and often low walls around the porch rather than railings.

Paint colors - Light natural colors were often used as the main color with a dark color for the trim or to highlight horizontal lines or rectilinear shapes in the design. In some cases, dark colors may be found on first story and lighter shades on the second story.

- Body—cream, tan, gray
- Accents—dark brown, dark gray

***Craftsman Bungalow (1905-1930)***

Inspired by the European Arts & Crafts movement, the Craftsman style had from many diverse influences. The structures commonly termed Craftsman were large, elaborate, and intricately detailed. Bungalows displayed the same characteristics, but were smaller, simpler, vernacular versions. One or one and a half stories, they often had at least one and often two broad gables facing the front. They generally feature a large front porch with the porch roof as the secondary gable. A key feature of this style is the oversized, tapered columns on heavy bases. Additionally, this style had a strong emphasis on exposed framing elements such as rafter tails and exposed beams on the interior. Rich earthy colors enhanced the natural materials used and created a casual, warm and livable environment.

Craftsman Bungalow Style Home

Form - Low, simple, horizontal.

Roof - Broad, low pitch, large overhangs; exposed ridge beams and rafter tails or knee braces in the eaves

Materials - A variety of natural materials including German siding, shingles, stucco, and pebbledash.

Windows - double-hung (often with upper sash divided) or casement, often in bands.

Porches - Roof supported by stout posts, commonly battered, often resting on massive piers beginning at ground level and extending above porch floor; often have solid railings.

*See page 99 for a glossary of architectural terms.*

Paint colors - Craftsman bungalows and cottages were usually painted in multiple earth tones. Use a darker color for the body and a somewhat lighter, medium or brighter shade or two for trim and details.

- Body—brown, green, burgundy or mustard yellow
- Accents—tan, yellow, green, red,

Vernacular Style Home

***Vernacular Styles***

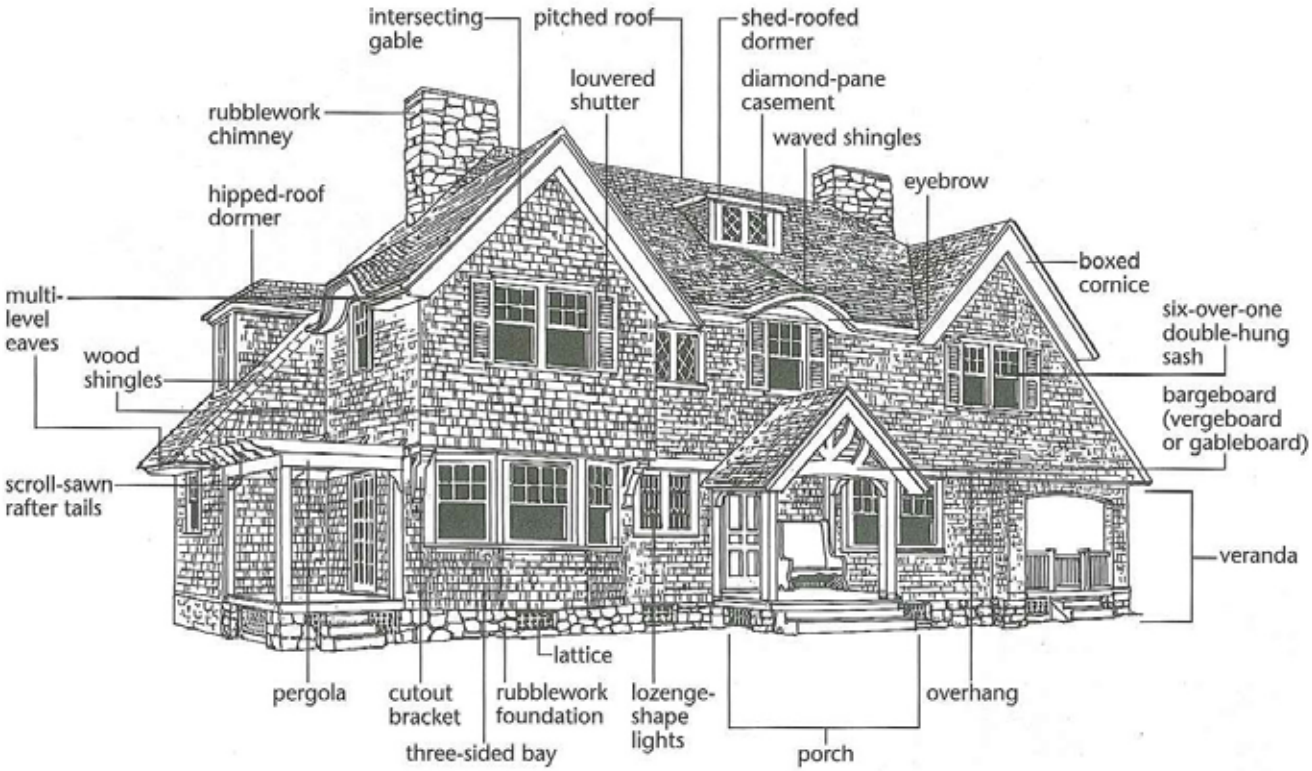
Many homes in Montford are vernacular in style, meaning they are not strictly confined to a particular architectural style, but are a local variant that may contain features of one or more styles in a modified form and with local materials. Except for the earliest buildings in the district, typically Queen Anne, the Montford area houses are in large part vernacular, blending one or more features of Queen Anne, Shingle, Bungalow, Tudor Revival, and especially the Colonial Revival styles. Vernacular bungalows and cottages that borrow features of the Arts & Crafts style are also common in the neighborhood. Many of these were either designed by Richard Sharp Smith or based on his style and represent the quintessential local vernacular style. He worked with various motifs drawn from different styles, rather than rendering the established styles in an academic manner.

Common threads tying the distinctive Montford vernacular together include the Smith-inspired features such as gambrel roofs, hipped gables, heavy porch brackets, nine- or twelve-over-one sashes, grouped windows, bay windows, steeply pitched roofs, half timbering, and simple details. Additionally, frequently used materials such as pebbledash or stucco walls, wood shingles, and stone foundations as well as weatherboard and German siding contribute to the local vernacular character. Frequently used Smith details include square porch posts, simple brackets and closely spaced balusters on porch railings.

Prominent among the local vernacular genres is the “stucco mode,” as it might be called, including houses with a vestigial Queen Anne flavor but covered in the earthy, richly textured pebbledash popular in the region. Like the Smith cottages, examples abound and can be found in nearly every block of the district. Some of the houses

of the late 1920s and 30s, more severe in form and stripped of the early twentieth century motifs, substitute the pebbledash for plain stucco but still function thematically in the context of the neighborhood.

Visual Dictionary of American Shingle Style House

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## Design Review Process

### Certificates of Appropriateness

*Contact HRC staff at 259-5836 to arrange a pre-application meeting for Major Works.*

A certificate of appropriateness (CA) is a document issued by the Historic Resources Commission indicating that in the opinion of the Commission the proposed alterations and improvements are consistent with the Montford guidelines, reflecting the historic character of the Montford Historic District. A CA is required for any changes to the exterior of a structure, streetscape, landscape, archeological resource, or the construction of additions or new buildings in the Montford Historic District.

*Go to www.ashevillenc.gov/planning and click on Historic Resources Commission for application forms and checklists.*

A Montford property owner who is considering changes to the exterior of his property should contact the Historic Resources Commission by calling (828) 259-5836, or 259-5638. Staff will be able to guide you through the application process. You may also visit the City's website at ashevillenc.gov/planning and follow the links to the Historic Resources Commission for access to an application and checklists for application submittal. Contact staff for current application fees.

A certificate of appropriateness is not required for routine maintenance, which includes repair or replacement where there is no change in the design, materials, or general appearance of elements of the structure or grounds. Any repair or replacement that involves a change in design, materials, or general appearance is defined as an alteration and requires a CA. A certificate of appropriateness is required for some projects, such as for a new roof, a fence, or storm windows, whether a building permit is required or not.

### Routine Maintenance

Routine maintenance or repair does not require a certificate of appropriateness where no change is made to the appearance of a building or grounds. The property owner may make changes, which fall into the following categories without application to the Historic Resources Commission.

Example of Routine Maintenance

1. Painting (except masonry)
2. Replacement of window glass only
3. Caulking and weather-stripping
4. Minor landscaping, including planting vegetable and flower gardens, shrubbery, and trees
5. Pruning trees and shrubbery limbs less than 4" in diameter, and removal of trees less than 6" in diameter at breast height
6. Repairs to walks, patios, fences and driveways as long as replacement materials match the original or existing materials in detail and color
7. Replacement of small amounts of missing or deteriorated original or existing siding, trim, roof coverings, porch flooring, steps, etc., as long as replacement materials match the original or existing materials in detail and color

8. Installation of gutters and downspouts as long as the color matches the house trim color; roof ventilators on rear slopes and chimney caps
9. Temporary signs such as real estate, political, etc.
10. Installation of house numbers and mailboxes which are compatible with the original in style, size and material

Example of a Minor Work project underway

**Minor Work**

Minor work projects are reviewed by the staff. Staff will refer minor work projects to the HRC if, in staff's judgment, the change involves alterations, additions, or removals that are substantial, do not meet the guidelines, or are of a precedent-setting nature. There is no fee for a minor work application. Minor works include various projects in which the visual character of the structure or ground is not substantially changed. They include, but are not limited to the following specific items:

1. Construction or repair of fences or retaining walls, except construction of wooden fences in front yards, and retaining walls higher than 6'
2. New roof coverings where there is no change in materials
3. Installation of mechanical and utility equipment, inconspicuously located
4. Foundation repairs, installation of foundation vents and replacement of wood access doors on non primary façades
5. Re-pointing and other masonry repairs
6. Lighting fixtures
7. Signs
8. Removal of artificial siding
9. Replacement of exterior stairs, landings and steps, when there is no change to the original design
10. Replacement of missing or deteriorated siding and trim, porch floors, ceilings, columns and balustrade or other architectural details, with new materials that are identical to the original
11. Shutters and awnings with appropriate documentation
12. Removal of deteriorated accessory buildings, which are not original to the site or otherwise historically significant
13. Landscaping projects: Removal of trees 6" DBH and larger, construction of walkways, driveways or other landscape structures such as but not limited to arbors, pergolas, etc. visible from the primary public right of way
14. Construction of small utility buildings that are inconspicuously located in the rear yard
15. Other minor construction not easily visible from a primary public right-of-way
16. Installation of skylights or solar panels which are flush mounted and inconspicuously located on non-primary façades
17. Construction of decks not visible from a public right-of-way

**Major Work**

Major work projects are heard at a monthly meeting of the HRC. In general, major work projects involve a change in the appearance of a structure or site and are more substantial in nature than routine maintenance or minor work projects, such as new construction, expansion of a building footprint, or significant changes in landscape features. Fees for major works are listed on the Planning Department's Fee Schedule found on the Finance Department's webpage at ashevillenc.gov. You may also contact the HRC staff for the current fee schedule. Major works include the following:

1. New construction or additions to buildings
2. Removal or demolition of any structure or part of a structure except as authorized under minor works
3. Discovery of any archaeological resource on the site
4. Moving of buildings
5. New accessory buildings
6. Parking lots
7. Replacement of architectural details when there will be a change in design or materials from the original or existing
8. Changes to roof lines
9. Exterior fire exits
10. Replacement of original windows, except as authorized under minor works
11. Minor work items not approved by the staff of the Historic Resources Commission
12. Wooden fences in front yards and walls higher than 6'
13. Decks visible from the public right-of-way
14. Request to apply Flexible Development standards

Please see the chart on the next page for a quick reference list of major/minor work projects. This list is provided as a general outline of the level of review that may be expected for various types of projects. The list is not intended to be comprehensive and cannot cover every circumstance that will be encountered in a project.

**Preparing for HRC Meetings**

SPECIAL NOTE: Applicants for certificates of appropriateness for new construction and their architects are strongly encouraged to meet with staff of the Historic Resources Commission in the earliest stage of the design process.

It is ill advised to invest in an architect or builder or expend any significant capital on your project prior to consulting with the HRC staff. Failure to take the initial step of consultation can result in unnecessary expense and delays. Quality planning will increase the likelihood that your project will proceed smoothly.

The HRC meetings are held on the 2nd Wednesday of each month starting at 4:00pm in the North Conference Room on the 1st floor of the Asheville City Building. Because the HRC makes decisions that

**Table of Frequent Projects Requiring a Certificate of Appropriateness**

| Project Type | Major | Minor |
|---|---|---|
| Accessibility and life safety modifications, located on the primary facade | x | |
| Additions | x | |
| Archaeological resource, discovery of | x | |
| Architectural details, repair of | | x |
| Awnings and shutters | x | |
| Carriage houses, garages and accessory structures, construction of | x | |
| Chimneys and chimney caps, repairs | | x |
| Decks visible from the public right of way | x | |
| Decks not visible from the public right of way | | x |
| Demolition of historically significant structures | x | |
| Demolition of insignificant structures | | x |
| Driveways | | x |
| Entrances and balconies, alteration or construction | x | |
| Fences and walls, construction of (except wooden fences in front yards and walls greater than 6' in height) | | x |
| Fences in front yards of wood | x | |
| Landscape structures visible from the primary right of way | | x |
| Lighting | | x |
| New construction, residential, commercial, etc. | x | |
| Parking areas | x | |
| Porches, alteration or construction of | x | |
| Relocation | x | |
| Removal of artificial siding | | x |
| Re-pointing and masonry repairs | | x |
| Roof material, replacement or change in material | x | |
| Roof material, replacement of with no change in material | | x |
| Roofs, alterations | x | |
| Sidewalks, streets, and public infrastructure, replacement or installation | x | x |
| Signage, unless variance requested | | x |
| Skylights and solar panels flush mounted on non-primary facades | | x |
| Solar panels located on primary facades | x | |
| Storm windows and doors, installation of | | x |
| Tree removal of trees <6" DBH | | x |
| Utilities and mechanical systems, inconspicuously located | | x |
| Vents, foundation and attic | | x |
| Walkways | | x |
| Walls greater than 6' feet in height | x | |
| Windows and doors, replacement of | x | |

Note:
This list is not all inclusive. Refer to page 22 for normal maintenance items not requiring a CA or contact HRC staff if you are unsure how your work would be classified.

***AVOID FINES - Contact HRC staff at 259-5836 or 259-5638 for assistance prior to starting any work to the exterior of your property or landscape.***

affect individual citizens when issuing certificates of appropriateness, North Carolina State law requires that the meeting be conducted in a quasi-judicial manner. This means that the Commission will receive evidence at the hearing and make their decision based on the evidence presented. This procedure is designed to protect you as the property or business owner.

Consequently, it is very important that the Commissioners have accurate drawings, photographs and other documentation to provide sufficient information for them to make a decision. They may also ask questions at the hearing which are designed to establish a record upon which they will make their decision. Although there is a minimum amount of documentation that must be submitted to the HRC for them to consider your application, you may submit any additional information you feel is necessary as evidence in support of your proposal. (Please see the checklist for a list of submittal requirements.)

The applicant for a certificate of appropriateness is encouraged to be present during the meeting of the Historic Resources Commission at which his application is to be considered. If the applicant cannot attend, a representative who can speak for and legally bind the applicant should be present. The applicant and any affected property owners will be given an opportunity at the Commission meeting to make comments and to ask questions of the Commission members.

If your application does not meet the guidelines, the HRC will give you an opportunity to continue the hearing so that you can amend your application in order to meet the guidelines. They may form a design team to visit the site and assist you with minor design issues, at your request.

Everyone in Montford must follow these guidelines and many have experience with the process. The Montford Neighborhood Association (MNA) maintains a list of fellow neighbors who might be able to assist you with your application. Speak to the president or vice president of the MNA for more information. The MNA meetings are posted on montford.org and in the Montford monthly newsletter.

## Enforcement of Design Review Guidelines (Fines)

Any person undertaking any work for which a certificate of appropriateness is required without going through the proper application procedure may be fined $100 a day for each day the violation continues. There is an additional civil penalty for altering, damaging or destroying a historic landmark or structure in a historic district or for the removal of trees without a certificate of appropriateness.

Maximum monetary penalties are defined in Appendix B of the City of Asheville Code of Ordinances. These fines are substantial, so be sure to contact the HRC prior to doing any work in the district and the staff will be happy to help you through the process.

## Relation to Other City Ordinances

A certificate of appropriateness must be obtained from the Historic Resources Commission before the Building Safety Department will issue a building permit or before any other permits needed for constructing or altering the site, structures or signs may be issued. When an application for a certificate of appropriateness has been approved by the Historic Resources Commission, notification of the action will be forwarded to the Asheville Building Safety Department and other appropriate City departments. A certificate of appropriateness does not exempt a property owner from obtaining all other necessary permits and approvals as required by law.

The Montford Historic District is an overlay zoning district with guidelines adopted by the HRC to protect and enhance the historic character of the overlay district. However, The Montford Historic District also contains several underlying zoning classifications, which specify land uses permitted in each zone. All uses permitted in each zoning district, whether by right or as a conditional use, are permitted in the historic district according to the procedures and standards established for such uses.

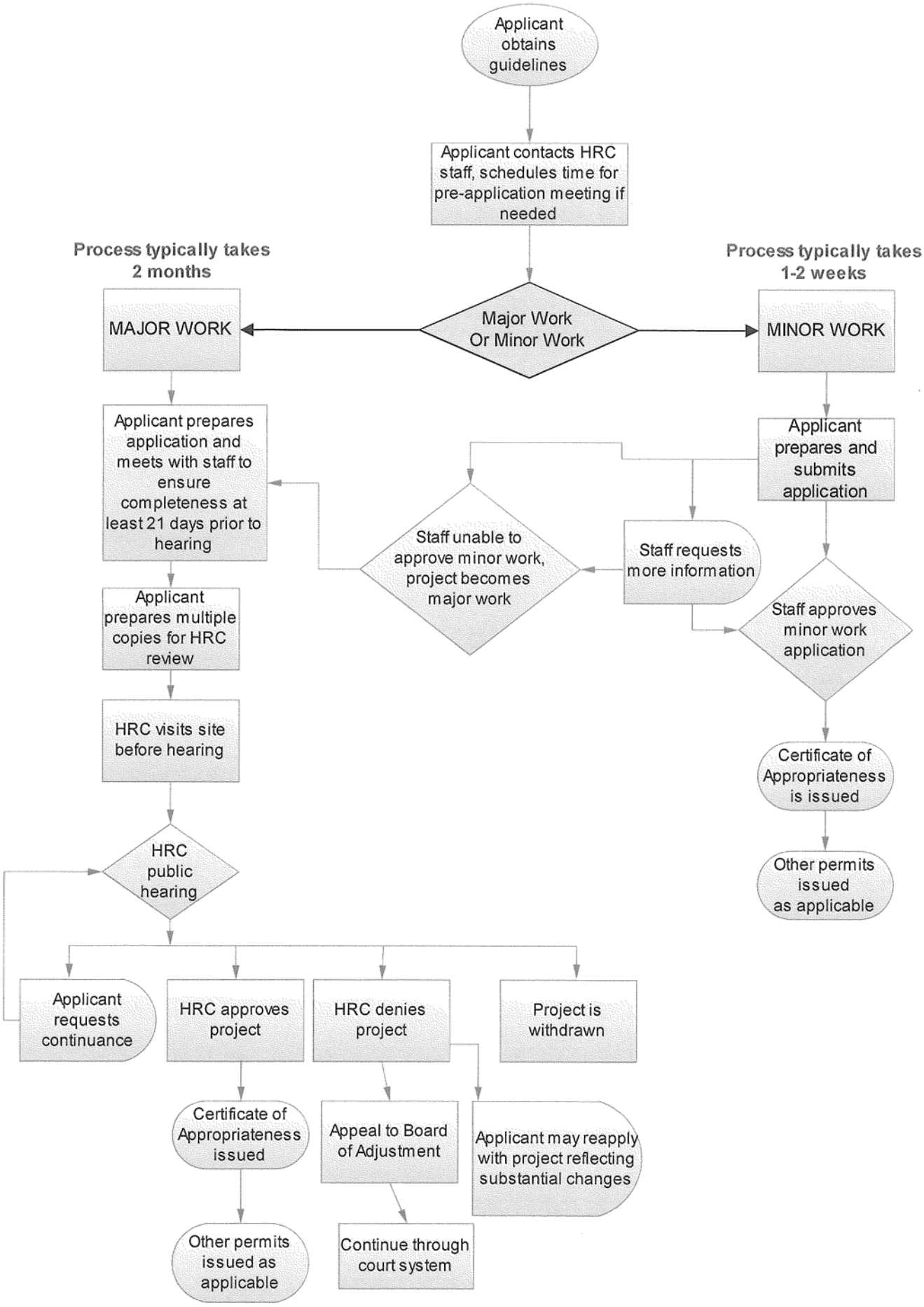
The guidelines may impose a higher standard than allowed in the underlying zoning district. The HRC may also vary the technical standards of the underlying zoning, such as setbacks, parking, etc. per the flexible development standards as specified in Section 7-11-7 of the Unified Development Ordinance, if they find that these standards conflict with the applicable guidelines. If your project requires a zoning or sign permit, you are encouraged to consult with the Planning Services Division to assess the technical standards in order to determine if there is a conflict with the design guidelines that would necessitate a request for flexible development from the HRC.

## Appeals

Any property owner who is denied a certificate of appropriateness may appeal the Commission's decision to the Zoning Board of Adjustment. The appeal should be in writing and must be filed with the Zoning Board of Adjustment within thirty (30) days after written notification of the Commission's decision. Contact the Zoning Board of Adjustment for the fee schedule.

According to G.S. 160A-400.9 and the Commission's bylaws, an appeal from the Commission "shall be in the nature of certiorari". (Certiorari means a review of the record.) The applicant who is appealing the decision should file with the Board of Adjustment an Application for Writ of Certiorari containing a statement of the facts necessary to understand the issues presented by the appeal, a statement of the reasons why the Board of Adjustment should consider the appeal, and a copy of the minutes of the HRC meeting where the application was denied.

# Historic Resources Commission
# Certificate of Appropriateness Flow Chart



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

The Secretary of Interior Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction and represent the current, accepted national standards for historic preservation projects. They are also the basic principles that guided the writing of these guidelines. In reviewing projects, the HRC may rely on these general principles when situations are encountered that are not specifically covered by the guidelines.

Please note that except for locally designated landmarks, the HRC's design review authority does not extend to any interior features. Additionally, although the HRC has purview over all changes to the exterior of the structure, including landscaping and new construction, these guidelines reflect the aim of the HRC to place greater restriction on areas visible to the public with greater flexibility allowed for alterations on non-primary façades.

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

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

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired 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 replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

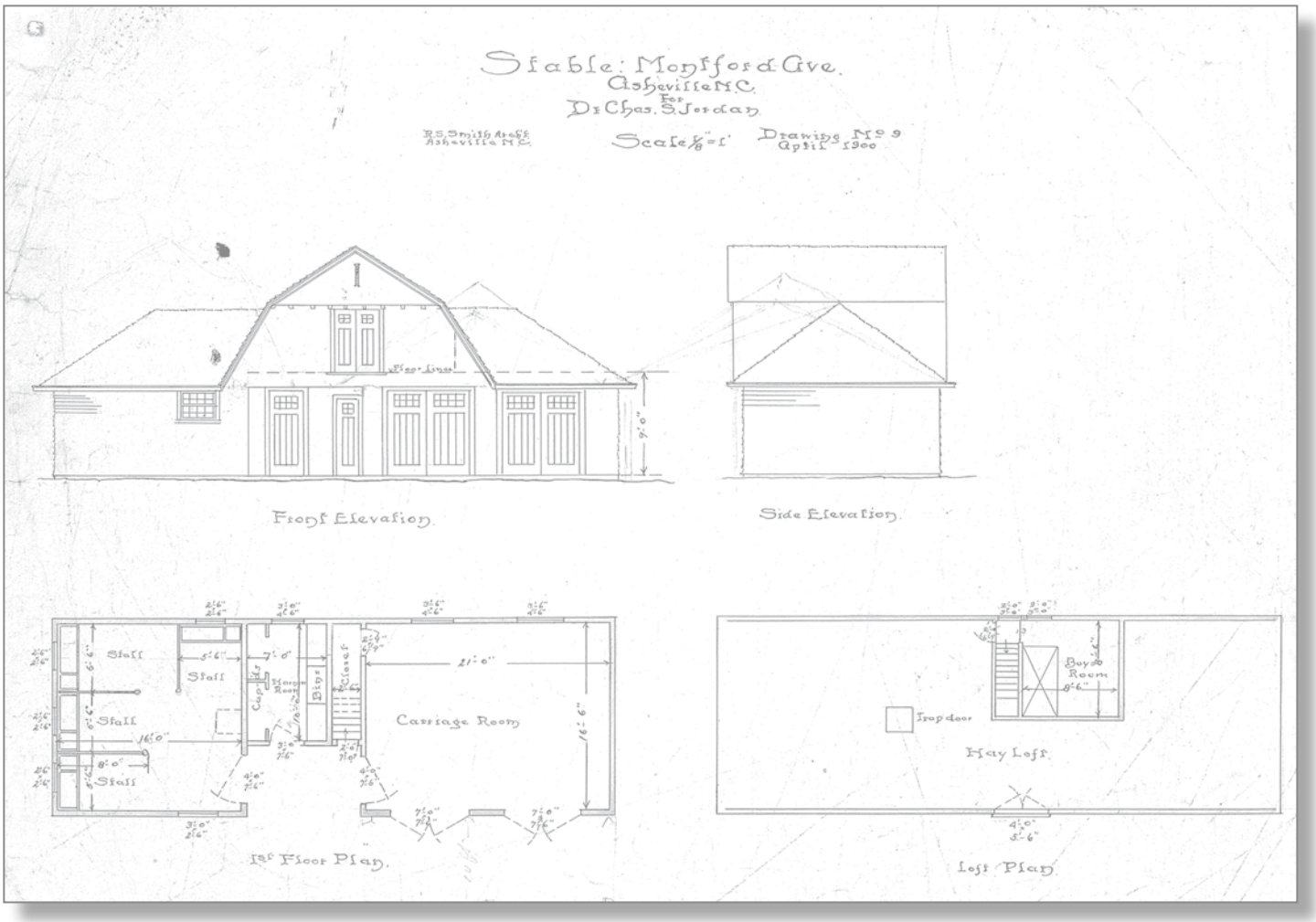
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

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

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

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

# NEIGHBORHOOD SETTING



An archeological excavation underway. (Photo courtesy of Bill Alexander.)

## Archeology

An archaeological resource is defined as any material evidence of past human activity that is found below the surface of the ground or water, portions of which may be visible above the surface. The location of original foundations, porches, accessory buildings walkways and gardens can be determined through archeological investigation.

## Planning and Other Considerations

Site grading, excavation for new construction or landscaping projects may uncover unknown archeological resources, consequently care must be taken to avoid destroying them when undertaking any type of substantial site work. Archaeological resource lying within the Montford Historic District boundaries cannot be materially altered, restored, moved or demolished unless a certificate of appropriateness has been issued. The property owner should contact the offices of the Historic Resources Commission upon discovery of any archaeological resource.

## Guidelines: Archeology

1. Retain and preserve known archeological resources that are significant to the site or the district.
2. Protect known archeological features from damage during construction.
3. Minimize grading, site disturbance and other changes in terrain within the district to reduce the potential of damage to known or unknown archeological resources.
4. If it is not feasible to preserve a significant archeological resource in place, work with a professional archeologist to plan and execute any necessary investigations. The Office of State Archeology with the North Carolina Division of Archives and History will provide assistance to property owners.
5. If archeological resources exposed during site work cannot be preserved in place, record the archeological evidence. The Office of State Archeology, a section of the Division of Historical Resources, in the North Carolina Office of Archives and History, will provide assistance to property owners.

*Major Work*

- *Discovery of any archaeological resource on the site*

New accessory structures should be compatible with the historic character of the district.

## Carriage Houses, Garages and Accessory Structures

A number of original garages, smaller accessory structures, and even a few carriage houses, survive in the historic district. Many echo the materials, details, and the roof form of the main house on the site and contribute to the architectural character of the district. Through their siting and relationship to the houses, the streets, and the alleys, the accessory buildings contribute to the historic character of the district as well. Early garages were typically single-bay structures located in the rear yard at the end of the driveway. Early storage buildings and sheds were usually small frame structures located inconspicuously toward the back of the rear yard.

## Maintenance and Other Considerations

Protect and maintain garages and accessory structures in appropriate ways:

- Check the condition of all wooden elements regularly for signs of water damage or rot.
- Keep wooden joinery adequately sealed to avoid moisture damage.
- Maintain a sound paint film on all elements that were traditionally painted.
- Inspect masonry piers or foundation walls regularly for signs of deterioration or moisture damage.
- Follow the guidelines for maintenance of masonry, wood, or architectural metals where appropriate.

## Guidelines: Carriage Houses, Garages and Accessory Structures

1. Retain and preserve original carriage houses, garages and accessory structures in their original location.
2. Retain and preserve all architectural features that are character-defining elements of carriage houses, garages and accessory structures, including foundations, steps, roof form, windows, doors, architectural trim, and lattices. Original style and character of carriage houses and accessory structures, doors and openings shall be maintained.
3. Retain and preserve historic garages and outbuilding materials, such as siding, masonry, roofing materials, and wooden trim. If replacement is necessary, use new materials that match the historic materials in composition, dimension, shape, color, pattern, and texture.
4. If replacement of an element or a detail is necessary, replace only the deteriorated item to match the original in size, scale, proportion, material, texture, and detail.
5. If an original carriage house, garage or outbuilding is completely missing, replace it with either a reconstruction based on accurate documentation or a new design compatible with the historic character of the main building or historic accessory structures in the district.
6. Keep the proportion of new garages and accessory structures compatible with the proportion of the main house. Typically these buildings were smaller in scale than the main house.
7. New garages and accessory structures must use traditional roof forms, materials, and details compatible with the main building or historic accessory structures in the district.
8. Locate new garages and accessory structures in rear yards and in traditional relationship to the main buildings.
9. It is not appropriate to locate a garage or an outbuilding in front of the main building unless such a location is historically accurate for a specific site.
10. All accessory structures shall remain detached from the main building.
11. Metal utility sheds, metal carports, and metal garages are prohibited.

*Minor Work*

- *Repairs to existing structures*
- *Construction of small utility buildings inconspicuously located in rear yards*

*Major Work*

- *New construction of accessory structures*

Looped Wire Fence

Post and Wire Fence

Wrought Iron Fence

Stone Retaining Wall

## Fences and Walls

Fences were not intrinsic elements in Montford at its inception. As with many other older neighborhoods the streetscape was considered a community asset, providing open views and vistas of the natural setting. Instead, low stone retaining walls often combined with shrubbery were often used to define front lawns and property lines and also served to accommodate significant shifts in grade. Some were ornamented with chains or cast iron gates, reflecting popular architectural styles of the day.

Over time various fences have been introduced for utilitarian and decorative purposes. By the turn of the century, wrought iron and Victorian cast iron fences were present in Montford. Another common style of fencing was constructed of vertical wooden posts and loop wire. These generally followed the property lines or were inset slightly to provide an outer planting strip. Although chain link fences were later introduced in the neighborhood, they never existed historically and are therefore discouraged.

## Maintenance and Other Considerations

Follow these basic principles in the maintenance and repair of fences and walls:

- Inspect regularly for signs of moisture damage, corrosion, structural damage or settlement, vegetation, and fungal or insect infestation.
- Routinely clean and protect the wood and metal elements of fences and masonry elements of walls through appropriate surface treatments.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along wall foundations. Avoid direct contact of wood or metal picket with ground moisture.
- Repoint stone or other masonry walls as necessary
- Ensure that retaining walls are structurally sound, adequately supported and draining properly.

The installation of fences in front yards where they did not exist historically is discouraged as it changes the historic character of the streetscape and introduces a distinct visual boundary where none previously exited. However, if a new fence is proposed for a specific property, it should be similar in height and design to other historic fences and be compatible with the architectural style of the house. Incompatible contemporary materials such as vinyl are not considered appropriate.

## Guidelines: Fences and Walls

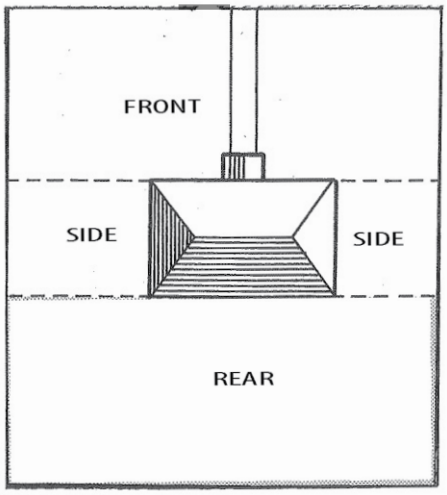
1. Retain and preserve historic fences and walls that contribute to the overall historic character of a building or a site.
2. Retain, preserve and maintain fence & wall materials that contribute to the character of the fence or wall. It is not appropriate to cover historic fences or walls with contemporary substitute coatings or materials.
3. Replace in kind any portion of a historic fence or wall that is damaged or deteriorated beyond repair. Match the original in design, configuration, texture, material and color as close as possible.
4. Site new fences or walls in locations that are compatible with the traditional historic relationship of fences and walls to historic properties in the district.
5. Acceptable materials for all fences include metal pickets, wood pickets, wrought or cast iron or loop wire. Walls may be stone, brick or concrete. All materials must be finished.
6. Fences in front yards should not exceed 4 feet in height (including posts and finials) and should be no more than 65% solid. Where fences higher than 48 inches are considered appropriate, the density shall be no greater than 50% solid. It is not appropriate to introduce vinyl, plastic, or chain link fencing in a front yard. Wooden fences in front yards were not traditional and may not be appropriate for prominent historic properties.
7. Corner lots are treated as having two front yards, and in these locations the guidelines for front yard fencing shall apply.
8. Fences shall not be allowed on top of retaining walls, but shall be set back a minimum of 4 feet.
9. Rear-yard fences may be up to 6 feet in height and up to 100% solid. Rear yard fences may sometimes extend into the side yard depending on the architectural style and features of the house. At minimum they must be set back at least 1 feet behind the front façade.
10. Chain link fencing is discouraged but allowed provided it is dark in color, setback five feet from the property line and screened with vegetation. Chain link fencing will not be permitted in a rear yard that faces a public alley or street or in the side yard.
11. Design new fences and walls in keeping with the historic character of the neighborhood and architectural style of the house.

*Minor Work*

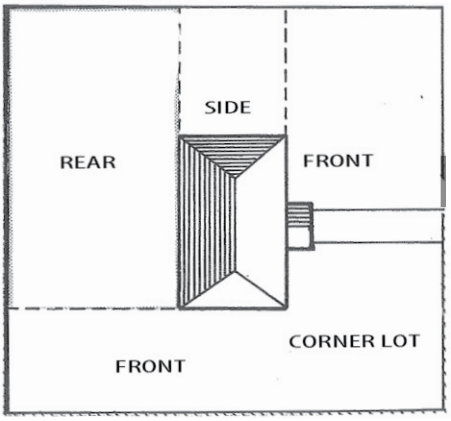
- *Repair of fences and retaining walls*
- *Construction of fencing and retaining walls, except wooden fences in front yards and retaining walls higher than 6'*

*Major Work*

- *Construction of wooden fences in front yards and retaining walls higher than 6'*



Typical Yard Configuration



Corner Lot with Two Front Yards

Locate decks on rear of structure and inset from rear corner.

## Decks

Decks have become popular contemporary features serving as extensions of outdoor living areas, within the privacy of the rear yard. Although decks have been allowed in Montford in recent years, they are not compatible with the style, fabric, and character of the neighborhood, thus special care must be taken in their location, design and construction.

Decks are usually built on posts as extensions of the first floor level of the house and in Montford with the varied topography, will typically be several feet off the ground. They are usually simple wood structures connected to the backyard via wooden steps.

## Planning and Other Considerations

Decks are essentially uncovered porches that can be compared functionally with a more traditional patio or terrace. While terraces and patios are typically more compatible with the historic character of the neighborhood because of their low profile, decks are acceptable when they are thoughtfully designed and hidden from public view. When easily visible to the public a more traditional covered porch is more compatible with the historic character of the district. (See Porches, Entrances & Balconies.)

Due to the contemporary nature of the deck, it is important to consider their impact on the historic integrity of the structure and the site. Locations easily visible to the public or that would diminish or damage significant architectural elements, mature trees or landscapes should not be considered. Decks should be simple in form and modest in size, so as not to overwhelm or compete with the existing house.

Because decks are exposed to the elements, it is appropriate to use locally available decay resistant wood. Decks should be painted or stained to protect the wood and to help them blend better with the existing homes. Some pressure treated wood will require six to twelve months of weathering before it can be painted.

## Guidelines Decks

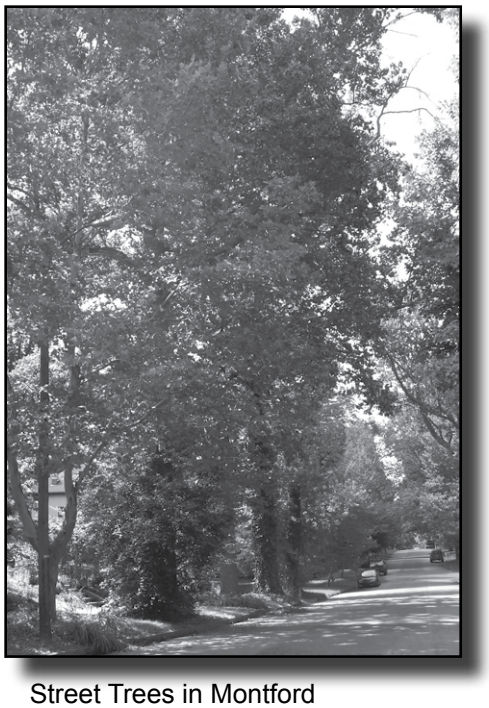
1. Locate decks in inconspicuous areas, on the rear unless the side is less conspicuous. They should be inset 12 inches from the rear corners, to diminish public visibility.
2. Decks should align with the first floor of the building or lower.
3. Design decks to be compatible in scale, proportion, materials and detail with the historic building, without directly duplicating details. New materials will be considered on a case by case basis.
4. Design deck railings, when required to be compatible in material, color, scale and detail with the historic building.
5. Ensure that character defining features of the historic building are not obscured, damaged, or destroyed, when designing and constructing a deck.
6. It is not appropriate to remove significant features or elements of a historic building such as a porch, to construct a deck.
7. It is not appropriate to construct a deck that will visually overpower the building or site or require the removal of significant mature trees.
8. Visually tie the deck to the building and screen the structural framing with plantings or other compatible materials, such as lattice.
9. Construct decks so that they are self supporting and can be removed in the future without damaging the historic structure.
10. It is not appropriate to use unfinished lumber or decking as the finished appearance of the deck. Stain or paint decks in colors compatible with the color of the historic building.

*Minor Work*

- *Construction of decks not visible from a public right-of-way*
- *Repairs to existing decks*

*Major Work*

- *Construction of decks visible from a public right-of -way*



Street Trees in Montford

Mature trees and shrubs enhance the character of the district.

**Green Tip - Properly located trees and shrubs can reduce heating and cooling costs.**

## Landscaping and Trees

The landscape is an integral part of the character of the Montford Historic District. It is the predominance of a mature tree canopy comprised of individual trees, small woodlots and associated areas of contiguous vegetation that provide the characteristic landscape setting for the historic district, while also reflecting the regional climate. Mature deciduous trees not only add great aesthetic appeal to Montford but also provide ecological benefits ranging from natural habitat and food for animals to shade and natural cooling for homes, thus reducing energy consumption and costs in the summer months. Evergreens, also common in the district, are ideal plants for hedges, screens, wind blocks, noise barriers and are great for added interest to the landscape during the winter months.

## Maintenance and Other Considerations

Over time the landscape changes. It is important to understand that as the urban forest ages an effort must be made to balance prudent tree removal of diseased and dying trees with the planting of new healthy trees to maintain and perpetuate a healthy urban forest. The character, pattern, and rhythm of plantings within the District should be preserved through proper maintenance of existing plantings and the introduction of compatible new or replacement plantings when necessary or desired. When developing a landscape plan or considering new plantings, the property owner should consider the special characteristics of the specific site, the immediate neighbors and the overall characteristics of the historic district. Consultation with professionals is encouraged.

A number of invasive trees and shrubs (see list of invasive species) have either been introduced or have found their way into the Montford neighborhood. The term “invasive plant” is used to describe plants that aggressively compete with, and displace, locally adapted native plant communities and have the potential to negatively impact the historic character and health of other more appropriate or desirable species.

Protection and maintenance of established plantings through appropriate treatments, including pruning, fertilization, and pest and disease management is an ongoing need. Professional arborists in the area may be consulted to assist with tree health and maintenance issues.

Whenever construction or site work is undertaken, large trees and other significant site features must be protected from damage during construction or damage resulting from construction, including compaction of the soil by equipment, suffocation of tree roots by covering with soil, or loss of root area due to excavation. The critical root zone of a threatened tree must be surrounded by temporary fencing to prevent damage from construction activity.

## Guidelines: Landscaping & Trees

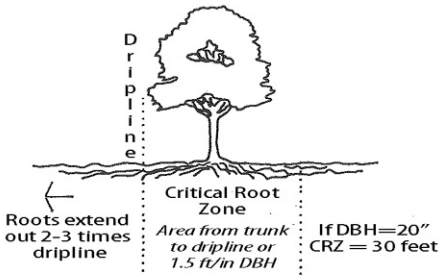
*Minor Work*

- *Removal of trees 6" DBH and larger*
- *Construction of walkways, driveways or other landscape features in the front yard*

1. Retain and preserve mature historic trees and landscape features that contribute to the overall historic character of the Montford Historic District, through proper maintenance and pruning. All pruning must be done according to American National Standards Institute A300 Standards. Tree topping is not appropriate.
2. Removal of trees larger than 6 inches diameter at breast height (DBH) will only be approved if the tree is diseased, dead, presents a danger to the public or structure, is damaged beyond repair, has outgrown its original space, no longer performs its intended function, or is an invasive species. Proposed removal of healthy mature trees may also be requested to accommodate new construction, an addition or in conjunction with an approved site or landscape plan.
3. Replacement trees or plantings may be required when a tree is removed. Replacement trees should be the same or similar to the species removed, but are not required to be planted in the same location.
4. Retain and preserve the historic relationship between buildings and historic landscape features. Hedges in front yards bordering the public right-of-way should be maintained at a height of 4 feet.
5. A minimum landscape plan for new construction shall incorporate foundation plantings, driveway and parking area buffers and yard trees of native or regionally adapted plant species which are non-invasive (see recommended species list). Ground cover must be established within 15 days of completion of construction and the remainder of the landscaping must be installed within three years. Minimum plant sizes at planting time shall be as follows:

    - Evergreen trees: 6 feet height
    - Large shade trees: 2.5 inch caliper
    - Small flowering trees: 1.5 inch caliper
    - Shrubs: 18-24 inches height

6. Protection is required for mature trees and other significant site features to prevent damage during construction. Install protective fencing around the critical root zone of trees.
7. If the roots of mature trees have compromised sidewalks or walkways, the path should be rerouted or reconstructed to bridge the tree roots to preserve the health of the tree.
8. It is not appropriate to alter the topography of a site substantially through grading, filling or excavating, including alteration of drainage features, except to correct drainage problems.
9. New landscape structures should be compatible with the historic neighborhood in material and scale.




Critcal Root Zone of a Tree

Porch Lighting Examples

## Lighting

Residential lighting in Montford remains fairly minimal today as it was historically. A simple front porch or entry light would have been typical. Commercial and institutional properties would also have had minimal lighting.

## Planning and Other Considerations

The residential character of the historic district can be reinforced and even enhanced by the selection of appropriate exterior lighting. Warm-spectrum light sources and unobtrusive lighting fixtures are recommended. The use of motion sensors and timers can also limit the impact of exterior lighting and conserve energy at the same time.

Lighting levels should provide adequate illumination for safety concerns, but not detract from or overly emphasize the building or the site. Security needs in the district can be met more appropriately with residential scale security lighting than with standard security lighting mounted on utility poles.

## Guidelines: Lighting

1. Retain and preserve original historic lighting fixtures that contribute to the character of the building and the district.
2. Introduce exterior lighting that is understated and compatible with the historic character and residential scale of the structure, the property, or the historic district. Compatibility of exterior lighting and lighting fixtures is assessed in terms of design, mounting, material, use, size, scale, color, and brightness.
3. Rather than indiscriminately lighting areas, introduce subtle lighting qualities by carefully locating light sources.
4. Introduce lighting levels that provide adequate safety, yet do not detract from or overly emphasize the structure or the property.
5. Directional lighting must not spill light onto adjacent properties.
6. Pole mounted security lighting taller that 10 feet in height is not appropriate for the residential areas of Montford. If needed in commercial areas pole mounted lighting should be located at the rear of the property.

*Minor Work*

- *New lighting fixtures*

Relocation of 117 Cherry Street
(Photo courtesy of Brian Hunter.)

## Relocation

Relocation is typically considered as a last resort to prevent the demolition of a historic structure. Although relocation may result in a loss of integrity of the original context and setting, under certain circumstances a building may be successfully moved with a benefit to the community.

Relocating a building is a major undertaking and every aspect of the move should be considered. Typical questions would be:

- Is there a threat to demolition other than through neglect?
- Is relocation the only alternative?
- Does the structure have enough significance to warrant the move?
- Will the move adversely affect the character of the district?
- Will the move damage significant site features?
- If a historic structure is proposed for relocation in the district, does it fit into the era of the district in architectural style and scale?

## Guidelines: Relocation

*Major Work*

- *Moving a structure*

1. Choose relocation only as a last resort to prevent a demolition.
2. Document the building and site with drawings and photographs prior to the move.
3. Work with experienced contractors on the relocation.
4. Plan the relocation route thoroughly and coordinate with utility companies and City officials, obtaining all necessary permits.
5. Protect the structure from weather damage and vandalism before and after the move.
6. Relocate a structure within the historic district only if it is compatible with the adjacent buildings according to the guidelines for new construction.
7. Relocate a structure on a site within the historic district according to the new construction guidelines for siting orientation, landscaping and other site features.
8. Protect original site features of the original site, the new site and the route of the move during the relocation.
9. The new foundation shall be compatible with the existing structure and other houses in the district.

Typical Montford Brick Pavers

Granite curbing is found throughout the district.

## Sidewalks, Streets and Public Infrastructure

Public areas and infrastructure, such as sidewalks, streets, streetlights, benches parks, cemeteries, and planting strips, which serve to connect individual building sites, contribute to the character of the individual site and to the entire historic district. The City of Asheville is responsible for the ongoing maintenance of the public spaces in the Montford Historic District.

Although specific references to sidewalk history in Montford is difficult to find, Historian F. A. Sondley stated that "until 1876 Asheville sidewalks were exceedingly few and short and were constructed entirely of round stones which were found in great plenty." Some sidewalks were built of thick planks running longitudinally. These gave way to sidewalks of flagstones that were, in turn, replaced by brick and concrete." Decorative brick sidewalks appear to have been installed during the early developmental period of Montford, and many still exist today. Later in the 20th century concrete became the predominant material.

## Maintenance and Other Consideration

The mature tree canopy and decorative brick pavers are one of the strongest unifying elements defining the public realm of Montford's streetscape. Routine maintenance and repair of public sidewalks by the city should be undertaken with an understanding of the importance of preserving the historic district's distinctive features. For example, care should be taken to prune overhanging or intruding vegetation, retain granite curbing, and preserve original brick, concrete, and other paving materials. Likewise preservation and maintenance of existing street trees through proper pruning and replacement of dead or diseased trees is important for the protection the overall historical character of the district.

**Green Tip - Well maintained sidewalks with street lined trees are pedestrian friendly and encourage walking over vehicular use.**

## Guidelines: Sidewalks, Streets & Public Infrastructure

1. Retain, preserve and protect all historic public right-of-way features and infrastructure such as sidewalks, roadways, sewer grates, man hole covers, curbs, alleys, parks, trees, and walls that contribute to the overall character of a property or district.
2. Replace in kind any damaged or deteriorated public feature. The new feature should be matched in design, material, configuration, texture, color and detail.
3. If replacing a deteriorated or missing section of an existing sidewalk, match the original section in design, dimension, texture, color, and material. When repairing or replacing sections of concrete sidewalks, match the concrete color, edging, and groove pattern.
4. If a sidewalk is being largely replaced or is completely missing; replace it with a new sidewalk of brick or other materials complimentary to the historic district. Concrete sidewalks should be hand-edged and grooved and tinted to match existing sidewalks. Asphalt and soil cement are not appropriate.
5. Locate new sidewalks so that the topography and significant site features, including mature trees, are retained.
6. Granite curbing used as edging should be maintained and preserved not removed or paved over. When damaged, granite curbing should be replaced with granite.
7. Trim or prune trees in the public right-of-way to preserve the existing mature tree canopy.
8. New public features such as signs, planting islands, crosswalks, traffic calming measures, street lights or benches should be located to minimize their impact to the historic district and should be compatible with the historic district in terms of design, material and scale.

*Minor Work*

- *Repair or replacement of sidewalk, curbs and other public infrastructure*
- *Installasion of crosswalks, benches, street lights, etc.*

*Major Work*

- *New construction of public infrastructure such as traffic calming measures*

Storefront Sign

Bed & Breakfast Sign

## Signage

Commercial signage was historically incorporated into the architectural detail of many commercial buildings. On commercial buildings signs were often painted or stenciled on the storefront display windows, mounted on a sign board over the storefront or suspended from a projecting signboard for pedestrian visibility.

In the residential area signs were not common, but with the adaptive reuse of many historic structures for use as bed & breakfasts signs have become more common in the residential areas.

## Planning and Other Considerations

Signage, as with most other work within the historic district, must comply with local zoning/sign ordinances in addition to historic district guidelines.

New signage should be kept unobtrusive by carefully placing signs in locations that do not damage or conceal architectural features and details and sized to be consistent with the pedestrian scale of the district. Graphics should be kept simple and legible. Traditional materials such as wood, metal, or stone are appropriate for new signs in the district.

## Guidelines Signage

1. Introduce new signs, when needed in traditional locations where they do not diminish or compromise the historic character of the district or the structure.
2. Signs in residential areas should be traditional in style and compatible with the structure.
3. Freestanding signs should not exceed 6 square feet and be no higher than 4 feet from the existing grade to the top of the sign, unless otherwise approved by the Historic Resources Commission in special circumstances.
4. For new signage use materials such as wood, stone, and metal. Other materials will be considered on a case by case basis.
5. Window signs should not exceed more than 20% of the glass area of the window.
6. Awning signs should not be more that 10 square feet per awning nor occupy more than 20% of the awning surface.
7. Storefront signage should be located on a sign board and not exceed 20 square feet.
8. Projecting signs may be mounted on commercial style buildings in pedestrian areas. They should not exceed 2.5 square feet excluding the mounting components, and must be suspended at least 9 feet above the public right-of-way.
9. Sign lighting should be understated to be compatible with the residential atmosphere and the historic character of the district.
10. Signs shall be externally illuminated only.
11. Internally illuminated signs, plastic signs, flashing signs, or portable signs shall not be permitted.
12. Signs on porch roofs shall not be permitted.
13. Signage for home occupations may not exceed 1 square foot and may be flush mounted on the main building or hung from the porch in a manner not to obscure architectural detail/elements.

*Minor Work*

- *Installation of new signs or changes to existing signs*

Gravel Tracks with Grass Divider

Pervious Driveways Reduce Runoff

## Walkways, Driveways and Off-street Parking

Walkways and driveways are important circulation features that contribute to the character of the historic district. Through the consistency and repetition of their spacing, dimensions and materials, they create a rhythm to the streetscape.

Walkways of brick, concrete or stone leading from the front porch to the public sidewalk or street were historically found in Montford, as were paths leading to the side driveway or porte cochere. Meandering paths of stone or gravel may also be found. Depending on the topography, walkways often incorporated steps, most often of concrete or stone.

Driveways in Montford were traditionally graveled. Typically they led directly to the backyard or sometimes to a carriage house or garage. Granite curbstones define most streets and curb cuts.

Because Montford is predominately residential, large off-street parking areas were not typical. The introduction of additional off-street parking must be weighed carefully and should only be considered if the parking area can be located unobtrusively in the rear or rear side yard. No parking will be allowed in the front yard.

## Planning and Other Considerations

The preservation of the configuration and materials of historic walkways and driveways through routine maintenance and repair is essential to preserving the overall character of the historic district.

New driveways should be introduced in locations that do not compromise historic site features, including landscaping, walkways, and retaining walls.
Water-pervious materials such as gravel, crushed stone or pervious paving blocks minimize runoff, increase infiltration, and are strongly encouraged for new or deteriorated driveways and off-street parking areas.

**Green Tip - Minimize paved areas to reduce impervious surface and allow for better storm water infiltration.**

## Guidelines: Walkways, Driveways and Off-street Parking

1. Retain and preserve the location, configuration and materials of intact character defining historic walkways, driveways and off-street parking areas that contribute to the overall historic character of the site, streetscape and district.

2. New or replacement walkways, driveways and off-street parking will be compatible with the site and district in terms of dimension, configuration, materials, color and texture.

   a) Walkways may be brick, exposed or embedded aggregate, stone or hand-tooled and edged, tinted concrete.

   b) Driveways and parking areas may be concrete, dark colored gravel, crushed stone, brick, or chip & seal. Other materials will be considered on a case by case basis. Asphalt driveways and parking areas are prohibited. Gravel surfaces must be edged with brick, metal or other compatible material. It is strongly encouraged that brick or concrete drives be two-lane tracks divided by grass or other ground cover.

3. Locate walkways, driveways and off-street parking so that the, topography of the site and any significant site features, such as mature trees, existing steps, or historic walls are retained and incorporated.

   a) Driveways should respect the spacing and rhythm of the streetscape. Avoid damage to historic curb cuts and sidewalks. Shared driveways are encouraged to minimize curb cuts.

   b) Parking shall not be located in the front yard or in the side yard unless there is no access to the rear yard due to the slope of the land or there is no room in the rear yard, because the depth of the lot is too shallow. New off-street parking areas should never significantly alter the site topography nor destroy the residential character of the site by eliminating landscape features or a substantial portion of the rear yard.

   c) Parking areas must be screened from the public right-of-way and adjoining properties with landscaping per the recommended species list. Incorporate existing mature trees into new parking areas whenever possible, and introduce new trees to maintain the tree canopy. (See list of recommended species on page 104.)

4. Use lighting guidelines to design appropriate lighting for walkways, driveways and off-street parking.

*Minor Work*

- *Installation of new walkways or driveways or repairs that introduce new materials*

*Major Work*

- *Parking lots*

Concrete Driveway

# CHANGES TO EXISTING BUILDINGS

Accessibility Ramp

Metal Handrail

## Accessibility and Life Safety Modifications

A need for public access to, a change in use of, or a substantial rehabilitation of a historic building may necessitate compliance with current standards for life safety and accessibility. Both the North Carolina State Building Code and the federal Americans with Disabilities Act of 1990 as amended include some flexibility in compliance when a historic building is involved.

## Planning and Other Considerations

When changes to a building are necessary to address accessibility, and life safety modifications, careful consideration should be given to how the changes can be incorporated without compromising the integrity of the historic building, its character-defining features, or its site. The commission staff should be consulted early in the planning stages for assistance on such projects.

Because of the characteristic raised foundation of many early Asheville buildings, accessibility for persons with disabilities often requires the introduction of a ramp or a lift to the first-floor level. Safety codes may also dictate additional exits and/or a fire stair. The introduction of railings, handrails, or other safety features may be needed as well. Complying with such requirements in ways that are sensitive to the historic character of the building and the site demands creative design solutions developed with input from local code officials, the Historic Resources Commission and HRC staff. Whether the modifications are large or small, however, with respect to the long-term preservation of the historic building, temporary or reversible alternatives are preferable to permanent or irreversible ones.

## Guidelines: Accessibility and Life Safety Modifications

1. When considering modifications to a historic building, review accessibility and life safety code implications to determine if the proposed changes are compatible with the building's historic character and setting or will compromise them.
2. Meet accessibility and life-safety building code requirements in such a way that the historic site and its character-defining features are preserved.
3. If possible, introduce new or additional means of access that are reversible and that do not compromise the original design of a historic entrance or porch.
4. Work with code officials and HRC staff to exploring alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features.
5. Locate fire doors, exterior fire stairs, or elevator additions on rear or non character defining elevations. Design such elements to be compatible in character, materials, scale, proportion, and finish with the historic building.

*Minor Work*

- *Alterations inconspicuously located*

*Major Work*

- *Alterations with major impact on the front facade*

Awning style must be appropriate to the house style if located on the primary facade.

## Awnings & Shutters

Although the introduction of air-conditioning has made awnings less common along the streetscape, they are a historically appropriate way to reduce energy consumption. According to the National Bureau of Standards, awnings can reduce the cost of running your air-conditioner up to 25%. They also can protect interior fabrics and paintings from fading. Awnings are readily available in traditional styles, colors and materials that would be appropriate for many house styles in the neighborhood.

Awnings are most appropriate for late and post Victorian house styles, especially Queen Anne, Colonial Revival, Bungalow, Spanish, and the many period revival styles. They were most commonly features on porches, but a house with all its windows and doors sheltered by awnings was certainly no rarity.

Although shutters were not popular on most houses in Montford, they were found occasionally. It is not appropriate to introduce shutters in an effort to create a false historical appearance where none previously existed, while it is appropriate to preserve existing historic shutters or to replace missing shutters that existed historically.

## Maintenance and Other Considerations

- Cleaning - Routine cleaning will keep extend the life of your awnings. Organic matter should not be allowed to accumulate on the awnings. They can easily be hosed down or gently scrubbed with a soft bristle brush and mild detergent if necessary.
- Repairs - Small rips or tears can be fixed by gluing or sewing small patches over both sides of the damaged area.

**Green Tip - Traditional awnings can reduce A/C costs up to 25%.**

## Guidelines: Awnings & Shutters

*Major Work*

- *Installation of new shutters and awnings*

### Awnings

1. All awnings must be canvas or woven fabric.
2. Color must be compatible with the house colors.
3. Awnings style must be appropriate to the house style if located on the primary façade.
4. Applicant must demonstrate with photographs or evidence of hardware that awnings were an historical feature of the style house for which the awnings are proposed when located on the primary façade.

### Shutters

1. All applicants must demonstrate through photographs or evidence of hardware that shutters were an historic feature of that style of house before a certificate of appropriateness will be approved and issued.
2. Shutters must be louvered, wooden and appropriately mounted.
3. Shutters must fit the window opening.
4. Shutter color must be appropriate to the house.

Decorative Terra Cotta Chimney Cap

## Chimneys & Chimney Caps

Chimneys are important components of historic buildings in the neighborhood and should be maintained and preserved. Decorative caps should not be removed. Chimney bases are often constructed of the same materials as foundations. Some bases have been stuccoed as a means of stabilizing weak masonry.

Historically, chimney caps have taken on a variety of shapes and forms that have been viewed as an attribute to the architectural style of the house. The more poplar Queen Anne, Stick, Italianate and Tudor Revival styles have typically utilized terra cotta chimney cap designs. Colonial Revival, shingle, and Mediterranean styles have utilized corbelling and extended flues with a natural stone cap to provide shelter for the flues. Most recently, formed sheet metal and cast iron have been used.

## Planning and Other Considerations

With the advent of retrofit flue lining and the subsequent need for flue covers, the capping of chimneys has become an integral element to the exterior features of many historic structures. Treatment of chimney caps shall be made in context to the architecture and materials of existing chimneys.

Also see guidelines for Masonry on page 64.

Typical Terra Cotta Chimney Cap

Metal Chimney Cap

## Guidelines: Chimneys & Chimney Caps

1. Terra cotta is a decorative capping device utilized in the Victorian and Revival styles. These caps can be singular or in pairs and are generally produced in a red clay terra cotta color. Terra cotta "chimney pots" should not be utilized on stone stacks.
2. Corbelling or extended flues with stone or concrete caps should be utilized in Colonial Revival and Mediterranean house styles. Height and spacing of openings will be determined on an individual basis and should be capped with stone or a stone substitute. On stone stacks, extended form shall be used on cut or rough cut stone chimneys only. Alternative treatments should be used for rounded river stone type stacks.
3. All mill finished aluminum caps shall be painted. Galvanized sheet metal will oxidize to a dull gray. In some cases copper flue caps have been used and will obtain a rich copper green patina. Conical chimney caps normally associated with six or eight inch vent caps shall not be utilized unless appropriate documentation can support their use.
4. In many instances, historic flues did not contain a damper mechanism. While retrofitting dampers at the hearth is preferable, a cast iron damper retrofit substituting as a chimney cap can also be utilized on non character defining chimneys with limited public visibility.
5. While the use of decorative flue caps to protect new or existing flues is growing, permanently sealed flues should not require such decorative elements. In this case, flat sheet metal caps will be allowed but may not extend beyond the horizontal surface and should be as inconspicuous as possible. Stone or substitute materials for this process should be treated similarly.
6. Character defining chimneys shall be repaired or rebuilt rather than removed. Special care should be taken to ensure that repairs blend in. New mortar shall match the original color and strength.
7. Chimney stacks shall not be stuccoed above the foundations as a means of stabilization. If chimneys are to be capped, the capping shall be as unobtrusive as possible.

*Minor Work*

- *Repairs to or removal of non-character defining chimneys*

*Major Work*

- *Removal of character defining chimneys*

Brick Chimney Cap

Concrete Chimney Cap

Dilapidated Structure

## Demolition

Demolition of contributing historic structures in the Montford creates an irreversible loss of integrity and character of the district and should only be considered where necessary to secure the public safety. Although the Historic Resources Commission can not deny a request for demolition unless the structure is of statewide significance, they may delay the demolition for up to 365 days. The delay period affords the Commission time to negotiate with the owners and other interested parties in an effort to preserve the building. They can determine if the building can be moved; if it contributes to the historic character of the neighborhood; if there are potential owners willing to restore the building; if the building can be adapted to serve its owner's needs; or if the building is structurally feasible for reuse.

## Guidelines: Demolition

1. Work with the historic resources Commission to pursue all alternatives prior to demolition.
2. Evaluate the historic and architectural significance of the structure and the impact of the proposed demolition on the overall character of the district.
3. A delay in demolition is recommended for historically significant structures.
4. Prior to demolition document structure and significant site features.
5. Before demolition work with the Commission and other significant parties to salvage usable architectural materials and features.
6. Protect adjacent properties and significant site features during demolition.
7. After demolition clear the site promptly and plant or develop according to the proposed plan.

*Minor Work*

- *Removal of deteriorated non-significant accessory structures*

*Major Work*

- *Removal of a primary structure or original accessory structure*

Standing Seam Metal Roof

## Materials: Architectural Metals

In the historic district a variety of architectural metals are commonly used for numerous roofing and guttering applications, including standing-seam roofs, flashing, gutters, downspouts, finials, cornices, copings, and crestings. Beyond those building features, other architectural elements often crafted or detailed in metal include storm doors and windows, vents and grates, casement windows and industrial sash, railings, storefronts, hardware, and trimwork. Architectural metals also appear throughout the districts in the form of fences, gates, streetlights, signs, signposts, and site lighting.

Traditional architectural metals, such as copper, tin, terne plate, cast iron, wrought iron, lead, and brass, and more contemporary metals, such as stainless steel and aluminum, are all found within the historic districts. The shapes, textures, and detailing of these metals reflect the nature of their manufacture, whether wrought, cast, pressed, rolled, or extruded.

## Maintenance Other Considerations

The preservation of architectural metal surfaces, features, and details requires regular inspections and routine maintenance to prevent their deterioration due to corrosion, structural fatigue, or water damage. The subsequent removal of all rust and immediate priming with a zinc based primer or other rust inhibiting primer is critical to halt the deterioration and prevent future corrosion. Copper and bronze surfaces, however, develop a distinctive patina and should not be painted.

The cleaning of architectural metals varies, depending on how soft, or malleable, the metals are. Soft metals, such as lead, tin, terne plate, and copper, are best cleaned with chemical cleaners that will not abrade their soft surface texture. Chemical cleaners should first be tested on an inconspicuous area to determine if it will discolor or alter the metal itself. Cleaning hard metals, such as cast or wrought iron and steel, is best accomplished by hand scraping or wire brushing to remove any corrosion before repainting.

- Inspect regularly for signs of moisture damage, corrosion, structural failure or fatigue, galvanic action, and paint film failure.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
- Clear metal roofs and gutters of leaves and debris.
- Retain protective surface coatings, such as paint and lacquers, to prevent corrosion.
- Clean when necessary to remove corrosion or to prepare for recoating. Use the gentlest effective method.
- Repaint promptly when paint film deteriorates.

## Guidelines: Architectural Metals

1. Retain and preserve architectural metal features that contribute to the overall historic character of a building and a site, including such functional and decorative elements as roofing, flashing, storefronts, cornices, railings, hardware, casement windows, and fences.
2. Repair deteriorated architectural metal features and surfaces using recognized preservation methods for splicing, patching, and reinforcing.
3. If replacement of a deteriorated detail or element of an architectural metal feature is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original detail or element in design, dimension, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
4. If replacement of an entire architectural feature is necessary, replace it in kind, matching the original feature in design, dimension, detail, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
5. If an architectural metal feature is completely missing, replace it with a new feature based on accurate documentation of the original design or a new design compatible in scale, size, material, and color with the historic building and district.
6. Repaint architectural metal surfaces and features in colors that are appropriate to the historic building and district.
7. Clean soft metals, including lead, tin, terne plate, and copper, with chemical solutions after pretesting them to ensure that they do not damage the color and the texture of the metal surface. It is not appropriate to clean soft metal surfaces with destructive methods like grit blasting.
8. Clean hard metals such as cast iron, wrought iron, and steel using the gentlest means possible. Consider low pressure, dry grit blasting only if hand scraping and wire brushing have been ineffective.
9. It is not appropriate to introduce architectural metal features or details to a historic building in an attempt to create a false historical appearance.
10. It is not appropriate to patch metal roofs or flashing with tar or asphalt products.

*Minor Work*

- *Repair or replacement of missing or deteriorated metal features that are identical to the original*

*Major Work*

- *Introduction of new details*

Pebbledash Wall

Stucco Foundation

Stone Foundation

## Materials: Masonry & Stucco

The use of masonry materials contribute to the character of the historic district. Although pebbledash is the most common decorative finish found in the district, a variety of historic masonry materials, such as brick, terra cotta, limestone, granite, stucco, slate, concrete, and clay tile, are also employed for a range of district features, including sidewalks, driveways, steps, walls, roofs, foundations, parapets, and cornices.

## Maintenance and Other Considerations

Masonry surfaces require minimal maintenance and are known for their durability. Appropriate routine maintenance methods for masonry surfaces include the following:

- Inspect surfaces and features regularly for signs of moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.
- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundations and piers, and rising through capillary action.
- Clean masonry only when necessary to remove heavy soiling or prevent deterioration. Use the gentlest means possible.
- Re-point deteriorated mortar joints to prevent damage caused by moisture penetration.
- Re-paint previously painted masonry surfaces as necessary.

Masonry surfaces develop a patina over time and should be cleaned only when heavy soiling or stains hold moisture and accelerate deterioration. Gently clean with a low pressure water wash and detergent or scrub with a natural bristle brush. If a chemical masonry cleaner is necessary, select one that is appropriate for the specific masonry material and be sure to test on an inconspicuous area in advance. Recommended application procedures should be followed and the surface neutralized and rinsed thoroughly to prevent any further chemical reaction. The use of abrasive methods such as sandblasting and power washing are destructive to historic masonry surfaces and are not appropriate. Repainting previously painted surfaces is recommended over the use of chemicals or abrasive cleaning methods.

Remove loose or deteriorated mortar with hand tools prior to re-pointing, taking care not to chip or damage the surrounding masonry. The new mortar should match the visual and physical properties of the original mortar. Mortar high in Portland cement exceeds the strength of historic brickwork and will deteriorate it. Moisture damage may also cause a stucco coating to separate from its masonry backing. To repair, remove loose or deteriorated stucco and patch area with new stucco to match the original in composition, texture, color, and strength.

## Guidelines: Masonry & Stucco

1. Retain and preserve masonry features that contribute to the overall historic character of a building and a site, including walls, foundations, roofing materials, chimneys, cornices, quoins, steps, buttresses, piers, columns, lintels, arches, and sills.
2. Repair historic masonry surfaces and features using recognized preservation methods for piecing-in, consolidating, or patching damaged or deteriorated masonry.
3. It is not appropriate to apply a waterproof coating to exposed masonry rather than repair it.
4. Repoint masonry mortar joints if the mortar is cracked, crumbling, or missing with new mortar that duplicates the original in strength, color, texture, and composition. Match the original mortar joints in width and profile.
5. If replacement of a deteriorated detail, module, or element of a masonry surface or feature is necessary, replace only the deteriorated portion in kind rather than the entire surface or feature and match the original as closely as possible in design, material, dimension, color, texture, and detail. Consider compatible substitute materials only if the original material is not viable.
6. If replacement of a large masonry surface or entire feature is necessary, replace it in kind, matching the original in design, detail, dimension, color, pattern, texture, and material.
7. If a masonry feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible with the scale, size, material, and color of the historic building and district.
8. Test any cleaning technique, including chemical solutions, on an inconspicuous sample area well in advance of the proposed cleaning to evaluate its effects.
9. It is not appropriate to clean masonry features and surfaces with destructive methods such as sandblasting and power washing.
10. It is not appropriate to paint unpainted masonry surfaces that were not painted historically.
11. New pebbledash should match original in texture and application.
12. It is not appropriate to cover traditionally exposed brick or stone surfaces with materials like stucco, concrete, or wood.

*Minor Work*

- *Foundation repairs, re-pointing and other masonry repairs, installation of foundation vents*

*Major Work*

- *Replacement involving a change of material*

Replacement Bricks

Typical Wooden Brackets

A bungalow with many wooden features.

## Materials: Wood

Wood was the most commonly used building material in early Asheville neighborhoods. The structural system of most homes is a wood framework referred to as balloon framing, a Victorian era building innovation that set up all exterior bearing walls and partitions with single vertical studs and nailed the floor joists to those studs. Clapboard, or other flush siding, was then applied to the exterior. Depending on the styles of the era and the taste and the financial resources of the owner decorative details were added, such as sawnwork, moldings, brackets, pediments, balustrades, and columns, which embellished early Asheville buildings.

## Maintenance and Other Considerations

Wooden features and surfaces on a building should be maintained and repaired in a manner that enhances their inherent qualities and preserves their original character. Appropriate routine maintenance and repair methods for wood features include:

- Inspect surfaces routinely for signs of moisture damage , mildew, fungi, termites or other infestation.
- Provide adequate drainage to prevent water from standing on horizontal surfaces.
- Keep wooden joints property sealed or caulked to prevent moisture infiltration.
- Treat traditionally unpainted, exposed wooden features with chemical preservatives to prevent or slow their decay and deterioration.
- Retain protective surface coatings, such as paint, to prevent damage from ultraviolet light and moisture.
- Clean painted surfaces regularly by the gentlest means possible, and repaint them only when the paint film is damaged or deteriorated.

When repairing deteriorated wooden elements it is best to selectively replace portions in kind through splicing or piecing, or apply a wood consolidant to stabilize the deteriorated portion in place. Use decay resistant wood species for replacement of deteriorated wooden elements to prevent future deterioration. The application of wood preservatives or the use of pressure-treated wood can also extend the life of wooden elements and surfaces. However, most pressure-treated wood must weather for six to twelve months before it is primed and painted.

**Green Tip - Proper maintenance will preserve architectural features and reduce the quantity of material entering the waste stream.**

Resurfacing a wooden building with synthetic siding materials, such as vinyl or liquid vinyl is usually a short-sighted solution to a maintenance problem. These treatments may hide signs of damage or deterioration, preventing early detection and repair. Synthetic sidings not only conceal the historic fabric of a building, they also destroy, with nail holes, the materials and craftsmanship that reflect America's cultural heritage.

## Guidelines: Wood

1. Retain and preserve wooden features that contribute to the overall historic character of a building and a site, including such functional and decorative features as siding, shingles, cornices, architraves, brackets, pediments, balustrades and architectural trim.
2. Repair historic wooden features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
3. Replace in kind any portion of a wood feature that is damaged or deteriorated beyond repair. Match the original in design, dimension, material, pattern, detail, and texture. Limit replacement to damaged area if possible. Consider compatible substitute materials only if using the original material is not technically feasible.
4. If replacement of an entire wooden feature is necessary, replace it in kind, matching the original in design, dimension, detail, material, and texture.
5. If a wooden feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, and color with the historic building and district.
6. It is not appropriate to clean or strip wooden features and surfaces with destructive methods such as sandblasting, power washing, or propane and butane torches. Use chemical strippers only if gentler methods such as low pressure washing with detergents and natural bristle brushes are ineffective.
7. It is not appropriate to replace or cover any wooden features with contemporary substitute materials such as aluminum, masonite, vinyl or liquid vinyl.
8. It is not appropriate to introduce wooden features or details to a historic building in an attempt to create a false historical appearance.

*Minor Work*

- *Replacement of missing or deteriorated siding and trim, porch floors, ceilings, columns and balustrades or other architectural details with new materials identical to the original*

*Major Work*

- *Replacement of details involving a change of material*

A Mid-Century Brick Rancher

## Non-Contributing Structures

Montford contains a number of structures that were built after the period of significance, which is indicated as 1890-1929 in the National Register nomination. While these structures are not considered "historic" they are still part of the fabric of the neighborhood. The Montford Area National Register nomination indicates the contributing status of each structure, based on the criteria for and period of significance. The HRC references the National Register nomination for structures undergoing design review.

## Guidelines: Non-Contributing Structures

1. Every effort should be made to maintain the architectural integrity of non-contributing structures.
2. It is not appropriate to add historic ornamentation to create the illusion of a historic structure.
3. Alterations and additions to non-contributing buildings shall be compatible with the size, scale, color, material and character of the neighborhood, the building and its environment.
4. Non-contributing buildings should follow the guidelines under Neighborhood Setting to preserve the character of the neighborhood.

*Minor Work*

- *Repairs or alteration of non-character defining features*

*Major Work*

- *Alterations to character defining features*

Inspect painted surfaces regularly for signs of deterioration.

## Painting and Paint Colors

Historically, house colors were affected by technology, cultural attitudes, and social conditions. Although an exterior paint job is n irreversible, it is a highly visible and relatively expensive change, so a careful study of the style of the building, local traditions and historic color palettes is recommended. Historic color palettes and combinations which take into account the historic time period and style of the house are now available at most paint stores. See the Historical Overview section for information on appropriate colors for period styles.

Residents may also find the original color palettes of their dwellings by looking at old layers of paint already in place. Individuals interested in accurately reproducing a building's original color scheme can sometimes find written documentation or they can have paint scrapings analyzed to determine its color history. Architectural conservators and professional preservationists, such as those on the staff of the North Carolina State Historic Preservation Office, can assist in this process.

## Maintenance and Other Considerations

- Inspect painted surfaces regularly for signs of discoloration, moisture damage, mildew, and dirt buildup.
- Preserve and protect original exterior building surfaces and site features that were painted, by maintaining a sound paint film on them.
- Clean painted surfaces regularly to avoid unnecessary repainting. Use the gentlest means possible.

Because mildew can ruin a new paint job, it should be removed with a water based, solution carefully applied using a soft scrub brush, and thoroughly rinsed off. Low pressure washing with a regular garden hose will help remove dirt and mildew. However, higher-pressure power washing can damage intact paint layers and force water into the wall itself.

Care should be taken when removing lead base paints. (See Preservation Brief #37.) Remove loose paint by manual scraping or with appropriate chemical removers. It is not necessary or recommended to remove intact paint from a practical and historical viewpoint. Removing paint with heat guns or heat plates should be done with great caution to avoid damage charring the wood. For this reason, blowtorches should not be used. Sandblasting or the use of blow torches is not recommended because of possible damage to historical details.

To ensure the longevity of a paint job, the cleaned and scraped surface should be adequately primed and paints should be applied according to manufacturers' instructions. Preparation for painting stucco and previously painted brick or stone is similar to that for painting wooden surfaces. The guidelines for architectural metals address the painting of metals.

## Guidelines: Painting and Paint Colors

1. Removing paint films through destructive methods such as sandblasting, and waterblasting, is not allowed before repainting. High Pressure washing of pebbledash or wooden features is not allowed.
2. Repaint previously painted surfaces with compatible paint systems. Liquid vinyl is not appropriate.
3. Painting of brick, stone, copper, bronze, concrete, or cement block surfaces that were historically unpainted is not allowed.
4. Stripping wooden surfaces that were historically painted down to bare wood and applying clear stains or sealers to create a natural wood appearance is not allowed.
5. Replacement of painted wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface is not allowed.

*Minor Work*

- *Painting previously unpainted surfaces*

Porch Lattice Skirting

## Porches, Entrances, and Balconies

Front porches are the dominant features on many of the houses in the historic district. They generally are one story in height, often run the full width of the house, and sometimes wrap around from the front to a side elevation. Most porches in the district are constructed and detailed in wood. Painted tongue and groove floorboards and beaded board ceilings are most typical. Balconies, sleeping porches, side porches, and back porches are also fairly common in the historic district. Many side and rear porches are screened and occasionally further enclosed with lattice panels. Two story porticoes and double tiered porches grace the front elevations of a few of the larger homes.

Porches are characteristic of many Montford homes.

## Maintenance and Other Considerations

Because of the exposed nature of porches and entrances, maintenance is a continuing concern. Ensuring their water-shedding ability through proper sloping of all floors and steps and through maintenance of related roofing, gutters, and downspouts is essential. Keeping a sound paint film on all wooden porch and balcony surfaces to prevent moisture damage is critical as well.

Protect and maintain porches, entrances, and balconies in appropriate ways:

- Maintain the slope of the floor and the steps to ensure that water does not collect but runs off.
- Maintain a sound paint film on all elements that were traditionally painted.
- Check the condition of all wooden elements regularly for signs of water damage or rot.
- Keep wooden joinery adequately sealed to avoid moisture damage.
- Inspect masonry piers or foundation walls regularly for signs of deterioration or moisture damage.

The guidelines for wood, architectural metals and paint contain information for maintenance and repair of each material. Given the distinguishing character of historic porches and entrances, replacement of any element or detail should be carefully considered. When replacement is necessary, the new piece should match the original piece in material, shape, texture, detail, and dimension. It is not appropriate to substitute a contemporary stock item that does not match the original element, or to eliminate a detail rather than repair or replace it.

**Green Tip - Porches are designed to take advantage of local climatic conditions to provide comfort while reducing energy use.**

## Guidelines: Porches, Entrances, and Balconies

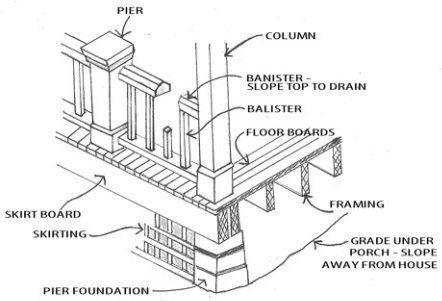
1. Retain and preserve historic porches, entrances, and balconies.
2. Retain and preserve all architectural features that are character-defining elements of porches, entrances, and balconies, including piers, columns, pilasters, balustrades, rails, steps, brackets, soffits, and trim.
3. Retain and preserve historic porch and balcony material, such as flooring, ceiling board, lattice, and trim, whenever possible. If replacement is necessary, use new material that matches the historic material in composition, dimension, shape, color, pattern, and texture.
4. Repair wooden elements by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
5. If replacement of a porch element or detail is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture, and detail.
6. If a historic porch, entrance, or balcony is completely missing, replace it with either a reconstruction based on accurate documentation or a new design compatible with the historic character of the building in height, proportion, roof shape, material, texture, scale, detail, and color.
7. When introducing reversible features to assist people with disabilities, take care that the original design of the porch or the entrance is not diminished and historic materials or features are not damaged.
8. Enclosing a front porch is not allowed.
9. Enclosure of side or rear porches and balconies is discouraged. If enclosure of a side or rear porch is requested for a new use, design the enclosure so that the historic character and features of the porch are preserved.
10. It is not appropriate to add elements or details to a porch or an entrance in an attempt to create a false historical appearance.
11. It is not appropriate to replace wooden porch floors or steps with concrete or brick ones.
12. New porches, entrances and balconies may be introduced on side or rear elevations and must be compatible with the existing structure, in terms of roof form, scale, details, materials and color; however it is not appropriate to add new porches, entrances or balconies in areas that would obscure character defining features.

*Minor Work*

- *Repair or replacement of exterior stairs, landings, steps or porch details, when there is no change to the original design or materials*

*Major Work*

- *Enclosure or alteration of a porch*




Anatomy of a Porch

Hipped Roof

Gable Roof

Clipped Gable Roof

Gambrel Roof

## Roofs

As in most modern structures, the roofs of historic buildings were "the first line of defense" against the elements. Montford's architects and builders also used the roof as a key design component. The most common roof forms in the district are gable and hip, but other complex roof forms are also found. The steeply pitched roofs with ornate chimneys and trim are among the major distinguishing characteristics of Victorian era architecture, while lower pitched roofs typify the bungalow styles.

Over time, composition fiberglass/asphalt shingles have replaced traditional roofing materials such as pressed metal shingles, standing seam metal and wood shingles and are now the most common material found in the district.

## Maintenance and Other Considerations

Vigilance and prompt attention to repair is essential to maintaining sound roof systems. Typical steps include:

- Inspect roof regularly for signs of deterioration, moisture damage, structural damage, missing shingles, corrosion or paint failure.
- Clean gutters and downspouts and to insure proper drainage.
- Replace deteriorated flashing as needed to ensure prevent water infiltration.
- Provide adequate attic ventilation to prevent condensation and increase energy efficiency.

When repairing roofs, remember that the joints with chimneys, dormers, windows, vents, and façades are critical areas for water intrusion, and therefore should receive careful attention.

Historically, valley flashing was the only means to treat the open valley where roofing materials are joined at different planes. As three tab asphalt shingle became more common, so did the process of weaving the asphalt shingle at roof valleys. The weaving of asphalt shingle has the disadvantage of deteriorating more rapidly than using a more appropriate valley flashing technique.

## Guidelines: Roofs

1. Retain and preserve roofs that contribute to the overall character and form of a building including the roof shape, pitch, line overhang and functional or decorative features.
2. Any changes to the configuration of any existing roof must be confined to the rear of the house and shall not be visible from any primary public right-of-way.
3. It is not appropriate to install ventilators, skylights, satellite dishes and mechanical or communication equipment on roof slopes that are visible from any primary public right of way or in locations that compromise the architectural character and integrity of the building. (See also Sustainability & Emerging Technology - Solar & Wind.)
4. All metal roofs excluding copper must be painted or have an opaque factory applied finish.
5. Valley flashing with copper, galvanized, or baked enamel rolled aluminum flashing shall be required on all newly installed asphalt shingle or shake roofs unless historic evidence indicates otherwise.
6. Roof color should be medium to dark in color.
7. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new shall match the old in design, color, texture, and materials, if possible. Modern materials that simulate original materials are acceptable.
8. Introduce attic ventilation as inconspicuously as possible. Ridge vents and soffit vents are encouraged.
9. New or replacement gutters must be compatible or match the existing style. The color must match the house trim color and they must be and be attached as inconspicuously at possible.

*Minor Work*

- *Repair or re-roof*

*Major Work*

- *Changes to roof lines*

## Sustainability and Energy Retrofit

The Historic Resources Commission understands the importance of environmental sustainability and is dedicated to the utilization of historic preservation, which is inherently sustainable, as a sound planning tool. For example, historic structures can easily be adapted for new uses and retrofitted with modern efficient energy systems. This leads to maximization of existing infrastructure, retention of energy embodied in existing structures, reduction in the consumption of new materials, as well as a reduction in the material that would otherwise enter into the waste stream.

Additionally, historic neighborhoods are often pedestrian friendly and centrally located with respect to other amenities and transportation networks thus reducing the use of the automobile and associated energy consumption.

In Asheville's historic districts a variety of energy conserving site and building features illustrates the sensitivity of an earlier era to climate and energy efficiency. Studies by the Energy Research and Development Administration show that buildings constructed before 1940 use less energy than those constructed between 1940 and 1975, because older buildings maximized the natural sources of heating, lighting and ventilation. An understanding of how such historic features enhance energy efficiency is critical to maximizing the energy efficiency of historic buildings.

Simple solutions were often employed such as thoughtfully located shade trees to buffer residences and sidewalks from the hot summer sun. Architectural features such as projecting porches were also utilized to provide shade for outdoor space and lessen the impact of harsh sunlight on the building's interior; and operable windows, shutters, or awnings which allowed occupants to control the introduction of sunlight and breezes within the building. Commercial buildings often captured daylight through storefront transoms, light wells, and skylights.

## Planning and Other Considerations

When considering energy retrofit options, the property owner should be sure that the inherent energy conserving features of the building are being used and maintained. All retrofit measures must be reviewed with their impact on the historic character of the building and the district in mind.

Consideration should also be given to the replacement of lost shade trees or the introduction of other carefully located new shade trees. Other typical retrofit measures include introduction of storm windows, storm doors, weather stripping, insulation, and more energy efficient mechanical systems.

**Green Tip - Properly functioning windows and doors provide natural ventilation and light and can be easily retrofitted with interior or exterior storm windows.**

***Windows & Doors***
During Montford's early years, windows were constructed of old-growth woods and featured precise craftsmanship, and used joinery methods uncommon in modern windows. Properly maintained, these windows have lasted for a hundred years or more, and their usefulness can be extended indefinitely with proper care.

Contrary to popular opinion, there is not a compelling cost-benefit case for replacing well maintained original windows with modern versions when the payback period for the cost of installing replacement windows is taken into consideration. There is little if any support for the concept that modern windows will have the life span of Montford's original windows. Modern woods, glues, and other components are no match for the old-growth woods and joinery of historic windows.

Of course historic windows will require maintenance and repair, but if they are given proper care, the cost-benefit analysis of repair versus replacement favors retaining original windows. Properly functioning windows and doors also provide natural ventilation and light.

Properly functioning windows and doors provide natural light and ventilation.

Make sure to caulk around the frame on both the exterior and interior to reduce air infiltration. Install weather stripping between window sash and frame to limit drafts. Also make sure the meeting rails fit and that the window can be locked. The glass itself is not a significant factor in heat loss, especially on multi-paned windows.

***Exterior Storm Windows & Doors***
First windows should be in proper working order to ensure their weather tightness (see above). Additional efficiency may then be realized with the introduction of exterior storm windows. Relatively unobtrusive, narrow profile exterior storm windows that do not obscure the window itself, that are carefully installed to prevent damage to the sill or the frame, and that are finished in a painted or a baked enamel color compatible with the sash color are fairly common in the historic district. To retain the opportunity to open the windows, the property owner should select operable storm units that align with the sash rails of the window.

***Interior Storm Windows***
If a property owner chooses interior storm windows, they should be tension-mounted with airtight gaskets. On both exterior and interior storm windows, the ventilating holes must be kept open to prevent condensation from damaging the window or the sill.

***Proper Insulation***
Heat rising through the attic is a major avenue for heat loss and should be one of the highest priorities in preservation retrofitting. Adding attic insulation is relatively easy and can be done at reasonable cost. The basement or crawl space should be properly insulated as well as ducts and pipes.

Porches take advantage of summer breezes for more effecient, comfortable living.

***Existing Materials***

You may have heard the expression “the greenest building is one that is already built.” This refers to the concept of embodied energy, which is the energy required to extract, process, manufacture, transport, and install building materials. Retention of existing materials conserves the energy embodied in them.

***Historic Architectural Features***

Features such as porches, awnings, shutters, transoms, etc. were designed to take advantage of and control to a certain extent local climatic conditions such as breezes and sunlight so to use less energy while making the home comfortable.

Older wood windows are more durable than new replacement units and can be repaired, thus extending their life. Replacement windows can not be repaired and typically must continue to be replaced.

***Landscaping Benefits***

Studies by the Lawrence Berkeley National Laboratory estimate a 25%–50% reduction in annual cooling energy consumption through well designed landscapes. Additional benefits of energy efficient landscaping include aesthetics, environmental quality, noise buffering, privacy, and spatial definition.

Additional environmental benefits may be gained through the reduction of impervious surfaces for better storm water infiltration.

***Mechanical Systems***

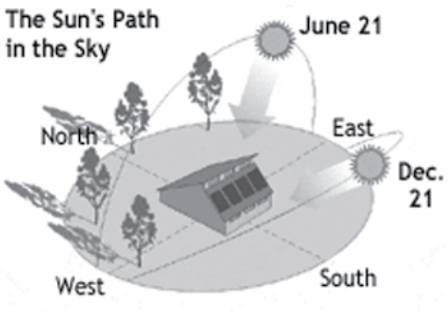
Energy efficient mechanical systems may easily be installed on your historic home. (See Section on Emerging Technology for more information on solar and wind powered systems.)

## Guidelines: Sustainability and Energy Retrofit

1. Retain and preserve the inherent energy conserving features of historic buildings and their sites, including shade trees, porches, awnings, and operable windows, transoms, shutters, and blinds.
2. When installing a new mechanical system, install it so that it causes the least amount of alteration to the building's exterior elevations, historic building fabric, and site features.
3. When installing exterior or interior storm windows, use windows that are full length with a narrow profile that do not obscure or damage the existing sash and frame. Select exterior storm windows with a painted or baked enamel finish color that is compatible with the sash color. For double-hung windows, select operable storm windows with dividers that align with the existing sash.
4. When installing storm doors, use full light doors constructed of wood or aluminum with a baked enamel finish that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked enamel finish color that is compatible with the color of the existing door.
5. Replace deteriorated or missing wooden shutters with matching new units sized to fit the opening and mounted so that they can be opened.
6. When installing and where historically appropriate, install fabric awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.

*Minor Work*

- *Installation of new mechanical systems*
- *Installation of storm windows*



Solar collectors must be mounted as flush as possible with the roof and not extend beyond any roof ridge.

## Sustainability and Emerging Technology (Solar, Wind)

As alternative energy producing technology continues to improve and become more available and affordable, homeowners may be interested in retrofitting their historic homes with these new devices. In the spirit of sustainability and conservation of energy and the environment, the Historic Resources Commission welcomes the introduction of renewable energy systems while preserving the architectural integrity of the district. It is strongly recommended that solar collectors be sited, oriented, and installed by a licensed solar installer to prevent any damage to the structure.

Recognizing that renewable energy technologies are expanding and progressing rapidly, the Historic Resources Commission will also consider new technologies not specifically described in this document, as they emerge.

## Planning and Other Considerations

In general, the optimum orientation for a solar collector in the northern hemisphere is true south. However, recent studies have shown that, depending on your location and collector tilt, your collector can face up to 90º east or west of true south without significantly decreasing its performance. Although at our local latitude this figure is closer to 45º.

The roof angle should be taken into account when sizing your system and consideration must also be given to compatibility among landscaping, shading, and solar access goals. Ultimately, optimum size and orientation should be determined by the solar installer.

Small residential wind turbines may be a viable option for some homes in this area, although there is very little energy available to be harvested at wind speeds less than 4 meters per second or 9 miles per hour. To help determine the suitability of your site for a small electric wind system, you need to estimate your site's wind resource. The wind resource can vary significantly over a small area because of local terrain influences on the wind flow. You can consult wind resource maps, observe vegetation flagging, use a measurement system, or obtain data from a local small wind system to estimate your wind resource.

**Green Tip - With proper planning, solar technology can be adapted for use with your historic home.**

## Guidelines: Sustainability and Emerging Technology (Solar, Wind)

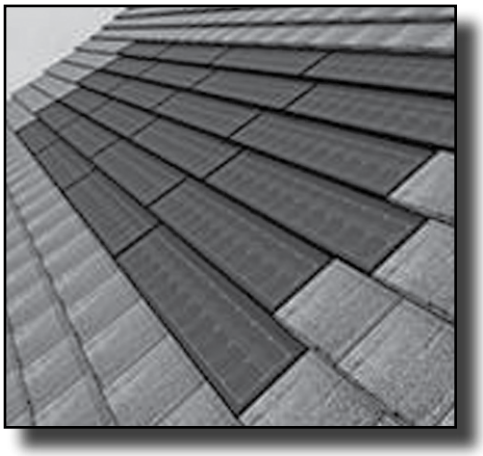
1. Solar energy collectors shall be located as inconspicuously as possible while still allowing for reasonable use. Every effort should be made to limit impact to historic character defining features.
2. Installation of solar devices on roof surfaces facing the primary public right-of-way shall be considered only when no other option is possible and there is no detrimental impact to the integrity of the historic structure and neighborhood. All work must be easily reversible.
3. Solar energy collectors shall not be located in the front yard.
4. Every effort shall be made to screen solar energy collectors from the public view, provided this restriction does not have the effect of preventing the reasonable use of a solar-energy collector
5. Solar collectors must be mounted as flush as possible with the roof and not extend beyond any roof ridge.
6. Trees or existing historic structures should not be removed to provide adequate solar exposure but should be taken into account when siting collector location and orientation to allow for reasonable efficiency.
7. Solar shingles shall be located as inconspicuously as possible and blend in with the color of the roof surface.
8. Thin-film photovoltaic material on standing seam metal roofs should be located as inconspicuously possible and shall blend with the roof surface color.
9. Wind turbines shall be located as inconspicuously as possible and shall not be located in the front yard.
10. The color or the external portions of any installed wind collector must be unobtrusive and blend with the surrounding environment.

*Minor Work*

- *Solar panels on non-primary facades*

*Major Work*

- *Solar panels on primary facades*
- *Wind turbines*



Photovoltaic Panel

Locate skylights and satellite dishes in inconspicuous locations on a rear facing roof.

## Utilities & Mechanical Systems

Utilities and mechanical systems that include outside units or equipment, such as condensers, ventilators, dumpsters, satellite dishes, large antennas, or venting and ducting pipes shall be located and installed so that they do not damage or diminish the historic character of the building, site, or district. An inconspicuously located outdoor unit can often be further screened by plantings or fences.

Although utility lines and poles have long been a part of the district's streetscapes, attention should also be given to consolidating old and new utility and communication lines where possible to avoid overpowering the streetscape with an ever expanding wirescape. If a new or upgraded power supply will necessitate an additional pole and overhead wires, the use of underground cables may be preferable to prevent the visual intrusion.

## Guidelines: Utilities and Mechanical Systems

1. Locate new mechanical equipment and utilities, including heating and air conditioning units, meters, exposed pipes, and fuel tanks, in the most inconspicuous area, usually along a building's rear elevation. Screen them from view with plantings or other appropriate means.
2. In general, the introduction of underground utility lines to reduce the intrusion of additional overhead lines and poles is encouraged. However, when trenching the roots of large trees and archaeological resources must be protected.
3. Skylights, ventilators, antennas, satellite dishes, or mechanical equipment shall not be placed in locations that compromise character defining roofs, or on roof slopes that are visible from the primary public right-of-way.
4. Contemporary communication equipment that is inconsistent with the historic character of the districts, including large-scale antennas and satellite dishes, shall not be placed in locations visible from the primary public right-of-way.
5. Dumpsters shall be enclosed in solid structures of sufficient height to screen them from the public view and be located as inconspicuously as possible, preferably to the rear of the property. Enclosures shall be screened with vegetation.
6. Window A/C units should be located as inconspicuously as possible, preferably on rear elevations.

*Minor Work*

- *Skylights on non-primary facades*
- *Other utility structures or equipment*

*Major Work*

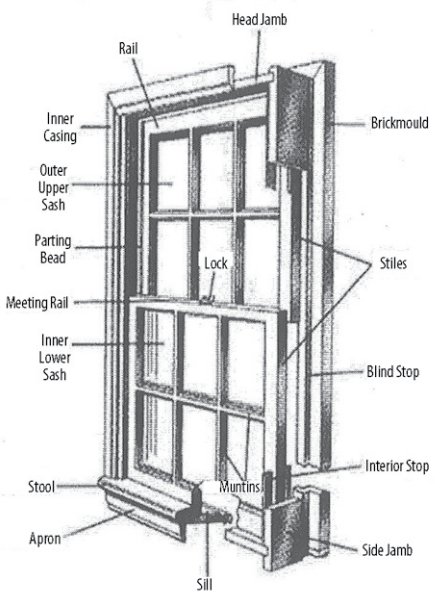
- *Skylights on primary facades*

Doors are major character defining features.

## Windows and Doors

Windows and doors are major character defining features of any structure and often reflect the architectural style or period of building construction. The arrangement of windows & doors, their decorative elements, and the size and proportion of their openings are major elements of architectural style and contribute significantly to a building's historic character. Improper or insensitive treatment of the windows and doors of a historic building can seriously detract from its architectural character.

Windows in the historic district are primarily double-hung wooden sash with a variety of muntin arrangements. During Montford's early years, windows were constructed of old-growth woods, featured precise craftsmanship, and used joinery methods uncommon in modern windows. The inherent imperfections in historic glass give it a visual quality not replicated by contemporary glass manufacturing. Properly maintained, these windows have lasted for a hundred years or more, and their usefulness can be extended indefinitely with proper care.




Anatomy of a Window

## Maintenance Repair and Other Considerations

Routinely maintaining and repairing historic wood windows and doors to keep them operable and weather tight is desirable, sustainable and more cost effective over time then replacing them with new units having a shorter life span. (See Section on Sustainability and Energy Retrofit.)

- Inspect regularly for moisture damage, air infiltration, paint failure, and other signs of deterioration
- Reglaze sash as necessary to prevent moisture infiltration.
- Recaulk wood joints to prevent air infiltration and increase energy efficiency
- Weather strip windows to reduce air infiltration and increase energy efficiency.
- Determine whether the paint on windows is lead based so that necessary precautions can be taken.

Replacement of an entire window or door should be considered only if repair is not feasible. Replacement units should match the original in dimension, material, configuration, and detail. Fortunately, custom made wooden window sashes to match many original windows can be ordered at most lumber yards. Wooden framed screen or storm windows painted to match or complement the colors of the existing sash are appropriate choices.

Changing existing window openings or adding new openings should be undertaken only for compelling reasons. Greater restrictions will be placed upon the primary façade. The pattern of proposed openings should be characteristic of and complementary to the historic building and context of the historic district.

**Green Tip - Older wood windows can be repaired, rather than replaced.**

## Guidelines: Windows and Doors

1. Retain and preserve original windows and doors that contribute to the overall character and form of historic buildings, including functional and decorative features.
2. Replace in kind any portion of a window or door that is damaged or deteriorated beyond repair. If possible, match the original in design, dimension, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
3. If replacement of a deteriorated window or door is necessary, replace the unit in kind, when possible, matching the design and the dimension of the original sash or panels, pane configuration, architectural trim, detailing, and materials.
4. If a window or door is completely missing, replace it with a new unit based on available documentation of the original or a new design compatible with the original opening and the historic character of the building.
5. It is not appropriate to use snap-in muntins to create a false divided light appearance.
6. Adding or changing original window and door openings shall not be permitted on the primary façade. If additional windows or door openings are desired, they should be installed on a rear or non character defining façade of the building. Design such units to be compatible with the overall design of the building.
7. New or replacement windows and doors on existing historic homes should be wood.
8. Replace deteriorated or missing wooden shutters with matching new units sized to fit the opening and mounted so that they can be opened. It is not appropriate to introduce shutters on a historic building if no evidence of earlier shutters exists.
9. Storm windows should have a narrow profile so that they do not obscure or damage the existing sash and frame. Select exterior storm windows with a painted or baked enamel finish color that is compatible with the sash color. For double-hung windows, operable storm window dividers should align with the existing meeting rail. Interior storm windows are encouraged where appropriate.
10. Storm doors shall have full view glass with meeting rails or mullions that align with the meeting rails and mullions of the door.

*Minor Work*

- *Window repair*

*Major Work*

- *Window replacement*

# NEW CONSTRUCTION & ADDITIONS

Additions should be compatible with the existing building and located inconspicuously.

## Additions

Over time buildings change to accommodate changing needs and lifestyles. When making an alteration to a historic building the challenge is to balance the individual property owner's need with the community's intent to maintain architectural integrity. Wherever possible, new additions to Montford buildings shall be done in such a manner that if they were to be removed in the future, the essential form and integrity of the original building would not be impaired. New addition design for historic structures shall be compatible with the size, scale, color, material and character of the neighborhood, the building and its environment. Although designed to be compatible with the historic building, an addition should be discernable from the original building.

## Guidelines: Additions

*Major Work*

- *All additions*

1. Site new additions as inconspicuously as possibly, preferably on rear elevations and where historic character defining features are not damaged, destroyed or obscured.
2. Additions on the front elevation will not be allowed.
3. Inset additions from rear building corners to differentiate them from the existing building and to reduce public visibility.
4. Design additions so they are compatible with the existing building in height, massing, roof form and pitch.
5. Reduce the visual impact of an addition on a historic building by limiting its scale and size. Do not overpower the site or substantially alter the site's proportion of built area to green space.
6. Windows in additions should be similar to those in the original buildings in their proportions, spacing, and materials. Select exterior surface siding and details that are compatible with the existing building in material, texture, color, and character.
7. Construct additions, if feasible, to be structurally self supporting to reduce damage to the historic building. Attach additions in such a way that loss of historic material or details is minimized.
8. Foundations and eaves or other major horizontal elements, should not generally align on buildings and their additions.
9. Protect significant site and landscape features from damage during or as a result of construction by minimizing ground disturbance.

Asheville Area Chamber of Commerce, constructed in 2005

## New Construction - Institutional Structures

Some structures historically have a special or unique form because of the nature of their use. Examples include but are not limited to church sanctuaries, governmental and civic buildings, schools or institutions of higher learning, theatres, and museums.

Proposed institutional or other monumental buildings may draw guidance from Asheville's rich architectural heritage of historic monumental buildings. Although few, if any, locations within the Montford Historic District remain which are suitable for new construction of monumental structures, such structures when built shall comply with the following standards. New construction of institutional or other monumental buildings should be visually compatible with existing historic structures to which they are visually related.

## Guidelines: New Construction – Institutional Structures

*Major Work*

- *New construction*

1. Height of the proposed structure shall be measured from either the sidewalk elevation or ground level of the primary façade. The new proposed building may not be more than 25% taller than the tallest structure within 100 feet of the proposed building in the Montford Historic District.
2. Relationship of the width of the structure to the height of the structure should be similar to adjacent buildings.
3. Relationship of the width and height of the windows and doors should be similar to the adjacent buildings.
4. Relationship of the solids to voids in the front façade should be similar to the adjacent buildings.
5. Rhythm of the structures on the street should be maintained. (The relationship of the structure to the open space between it and adjoining structures.)
6. Rhythm of entrances and porch projections should be similar to adjacent structures.
7. The use of materials, texture, and color should be compatible with adjacent structures.
8. Roof shape should be visually compatible with adjacent structures.
9. The size of a structure, the structural mass and components that make up the exterior should be compatible with adjacent structures.
10. Every attempt shall be made to retain existing site features such as trees, stone walls, landscaping, fences or other site features when constructing new buildings. Reshaping land contours with earthmoving equipment will be strongly discouraged.

New construction should be compatible with the historic character of the neighborhood.

## New Construction - Primary Structures

New construction in the Montford Historic District provides the opportunity for the continued evolution of excellent architecture adapted to contemporary conditions. While it is not necessary to mimic existing structures, new construction should be compatible so to blend comfortably with existing historic structures.

The overall setting and orientation of new construction on the site will also be evaluated. Because of the variability of site considerations within the district, siting decisions must relate to the immediate context of the proposed new structure.

The proposed setting of a new building within the historic district should respect the established historic patterns for setback and spacing. Although most of Montford's commercial buildings were removed during the construction of the cross town expressway, now I-240, the remaining structures typify early 20th century commercial architecture with the storefronts directly abutting the sidewalk and parallel to it and parking and service areas located to the rear and unseen from the street. Likewise most residential buildings are oriented towards the street and are typically elevated two to four feet, above grade. Residential structures are usually set back with grass lawns bordered by shrubbery and/or low walls

## Planning and Other Considerations

Site planning is a major consideration when designing a new structure. Careful consideration should be given to the design and placement of driveways, landscaping, lighting, signage and walkways and the retention of mature trees or other historic features of landscape. All related site changes must adhere to the relevant guidelines found in the Neighborhood Setting section.

Consideration must also be given to the compatibility of the proposed new construction with the adjacent historic buildings. Scale, massing, height and roof form are all very important when designing a structure that will blend into the streetscape. It is especially important to ensure that the overall proportion of the street façade and the roof form as viewed from the street are similar to those of neighboring historic buildings.

**Green Tip - The use of locally available building materials reduced energy consumption for transport of the goods.**

Building materials, features, fenestration, and texture are also important to consider when designing for compatibility. A wide range of features and materials presently used in the neighborhood provide a broad range of options from which to choose. Through the use of porches, chimneys, bays and other details new buildings can be designed to have texture compatible with the historic context. Particular attention should be given to the scale, placement, size and proportion of window and door openings and the style of the windows and doors themselves.

## Guidelines: New Construction - Primary Structures

*Major Work*

- *New construction*

1. Site new primary structures so that they are similar to the historic pattern in terms of orientation, setback, retention of green space and spacing between structures.
2. Design new primary structures so that the overall character of the adjacent streetscape and building site is maintained.
3. Minimize grading and protect significant site features, including trees greater than 6 inches DBH and known archeological resources from damage during or as a result of construction.
4. Design new primary structures to be compatible in height, roof form, scale, massing, footprint, material, detail, fenestration and proportion with surrounding historic buildings.
5. Design new primary structures to be compatible but differentiated from historic buildings in the district.
6. New multi-family structures should draw inspiration from existing apartment buildings that are located throughout the district.
7. New and old on the same site: The only historic examples of this in the neighborhood are outbuildings such as garages, carriage houses and servants' quarters built to the rear of main buildings. It is appropriate for the newer outbuildings to be located behind and be smaller and similar is design.
8. Locate and size window and door openings so they are compatible in placement, orientation, spacing, proportion, size and scale with the surrounding historic buildings.
9. Introduce features such as porches, chimneys, bays and architectural details as appropriate so that the texture of new residential structures is compatible with surrounding historic structures. Detailing on new structures should be consistent with its overall scheme and design.
10. Select materials and finishes that are typically found in the neighborhood or that are compatible in composition, texture, pattern, detail, and color to historic materials found in the district. The use of modern materials will be evaluated on a case by case basis and may be considered in limited applications, if found to be appropriate.
11. Select doors and windows for new primary buildings that are compatible in material, proportion, subdivision, pattern, and detail with those of surrounding historic buildings.

Historic Apartment Building

# APPENDICES

A Cottage - Pearson Drive
Asheville N.C. Dec. 1909
For The Misses Hawthorne
1/4" Scale Smith & Carrier Arch'ts
3'-0"
Shingles
Ceiling
1'-6"
8'-6"
Shingles
2nd Floor
2'-6"
10'-0"
Brick
Clapboards
1st Floor
Finished Grade
Natural Grade
Front

**Additional Information**

A Guide to Determining Character Defining Features – National Park Service
http://www.nps.gov/history/hps/tps/walkthrough/index.htm

Asheville Travel Itinerary
http://www.nps.gov/history/NR/travel/asheville/index.htm

Heritage of Western North Carolina – photographs, reports, pamphlets, etc.
http://www.heritagewnc.org/

Montford Community
http://www.montford.org/

North Carolina State Historic Preservation Office (SHPO)
http://www.hpo.ncdcr.gov/

National Trust for Historic Preservation
http://www.preservationnation.org/

Historic Preservation Tax Incentives – National Park Service
http://www.nps.gov/history/hps/tps/tax/

Historic Tax Credit Information – NC SHPO
http://www.hpo.ncdcr.gov/tchome.htm

Preservation North Carolina
http://www.presnc.org/

The Preservation Society of Asheville and Buncombe County
http://www.psabc.org/

Sustainability and Historic Preservation
http://www.preservationnation.org/issues/sustainability/

Technical Preservation Services - National Park Service
http://www.nps.gov/hps/tps/

Forest Health Protection
http://www.fs.fed.us/r8/foresthealth/

The Secretary of Interior Standards for Rehabilitation
http://www.nps.gov/hps/TPS/tax/rhb/index.htm

Tree Care
http://www.treesaregood.com/treecare/avoiding_construction.aspx

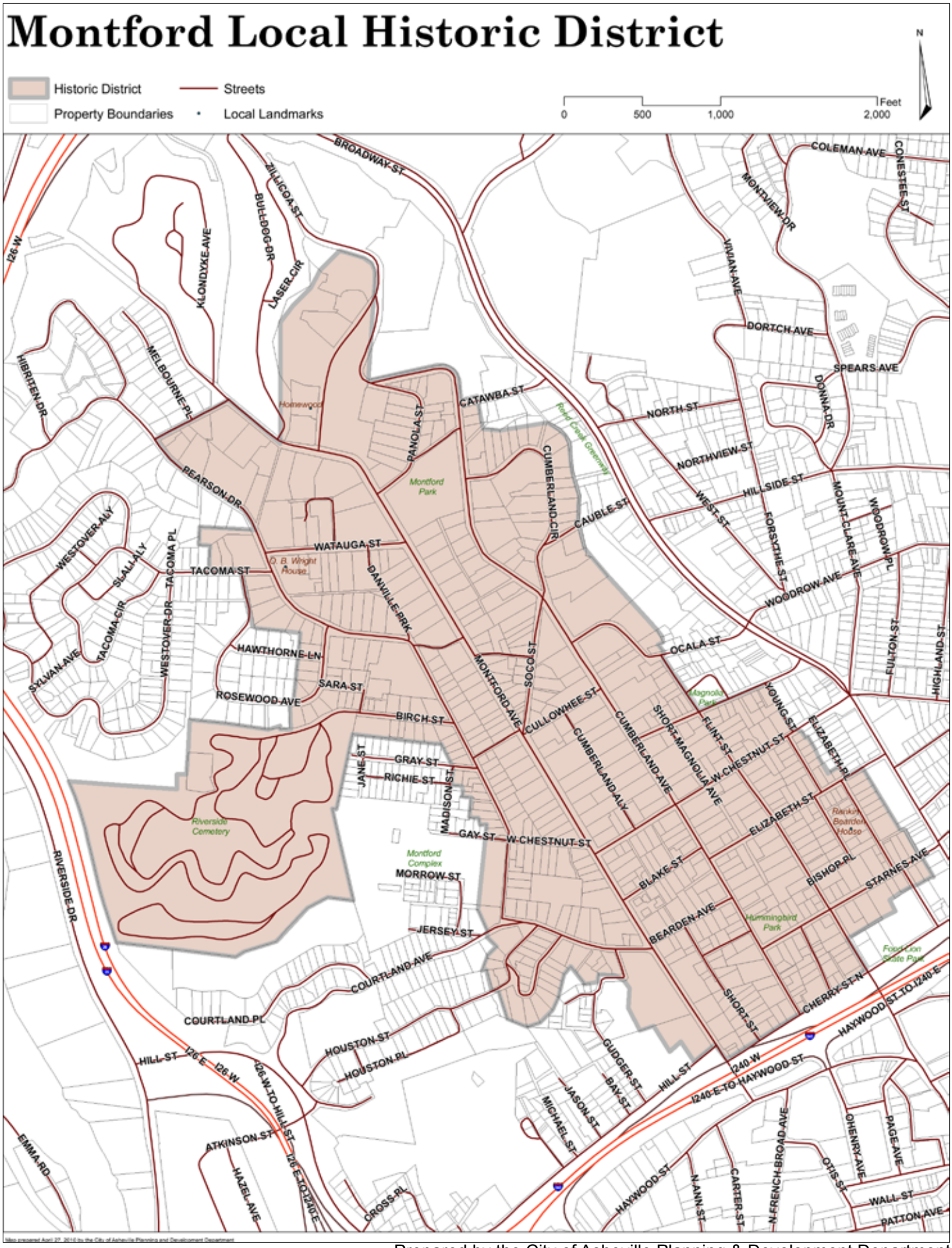
Window Preservation
http://www.preservationnation.org/issues/weatherization/windows/

## Glossary of Architectural Terms

**Baluster** – An upright support for a rail.
**Balustrade** – A series of balusters with a rail.
**Bracket** – A support element under eaves, shelves or other overhangs, often more decorative than functional.
**Caliper** – A horticultural method of measuring the diameter of nursery stock. For trees less than 4 inches in diameter, the measurement is taken 6 inches above the ground level.
**Cantilever** – A projecting beam or part of a structure supported at only one end.
**Casement window** – A window that swings along its entire length, usually on hinges fixed to the sides of the opening into which it is fitted.
**Casing** – The exposed trim molding, framing or lining around a door or window; may be either flat or molded.
**Character defining feature** – A character-defining feature is a prominent or distinctive aspect, quality, or characteristic of a historic property that contributes significantly to its physical character.
**Clapboard** – Horizontal wooden boards tapered at the upper end and laid to cover a portion of a similar board underneath and to be covered by a similar board above. The exposed face of clapboard is usually less than 6 inches wide. Common outer face of nineteenth and early 20th century buildings.
**Contributing property** – Any property, structure or object which adds to the historical integrity or architectural qualities that make the historic district, listed locally or federally, significant.
**Corbel** – A projection from a masonry wall, sometimes for support and sometimes for decorative effect.
**Corner board** – One of the narrow vertical boards at the corner of a traditional wooden frame building, into which the clapboards butt.
**Critical root zone** – The minimum area beneath a tree which must be left undisturbed and protected during construction to give the tree a reasoble chance of survival. The radius of the CRZ equals 1.5 feet for everyone inch of tree diameter.
**Diameter at breast height** – The diameter of a tree mesured at 4.5 feet above the ground level.
**Dormer** – A structure container a window or windows that projects through a pitched roof.
**Double hung window** – A window with two sashes, one above the other, arranged to slide vertically past each other in a cased frame.
**Eave** – The part of a sloping roof that projects beyond the wall.
**Elevation** – A drawing showing the vertical elements of a building as a direct projection to a vertical plane.
**Facade** – The exterior wall of a structure exposed to public view.
**Fascia** – A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal or eave side of a pitched roof.
**Flashing** – A thin impervious material used in construction to prevent water infiltration, especially between a roof and a wall.
**Fenestration** – The arrangement of windows and doors in the wall of a building.
**Finial** – A formal ornament on the top of a fence, pinnacle or street light.
**Foundation** – The supporting portion of a structure below the first floor or below grade, including footings.
**French window** – A long window reaching to the floor and opening in two leaves like a pair of doors.
**Front yard** – The portion of the yard extending from a line running across the front façade of a structure and extending across to the property boundaries.
**Gable** – A triangular wall segment at the end of a pitched roof.
**Gambrel** – A ridged roof with two slopes on each side, the pair meeting at the ridge having the shallower pitch.
**German siding** – Wooden siding with a concave upper edge that fits into a corresponding rabbit in the piece above.
**Historic landscape feature** – A distinct, recognizable and consisten pattern of elements historically found in the landscape, which give it a unique character. For example, historic landscape features may include circulation patterns such as driveways or parking areas as well as topographic or vegetative features such as large mature trees, or group of plants such as a hedge or allee, in addition to objects such as benches, arbors, pergolas, gazebos, etc.

**Hipped roof** – A roof with four uniformly pitched sides.
**Invasive species** – a plant that aggessively competes with and displaces locally adapted native plant communities.
**Jamb** – The vertical sides of a window or door opening.
**Landscape** - For the purposes of this particular document, the definition of "landscape" refers to the area visible to the public, including the front yard, side yard and public right-of-way. In addition to vegetative features, this landscape area includes hardscapes such as walkways, driveways, sidewalks and other circulation features, historic landscape features (see definition) as well as fences, walls, and garden structures.
**Lattice** – A network of interlocking lathe or other thin strips used as screening, especially at the base of a porch.
**Molding** – A decortive band having a constant profile generally used as trim around openings.
**Mortar** – A mixture of Portland cement, lime, putty and sand in various proportions, used for laying bricks or stones.
**Mullion** – A vertical member dividing a set of windows and forming part of the window frame.
**Muntin** – A molding forming part of the frame of a window sash.
**Non-contributing structure** – A structure located within the boundaries of a historic district , but which is not of the character or time period for which the district is significant.
**Parapet** – A low wall along a roof, directly above an outer wall.
**Patio** – An open, outdoor living space adjacent to a building usually surfaced with stone, tiles or concrete at ground level.
**Pebble-dash** – A finish for outer walls in which small stones or pebbles are set into an outer coat of stucco or cement.
**Primary facade** – The side of a structure facing the public right-of-way. Structures located on corner lots will have two primary facades.
**Porte-cochere** – A large covered entrance porch through which vehicles can be driven.
**Rake** – Tri members that run paralell to a roof slope and form the finish between the wall and a gable roof extension.
**Rehabilitation** – The act or process of making possible a compatible use for a property throught repair, altertions, and addtions while preserving the portions or features that convey the property's historical, cultural or architectural values.
**Rear yard** – The portion of the yard extending from a line running across the rear façade of a structure and extending across to the property boundaries.
**Repointing** – Removing deteriorated mortor joints and filling them with a surface mortor to repair the joint.
**Restoration** – The act or process of accurately depicting the form, features and character of a property as it appeared at a particular period of time.
**Sash** – The moving part of a window.
**Sidelight** – A narrow window area beside an outside door.
**Side yard** – The area between the front and rear yards.
**Sill** – The lowest horizontal member in a wall opening.
**Soffit** – The exposed under surface of any ovehead component of a building.
**Surround** – The molded trim around a door or window opening.
**Stucco** – A textured exterior finish composed of Portland cement, lime and sand mixed with water.
**Terne-plate** – Sheet iron or steel plated with an alloy of three or four parts of lead to one part of tin, used as a roofing material.
**Tongue and groove** – A joinery system in which boards are milled with a tongue on one side and a groove on the other so they can be tightly joined with a flush surface alignment.
**Transom** – A glazed panel above a door or storefront, sometimes hinged to be open for ventilation at the ceiling level.
**Trim** – The finish material on a building, such as moldings applied around opening or at the floor and ceiling of rooms.
**Turret** – A small slender tower usually at the corner of a building.
**Weatherboard** – Clapboard; wooden siding.
**Wrought-iron** – Iron that is rolled or hammered into shape.

# Montford Local Historic District




Prepared by the City of Asheville Planning & Development Department

## Invasive Species List

Submitted by the Asheville Tree Commission April 16, 2007

The following lists of invasive exotic plant species are to be strongly discouraged. Please make every effort to eliminate them from the development site prior to any new plantings. More species may be added to this list from time to time if they are shown to become serious problems in the urban and natural settings.

Autumn Clematis, Virgins Bower (Clematis terniflora)

Burning Bush (Euonymus alata)

Butterfly Bush (Buddleia davidii)

Chinese Elm (Ulmus parvifolia)

Chinese/European Privet (Ligustrum sinense/vulgare)

Chinese Silvergrass (Miscanthus sinensis) (i.e. Straight species; non-seeding cultivars excluded)

Cogongrass (Imperata cylindrical)

Crown Vetch (Coronilla varia)

English Ivy (Hedera helix L.)

Fragrant/Tartan Honeysuckle (Lonicera fragrantissima/tatarica)

Garlic Mustard (Alliaria petiolata)

Japanese Barberry (Berberis thunbergii)

Japanese Honeysuckle (Lonicera japonica)

Japanese Knotweed (Reynoutria japonica) [formerly Polygonum cuspidatum]

Japanese Spiraea (Spiraea japonica)

Japanese Stilt Grass (Microstegium vimineum)

Johnson Grass (Sorghum halapense)

Korean or Sericea Lespedeza (Lespedeza cuneata)

Kudzu (Pueraria Montana)

Mimosa (Albizia julibrissin)

Multiflora Rose (Rosa multiflora)

Oriental Bittersweet (Celastrus orbiculatus)

Princess Tree (Paulownia tomentosa)

Purple Loosestrife (Lythrum salicaria)

Russian/Autumn Olive (Elaeagnus angustifolia/umbellata)

Tree of Heaven (Ailanthus altissima)

## Small Deciduous Trees: 15' - 40'

| ***Botanical Name*** **Common Name** | **Native** | **Mature Height** | **Mature Spread** | **Light Requirements** | **Comments** |
|---|---|---|---|---|---|
| *Aesculus* **x** *carnea* Red Horsechestnut | **N** | 30-40' | 30-40' | sun or semi- shade | More resistant to blotch and mildew than *A. hippocastanum,* good for parks and other large use areas, good street tree, spectacular red flowers |
| *Amelanchier arborea* Serviceberry, Sarvis | **Y** | 15-25' | 10-15' | sun or semi- shade | Blooms in early spring before dogwoods with pink/white flowers, recommended for planting under power lines, can be multi-trunked |
| *Carpinus caroliniana* American Hornbeam | **Y** | 20-30' | 20-30' | sun or shade | Good street tree, great for naturalizing along woodland edges, in buffer areas or along streams |
| *Cercis canadensis* Eastern Redbud | **Y** | 20-30' | 25-35' | sun or semi- shade | Beautiful magenta flowers in spring, best for use in woodland/naturalized settings, use in buffer areas as understory or street tree under power lines, difficult to transplant |
| *Chionanthus virginicus* White Fringetree | **Y** | 15-20' | 12-15' | sun or semi-shade | Beautiful white fragrant flowers in spring, dark blue fruit in fall, makes a great understory tree in buffer areas, or street tree under power lines |
| *Cornus alternifolia* Pagoda Dogwood | **Y** | 15-25' | 10-20' | sun or semi- shade | Fibrous spreading roots, best for naturalizing in buffer areas, spreading habit with horizontal branches creates a layered look |
| *Cornus florida* Flowering Dogwood | **Y** | 20-30' | 20-30' | sun or semi- shade | Good for naturalizing on edge of buffer areas, needs good air circulation, not pollution tolerant, not recommended for street trees |
| *Cornus kousa* Kousa Dogwood | **N** | 20-30' | 20-30' | sun or semi- shade | Creamy white flowers more prolific in sun, exfoliating bark, more disease resistant than *Cornus florida*, good for use near buildings, low branching |
| *Hamamelis virginiana* Witchhazel | **Y** | 20-30' | 20-25' | sun or shade | Great for naturalizing in buffer areas or as street tree under power lines |
| *Magnolia soulangiana* Saucer Magnolia | **N** | 20-30' | 20-30' | sun | Pinkish purple flowers in early spring susceptible to spring frost |
| *Magnolia stellata* Star Magnolia | **N** | 15-20' | 10-15' | sun | Tree-like shrub with fragrant white flowers in early spring, avoid planting in a southern exposure, best used as a specimen |
| *Magnolia virginiana* Sweetbay Magnolia | **Y** | 15-20' | 10-20' | sun or semi- shade | Tolerates wet, swampy conditions, handsome foliage with sweetly fragrant white flowers in spring and red fruit in fall |
| *Malus* Flowering Crabapple | **N** | 15-25' | 15-25' | sun | Beautiful spring flowering tree in many colors, new cultivars are more resistant to fire blight, recommended varieties include: |
| *Oxydendrum arboreum* Sourwood | **Y** | 25-30' | 15-20' | sun or part shade | White flowers in summer, excellent fall color, hard to transplant, drought tolerant |
| *Prunus sargentii* Sargent Cherry | **N** | 20-30' | 20-30' | sun | Pink flowers in April/May, rich brown bark, good street tree under power lines |
| *Prunus subhirtella* Higan Cherry | **N** | 20-40' | 15-30' | sun | Long lived, cold heat and stress tolerant, 'Pendula' is a weeping variety |
| *Viburnam prunifolium* Blackhaw Viburnum | **Y** | 15-20' | 8-12' | sun or shade | Adaptable to many soil types, does well in dry soils, white flowers in May, good fall color, fine specimen tree |

## Large Deciduous Trees: > 40'

| ***Botanical Name*** **Common Name** | **Native** | **Mature Height** | **Mature Spread** | **Light Requirements** | **Comments** |
|---|---|---|---|---|---|
| *Acer rubrum* Red Maple | **Y** | 40-60' | varies | sun or shade | Fall leaf color varies, 'October Glory' and 'Red Sunset' cultivars are most popular for guaranteed bright orange/red fall color, very adaptable |
| *Acer saccharum* Sugar Maple | **Y** | 50-70' | 30-40' | sun or semi-shade | Tolerant of poor soils, vigorous large root systems, not ideal for planting along sidewalks, exceptional yellow/orange fall color |
| *Celtis occidentalis* Common Hackberry | **Y** | 40-60' | 40-60' | sun | Nice native tree, withstands adverse city conditions, yellow green fall foliage, fall fruit is a favorite for birds |
| *Cladrastis lutea* American Yellowwood | **Y** | 30-50' | 40-55' | sun | Spectacular cascading white flowers in spring, best as specimen or in groupings |
| *Fagus grandifolia* American Beech | **Y** | 50-70' | 50-60' | sun or shade | Beautiful native tree for large areas and natural settings, easy to establish, will not tolerate heavy pruning |
| *Fagus sylvatica* European Beech | **N** | 50-60' | 35-60' | sun or shade | Excellent specimen tree especially for public areas |
| *Fraxinus americana* White Ash | **Y** | 50-80' | 50-70' | sun | Good shade tree with fascinating fall color ranging from reddish purple to yellow |
| *Fraxinus pennsylvanica* Green Ash | **Y** | 50-60' | varies | sun | Easy to grow, withstands city conditions, good shade tree for streets and parking lots, beautiful yellow fall color |
| *Ginkgo biloba* Ginkgo, Maidenhair | **N** | 50-80' | varies | sun | Ancient tree with unique fan shaped leaf, beautiful shade tree, use male trees only as female fruit produces offensive odor, good urban tree |
| *Gleditsia triacanthos* Thornless Honeylocust | **Y** | 30-70' | 30-70' | sun | Very adaptable, good salt tolerance, select fruitless variety *rotua* for landscape use |
| *Larix decidua* European Larch | **N** | 70-75' | 25-30' | sun | Deciduous conifer with elegant spring growth, tolerant of moist and dry soils and windswept locations |
| *Liquidambar styraciflua* Sweetgum | **Y** | 60-75' | 40-50' | sun or semi-shade | Excellent fall color, good for planting in moist areas along streams, plant only *rotundilob*', a fruitless variety, for streets and parking lots |
| *Liriodendron tuliperfera* Tulip Poplar | **Y** | 70-90' | 35-50' | sun | Large, stately tree, susceptible to drought, best known for flowers in spring and beautiful yellow fall color, good for street trees next to sidewalks |
| *Platanus occidentalis* American Sycamore | **Y** | 75-100' | 75-100' | sun or semi-shade | Use for naturalized settings along streams, very large tree, needs lots of space, good downtown street tree |
| *Quercus alba* White Oak | **Y** | 50-80' | 50-80' | sun or semi-shade | Majestic large shade tree, slow growing but long lived, difficult to transplant, sensitive to root disturbance when grading |
| *Quercus coccinea* Scarlet Oak | **Y** | 70-75' | 40-50' | sun | Long lasting bright scarlet leaves in fall, good for street plantings |
| *Quercus rubru* Red Oak | **Y** | 60-75' | 60-75' | sun or semi-shade | Excellent shade tree and effective as a street tree, easy to transplant, rapid grower |
| *Tilia cordata* Littleleaf Linden | **N** | 60-70' | 30-45' | sun | This is one of the best city street or parking lot trees, yellowish fragrant flowers appear in June |
| *Ulmus americana* American Elm | **N** | 50-80' | 30-50' | sun or semi-shade | Tough and durable, good for streets and parking lots, new varieties resistant to Dutch elm disease include 'Valley Forge', 'Princeton' and 'New Harmony' |

## Evergreen Trees: > 15'

| ***Botanical Name*** **Common Name** | **Native** | **Mature Height** | **Mature Spread** | **Light Requirements** | **Comments** |
|---|---|---|---|---|---|
| *Cedrus atlantica* Atlas Cedar | **N** | 40-60' | 30-40' | sun | Magnificent evergreen, frosty blue needles, drought tolerant, use as specimen tree |
| *Cryptomeria japonica* Japanese Cryptomeria | **N** | 50-60' | 20-30' | sun or semi-shade | Graceful and stately, useful alternative to leyland cypress for hedges and screening, protect from harsh winds |
| *Ilex opaca* American Holly | **Y** | 40-50' | 20-40' | sun or semi-shade | Slow growing, plant male and female for berries, protect from winter sun and desiccating winds |
| *Juniperus virginiana* Eastern Redcedar | **Y** | 40-50' | 10-20' | sun | Useful for windbreaks and shelter belts, sage green foliage becomes bronze in winter |
| *Picea abies* Norway Spruce | **N** | 40-60' | 25-30' | sun or semi-shade | Rapid growth when young, use for screening |
| *Pinus strobus* White Pine | **Y** | 50-80' | 20-40' | sun | Good temporary screen when young then lower branches fall, better for background use in mixed borders |
| *Taxus baccata* English Yew | **N** | 30-60' | 15-25' | sun or shade | Cultivated in England for centuries, with many cultivars available smaller than species, adapts well to varied conditions, easily pruned |
| *Thuja orientalis* Oriental Arborvitae | **N** | 15-25' | 10-15' | sun | Good for a wide range of landscape needs, very tolerant of heat, cold and poor soils |

## Groundcovers

| ***Botanical Name*** **Common Name** | **Native** | **Mature Height** | **Mature Spread** | **Light Requirements** | **Comments** |
|---|---|---|---|---|---|
| *Juniperus horizontalis* Creeping Juniper | **N** | 1-4' | varies | sun | Lacy foliage, makes good groundcover for hot, dry sites, good for foundation plantings on slopes and in containers |
| *Liriope muscarii* Creeping Liliturf | **N** | 1-2' | 1-2' | sun or shade | Effective in mass as ground cover under trees, lavender flowers in fall followed by black fruit |
| *Pachysandra procumbens* Pachysandra | **Y** | 1' | varies | shade | Low growing native ground cover with mottled foliage, leaves larger than *Pachysandra terminalis* |
| *Pachysandra terminalis* Pachysandra | **N** | 1' | varies | shade | Great low growing groundcover of uniform height for shady areas where grass does not grow |

## Small Deciduous Shrubs: 2' - 4'

| ***Botanical Name*** **Common Name** | **Native** | **Mature Height** | **Mature Spread** | **Light Requirements** | **Comments** |
|---|---|---|---|---|---|
| *Callicarpa dichotema* Purple Beautyberry | **N** | 3-4' | 4-5' | sun | Graceful and refined, purple fruit September through November, best used in mass |
| *Deutzia gracilis* Slender Deutzia | **N** | 2-4' | 3-4' | sun | Low, graceful shrub with pure white flowers in May, use in borders and for mass plantings |
| *Fothergilla gardenii* Dwarf Fothergilla | **Y** | 2-3' | 2-3' | sun or semi-shade | Fragrant white, bottlebrush like flowers appear in mid spring, beautiful fluorescent yellow, orange and red fall foliage |

## Small Evergreen Shrubs: 2' - 4'

| ***Botanical Name*** **Common Name** | **Native** | **Mature Height** | **Mature Spread** | **Light Requirements** | **Comments** |
|---|---|---|---|---|---|
| *Buxus microphylla* Little Leaf Boxwood | **N** | 3-4' | 3-4' | sun | Compact rounded shrub, good for hedges, foundation plantings or edging |
| *Leucothoe fontanesiana* Doghobble | **Y** | 3-4' | 3-5' | shade | Great for naturalizing in shady locations, on banks, good companion with rhododendrons, white flowers in spring |

## Medium Deciduous Shrubs: 4' - 6'

| ***Botanical Name*** **Common Name** | **Native** | **Mature Height** | **Mature Spread** | **Light Requirements** | **Comments** |
|---|---|---|---|---|---|
| *Callicarpa americana* American Beautyberry | **Y** | 4-6' | 4-6' | sun or semi-shade | Good background plant for perennials or as specimen, striking in groups under trees, showy purple fruit, fruit develops best in full sun |
| *Hydrangea arborescens* Smooth Hydrangea | **Y** | 3-5' | 3-5' | sun or semi-shade | Mounded habit, creamy white flowers in early summer, yellow foliage in fall, used in mixed shrub border |
| *Hydrangea macrophylla* Big Leaf Hydrangea | **N** | 3-6' | 4-6' | sun or semi-shade | Beautiful blue flowers in acidic soils, best planted in mass |
| *Hydrangea quercifolia* Oakleaf Hydrangea | **Y** | 4-6' | 4-6' | sun or semi-shade | Magnificent white flowers in June, exfoliating bark, excellent landscape plant for shady buffers |
| *Itea virginica* Virginia Sweetspire | **Y** | 3-5' | 4-6' | Sun or shade | Lustrous dark green foliage turns shades of purple, scarlet and crimson in fall, fragrant white flowers in summer, easy to grow in wet or dry soil |
| *Kerria japonica* Japanese Kerria | **N** | 3-6' | 4-6' | sun or semi-shade | Yellow flowers may fade in full sun, tough plant, good in parking areas and shady buffers |
| *Rhododendron periclymenoides* Pinxterbloom Azalea | **Y** | 4-6' | 4-6' | semi-shade | Fragrant deciduous azalea, with white, pink or violet bloom in May, use for naturalizing in buffer areas |

## Medium Evergreen Shrubs: 4' - 6'

| ***Botanical Name*** Common Name | **Native** | **Mature Height** | **Mature Spread** | **Light Requirements** | **Comments** |
|---|---|---|---|---|---|
| *Ilex crenata* Japanese Holly | **N** | 4-6' | 3-8' | sun | Functional shrub for buffers and parking lot screening, easy to grow, many cultivars available to fit specific needs such as 'Hetzi'; 'Helleri' |
| *Pieris floribunda* Mountain Pieris | **Y** | 4-6' | 4-5' | semi-shade or shade | Fragrant white flowers, resistant to lacebug, underutilized native species, useful for foundation plantings |
| *Pieris japonica* Japanese Andromeda | **N** | 4-6' | 4-6' | semi-shade | Graceful early blooming shrub with white flowers, reddish tinge on new foliage, useful for foundation plantings |
| *Rhododendron carolinianum* Carolina Rhododendron | **Y** | 4-6' | 4-6' | sun or shade | Good for naturalizing in buffer areas or as foundation plant, needs good drainage, light pink to white flowers in late April |

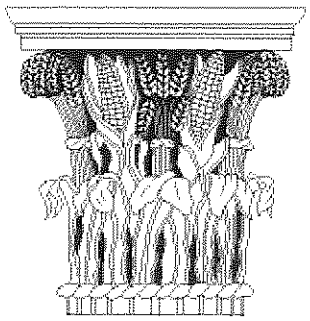
## Large Deciduous Shrubs: 6' - 15'

| ***Botanical Name*** **Common Name** | **Native** | **Mature Height** | **Mature Spread** | **Light Requirements** | **Comments** |
|---|---|---|---|---|---|
| *Calycanthus floridus* Carolina Allspice, Sweetshrub | **Y** | 6-10' | 6-10' | sun or shade | Dark red fragrant flowers in spring, nice for naturalizing in buffer areas or as a specimen |
| *Clethra alnifolia* Summersweet Clethra | **Y** | 5-8' | 5-6' | sun or shade | Fragrant white or pinkish flower in summer, very adaptable, good for naturalizing in buffer areas |
| *Cotinus coggygria* Smokebush | **N** | 10-15' | 10-15' | sun | Showy in late spring when smoke like panicles are at peak, purple leaved cultivars available, use in border or groupings |
| *Forsythia* **x** *intermedia* Forsythia | **N** | 8-10' | 7-10' | sun | Spectacular yellow flowers are harbinger of spring, very hardy and adaptable, useful in buffers and parking lots, best if left unpruned |
| *Fothergilla major* Large Fothergilla | **Y** | 6-10' | 6-10' | sun or semi-shade | White fragrant flowers in spring, fluorescent yellow-orange foliage in fall, use for buffers, foundation plantings |
| *Hydrangea paniculata* Peegee Hydrangea | **N** | 10-20' | 6-10' | sun or semi-shade | Showy white flowers in summer, tolerant of dry city conditions, can be pruned to form a small tree |
| *Ilex verticulata* Winterberry Holly | **Y** | 6-12' | 6-10' | sun or semi-shade | A deciduous holly with bright red fruit that persists throughout the winter, male and female required for fruit set |
| *Lindera benzoin* Spicebush | **Y** | 6-12' | 6-12' | sun or semi-shade | Multi-stemmed shrub, greenish yellow flowers in early spring, yellow fall foliage with bright red fruit on female plants in September and October |
| *Syringa vulgaris* Lilac | **N** | 8-15' | 6-12' | sun | Fragrant old fashioned shrub, useful as specimen or for massing in borders and buffer areas |
| *Viburnum plicatum* var. *tomentosum* Doublefile Viburnum | **N** | 8-10' | 9-12' | sun or semi-shade | Graceful shrub with horizontal branching, white flowers in spring, with wine red foliage and cherry red fruit in fall, use as understory shrub or specimen |

## Large Evergreen Shrubs: 6' - 15'

| ***Botanical Name*** **Common Name** | **Native** | **Mature Height** | **Mature Spread** | **Light Requirements** | **Comments** |
|---|---|---|---|---|---|
| *Buxus sempervirens* Common Boxwood | **N** | 15-20' | 15-20' | sun or shade | Very functional plant for screening, hedges and foundation plantings, adapts well to pruning |
| *Kalmia latifolia* Mountain Laurel | **N** | 6-8' | 4-8' | sun or shade | Beautiful native shrub for foundation plantings and naturalizing in shady areas, spring flowers range in color from white to deep rose |
| *Rhododendron catawbiense* Catawba Rhododendron | **Y** | 6-10' | 6-10' | sun or shade | Lilac purple flowers late spring to early summer, use for foundation plantings or massing in buffers, requires good drainage |
| *Taxus* **x** *media* English-Japanese Yew | **N** | varies | varies | sun or shade | Size depends on cultivar, excellent shrub for hedges, screens or foundation plantings, tolerant of city conditions, cultivars include 'Densiformis' and '' Hatfieldi' |

North Carolina
State Historic Preservation Office
Department of Cultural Resources
Office of Archives and History



# Historic Preservation Tax Credits

**Preservation tax credit programs for rehabilitation of historic buildings in North Carolina provide:**

▪ A **20%** state tax credit for rehabilitation of **income-producing** historic properties that also qualify for the 20% federal investment tax credit. Combined federal-state credits reduce the cost of a certified rehabilitation of an income-producing historic structure by 40%.

▪ A state tax credit of **30%** for qualifying rehabilitations of **nonincome-producing** historic structures, including owner-occupied personal residences. There is no equivalent federal credit for such rehabilitations.

▪ **State Mill Rehabilitation Credits** may be applied to rehabilitation of qualifying historic structures historically used for manufacturing or purposes ancillary to manufacturing. Credits may be used in lieu of (not in addition to) state historic preservation tax credits. Incentives vary depending on the economic development tier for the county assigned by the N.C. Dept. of Commerce.

**Some key points and cautionary reminders about the credits:**

▪ Only certified historic structures will qualify for the credits. A "certified historic structure" is a building listed in the **National Register of Historic Places**, either individually or as a contributing building in a National Register historic district.

▪ A nonincome-producing building must be a "certified historic structure" at the time the state credit is taken -- that is, it must actually be listed in the National Register either individually or as part of a district or it will not qualify for the state credit. The federal tax credit for income-producing buildings provides for "preliminary certification" that enables an owner to take the credit for a qualifying rehabilitation before the structure is listed in the National Register.

▪ An owner may begin a rehabilitation project on a nonincome-producing property prior to the listing of the property in the National Register, with the intention of having it listed in the Register by the time is project is completed. However, because listing of a property by a desired deadline cannot be guaranteed, **owners are strongly advised to secure National Register listing of their nonincome-producing property *prior* to beginning a certified rehabilitation.**

▪ A property is listed in **National Register of Historic Places** by a nomination prepared according to state and federal guidelines and approved by the Keeper of the National Register in Washington, D.C. The State Historic Preservation Office provides direction to preparers but does not write nominations. Most nominations are prepared by **private consultants** hired by property owners, local governments, or private non-profit organizations. The nomination process typically takes a minimum of six months, and may take much longer.

▪ The rehabilitation of the historic structure must be substantial. For income-producing properties, the rehabilitation expense must exceed the greater of the "adjusted basis" of the building or $5,000 within a 24 month period or a 60 month period for phased projects. For nonincome-producing properties, the rehabilitation expense must exceed $25,000 within a 24 month period.

▪ All rehabilitation work must meet the ***Secretary of the Interior's Standards for Rehabilitation***. Applications for income-producing structures are subject to a joint review by the N.C. State Historic Preservation Office and the National Park Service, with final authority resting with the National Park Service. Applications for nonincome-producing historic structures are reviewed solely by the State Historic Preservation Office. Rules for the application and review are promulgated by the North Carolina Historical Commission.

▪ The credits cannot be claimed against the cost of acquisition, new additions, site work, or personal property. Only costs incurred in work upon or within a historic structure will qualify. Interior work such as HVAC work and kitchen and bathroom remodelings will qualify if the work meets *The Secretary of the Interior's Standards for Rehabilitation.*

▪ **Property owners are *strongly advised* to consult with the State Historic Preservation Office *before beginning a rehabilitation* to resolve potential design and rehabilitation problems that could result in denial of the credits.**

## Examples of Rehabilitation Tax Credits in Use:

**Owner-occupied residence**

| | |
|---|---|
| Rehabilitation cost*: | $87,000 |
| 30% state tax credit: | $26,100 |
| Five installments**: | $5,220 |

* Rehabilitation cost must exceed $25,000 in 24-month period.

** Credits must be taken in five equal installments. Unused portion may be carried forward five years.

**Income-producing building**

| | |
|---|---|
| Purchase price*: | $100,000 |
| Land value*: | $40,000 |
| Adjusted basis*: | $60,000 |

| | |
|---|---|
| Rehabilitation cost**: | $300,000 |
| 20% federal tax credit: | $60,000 |
| 20% state tax credit | $60,000 |
| Total tax credits***: | $120,000 |

* Hypothetical figures.

** Rehabilitation cost must exceed adjusted basis within 24 or 60-month period.

*** May be carried back one year and carried forward 20 years.

## State Historic Preservation Office contacts for more information:

**Rehabilitation tax credits:**
Jennifer Cathey, Restoration Specialist
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