Waynesville, North Carolina

Design Review Guidelines

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The *Waynesville Design Review Guidelines* were developed to provide applicants and the Historic Preservation Commission with clear and detailed standards to guide rehabilitation and new construction within the city. The need for such guidelines was identified by the Waynesville Historic Preservation Commission and the Certified Local Government Program of the North Carolina State Historic Preservation Office (HPO). The guidelines are intended to assist in the ongoing efforts of historic preservation in Waynesville.

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This program received federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability, age, sex or sexual orientation in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to:

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Intent and Purpose: Why Preserve?

Historic preservation is an important economic development strategy widely used for community improvements across the country. The adoption of design review guidelines represents a commitment to protecting Waynesville's unique identity and guides future development. Through following design guidelines, property owners protect their investment and those of their neighbors.

Historic Preservation Promotes Quality of Life

The historic buildings and landscape of a community help distinguish it from others. Historic buildings are important to a community not only for their architecture, but also for the cultural entities they house, such as museums, theaters, and libraries. All of these places contribute to a community's quality of life. Visitors and residents get a sense of a community's self-image through its buildings and landscapes and how well they are maintained and valued.

Historic Buildings Often Last Longer than New Ones

The availability of quality building materials such as old-growth lumber has diminished since the mid-20th century. Buildings built prior to 1950 were constructed of long-lasting materials and if properly maintained can last indefinitely. Because of these qualities, older buildings may outlast those built in recent decades.

Historic Preservation Supports Taxpayers' Investments

Through their tax dollars, the citizens of Waynesville are heavily invested in existing infrastructure such as sidewalks, lights, water and sewer lines, and roads and streets. Even in strong economies, maintenance of existing infrastructure in older neighborhoods is far less costly than outward development. Expansion not only requires new infrastructure investment, it also tends to draw revenues away from the upkeep of existing neighborhoods. Commitment to revitalize and reuse historic downtowns and neighborhoods is among local government's most effective acts of fiscal responsibility. Allowing these areas to decline is financially irresponsible.

Historic Preservation Creates Jobs

Preservation helps a community keep its money local. Rehabilitation and revitalization stimulate the creation of local jobs, even more than new construction. Consider the difference: a typical new construction project will consist of expenses for labor and for materials at approximately a 50-50% rate; in comparison, a rehabilitation project tips the scales to 60-70% in labor costs. When local workers have more money in their pockets, they tend to spend more, which helps the local economy. Also, rehabilitation projects generally rely more on local purchases for materials, whereas new construction typically brings in materials from elsewhere.

For more detailed information please consult "The Economics of Historic Preservation" by Donovan Rypkema.

Historic Preservation is "Green"

As never before, Americans are consciously conserving resources and recycling products. Recycling is at the heart of historic preservation, in the sense that it promotes the continued use of existing buildings, rather than demolishing and replacing them with new buildings. Demolition creates a considerable amount of waste materials and requires costly expenditures in new materials needed for construction of new buildings. Historic preservation embraces the principle of sustainability, or meeting the needs of the present without compromising the ability of future generations to meet their own needs. Therefore, keeping historic buildings in use respects the environmental resources that went into their construction and leaves untapped resources untouched. The "greenest" building is one that already exists.

Keeping historic buildings in use also keeps them out of landfills. Demolition of existing buildings creates a large amount of construction debris, accounting for 25% of the waste in municipal landfills each year. Demolishing sound historic buildings is wasteful of the building's inherent materials and strains the limited capacities of landfills. Demolishing a 2,000 square foot building results in an average of 230,000 pounds of waste. Preservation of Waynesville's historic buildings and districts is a model of sustainable development at the community level.

Another key principle of historic preservation is "embodied energy," which is the total sum of energy that was required in the construction of a building. From extraction of raw materials, to their processing, manufacture, transportation, and assembling, a large sum of energy went into constructing an existing building. Consider the energy required to fire clay bricks, to cut, harvest, and transport wood for lumber, and to prepare and apply interior plaster. These efforts and costs are represented in a finished building, and they remain intact as long as the building stands and is kept in good repair. Preserving historic buildings conserves this embodied energy and reduces the need for new materials. Conversely, demolition requires new energy that nullifies the embodied energy that went into the construction of the building in the first place.

Buildings, once constructed and in use, then have an inherent capacity for energy efficiency. Due to their superior construction, historic buildings offer the benefit of intrinsic energy efficiency. Over the last 30 to 40 years, the quality of residential construction, in particular, has declined. Historic buildings, especially those constructed before 1920, are often as energy efficient as new ones, perhaps requiring small upgrades, such as installation of storm windows, to increase energy conservation. An owner of a historic building can also reduce energy use with the installation of new products, such as solar panels, mounted on rear roof lines or free-standing in rear yards. Solar roof tiles or shingles may also be an acceptable alternative for solar heat. These products have the appearance of traditional fiberglass and asphalt shingles and may be appropriate for rear roof lines.

Waynesville has developed a thriving tourist industry centered around Main Street.

Historic Preservation Enhances Tourism

Waynesville has a history of tourism, as noted in a travel guide from 1883. *The Heart of the Alleghenies* described the town and its environs:

> *"Waynesville, the county-seat of Haywood, is 2,756 feet above the ocean. Of the peaks in sight around it, five attain a height of 6,000 feet and upwards. Every mountain is clothed from base to summit with heavy woods. That chain arising in the south in lofty outlines, black with firs, is the Balsam. The Haywood mountains, bounding the northern line of vision, are, owing to their distance, arrayed in purple, and usually crowned with white masses of clouds, which at sunset turn to orange, run to molten gold and then blazing with scarlet resolve into darkness ."*

One of the most rapidly growing segments of the tourism industry is heritage tourism, which focuses on historic areas and sites. Heritage tourism is sensitive to the potential fragility of historic sites and aims to balance the benefits and challenges of increasing the traffic to these special points of attraction. These places convey a unique community identity to visitors who seek an experience they cannot find elsewhere. Studies have shown that heritage tourists tend to stay longer and spend more than other types of tourists, bringing economic benefit to merchants in the communities they visit.

The Historic Preservation Commission

The Town of Waynesville created the Historic Preservation Commission (HPC) to perform the duties of designating historic landmarks and ensuring their preservation. The Waynesville HPC has assisted property owners on a voluntary basis with historic preservation of locally designated landmarks. Interest began in 2011 to develop Design Guidelines for all historic properties in Waynesville's National Register Historic Districts and/or new locally designated overlay historic district.

The guidelines serve to assist property owners with specific criteria for appropriate rehabilitation work, new construction, and demolition. Design guidelines also provide recommendations for proper maintenance of their properties. The benefits of following design guidelines include stabilizing and increasing property values and improving the livability of historic areas. Design guidelines help explain the how and why of preservation and maintenance. Preserving the essential character of historic properties is achieved through these standardized methods.

If the citizens of Waynesville seek to create locally designated historic districts, the Town and the HPC would then recommend boundaries for one or more of these types of district. These districts are also known as overlay historic districts as their boundaries overlay existing land use and codes. The only difference is that the Design Guidelines would regulate alterations to the exteriors of buildings within any overlay district. The HPC will oversee the guidelines on a voluntary basis. If overlay historic districts are created in the future, the HPC shall review applications for Certificates of Appropriateness (CoA) for proposed construction, material alteration, demolition, or relocation of any building, structure, or appurtenance in any overlay historic district.

The HPC's chief role is in stewardship of Waynesville's identity through the protection of its historic resources. Keeping historic buildings in active use encourages their preservation. To that end, the HPC has several roles, including:

- To advocate: The HPC promotes partnerships between historic preservation and schools, churches, Chamber of Commerce, civic groups, and merchants' associations;
- To designate: An inventory of historic properties requires regular updating as properties age and become eligible of listing on the National Register of Historic Places. The HPC is the appropriate body to maintain this inventory and assists property owners with the process of nominating properties, as well as recommending ordinances that support the preservation of historic structures to Town Council;
- To advise: The HPC is the official body that reviews proposals for exterior changes to individual properties or locally designated historic districts and issues Certificates of Appropriateness for approved proposals;
- To facilitate: The HPC assists property owners with investment tax credit applications, encourages public attendance of meetings, and provides design guidelines to the public.

The Waynesville HPC carries out its mission of stewardship by providing recommendations on rehabilitation, new construction and streetscape improvements. The guidelines include pictorial examples of properties in Waynesville to assist property owners in identifying architectural styles and features. The design guidelines depict examples of appropriate and inappropriate actions or methods as relates to a historic building or structure.

The guidelines represent a standardized code for evaluating proposed changes. In this context, the guidelines encourage a coordinated effort of private and municipal participation. The design guidelines manual is a useful tool for detailing the private and public benefits of preserving and maintaining the historic character and architectural integrity of private property. By assisting property owners in understanding the purpose and proper methods of rehabilitation, the guidelines encourage the preservation of significant historic resources within the city.

Procedure for Application for Certificate of Appropriateness

The owner of an individual landmark or property within a locally designated district will submit an application for a Certificate of Appropriateness (CoA) for any proposed exterior changes to a building. Changes include new construction, alterations, additions, or demolishing a building. Towns across the country use this process to review exterior changes within historic overlay districts, to ensure the work is in keeping with the overall historic character of the district.

Prior to the initiating of any work, a CoA must be completed and submitted, along with the material indicated below, to the HPC through the Planning Department located at 9 S. Main Street in the Town Hall by the deadline date of the next regular meeting of the HPC. Meetings are scheduled monthly; please contact the Planning Department for the meeting calendar. The completed application packet must be accompanied by:

1. Photographs of the front, side and rear elevations of the building, if a structure exists on the site;
2. Sketches of the proposed work, a site plan drawn to scale and, where applicable, a full set of plans and specifications indicating the proposed appearance of, and materials to be applied to, the exterior of the building;
3. A narrative describing the proposed work to be done, and;
4. A rendering showing the elevations of the proposed building and indicating materials to be applied to the exterior of the building. The Commission will provide consultation on change of color.

Certificate of Appropriateness Flow Chart

Property owner develops project requiring a COA and consults with the Planning Department Staff on the proposed work.

Applicant obtains and completes the COA application form from the Planning Department Staff.

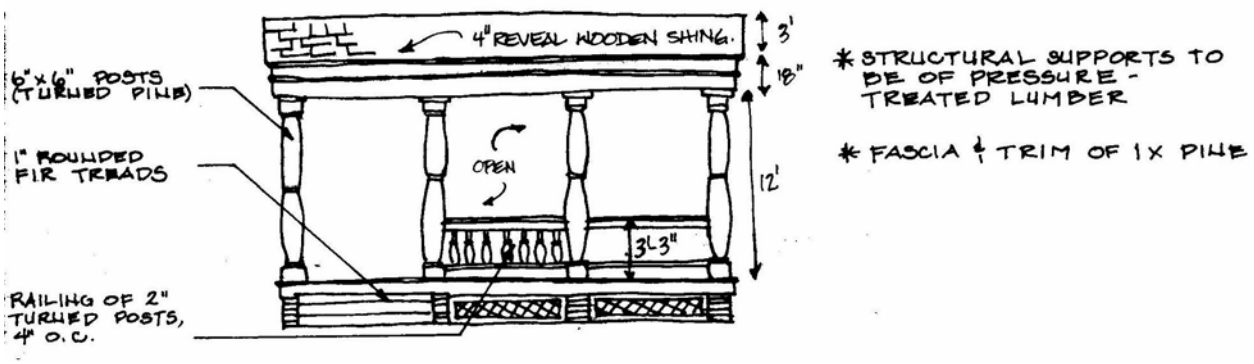
Applicant submits the completed application form and required materials by the deadline date of the next regularly scheduled meeting of the Historic Preservation Commission (HPC).

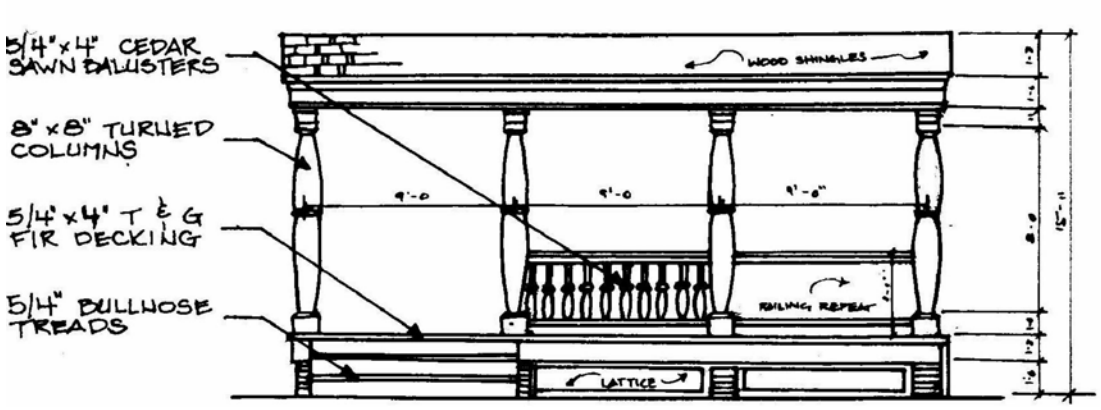
Applicant presents the project proposal before the HPC. The HPC approves the project, approves with conditions or denies the project.

If approved the Applicant may begin work after obtaining any other needed permits.

If denied the Applicant may appeal to the Board of Adjustment.

Below are examples of appropriate drawings for submittal with applications for a Certificate of Appropriateness.





A Brief History of Waynesville

The Town of Waynesville is located in Haywood County, which was created in 1808 and named for John Haywood, a state legislator and the first mayor of Raleigh. Colonel Robert Love, a Revolutionary War veteran and the town's first court clerk, donated seventeen acres for the county seat. Love also sold lots to finance a courthouse. The Town's original plat is in evidence still today, with lots along Main Street, centered on the public square and courthouse. At the time, the town was called Mount Pleasant, but Love changed the named to honor his former commanding officer, General Anthony Wayne.

By 1810, Haywood County had a population of 2,940 residents. In 1828, construction of the Buncombe Turnpike between Tennessee and South Carolina made Waynesville an important crossroads. Beginning in 1830, Waynesville became a weekly stagecoach stop between Asheville and Clayton, Georgia. On the eve of the Civil War, Haywood County's population was 5,801 residents including 313 slaves. The county remained largely rural with Waynesville containing some twenty households. Finally incorporated in 1871, Waynesville grew steadily after the Civil War to an 1880 population of 225.

With the coming of the Western North Carolina Railroad in 1884, Waynesville emerged as a distribution center for timber and agricultural products, as well as attracting tourists and summer vacationers. In the late nineteenth century the railroad opened up the Appalachian Mountains for visitors. The scenery and mountain air resulted in the construction of many hotels and summer homes for those seeking a more healthy and cooler location. In Waynesville several hotels were built along Main Street catering to railroad businessmen and tourists alike. A new County courthouse was constructed in 1884, and the town's *Courier* newspaper was established in 1885.

The third County courthouse built at Waynesville, was completed in 1884.

The railroad tracks were laid northwest of town, through swampland along Richland Creek. A depot was constructed, and the area became known as Frog Level, due to its low-lying topography. Between the warehouses at Frog Level and the commercial district along Main Street, Waynesville bustled with business into the mid-twentieth century. The Town's first financial institution, the Bank of Waynesville, was organized in 1887.

The railroad depot at Waynesville ca. 1890s

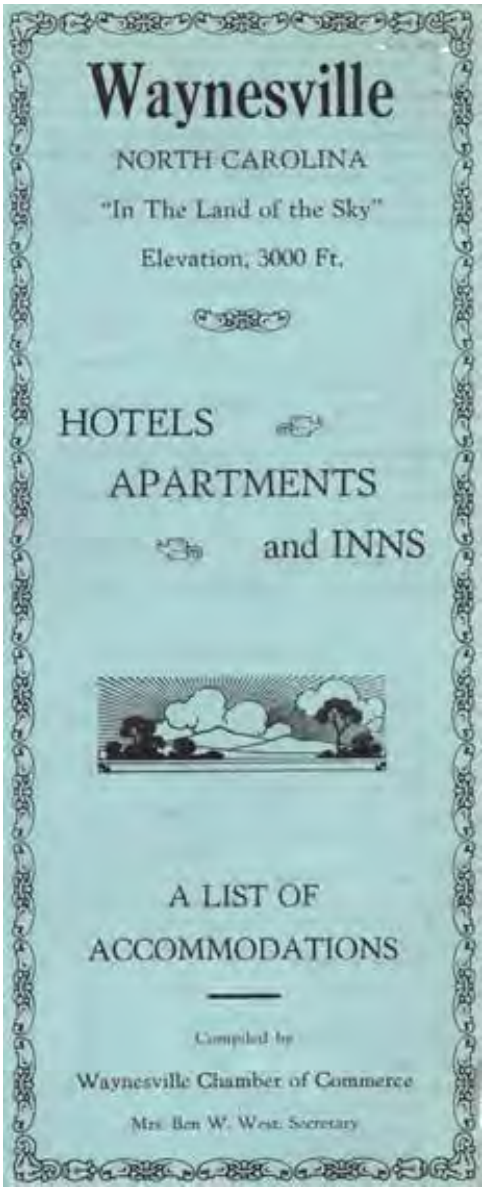
Waynesville Main street, ca. 1900.

By 1890, Waynesville's population reached 455. Over the next decade, more hotels and boarding houses were added to the streetscape of downtown to accommodate the continued growth in tourism. The Town's population grew with each passing decade, from 1,307 in 1900, to 2,000 in 1910. In 1916, Waynesville's Main Street boasted three drug stores, two furniture stores, two banks, five hotels, eight groceries, one book store, and numerous general stores. Service businesses included three blacksmiths, fourteen lawyers, four dentists, seven builders, and several physicians.

The natural climate and cool air of Haywood County mountains lured not only tourists. In 1918, the federal government acquired Waynesville's White Sulfur Springs Hotel as a recuperative center for World War I veterans suffering from respiratory problems. Tourism, along with furniture manufacturing and agriculture, remained the bases of local economy during this period. Numerous travel-oriented brochures were available, from road and auto guides to lodging directories.

Inside a Waynesville drug store, ca. 1890.

Waynesville Auto Repair Co., 1916.



Travel brochure from the 1920s.

In 1922, the Waynesville Bank was re-organized as the Citizens Bank and Trust Company. In 1927, construction began on a four-story Masonic Hall on Church Street. On the eve of the Great Depression, the County courthouse was in need of replacement. The Charlotte design firm of Rogers and Rhodes submitted a design, and the Southeastern Construction Company, also of Charlotte, completed construction in 1932. By 1930, Waynesville's population had grown to 2,414 residents.

A crowd gathers on April 5, 1927 for the laying of the cornerstone for the Masonic Hall on Church Street. http://thegatewayclub.com/history.html

The decade of the 1930s saw the establishment of the Great Smoky Mountains National Parks and initial construction of the Blue Ridge National Parkway. By the 1930s, automobile transportation surpassed the importance of the railroad to Waynesville's economy, and by 1949, the last passenger train stopped in town. The Town's 1940 population of 2,940 grew to 5,295 by 1950. Public work projects improved roads throughout the county, and railroad hotels were razed for new motor courts. Suburban development drew business away from historic Main Street in the 1960s and 1970s. Today the community supports a preservation effort that has listed individual buildings and historic districts on the National Register and created a Historic Preservation Commission to protect Waynesville's cultural and architectural heritage.

The Main Street Historic District contains a notable collection of commercial buildings from the late nineteenth and early twentieth centuries.

The Colonel Minthorne and Thomasine Woolsey House at 153 Woolsey Heights was built in 1907 and reflects the prosperity of Waynesville in the early twentieth century.

Design Guidelines—Overview

These guidelines have been developed for Waynesville's historic resources and provide detailed information in best practices for rehabilitation and new construction. The guidelines are based on *The Secretary of the Interior's Standards for Rehabilitation,* a document created in 1977 and revised in 1990. The Department of the Interior describes the standards as ten basic principles created to help preserve the individual quality of a historic building and its site, while allowing for reasonable changes to meet new needs. The Secretary of the Interior uses the Standards when reviewing projects involving federal funding or requiring federal licenses or permits. The Waynesville design guidelines expand on these general principles to provide guidance specific to Waynesville's historic architecture. The *Standards for Rehabilitation* are:

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

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

What Design Guidelines Do and Do Not Do

The purpose of design guidelines is to help guide property owners with best practices when planning rehabilitation and new construction projects for historic buildings and in historic districts. These best practices are expressed through guidelines ensuring that the project is in keeping with, and does not detract from, the existing character of the area.

These guidelines are intended to:

- provide guidance to property owners voluntarily undertaking changes or planning additions to their building or lot,
- assist the HPC by providing minimum standards to guide decision making,
- result in more appropriate changes that will reinforce the historic character of the district,
- help identify and resolve specific design concerns frequently raised in the district,
- assist the local building industry, including architects, contractors, and suppliers, as well as Town officials such as building inspectors and public works officials, in understanding the nature of these historic properties and how to reinforce their special character,
- improve the design quality of future developments and growth within the city,
- protect current property values and public investment by discouraging poorly designed and inappropriate projects, and.
- increase the overall public awareness of the unique character of Waynesville's historic resources.

These guidelines will not:

- require involuntary rehabilitation or restoration of existing buildings or structures,
- regulate the amount or location of growth and development within the city,
- require the completion of archeological investigations as part of site disturbance work performed under a COA. However, property owners are encouraged to preserve and protect any known or potential archeological resources in the completion of rehabilitation or new construction projects.
- regulate changes to the interior of any building unless protection of interior features is indicated in the landmark ordinance, or
- ensure the absolute highest quality design in every instance. The guidelines are intended to be flexible and allow a certain level of decision making by the property owner, making them easier to administer and more widely accepted by the public. This factor is especially important in new construction guidelines where overly specific criteria can restrain architectural creativity.

Application of Guidelines

These guidelines address basic repairs and provide "best practice" methods of maintenance of historic buildings and structures. However, property owners are advised to seek the expertise of a qualified architect, contractor, or historic preservation consultant when making major renovations and construction decisions. This assistance is especially necessary when contemplating rehabilitation for state or Federal tax incentives. Expert knowledge will help ensure the project will not jeopardize the property owner's ability to be eligible for the tax credits. Professional design assistance might be required for local ordinance and code compliance.

The key consideration of design guidelines is the emphasis on preservation over replacement. The frequent use of terms such as retain, maintain, and preserve demonstrates this emphasis. Historic buildings, landscapes, and components should be preserved and well maintained. Damaged elements should be repaired. If the damage is beyond repair, the minimal area necessary should be replaced using matching materials and imitating the original design.

Guidelines are grouped by historic building components, landscape components, infill construction, building relocation, and building demolition. Within the first two categories, guidelines are arranged alphabetically. Illustrations are included to help provide clarity, and terms are defined in the appendices.

The guidelines emphasize the public face of buildings and settings, defined as those visible from public right of ways in front of the property. Building front elevations, or facades, often contain the elements that define a building's style, and these elements should remain visible and unaltered. If a property owner wishes to make changes or additions to the building's exterior, these alterations should be located on the rear of the buildings, out of public view. Property owners and managers are encouraged to refer to the guidelines when undertaking construction, rehabilitation, or everyday maintenance.

The guidelines apply primarily to the fronts and readily visible side elevations of historic dwellings and commercial buildings.

Historic Commercial Architecture: Building Types

Waynesville's Main Street Historic District reflects its prosperity beginning in the 1880s and lasting until the Depression in 1930. The streetscape of the commercial district has a unity that is in part influenced by common building forms, which can be One-Part or Two-Part Commercial Block designs. These two forms typify commercial architecture of the nineteenth and early twentieth centuries especially in small and mid-size communities, like Waynesville. Richard Longstreth's publication The Buildings of Main Street describes these commercial building types.

Above: Two-part Commercial Block building at 172 Main Street.

A Two-Part commercial block is composed of two distinct sections – a storefront at ground level and an upper façade. Storefronts were designed for transparency, with large display windows. These rest on bulkheads and have transoms above. Entrances have glass and wood doors. Upper facades can consist of one or multiple floors of windows. The roofline of the building may have a decorative cornice such as brick corbelling or terra cotta panels.

Above: One-part Commercial Block building at 240 Depot Street.

A "One-Part" commercial block has only one story, which functions as the storefront of the two-part form. Across the top of the display windows may be decorative detailing. This type of building may have a short upper façade between the storefront and the roofline. Often, these upper façades had rectangular panels or insets, historically the place for the business sign. In the late nineteenth century, cast iron columns were popular elements on storefronts.

For both One- and Two-Part Commercial block types, storefront design emphasized transparency. Shopkeepers showcased their inventory through large glass display windows. Originally, these display windows had wood frames, which limited the size of glass that could be supported. By the mid-nineteenth century, however, technological advances introduced the use of cast iron columns and pilasters. This type of load-bearing framework allowed increased area of glass while still supporting the weight of upper facades. Commercial buildings were also designed with steel lintels across the storefront resting on brick piers and columns.

Commercial buildings of the nineteenth century usually included transoms; stationary or hinged windows across the top of the storefront's display windows. Transoms increased light into the interior of the building and improved ventilation if they were designed to open. Recessed entrances allowed for additional display area and illumination of the interior. Entrances typically had single or double wooden doors with large glass panes.

Above the storefronts of Two-Part commercial buildings, upper facades had rows of windows, allowing natural light into the upper floor or floors. If a building had more than one story, each floor's exterior usually matched in terms of window design and number and in any decorative elements. Exterior masonry walls often included decorative brickwork known as corbelling, with a pattern of bricks set at angles to provide small areas of additional texture and embellishment. Such architectural detailing was located along the cornice at the roofline and perhaps in upper pilasters. Cornices might instead be adorned with wood or sheet metal. The latter was especially popular due to its flexibility in molding to forms of different design.

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

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

Into the early twentieth century, One– and Two-Part forms remained the common commercial building forms; however, ornamentation became less elaborate. Buildings displayed elements of a form commonly referred to as Brick Front or Tapestry Brick; they have rectangular windows on the upper floor and more simplified upper facade decoration such as corbelled brick cornices and recessed rectangular panels.

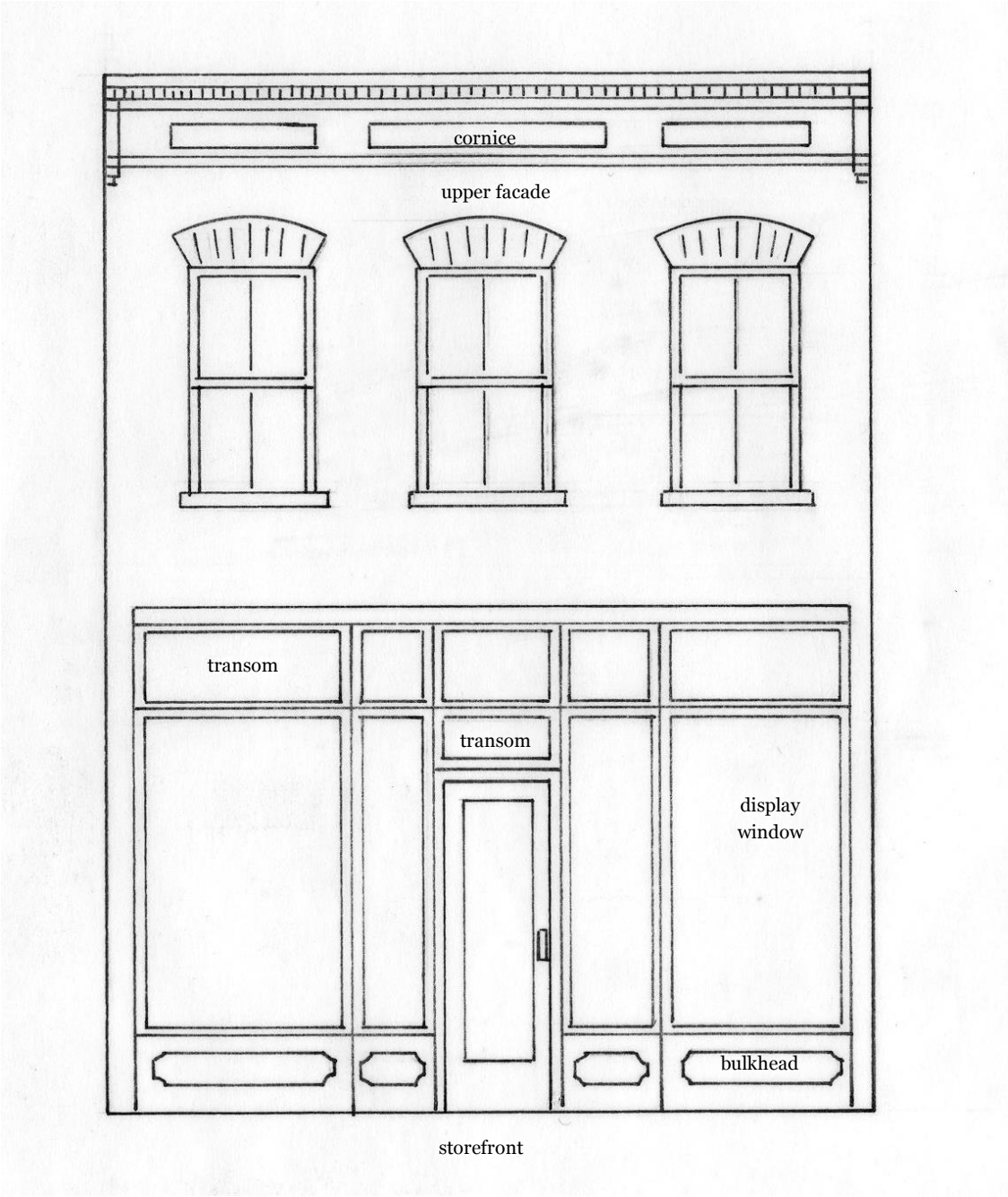
The original storefronts remaining in Waynesville should be preserved. It is also recommended that altered storefronts be restored to their pre-1960 appearance. Where upper facade windows have been enclosed with brick or wood panels, cornices have been removed, and details have been concealed beneath added metal panels, there are opportunities for rehabilitation. Rehabilitation through the repair or replacement of upper façade elements helps to maintain and enhance a building's character.

Beginning in the 1920s, new materials were introduced as decorative features, including various glass and tile elements. While these materials are not original to nineteenth-century commercial buildings, they represent a significant period in storefront design and marketing and should be retained and maintained.

Floor tiles at entrance of 120 Main Street.

At 39 Depot Street, the storefront was designed with structural glass block, a popular treatment beginning in the 1930s.

Commercial Building Details



This drawing shows a typical late nineteenth and early twentieth century commercial building and identifies some of its components. Downtown Waynesville is comprised largely of similar buildings.

Guidelines for Historic Commercial Building Elements

ARCHITECTURAL DETAILS

The fluted pilaster and Ionic capital at 74 N. Main Street are of terra cotta and convey the building's Neo-Classical style.

The architectural details of a building help define its style and/or general construction date. The collective details along a streetscape contribute to the overall district character. Many of the commercial buildings in Waynesville's downtown include distinctive architectural details that should be preserved.

1. Retain and maintain historic architectural details.
2. Repair, rather than remove, damaged architectural details.
3. Do not cover or conceal historic architectural details.

Upper façade detailing at 196 N. Main Street includes a brick panel inset surrounded by a brickwork pattern known as a sailor course.

The brick corbelling at 172 N. Main Street is highly detailed and adds texture and decoration at the roofline.

AWNINGS

This simple canvas shed awning is an appropriate addition to the building at 120 N. Main Street.

Before the introduction of air-conditioning systems, awnings were commonly installed for shading of storefronts on commercial buildings. Retain and repair historic awnings; installation of new awnings is appropriate on historic facades. For more information about the use of awnings on historic buildings see the Preservation Brief at http://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm

1. Retain and maintain historic metal awnings, and repair them if necessary.

2. Ensure that the installation of new awnings does not damage the building. Appropriate materials include canvas duck of cotton and polyester blends. Choose colors that complement the building.

3. Awning shapes should match the opening, such as a shed roof shape for a rectangular window or a curved awning for an arched entrance.

Arched awnings are appropriate on arched windows (66 N. Main Street).

This canvas shed roof awning is an appropriate addition to the storefront. (172 N. Main Street).

ENTRANCES AND DOORS

The entrance at 244 Depot Street is recessed and has a pair of original, single-light glass and wood doors.

Entrances and doors are functional and decorative. They are often focal points of historic building façades and help define building style. Preservation of entrances and doors is important to the character of buildings.

1. Keep the entrances, doors, and related elements of a building in good repair.
2. When entrances, doors, and related elements are in need of repair, follow the guidelines for wood, and reuse historic hardware and locks.
3. If an entrance, door, or related element is deteriorated beyond repair it may be replaced. Match the replacement element as closely as possible to the original one. If substitute materials are used, they should support the historic character of the district to the greatest extent possible.
4. If an entrance retains original screen doors, they should be preserved. These features are important elements that help define sense of time and character, even if they are no longer in functional use.
5. It is not appropriate to add openings to a primary elevation of a historic building.

This entrance at 236 N. Main Street features an original door, fanlight above, and a single sidelight, all set within an arched surround.

The recessed entrance at 226 N. Main Street retains original single-light, two-panel glass and wood doors.

6. Do not resize or otherwise alter an entrance. This kind of alteration compromises the architectural integrity and historic character of a building.

7. When installing a storm or screen door, ensure its design allows full visibility of the door behind it.

This entrance has an original single-light, one-panel glass and wood doors with a single-light transom above (240 Depot Street).

FIRE ESCAPES & DECKS

Placement behind the historic building can minimize the impact of modern features like decks and stairs (18 N. Main Street).

Most decks, fire escapes and staircases are not historic elements. Therefore, these features should be designed and placed out of view from the primary street as to minimize their visual impact on district appearance. Preserving original fire escapes is recommended if possible; even if they are no longer in use, their appearance visually imparts a sense of historic quality.

1. Place decks and staircases on rear elevations or in other locations that are out of public view.
2. Traditionally, exterior wood components would have been painted, rather than stained or left bare. Paint is recommended for new wood decks, railings, and stairs that are highly visible to the public. Wood components that are located on secondary elevations and thus less visible to the public may be painted or stained. Select compatible paint or stain colors to make decks, railing, and stairs as unobtrusive as possible.
3. Use a design that is simple in appearance.
4. Ensure that the addition of decks and stair cases does not cause damage to architectural features.
5. Fire escapes may be either open or enclosed. If enclosed, the exterior surface of the fire escape may be of wood siding, brick veneer, or stucco. If open, fire escape surfaces should be of metal or wood.

Appropriate fire escape on rear elevation at 145 Wall Street.

GUTTERS & DOWNSPOUTS

Appropriate gutters and downspouts at 145 Wall Street.

Gutters and downspouts help protect buildings from water damage, so it is important to check them regularly to keep them in good repair. Installing new gutters is an appropriate action for the protection of the building.

1. The use and maintenance of gutters, downspouts, and splashblocks is highly recommended.
2. Retain existing boxed or built-in gutters.
3. Repair deteriorated or damaged boxed or built-in gutters if possible, rather than replacing them with new gutters.
4. If gutters need to be replaced, the most appropriate design for hanging gutters is half round. Ogee gutters, however, are also appropriate on buildings dating from or influenced by designs from the 1940s or later.
5. Locate downspouts away from architectural features and where they are least visible.

Appropriate gutter placement at 4 N. Main Street.

LIGHTING

Preserve original light fixtures and install new fixtures in traditional designs.

1. Preserve historic light fixtures and neon signs.
2. When repairing deteriorated or damaged historic light fixtures use methods that retain their historic appearance.
3. Replace severely damaged historic light fixtures with new ones that replicate the originals or other historic examples in appearance and materials.
4. When adding modern light fixtures where none previously existed, ensure they are unobtrusive, conceal the light source, and direct light toward the building.
5. Ensure that the installation of new light fixtures does not damage or obscure architectural features or other building elements.

The Town has added appropriate street lamps in the Frog Level Historic District.

The gooseneck style design is a common and appropriate lighting style on commercial buildings. Preserve original lighting (50 N. Main Street, above), and use similar designs for replacement fixtures (44 Church Street, below).

ROOFS

Flat roofs are most common on commercial buildings. This roof form should not be altered, as the change would detract from the uniformity of the streetscape .

Though the roof of a commercial building is generally not an aesthetic element, it is one of the most important parts of a building. The roof provides cover, protecting the building from the elements, which helps preserve it. Proper maintenance of a roof is critical. A roof's importance extends beyond function, too; a change in roof shape or materials can drastically alter the appearance of the entire building. When new roofing materials are needed, match them to original roofing as closely as possible.

1. Retain, maintain, and repair historic roof forms and materials.
2. It is recommended to replace individual damaged roofing elements rather than replacing the roof entirely.
3. If overall deterioration is beyond reasonable repair, select substitute materials that will best support the historic character of the building and the district. Match original materials whenever possible.
4. Regularly check gutters and downspouts for clogs, and clear them.
5. Keep roofs, gutters, and downspouts in good repair.
6. Periodically check flashing, and secure any loose portions. Replace deteriorated flashing with high-quality replacements. Secure aluminum flashing with aluminum nails and paint.
7. Ensure proper ventilation to prevent condensation.
8. Anchor roofing materials adequately to guard against wind and water damage.

SIGNS

Traditional sign placement and design on commercial buildings are appropriate for the businesses of Waynesville today. Historic signs are important elements to the character of the downtown business district. Consult the Sign Code for variable size and number of signs permitted at a business. For more information about the preservation of historic signs, read the Preservation Brief at http://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm.

1. Preserve, maintain, and repair historic signs, including neon signs.
2. New signs should be made of traditional materials such as wood, glass, copper or bronze letters. Sandblasted wood signs are appropriate. Materials that adequately simulate wood may be acceptable. Plastic, substrate or unfinished wood signs are not recommended.
3. The dimensions of new signs should be in proportion to the building. Avoid oversized signs that detract from the building.
4. Limit the number of signs on a building to a maximum of three, not including signs painted on windows.

Traditional sign locations include storefront beltcourses, upper facade walls (not to exceed 20% of the overall wall surface), hanging or mounted inside windows, or projecting from the face of the building. Movable sandwich boards or "menu easels" are also allowable downtown and provide additional signage for businesses. Shown are appropriate locations for commercial signage.

Window sign at 143 N. Main Street.

5. Signs with logos or symbols are recommended.

6. The colors of signs should complement those of the building and its trim and should be limited to a maximum of two or three colors.

7. Traditional lettering such as Serif, Sans Serif or Script are appropriate today. Limit size of lettering to a maximum of 18 inches in height or not greater than 60% of the total sign area.

Creative logo sign at 112 N. Main Street.

The projecting sign at 66 Commerce Street incorporates three colors that repeat in the sign's logo.

This free-standing sign groups all the businesses at the address. This treatment is appropriate and preferred to multiple signs lacking uniform design, color, size,

8. When installing a sign, make sure there is no damage to historic materials. Anchor mounting brackets and hardware for signs into mortar, not masonry.

9. Conceal lighting for signs; spot– or up-lighting is appropriate for signs. Internally lit signs are not appropriate.

10. Wall signs should not extend above the roofline of the building.

Appropriate hanging sign at 111 N. Main Street.

This colorful, creative, free-standing sign is at the gateway to the Frog Level Historic District.

Painted wall signs like the one at 24 Commerce Street are known as ghost signs since they have faded over time. Property owners are encouraged to preserve ghost signs since they add to the historical character of downtown.

STOREFRONTS

Storefronts and their elements help define the façade of a commercial building. Retain, maintain and repair storefront components as needed. Visit http://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm for more advice on rehabilitation.

1. Retain and maintain historic storefronts and their component elements, such as display windows, bulkheads, transoms, and doors.
2. Do not cover or conceal historic storefronts and their components.
3. Repairing deteriorated or damaged components ensures that the storefront retains its historic appearance.
4. Replace missing storefronts or elements so that they replicate the historic storefront, other historic examples, or compatible modern examples.

Bulkheads with Cararra glass tiles and inserted structural block glass (56 N. Main Street).

The original storefront at 226 N. Main Street features display windows on wood bulkheads and a unique divided-light transom above the entrance.

Original storefronts at 244 Depot Street (above) and 176 N. Main Street (below).

WINDOWS

Original, two-over-two, wood sash window at 236 N. Main Street.

Windows allow for visibility into a building and provide visual depth. Window types and size can vary greatly across a commercial district, along with an array of decorative additions, such as sills, lintels, decorative caps, and shutters. Functionally, windows allow light into the interior of a building, allow ventilation, and provide a visual link to the outside. In addition to their utilitarian purposes, the variation of window styles and types correspond to a variety of architectural styles and periods of construction within the district. Preserving original windows enhances the historic character of the district.

1. Retain and maintain historic windows.
2. Restoring windows to their original condition, may require patching, painting, applying putty and weather-stripping.
3. For energy conservation, the addition of storm windows is recommended over replacement of historic windows.
4. Select white storm windows or paint them to match the window trim.
5. Storm windows should be full-view to allow for visibility of the building's historic windows.

Original, old-growth wood windows should be preserved and maintained. If more energy efficiency is needed, add a storm window (32 Commerce Street).

6. Retain and reuse serviceable window hardware and locks. These elements help convey the historic quality of the building.

7. Windows on downtown commercial buildings do not appear to have been designed with blinds or shutters. These features should not be added to upper floor windows.

8. It is not appropriate to change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.

9. Do not use bars in windows visible from the street.

10. Do not use snap-in or flush muntins.

11. It may be necessary to replace historic windows if they are deteriorated beyond repair. A good test for condition is to jab an ice pick into the sill or bottom rail of the frame. If the pick penetrates more than one half inch into the wood, the frame may be too deteriorated to repair.

12. If historic windows must be replaced, use designs that closely match the historic windows in size, materials, and type.

Metal casement windows were commonly used in commercial buildings in the late nineteenth and early twentieth centuries (196 N. Main Street).

WINDOW REPLACEMENT

Below is the preferred hierarchy when considering the design and materials for replacement windows:

1. Wood windows that match all the characteristics of the original wood windows. Replacement windows must be a good match to originals in size, configuration, and proportions.

2. Aluminum-clad wood windows with enameled finish resembling a painted finish may be appropriate for commercial buildings.

3. Avoid vinyl or vinyl-clad windows. These windows are difficult to match correctly with historic windows. Vinyl is not a sustainable material and difficult to recycle.

4. New windows should have true divided lights versus simulated divided lights.

Why Preserve Historic Wood Windows?

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

General Maintenance

- Keep the glazing putty free of cracked, loose, or missing sections.
- Monitor the paint condition; if paint becomes deteriorated, check the wood below in those spots.
- Remove excess, peeling, or flaking paint.
- Keep wooden components painted.
- Replace deteriorated components like broken sash cords and panes.

For more information on general maintenance and more involved repair of wood windows, see the preservation brief at http://www.nps.gov/history/hps/tps/briefs/brief09.htm

Guidelines for Commercial Streetscape Elements

STREETSCAPE ELEMENTS

Streetscape elements, including landscaping, planters, benches, and garbage receptacles help beautify and unify the downtown blocks.

Waynesville has invested in streetscape improvements in the downtown area with installation of streetscape elements. Continuation and expansion of this program is encouraged.

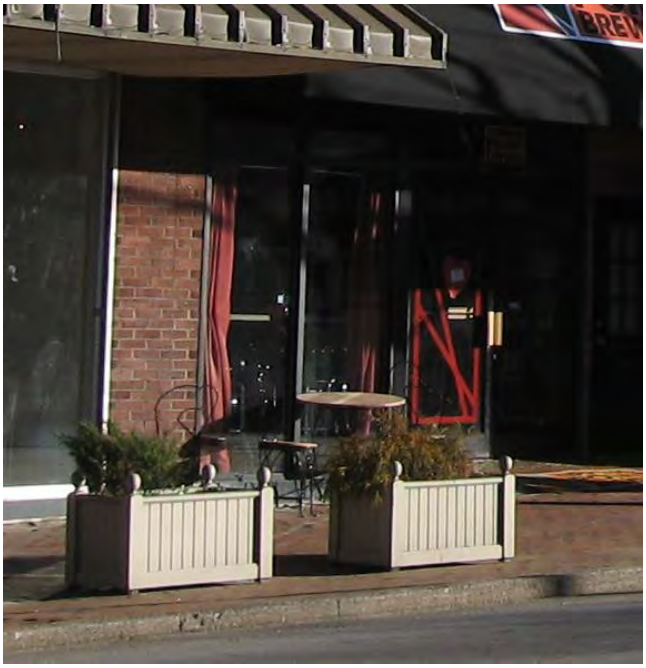
.1. Benches and planters enhance Waynesville's commercial areas and these streetscape elements should be preserved and maintained.

2. The existing light standards downtown are appropriate and future installation and maintenance of lighting should be consistent with this design.

3. Landscaping should follow historic patterns when possible. Landscaping should not damage historic buildings or other historic elements.

4. Historically, downtowns did not have trees and other plants. If beautification through landscaping is desired, the use of species with limited height and canopies is recommended.

5. Public outdoor furniture should be uniform in appearance and of historically appropriate materials, such as wrought iron. Their placement must take into account pedestrian flow.



Landscaping such as planter boxes are appropriate for the downtown area.

PARKING LOTS

Most parking lots are located behind the commercial buildings facing Main Street. In many locations these lots lack landscaping or screening. Property owners are encouraged to add landscaping and screening to existing or future lots. A consistent plan is encouraged including unified designs, permeable surfaces, landscaping, and light fixtures.

1. Parking lots should be located behind historic buildings and out of pedestrian view.
2. Shared parking areas by businesses or institutions with different peak use times helps limit the need for new parking surfaces.
3. Clearly differentiate parking and pedestrian areas through landscaping or fencing.
4. Consider the installation of permeable parking surfaces to reduce water run-off.

Many of the Town's rear parking areas lack any landscaping or screening.

When installing new parking lots, consider the use of permeable surfaces to allow for rain absorption.

UTILITIES

Rear elevations are appropriate locations for HVAC units, utility meters, and garbage containers (233 Wall Street).

In the downtown area, utilities such as mechanical systems and garbage receptacles support the infrastructure of buildings. Site air conditioning and heating units at rear facades or on rooftops, where they are not readily visible from the street. Paint conduits to blend with the color of the building.

1. Locate garbage receptacles out of view behind buildings.
2. Locate ground-mounted mechanical systems on the rear elevation or on top of buildings. If equipment is placed on top of buildings, it should be set back or behind a parapet, out of view from the street.
3. Locate meters, conduits, and other equipment on rear elevations.
4. Locate window mechanical systems on the rear elevations and minimize their visibility as much as possible.

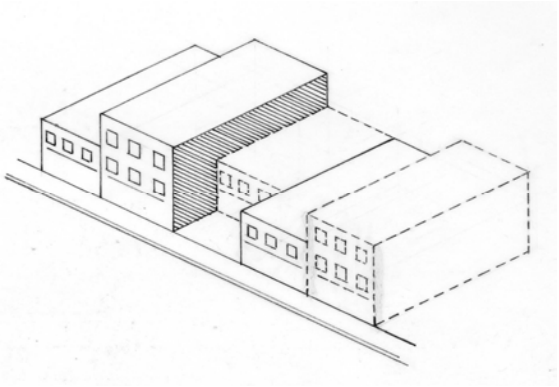
Screening of HVAC units behind buildings (above) or locating them on the roofs of buildings (below) is appropriate.

Guidelines for New Commercial Buildings

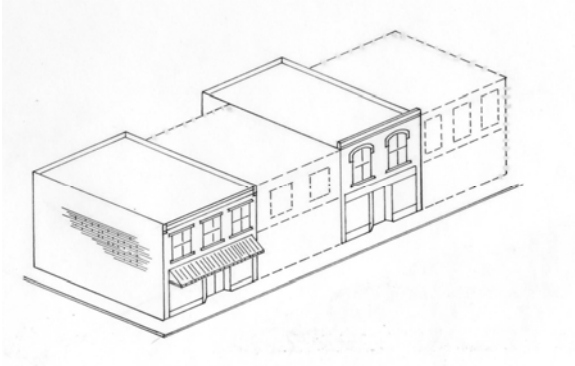
New construction within a historic commercial district is appropriate to infill vacant lots. Construction of new buildings should respect characteristics of the commercial districts and complement their historic and architectural resources. The following guidelines are important when considering whether proposed new buildings are appropriate and compatible.

The middle building is modern infill designed to complement the historic buildings on either side.

1. The height of new buildings should be compatible with that of existing adjacent buildings. Construct new buildings with a number of stories similar to adjacent buildings, and keep their height within ten percent of the average height of surrounding buildings as seen from the street and publically accessible areas.
2. The façade proportions of new buildings, including the height-to-width ratio, should be similar to and compatible with others on existing adjacent buildings.
3. The setback of new buildings match that of adjacent buildings.



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



4. New building designs should be simple and visually compatible in complexity with the historic designs of existing adjacent buildings. The degree of simplicity or complexity for a new building should complement that of dominant architecture along the streetscape.

5. Design new buildings with windows and doors, including height-to-width ratios, that are related to the proportions of existing adjacent buildings visible from the street.

6. The solid-to-void rhythms and open-to-solid proportions of new buildings should be compatible with those of existing adjacent buildings.

Appropriate alignment: The top sketch illustrates new construction that maintains traditional storefront and upper façade alignment. The sketch below illustrates inappropriate alignment.

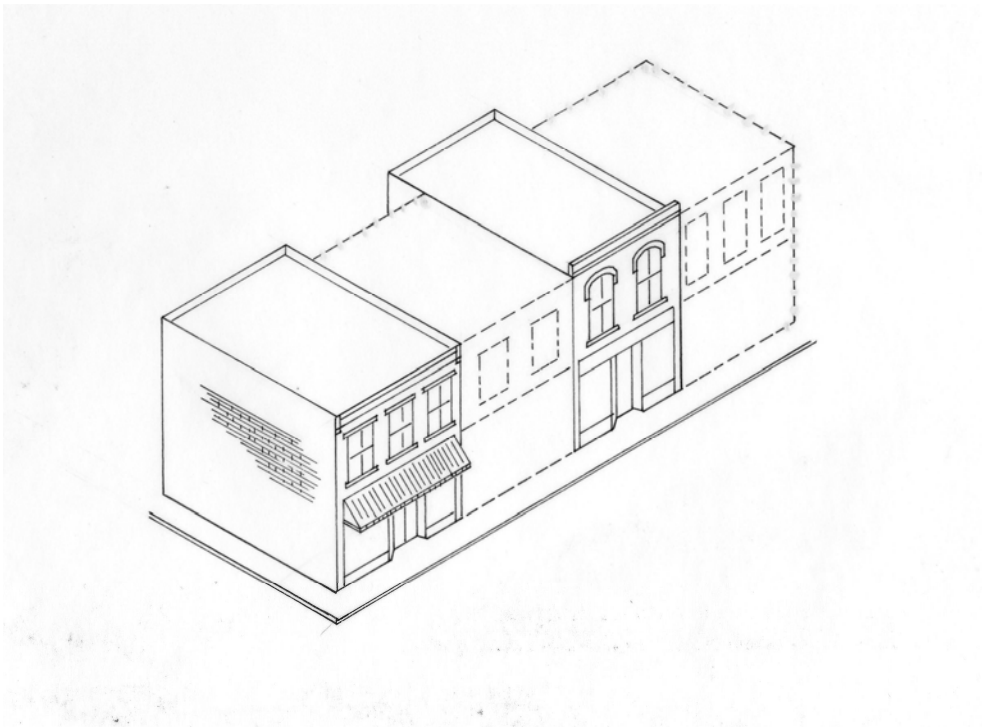
7. Materials and textures of new buildings should relate to those used in the surrounding area and on existing adjacent buildings. In streetscapes with a strong continuity of materials and textures, the continued use of those materials is recommended.

8. Consider the color schemes on existing adjacent buildings. Strong continuity of color can help make the new building visually cohesive with its block.

9. Architectural details and of new buildings should relate to those of existing buildings. Such details may include lintels, cornices, arches, chimneys, and ironwork.

10. New buildings should be compatible with the historic and architectural character of the district and still be discernible as products of their own time. By following a majority of the above guidelines, a new building can be designed that respects its historic neighbors without simply duplicating them.

This new construction was designed in a One-Part commercial building form with brick piers dividing the storefront.



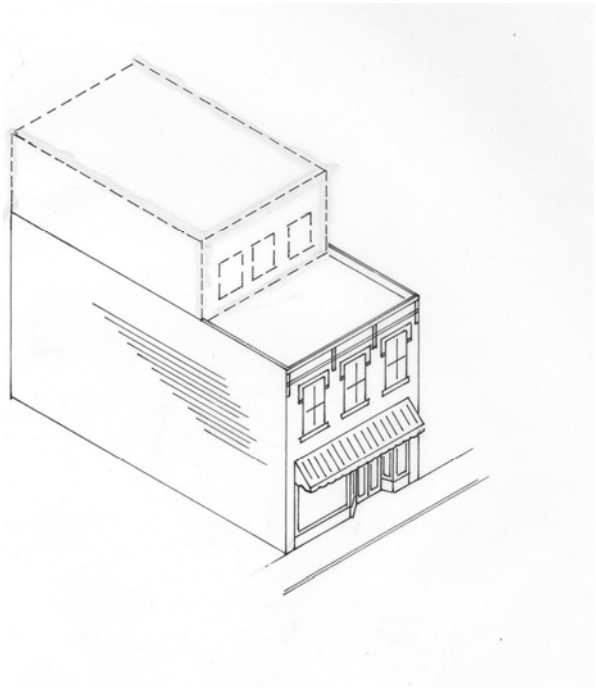
YES—Window size and placement should be consistent for new construction.

YES—A building constructed over several lots should have vertical divisions to maintain streetscape rhythm.

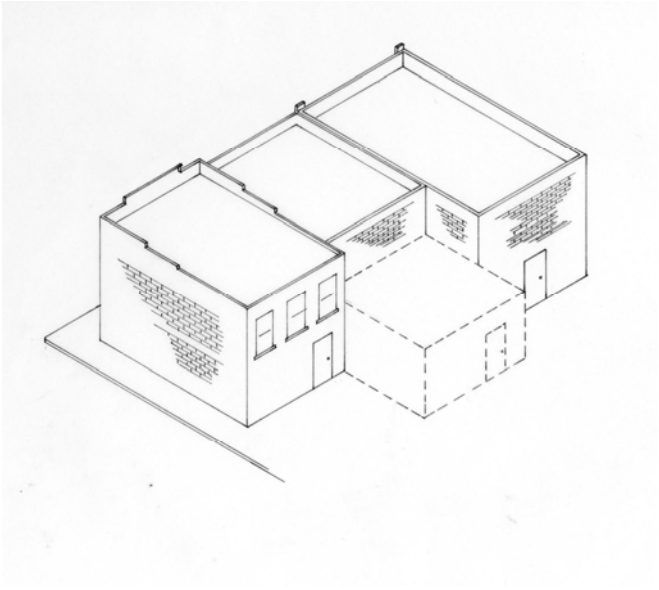
Additions

Rear and roofline additions provide owners with flexibility in their building use. Additions should use design, materials, and placement that minimize their affect on the district's historic character.

1. Take care that an additions does not cause damage to or removal of historic walls, roofs, and features from historic buildings. Use existing openings to connect the addition to the existing building.
2. From the primary street, an addition should have little or no visibility.
3. Additions should be compatible with the original building in scale, proportion, rhythm, and materials.
4. The design of an addition should be distinguishable from the historic building; it should be smaller and simpler in design.
5. Additions should be contemporary in design, but compatible with adjacent buildings.
6. Roofline additions should not be visible from the street.
7. Roofline additions should use similar roof forms to the buildings to which they are attached.
8. Make sure that a roofline addition does not cause the removal of character-defining materials and features.



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



HISTORIC RESIDENTIAL ARCHITECTURE

Residential Architectural Styles of Waynesville

Waynesville contains a variety of late nineteenth and early twentieth century architectural styles. Knowledge of the distinguishing characteristics of each style can help guide the treatment of buildings. The following are descriptions and examples of the district's predominant styles and forms.

Folk Victorian (1840-1910)—I-House

Named for their symmetrical floor plan, I-houses have a central hall flanked by equal-sized rooms. They can be one or two rooms deep. Typically I-houses have side gable roofs with gable end chimneys. Alternatively, they may have a pair of central, interior chimneys that flank the central hall. This house type was popular across the eastern United States beginning in the early-to-mid-nineteenth century.

The Hannah-Graham House at 437 Boundary Street is an example of a two-story I-House.

Queen Anne/Shingle, 1880-1905

The emergence of the Queen Anne style coincided with the rise of balloon framing and mass production of wood ornamental features. These developments allowed for extravagant architectural designs with asymmetrical floor plans and irregular roof planes. These houses are typically of asymmetrical floor plan and often feature porches that wrap around from the main façade to a side elevation. More exuberant examples may also have a corner tower, highly detailed spindling, oriole or stained glass windows, roof cresting, wood shingle siding, corbelled brick chimneys with chimney pots, and irregular roof planes. Queen Anne style houses are often painted in rich, contrasting color schemes.

A related style is known as Shingle which is similar in massing and form but has an exterior of wood shingles.

The Alden and Thomasine Howell, Jr. House at 129 Woolsey Heights was built in 1905 and combines the Queen Anne and Shingle styles.

Colonial Revival, 1895—1955

By the end of the nineteenth century, American architects began to look towards the country's own architectural roots. The Colonial Revival style reflects the nation's embrace of its colonial past. The style is characterized by simplicity, symmetry, and unadorned order, as a movement away from asymmetrical, highly embellished styles of the Victorian era. Colonial Revival dwellings typically have rectangular plans and symmetrical facades. The roof may be gabled or hipped. Windows are multi-paned double sashes. Doorways may contain sidelights, fanlights, pediments, and columns or pilasters. The details are classically inspired, and entry porticos are common.

Side-gabled Colonial Revival dwelling at 140 Academy Street.

Dutch Colonial Revival, 1895-1930

The single-most defining characteristic of the Dutch Colonial Revival is it roof shape. The gambrel roof is a variation the side gable roof, common to American Colonial Revival dwellings. The Dutch Colonial Revival style is a sub-category of the latter. The Colonial Revival styles are characterized by symmetrical facades. The Dutch Colonial Revival style can have an exterior of weatherboard or wood shingle siding, brick, or stone. These dwellings are generally one-and-one-half– or two-story and often feature shed dormers on the upper story façade. Their porches will have plain columns. Gable-end chimneys will often be flanked with round, half-moon, or octagonal casement or fixed windows in the gable fields.

The Bess Love Abel House was built in 1914 in the Dutch Colonial Revival at 151 Love Lane.

Craftsman/Bungalow, 1905—1930

The Bungalow plan has roots in British India during the eighteenth and nineteenth centuries. The house type melded with Japanese building techniques exhibited at late nineteenth-century American expositions. Craftsman Bungalow buildings typically have low-pitched gabled roofs with a wide eave overhang, exposed rafters, decorative beams or braces, full- or partial-width porches, and tapered posts on brick piers. Designers often used the Craftsman style for Bungalows, which were generally one-story houses with large porches and open interior floor plans. The Bungalow first emerged as a house type in American residential architecture in California and quickly spread across the country as a popular design choice for small houses. While the Bungalow can take the form of a modest gable-front example, elaborate Bungalow designs can include multi-plane roof shapes and extensive Craftsman details on the interior.

The Dr. Nick Medford House is a notable example of the Bungalow style. It was built in 1923 at 203 Love Lane.

Tudor Revival, 1900—1940

The Tudor Revival style is based loosely on Medieval architecture. Peaking in popularity during the 1920s, the style was fashionable for single-family dwellings as well as small apartment buildings. The plans often feature cross gable, high-pitched roofs. Exteriors can be of stucco with false half-timbering, brick veneer, or weatherboard siding. A Tudor Revival dwelling may feature a gable-front projecting bay with an arched entrance, an exterior, façade wall chimney, and even an entrance tower. Windows may be double-hung wood sash or multi-light styles. The Tudor Revival style was used almost strictly on residential architecture.

The Emma Altstaetter House at 75 Love Lane was built in 1906 and is a fine example of the Tudor Revival style.

Minimal Traditional, 1930—1955

Minimal Traditional houses were built from ca. 1930 to the mid-1950s. These are houses which reflect the Colonial Revival and Tudor Revival styles in their overall forms and designs but have limited decorative detailing. The exteriors are generally of weatherboard, brick veneer, or asbestos shingles. Windows are often sash units similar to those in Colonial Revival style dwellings. These dwellings are distinguished by their simplicity and lack of ornamentation

This house at 118 Maple Street shows the restrained detailing of the Minimal Traditional style.

Ranch and Mid-Century Modern, 1940-1965

Ranch style dwellings appear in Waynesville by the late 1940s and stress horizontal forms, low-pitched rooflines and are generally one-story in height. Several of these are located in the Town's older neighborhoods.

The Mid-Century Modern style has a more rambling character and often features an open floor plan. They often have exterior walls of large panes of glass that help integrate indoors and outdoors. These houses may feature large chimneys and restrained decoration. Porches are usually small with most of the outdoor space designed for the rear of the house.

The dwelling at 62 Welch Street combines elements of the Ranch and Mid-Century Modern styles.

ARCHITECTURAL DETAILS

Eave vergeboard and inlaid woodwork at 138 Church Street.

Architectural details help define individual building styles and contribute to overall district character. Examples of architectural details in the district include vergeboards, brackets, cornices and returns, dentils, and other decorative or trim elements. They may be of wood, metal, or masonry materials.

1. Maintain and preserve architectural details on a building.
2. Keep architectural features visible; do not cover or conceal them.
3. When making repairs to architectural features, follow the guidelines for wood, metal, or masonry, as appropriate.
4. If architectural features are missing or too severely damaged for repair, replace them using appropriate substitutes for the style and period of the building.
5. Do not add architectural features where none historically existed.

The use of river stone and concrete is especially important in Waynesville's residential areas. This material is used for architectural features, exterior wall surfaces, chimneys, and retaining walls. These features should be preserved and maintained and never removed or concealed (33 Pigeon Street).

AWNINGS

Awnings were common features to shade windows and porches in the late nineteenth and early twentieth centuries. During the mid-twentieth century, metal awnings were favored over fabric awnings. After around 1950, however, awnings fell out of use with the availability of air conditioning. Today, awnings can be a used as a means to supplement cooling systems. Canvas awnings are appropriate and encouraged for historic dwellings.

1. Retain and maintain historic metal awnings.
2. Repair damaged historic awnings.
3. When adding new awnings, ensure they do not damage the building. Appropriate awning materials include canvas or cotton and polyester blends. Awnings may be treated with acrylic. Select colors that complement the building, and shapes mimic the shape of their opening.
4. Retain and maintain mid-twentieth century metal awnings When adding awnings to a building that has not traditionally had any, canvas awnings are generally more appropriate than metal awnings.

The awning examples above and below appropriately fit their openings.

Porches are also traditional locations for canvas awnings.

CHIMNEYS

Chimneys were functional features on dwellings well into the twentieth century. Even if a chimney on a historic house is no longer in use, it is a significant architectural element that contributes to the character of the building. On some houses, a chimney can even help define architectural style or form. Many of Waynesville's chimneys are of river stone and concrete and reflect the dwelling's Craftsman, Bungalow and other styles.

1. Follow the guidelines for masonry to preserve and maintain chimneys.
2. Follow the same guidelines for chimney repair.
3. If a chimney is missing or is deteriorated beyond repair, consider replacing it. Use replacement materials appropriate for the style and period of the building.
4. Retain extant chimney pots of terra cotta and brick. Replace in kind, as it is not appropriate to substitute other non-historic materials such as sheet metal or concrete block.

The chimney at 368 Boundary Street is constructed of river stone and concrete and is part of the dwelling's overall Bungalow design.

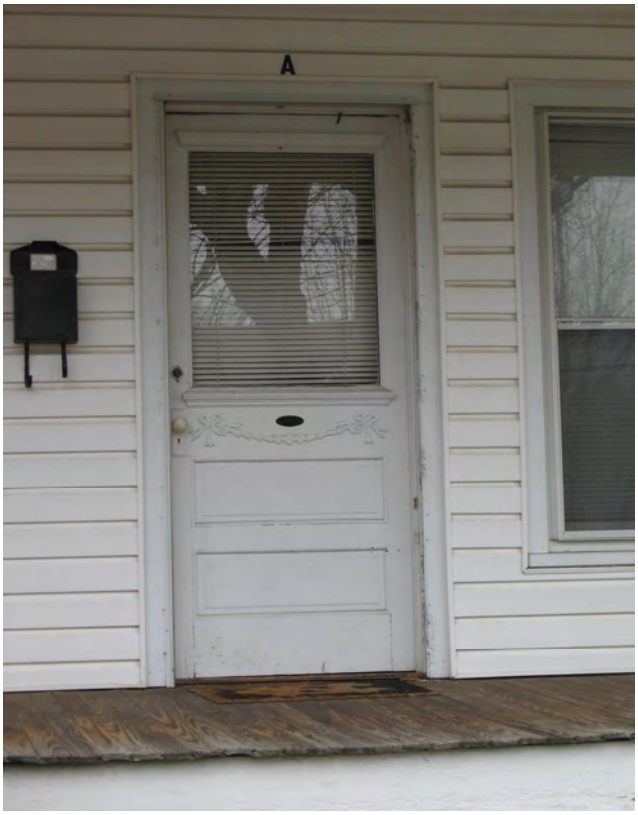
Chimneys can help define architectural style. Tudor Revival-style dwellings commonly have façade-wall chimneys (130 Maple Street).

ENTRANCES AND DOORS

Entrances are focal points of dwellings and consist of several elements such as doors, transoms and sidelights. These components are significant in defining a house's architectural character. Preserve these original designs, as well as original screen doors. If a storm door is desired, install a design that allows full view of the original door behind it.

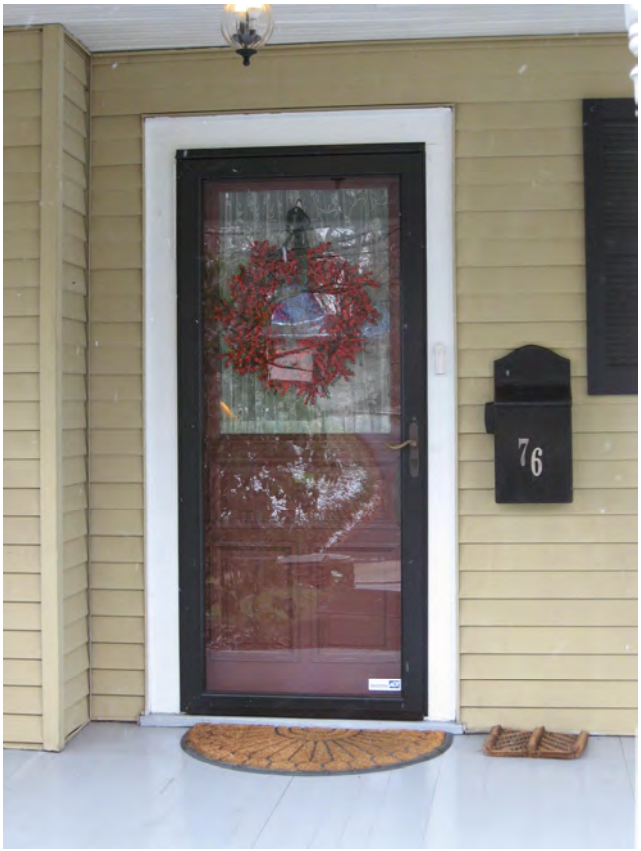
1. Maintain original entrances, doors, and related elements.
2. When repairing entrances and their components follow the guidelines for wood. Reuse historic hardware and locks.
3. If any element of an entrance is beyond repair, replace it with appropriate materials to match the historic element.
4. Do not add openings to a primary elevation.
5. Do not resize or otherwise alter an entrance.
6. When installing a storm or screen door, ensure its designs allows full visibility of the door behind it.
7. Do not install solid metal or composite doors on primary elevations. These type doors should only be added at rear elevations or those not readily visible from the street.

Above: Original, single-light glass and wood door at 99 Walnut Street; below: Single-light, two-panel door at 121 Hazel Street.



Craftsman-style doors like the one at 55 Welch Street are common on Bungalow dwellings.

This formal entrance features a multi-light door flanked by sidelight and topped with a fanlight, all under a bracketed entry canopy. (152 Walnut Street)



The entrance at left has a storm door of an appropriate design as it allows for full view of the original single-light glass and wood door (76 Boyd Avenue).

FOUNDATIONS

Brick, stone, river stone and concrete, concrete block and poured concrete are the most common materials for foundations, which may be solid or on raised piers.

1. Follow the guidelines for masonry to retain and maintain foundations.
2. Do not cover or conceal historically visible foundations.
3. Follow the guidelines for masonry to repair foundations.
4. If infill is desired for pier foundations, the installation of lattice sections between the piers is appropriate. Solid fill is not encouraged.

Lattice panels between piers may be appropriate for foundations. These panels should fit between the piers and not conceal or cover them (389 Boundary Street).

River stone and concrete foundation at 181 Walnut Street

Solid brick foundations should be preserved and maintained in keeping with masonry guidelines (407 Boundary Street).

LIGHTING

Original light fixtures such as at 526 S. Haywood Street should be maintained and preserved.

Retain historic light fixtures. When installing new light fixtures, select designs that match the dwelling's architectural style and period. The use of modern footlights for walkways and sidewalks is appropriate.

1. Retain historic light fixtures adjacent to doors and at porch ceilings.
2. Repair damaged historic light fixtures or replace damaged pieces with similar replacements.
3. When original fixtures are missing or too damaged for repair, install new fixtures that replicate historic examples. Their materials and design should be appropriate for the period and style of the building and unobtrusive in placement.
4. The installation of small footlights along walkways and sidewalks is preferred to the addition of large pole-mounted lights in front yards.

These light fixtures are examples of designs that may be appropriate when choosing new light fixtures for a historic dwelling.

Small footlights along walkways are preferred to large pole mounted fixtures in front yards.

PORCHES

Porches are important defining features of historic dwellings and building style. Porches have traditionally been a transition area between the exterior and interior of the residence. In Waynesville, many homes retain large front or side porches. The preservation of porches is important to maintain the integrity of individual building designs and the overall historic character of the Town's older neighborhoods.

1. Follow the guidelines for wood or masonry as appropriate to maintain porches.
2. If a porch is damaged or deteriorated beyond reasonable repair, replace it using a design that matches the historic design and materials that support the historic character of the house to the greatest extent possible.
3. It is not recommended to enclose porches. If enclosure is desired, screen panels are preferred to solid materials, as they can provide minimal obstruction to structural elements and better preserve the porch's historic transparency.
4. If a porch floor requires replacing, substitute materials such as wood and plastic composites may be appropriate under some circumstances. Painting these materials to blend with the house colors is recommended.
5. Addition of decorative features should be base on documentary evidence, so as not to impart a false historical appearance.

Porch styles help define the character of the dwelling like milled wood posts and railings on Victorian-era dwellings (above, 419 Boundary Street) or tapered posts on stone piers on Bungalow dwellings (below, 416 Boundary Street).

Above: Tuscan porch columns are associated with the Colonial Revival and Dutch Colonial styles of the early twentieth century (65 Walnut Street); below: square, shingle-sided columns were added to Craftsman and Bungalow style dwellings (182 Church Street).

Appropriate screened porches. Above: This design is on the side of the house and has large frame panels (88 Welch Street) Below: The screening is custom-fitted to match the shape of the original opening (152 Walnut Street).

PORCH STAIRS AND RAILINGS

When porch stairs or railings require replacement, match the new components to the porch in terms of design and materials. You can find more preservation advice about porches and their components at http://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm.

Above and below: Examples of appropriate new porch stairs and railings for wood porches.

1. Retain historic porch steps and railings.
2. Repair historic porch steps and railings with materials that match the original.
3. Replace porch stairs and railings with materials to match the porch's materials.
4. The installation of brick, concrete, or wrought iron steps in place of wooden front porches is not recommended.
5. Pre-cast concrete steps on entrances that are readily visible from the street are not recommended.
6. When replacing railings, match the style and appearance of the porch. Simple painted wood railings with balusters between the top and bottom rail are generally appropriate.

Right: Porch stairs of masonry such as river stone and concrete should be repaired with matching materials (131 Church Street).

ROOFS

A roof is functionally the most important component of a building. Since it covers and protects the rest of the building from the elements, proper maintenance is critical. Also, a roof is important visually, as it is such a large and visible part of the building. A change in its shape or materials can radically alter the appearance of the entire building. Original roof designs and materials should be preserved and retained as long as possible.

Preserve and maintain original roof materials such as slates (90 Walnut Street).

1. Retain historic roof forms and materials, and keep them in good repair.
2. Replace individual damaged roofing elements.
3. Substitute materials may be acceptable if overall deterioration is beyond the reasonable possibility of repair. Select substitute materials that will best support the historic character of the building. Match original materials whenever possible.
4. Keep gutters and downspouts free of debris, and keep them maintained.
5. Repair leaking roofs, gutters, and downspouts.
6. Secure loose flashing or replace deteriorated flashing with high-quality materials. Fasten aluminum flashing with aluminum nails, and paint.
7. Prevent condensation by ensuring proper ventilation.
8. Ensure roofing materials are sufficiently anchored against wind and water damage.
9. Inspect the seams of metal roofs for proper overlap; keep metal surfaces painted except for copper roofs, which are protected by their patinas.
10. Use metal fasteners on metal roofs that are compatible with the roofing material.

Appropriate style and installation of gutters and downspouts (73 Walnut Street).

WINDOWS

Original one-over-one wood sash windows at 99 Walnut Street.

Windows are important character defining features of a dwelling and should be preserved. Many of the historic houses in Waynesville retain old-growth wood windows and these can last indefinitely if properly maintained. Replacement of original windows is recommended only when they are deteriorated beyond repair. New windows should match the original in profile and design.

1. Retain and maintain historic windows.
2. Use paint, putty, and weather stripping as needed in order to restore windows to their original conditions. Follow the guidelines for wood for more detailed repair information.
3. Retain and reuse serviceable window hardware and locks. They enhance historic character.
4. Historic blinds or shutters also help define the historic character of a building.
5. If the installation of new blinds or shutters is desired, they should be constructed of wood and sized to fit like historic working ones.
6. The installation of storm windows can help make historic windows as energy efficient as replacement windows. Use storm windows that are full-view or with internal elements that match those of the windows.
7. Storm windows should be white or painted to match the window trim.
8. The number, location, size, or glazing pattern of windows should not be altered by cutting new openings, covering over windows, or installing replacement sashes that do not fit the historic openings.
9. Do not use bars in windows visible from the street.
10. New windows should have true divided lights rather than simulated divided lights.

Specialty windows like this divided-light casement window should be preserved and maintained (73 Walnut Street).

11. Replace historic windows only if they are damaged beyond reasonable repair. A good test for condition is to insert an ice pick into the sill or bottom rail of the frame; if the pick penetrates more than half an inch into the wood, the frame may require replacement.

12. If replacement of historic windows is required, use replacements that closely match the historic windows in size, type, and material.

The storm windows at 88 Welch Street are designed to match the location of the historic wood window's meeting rail behind it.

Original two-over-two wood sash windows at 72 Pigeon Street.

These storm windows and shutters are designed to fit the dimensions of the historic windows at 138 Church Street.

Guidelines for Residential Site Features

FENCES AND WALLS

Many properties throughout Waynesville's older neighborhoods have walls and fences. Of particular note are the many retaining walls of river stone and concrete. Maintain existing historic walls and fences rather than replacing them. Property owners are encourage to remove incompatible walls and fences.

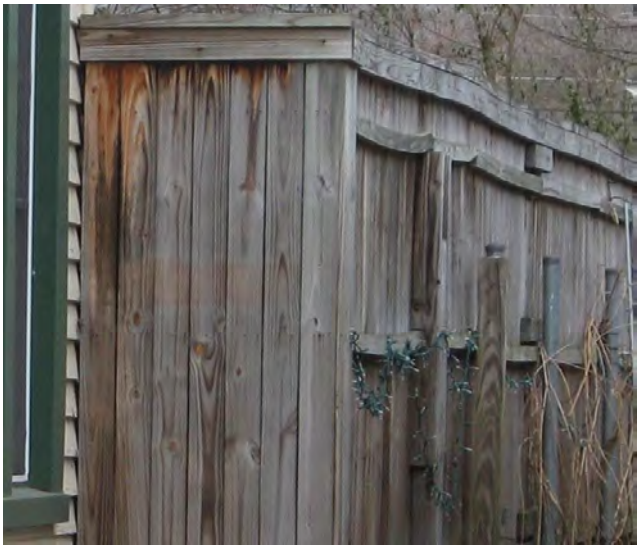
1. Retain historic fences and walls, and keep them in good repair.
2. The construction of new fences and walls may be appropriate, especially if their materials visually match those that predominated historically. Wood or metal for new fences and stone for new walls are generally appropriate materials.
3. Wooden fences should be a maximum of three feet tall, with pickets separated by less than three inches. The pickets should be less than four inches wide. Paint new wooden fences to complement their adjacent houses New metal fences should be also be less than three feet tall.
4. Solid wood board fences are appropriate for back yards only. Their height should be a maximum of six feet. Paint them to blend with the building.
5. Chain link, split or horizontal rail, railroad tie, or timber fences are also only appropriate along rear yards or where not visible from the street. Minimize the visual impact of chain link fences with paint or plastic coating in dark green or black. Screening them with plants also helps conceal such fences.

Appropriate wood picket fence in the front yard of the dwelling at 416 Boundary Street.

Privacy fences should be recessed back from the front of the house.

Retain and maintain historic river stone and concrete retaining walls (66 Walnut Street).

Original wrought iron fence at 419 Boundary Street.



This privacy fence at rear of 53 Cherry Street is appropriate in materials, height, and location.

At 131 Church Street, the stone retaining wall blends with the steps leading to the house. It is a unique feature that should be maintained and preserved.

River stone and concrete retaining wall with accent piers at 76 Boyd Avenue.

GROUND SURFACES

Retain historic sidewalks, driveways, planting patterns, and grades. Where replacements or new elements are required, follow the historic placement pattern and use similar materials.

1. Historic ground surfaces such as walkways and driveways establish a visual rhythm throughout a neighborhood. This historic pattern should be preserved by maintaining the historic placement, materials, and design of ground surfaces.
2. Historic landscaping patterns relate to historic ground surface patterns through the ratio of plants to paved surface. This relationship should be followed. Also, consider mature height and width of plants. Plants should not obscure a historic building.
3. Consider the compatibility of private ground materials like walkways and drives to public materials like sidewalks.
4. Use materials with historic precedent in public sidewalks.

Preserve and maintain historic features such as the concrete-ribbon driveway at 43 Cherry Street.

Original concrete driveway at 192 Church Street.

OUTBUILDINGS

Retain historic outbuildings such as garages and sheds. Design new outbuildings that are complementary to the dwelling's architectural style and follow local zoning and setback requirements. Outbuildings should be obviously secondary structures and not visually overwhelm or compete with the historic buildings of the property.

1. Preserve and maintain original outbuildings such as garages and sheds as long as possible. Follow rehabilitation guidelines used for dwellings in repairing outbuildings.

2. Design new outbuildings to be compatible with the architectural style of the primary building.

3. Site outbuildings at appropriate locations such as to the rear of a house or recessed back from the side elevations.

Preserve and maintain original garages as long as possible (125 Church Street).

This original garage retains its two paneled garage bay doors (35 Central Street).

Original river stone and concrete garage at 209 Walnut Street).

4. New garages and outbuildings should follow the historic setback for similar outbuildings on the property or patterns of other outbuildings in the older neighborhoods.

5. Garage doors should typically be painted to match the color of the garage. In garages that are 'high style' it may be appropriate to use the color of the garage doors as a complementary or accent color to the building color scheme.

6. Reconstruction of a missing or replacement garage should be based on accurate evidence of the original configuration, form, massing, style, placement and detail and supplemented with photographs or other documentation that show the original garage.

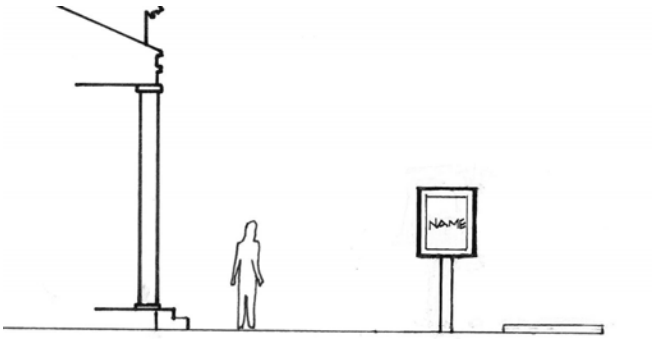
7. The design of new outbuildings and garages should be secondary to that of the main historic building.

8. New outbuildings and garages should be compatible in size, scale, proportion, spacing, texture, setbacks, height, materials, color and detail to the primary building and should relate to similar outbuildings in the adjacent neighborhood as appropriate.

9. Materials used in new outbuildings and garages should reflect historical development of the property and the use and function of the outbuilding.

Garages may be added at rear elevations as shown above, or as stand-alone buildings (below).

SIGNS



Freestanding signs in front yards are appropriate for Waynesville's residential areas.

Minimize the impact of private signs in historic residential areas by selecting designs of appropriate size, style, and colors.

1. New signs should be constructed of materials with historical precedent, including wood, glass, iron, copper, or bronze.
2. In formerly residential areas, keep the proportions of signs to a maximum area of four square feet. Signs should complement the building's proportions. Signs for churches or other institutional buildings should follow the guidelines in Waynesville's sign ordinance.
3. Keep the design and content of signs simple. Use three colors or less the complement the colors of the building.
4. Keep with tradition for the location of signs, such as on awnings, inside windows, projecting from the building façade, or standing in the yard. Ensure that signs do not obscure architectural features. Anchor mounting equipment in mortar, not bricks or stones.
5. Use only external, concealed lighting sources.
6. Install only one sign per home.

Appropriate wall sign for a business in a residential neighborhood (71 Pigeon

Hanging signs on front porches are appropriate on dwellings converted into office or retail use.

UTILITIES AND ENERGY RETROFITTING

Buildings today have many modern appliances that can detract from the historic character if not appropriately placed. Locate modern equipment such as dish antennae, external heating and air conditioning units, utility meters, garbage receptacles, utility wires, and ramps on and around historic buildings out of public view. Also consult local building codes in this regard as well.

1. Plants, trees, and landscape features proved visual screening and also offer benefits of passive solar energy functions like shading and wind breaks. Do not remove significant or character-defining plantings or landscape features for the purpose of installing utilities.
2. Select the smallest size possible for dish antennae and install it where least obtrusive.
3. Ensure that garbage receptacles, HVAC units, and utility meters are out of public view using inconspicuous placement, landscaping, or a lattice constructed to blend with the building.
4. Locate window mechanical systems on side or rear elevations.
5. Consult local health and safety codes; compliance with codes can be achieved with minimal effect to character-defining features and finishes of the building.
6. Energy-saving devices such as solar panels may be appropriate if sited correctly. Property owners are encouraged to place solar panels, wind turbines or other energy saving measures on elevations that are not readily visible from the street and do not detract from a dwelling's architectural character.

Effective means of screening HVAC units include wood lattice as at 676 Boyd Avenue (above) and evergreen landscaping at 73 Welch Street (below).

If solar panels are desired, property owners are encouraged to site them on rear roof lines (above) or as freestanding units in rear yards (below).

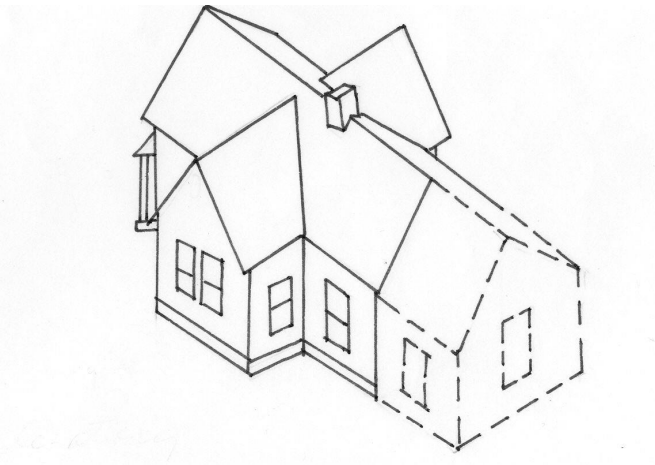
Guidelines for New Additions to Residential Buildings

ADDITIONS

As a building's use evolves, an addition may be needed. Keep the design and construction of an addition in character with a historic building. Ensure that features of the historic building are not radically changed, obscured, or destroyed in the process of rehabilitation. While an addition should complement the original historic building, it should be distinguishable and not attempt to copy the original design.

1. Consider how the existing building might accommodate needed functions without constructing an addition.
2. The size of new additions should not overwhelm the historic building.

New additions should be at the rear, smaller and subordinate to the historic building.



Existing patterns should be respected in new additions. When possible, existing openings should be retained and used to access the addition.

3. The addition should complement the scale, massing, materials, and window spacing of the historic building.
4. Keep the addition clearly differentiated from the historic building. Do not attempt to duplicate form, material, style, wall plane, roofline, cornice height.
5. The addition should express a contemporary design or reference design motifs from the historic building.
6. Ensure that the addition respects the existing historic character of surrounding buildings in the district and complements this historic character.
7. Appropriate locations for new additions are on rear or side elevations where they are not visible from the street.

FIRE ESCAPES/DECKS

Decks and fire escapes are modern additions to historic dwellings, therefore ensure that their design and placement has minimal impact on the building.

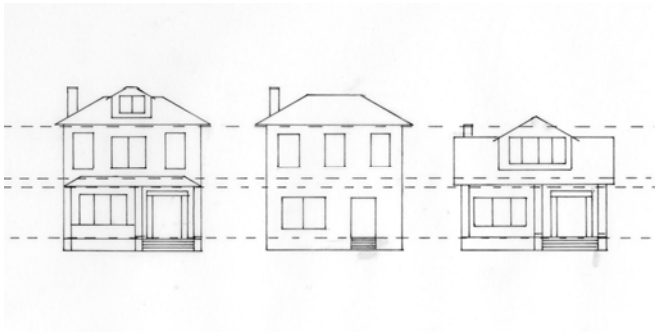
1. Rear elevations are the appropriate location for decks and fire escapes, out of public view.
2. Paint and design decks and fire escapes to blend closely with the house.
3. Ensure that the addition of decks and fire escapes does not cause damage to architectural features.
4. Fire escapes may be either open or enclosed. If enclosed, the exterior surface of the fire escape may be of wood siding, brick veneer, or stucco. If open, fire escape surfaces should be of metal or wood.
5. Keep the design and appearance of decks simple. If the deck is visible from the street, use square balusters set no more than three inches apart and no more than two inches in width and depth.

Fire escapes should be placed at rear elevations (above). New decks are appropriate for rear elevations or those not visible from the street (below).

NEW DWELLINGS

When new construction occurs within Waynesville's older neighborhoods it should respect the visual and historic characteristics of adjacent buildings. New construction should maintain the existing historic development pattern with comparable setback, distance between homes, overall scale and massing, materials, and colors.

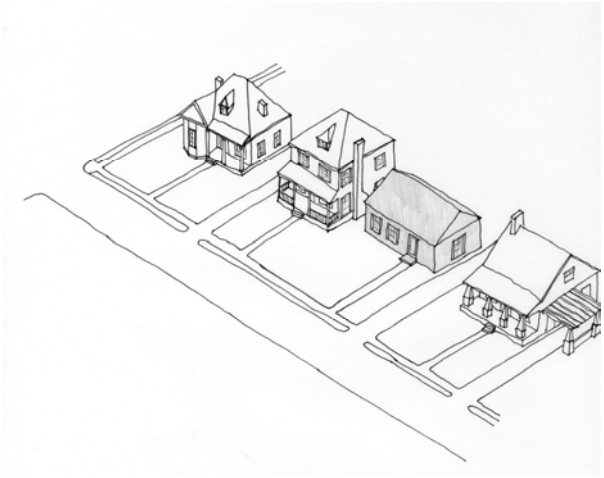
1. The height of new buildings should be compatible with that of adjacent buildings .
2. Materials used in new buildings should be compatible with that of adjacent buildings.
3. The setback of new buildings should match that of adjacent buildings.

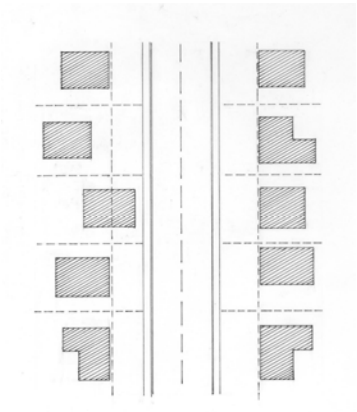


These houses appropriately approximate each others' height and number of stories.

4. New buildings should be compatible with adjacent buildings in terms of width, scale, and proportions.
5. New buildings should be compatible with adjacent buildings in terms of roof form.
6. With new construction, maintain the orientation toward the major street.

The relationships between the façade elements on each house are appropriately similar.





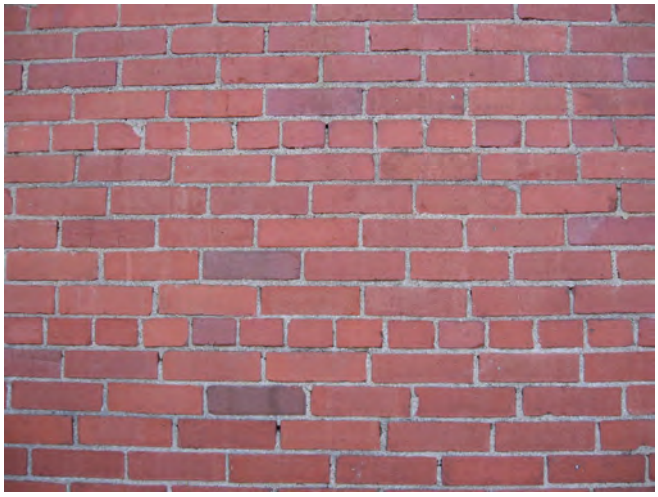
Above: The infill building does not respect the existing pattern of building height. Left: The infill building does not respect the setback of adjacent buildings.

New dwellings in historic neighborhoods can be designed in imitation of historic styles such as the Bungalow at left...

...with compatible designs and details as at left...

...or in more contemporary designs as shown above.

BRICK/MASONRY



Brick exterior walls should be preserved and maintained—not cleaned using abrasive methods (71 N. Main Street).

Most existing commercial buildings are constructed of some type of masonry, whether brick, stucco, cut stone or river stone. Additional elements such as cornices, pediments, lintels, sills, and other decorative features may also be of masonry, or may be of other materials such as stone or wood, which are addressed later in the guidelines. Color, texture, mortar joints, and patterns of the masonry define the character of a building. When applying these guidelines, it is important to discern between older, soft bricks and mortars and later more durable brick with Portland mortars. Proper identification is necessary in order to apply the appropriate treatment.

1. Preserve and maintain original brick, stone, terra cotta, cast concrete and other masonry original to a building. In addition to the below guidelines, view the Technical Preservation Services site http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm

Repair of masonry

2. Repair, rather than remove, a damaged masonry feature by patching, piecing in, or consolidating.

3. Be attentive to cracks, as they may indicate structural settling or deterioration and may also allow moisture penetration.

4. When needed, hire a skilled craftsman to repair broken stone or carved masonry details using epoxies.

Moisture control on masonry

5. Keep water away from your masonry walls by checking for leaks on roofs, gutters, and downspouts; secure loose flashing.

6. Caulking the joints between masonry and windows will also impede water penetration.

7. Makes sure the grade slopes away from the base of the building or install drain tiles around the building where ground water pools.

8. A course of slate or other impervious material just above ground level can resist dampness. Seek professional advice from preservation architects or engineers.

Cleaning of masonry

9. Masonry should not need cleaning unless it is heavily stained or deteriorated.

10. Clean unpainted masonry with the gentlest means possible, generally low pressure water and detergent.

11. Apply water to masonry surfaces only when temperatures are above freezing and will remain above freezing for at least 14 days after application.

12. Before applying any cleaning method to a building, test an inconspicuous area and observe the results .

Chemical cleaning of masonry

13. Chemical cleaners can cause damage; use with caution.

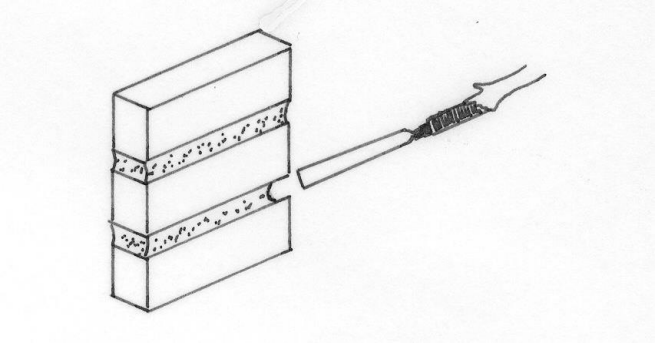
14. Do not leave chemical cleaners on the masonry for longer than directed.

15. Do not use acid cleaners on marble or limestone.

Machine cleaning of masonry

16. Never use abrasive cleaning methods like sandblasting or high-pressure washing on masonry surfaces. They can cause rapid deterioration.

17. To avoid damaging face brick, use the gentlest means possible to remove mortar from the face of brick.

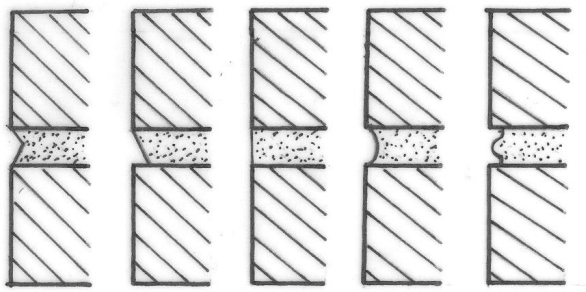


One inch of old mortar should be removed with a hand tool before repointing. Electric tools can damage historic mortar.

Mortar issues with masonry

18. To remove deteriorated soft mortar from the 19th and early 20th centuries, carefully hand rake the joints.

19. Cut out old mortar to a depth of one inch.



When repointing, examine the historic mortar profile, then replicate it.

20. To replace historic soft mortar from the 19th and early 20th centuries, duplicate its strength, composition, color, and texture. Use one part lime and two part sand with no more than 20 percent combined Portland cement unless a harder mortar is original to the building. In the case of later, harder 20th century mortars, traditional lime is not included, and Portland cement may be used in replacing the mortar.

21. Repoint to match original joint profiles and retain the original joint width.

22. Do not use a synthetic caulking compound to repoint bricks.

The exterior of the building at 233 N. Main Street is of rock-faced concrete veneer, which should not be painted if it has not historically been painted.

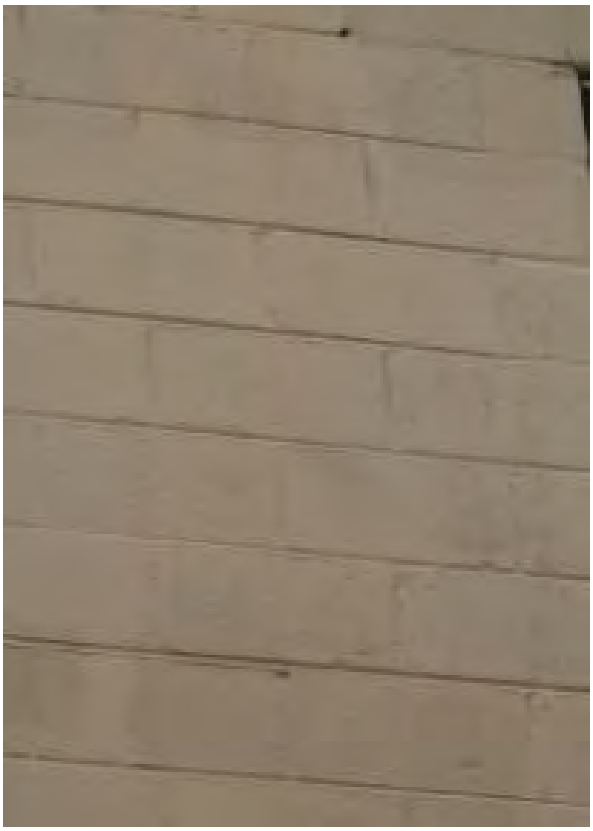
Painting of masonry

23. Leave unpainted masonry unpainted. Paint alters the texture of masonry and mortar joints. If unpainted bricks have lost their protective outer coating due to sandblasting, or if the brick and mortar are extremely mismatched from previous repair work, paint may be applied to help preserve the brick.

24. Follow manufacturer's specifications for surface preparation and paint application.

25. Unless other solutions have been tried and failed, do not apply water-proof, water-repellent, or other non-historic coatings; use of these products may result in trapping moisture inside the masonry, exacerbating existing problems.

The brick exterior at 196 N. Main Street is a stretcher bond pattern, meaning only the long side of the brick is faced outward.



The exterior of the building at 4 N. Main Street is concrete block.

CAST IRON/METAL

The industrial revolution of the nineteenth century introduced new materials for building construction. Cast iron, steel, pressed tin, copper, aluminum, nickel, bronze, galvanized sheet iron, and zinc were all used at various times for different architectural features from ornamental elements to structural support to whole façade covers. For more information on cast iron preservation see http://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm.

1. Eliminate excessive moisture issues by keeping roofs, gutters, and downspouts in good repair and securing or replacing loose or deteriorated flashing..
2. Paint acts as a barrier to moisture; keep historically painted metal elements painted.
3. When applying paint to metal elements, first remove all corrosion.
4. Gentle hand-scraping or wire-brushing metal surfaces will remove flaking paint.
5. Cleaning hard metals like cast iron and iron alloys may require low-pressure dry-grit blasting. Protect adjacent wood or masonry surfaces from the grit.
6. If hand scraping or wire brushing fails to clean softer metals like copper, lead, or tin, use chemical or thermal methods.
7. Immediately after removing corrosion, apply a rust-inhibiting coat of primer paint.
8. Install a non-porous separation material between incompatible metal features, such as copper with cast iron, steel, tin, or aluminum, to prevent galvanic corrosion. The separation element can be nonporous, neoprene gaskets or butyl rubber caulking.

The exterior at 32 Commerce Street consists of pressed-metal sheets .

PAINT

Maintain painted surfaces such as door and wood window trim, as at 56 N. Main Street.

Maintain the painted finish on traditionally painted parts of buildings and components such as wood siding, architectural details, and window sashes. Additional information on paint issue is available at http://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm

1. Keep historically painted building elements painted and maintained.
2. Do not paint historically unpainted masonry or other surfaces unless to cover mismatched brick or altered openings.
3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings. Oil-based paint is suitable for use where a previous paint coat has not been removed.
4. Avoid non-breathable "liquid vinyl" type coatings. Also avoid paint containing zinc, as this element attracts moisture.
5. Latex paint is not recommended as it does not adhere well and because it shrinks more than oil paint when drying, which can pull off underlying old paint. However, the use of latex paint may be successful if the surface is first completely covered with an oil-based primer.
6. Prior to painting, remove dirt from the surface using a mild household detergent and water. This will ensure the adherence of new paint.
7. Remove damaged or deteriorated paint to the next sound layer.

Masonry surfaces, such as original brick bulkheads may be repainted if they were historically painted. Use contrasting shades to accentuate relief features like the rectangular inset at 32 Commerce Street.

8. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.

9. If a painted surface is severely blistered, it is best to remove all paint down to the bare wood.

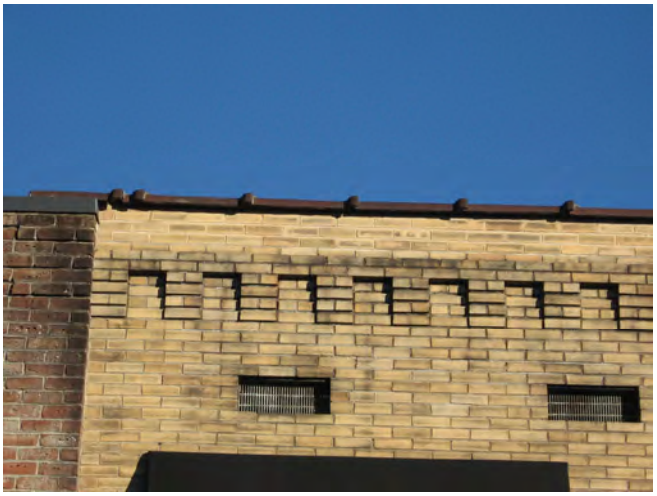
10. If gentle methods such as hand-scraping has not been successful, use chemical strippers, carefully following product instructions. This includes properly neutralizing, in order to ensure that paint adheres to the surface.

11. Select paint colors that complement the style and period of the building and the overall color scheme of the street.

12. Use contrasting colors for window framing, walls and cornices.

13. A good rule of thumb is to limit the number of paint colors used on a building to three. Create a unified color scheme that accentuates architectural features but does not create an architectural novelty.

Paint window trim a color that stands out from the building color (172 N. Main Street).



Do not paint masonry that has historically never been painted. Details such as brick corbelling stand out from its contrasting mortar color; painting the surface would detract from this textured quality (62 N. Main Street).

Wooden trim and other traditionally painted building elements should be kept painted. (42 Hazel Street).

Planning a paint color scheme:

Select a muted tone for the main body of the house. Use one contrasting color for all decorative woodwork such as eave brackets, cornices, and porches.

For sashes and door, a color darker than the trim color will cause these openings to recede. Using a lighter color than the trim color, will cause sashes and doors to project.

Cultural trends influenced changing architectural styles, including the use of color.

Queen Anne: Trim color often contrasts with body color. These color schemes can be bold and dramatic, with rich hues that accentuate and define the elaborate architectural details of the building.

Colonial Revival/American Foursquare: Softer colors for walls with white or ivory trim. Shutters should be dark colors, such as black or dark green.

Craftsman: Earth tones, sometimes different colors for different floors, for walls and complementary trim. Up to four colors can be used to accentuate Craftsman details, such as a body color, a little color for trim, a secondary trim color for shutters, and a door color.

Muted tones are appropriate on Bungalows, as at 368 Boundary Street.

Applying contrasting paint colors is appropriate on Victorian-period dwellings (129 Woolsey Heights).

Lighter colors with green or darker trim were common choices for Colonial Revival and Dutch Colonial styles (526 S. Haywood).

SIDING

Original wood siding at 138 Church Street.

Exterior materials are important to the character of historic houses. Retaining and maintaining historic siding materials is the best treatment for buildings in Waynesville's historic residential areas. Using modern siding treatments like vinyl or aluminum is discouraged.

1. Retain and maintain historic siding and exterior materials.
2. Nail warped or loose wood shingles back in place.
3. When repairing damaged historic siding and exterior materials, use materials that match the historic materials. Follow the guidelines for wood or masonry for detailed repair information.
4. Damaged stucco siding can be repaired by removing loose material and patching with a new material that is similar in composition, colors, and texture.
5. Replace historic siding and shingles only as required and with materials that match the original as closely as possible.
6. If synthetic siding is used, select a product that most closely matches the shape, size, profile, and texture of wood siding. Hardboard products such as cement-wood boards are preferable to vinyl or aluminum siding.
7. Ideally, where synthetic siding has been installed, it should be removed, and the historic siding material restored.

Wooden shingles help define this house's historic appearance. If they become damaged they should be repaired in accordance with the guidelines for wood (73 Walnut Street).

Wood Versus Synthetic Siding

- Vinyl and aluminum are still too new to definitely say whether they are more or less economical than wood. In terms of resale value, wood siding has the economic advantage; a recent study by *Remodeling Magazine* judges that property owners lose one out of every three dollars invested in aluminum siding when they sell their house.
- Wood and synthetic materials perform fairly equally in terms of energy conservation since most heat leaves houses through roofs, basements, windows, and doors.
- Any claims that synthetic siding is "maintenance-free" are untrue. Owners of 15 to 20 year old aluminum and vinyl siding often find that it, like wood, requires painting.
- Vinyl siding is a toxic material and is not considered "green" and friendly to the environment.
- Synthetic siding is likely to trap moisture and condensation between it and the wood underneath, leading to rotted wood and structural problems. Synthetic siding can keep the problem hidden until major damage is done.
- Where synthetic siding is used, minimize its visual impact by choosing a siding that matches the dimensions of the original siding as closely as possible. Leaving historic trim and features in place and visible also helps. Make sure that the siding is as well ventilated as possible to avoid water damage.

Maintaining Wood Siding

- Paint wood siding every five to eight years to seal it against water penetration.
- Repair or replace damaged sections. Epoxies can be helpful.
- For its best appearance, keep wood siding clean by using a strong stream of water from a garden hose or by using household detergent and a medium soft brush.
- Allow sunlight and air to reach siding to prevent mildew.

For more information on general maintenance and painting of wood siding, see the preservation brief at http://www.nps.gov/history/hps/tps/briefs/brief10.htm. Another useful link discussed synthetic siding, http://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm.

WOOD

Detailed wood trim and porch at the Shelton House (49 Shelton Street).

In the North Carolina mountains, wood was the most common and inexpensive building material. The flexibility of wood made it ideal for shaping into a broad range of decorative and functional elements. Many wooden elements, such as architectural details, doors, siding, and windows, are addressed in their own sections. To ensure the longevity of wood elements, regular maintenance is important and a cyclical schedule is recommended.

1. Follow guidelines for paint to keep all wood surfaces primed and painted, which helps prevent deterioration from moisture.
2. Pest control can involve exposure to poisons; use extreme caution and follow all given instructions on product labels.
3. Remove vegetation growing close to wood surfaces to discourage moisture.
4. Keeping roofs, gutters, and downspouts in good repair will help eliminate excessive moisture problems. Also, secure or replace loose or deteriorated flashing and insure proper ventilation.
5. Maintain proper drainage around the foundation to prevent standing water.
6. Recaulk where rainwater might penetrate a building, such as junctions of dissimilar materials or construction joints such as siding and corner boards. First remove old caulk and dirt. Use a high quality, polyurethane caulk. Do not caulk under individual siding boards or windowsills.

Paint helps protect wooden elements like the wood single siding from decay (99 Walnut Street).

7. Apply semi-rigid epoxy to partially decayed wood to strengthen it. Allow the epoxy to harden. Then fill, patch, sand, and paint the consolidated wood. Caulk between the wood members when necessary, then prime and paint the wood.

8. If wood boards are split too wide to repair with putty, pry the crack in order to apply a strong exterior glue underneath the two sections, then press them back together. Fasten finishing nails to hold the sections in place while the glue dries.

9. Reshape convex warped boards by first wetting the board thoroughly to prevent splitting. Then, drill several holes along the centerline of the board. Insert countersunk screw (countersink enough so that screw heads end up below the surface of the board) and gradually tighten the screws to pull the board flush. This is a gradual process that can take several days to reshape the board.

10. For concave warped boards, install a row of finishing nails at both the top and bottom edges to pull the edges back down. Countersink the nail heads and fill the holes with putty.

11. If only a portion of a wooden board is salvageable, use a circular saw or hacksaw to remove the damaged portion as close to the edge of the board above as possible. Using a new board that closely matches the remainder in dimensions, replace the removed section by nailing it in place, countersinking the nails, puttying the nail holes and any cracks, and painting the area.

The weatherboard siding exterior on 71 Pigeon Street is well maintained and is an important part of its historic character.

Guidelines for Commercial & Residential ADA Compliance

Accessibility is now a standard component of new commercial building design. Historic buildings can be made ADA compliant through thoughtfully retro-fitting ramps and chair lifts without compromising historic character. ADA requirements also apply to houses in commercial use. The placement and design of ramps and lifts should avoid alteration of character-defining architectural features and minimize their visual impact. ADA curbing on Town streets should blend in color and texture with historic surfaces where applicable.

Automatic door openers can be added to entrances without causing alteration to the historic door and other entrance features.

1. Locate ramps and lifts out of public view.
2. Use landscaping where appropriate to screen ramps and lifts.
3. Paint and design ramps to blend with the building.

ADA ramps can be added where needed on commercial buildings by using grade changes and screening railings with landscaping.

When possible, site ADA ramps at side en-

4. The use of unpainted, pressure-treated wood for a ramp on a primary elevation or otherwise in public view is not appropriate.

5. Side or rear elevations are recommended for ramp or chair lift installation. Blend a ramp into the existing design of the building and its architectural features.

6. Chair lifts may also be appropriate if they are not readily visible from the street and their installation has minimal removal of historic fabric.

7. New Americans with Disabilities Act (ADA) curb cuts should be installed to minimize damage to the original concrete sidewalks and be consistent with the existing concrete color and texture.

This chair lift is appropriately located on a side elevation and is screened through landscaping.

At right: Curb cuts in the downtown area should be reviewed to ensure ADA compliance.

The ADA ramp at 137 Hazel Street is appropriately located out of public view and also screened with evergreen shrubs.

Small wheelchair lifts are also recommended since they have much less of a visible impact on a historic house than a long ramp.

MOVING BUILDINGS

Moving buildings is recommended only in instances where all other means of preservation have failed. Vacant lots in the Town may be appropriate locations for new construction or the relocation of buildings fifty years old or older. Moving buildings is generally considered a last resort to demolition.

1. Explore all other avenues of preservation before moving a building or feature from its historic location.
2. Moving buildings into vacant lots in the Town may be appropriate if the building is compatible with the area's architectural character in style, period, height, scale, materials, setting, and placement on the lot.
3. Avoid moving buildings out of their original location and context. This should occur only as an alternative to demolition.
4. Perform a structural assessment by a qualified professional to ensure the structure can be moved without failure.

DEMOLITION

Application for a Certificate of Appropriateness for any demolition of a primary building or structure (contributing or noncontributing) located within the boundary of a locally designated landmark or in a locally designated historic district shall be submitted by the property owner to the HPC. No building or structure in a locally designated historic district shall be demolished without approval by the HPC, unless by a superseding order of a government agency or a court of competent jurisdiction.

1. Demolition should only occur after all other options have been considered and retention of the building is found not to be feasible due to structural or economic reasons.
2. Demolition may occur to ensure the public safety and welfare.

Demolition should always be the last option considered for historic buildings.

Appendix A -

Secretary of the Interior's Standards for Rehabilitation

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

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

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

4. Most properties change over time; those changes that have acquired 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.

Appendix B -

Basic Maintenance Advice

MATERIALS

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

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

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

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

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

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

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

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

ROOFS, CORNICES, CHIMNEYS

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

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

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

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

GUTTERS AND DOWNSPOUTS

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

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

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

FOUNDATIONS

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

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

PORCHES AND EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

ENTRANCES

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

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

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

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters should be kept painted and in good repair.

AWNINGS

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

SIGNS

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

Appendix C -

Definitions and Terms

Acceptable: Work that will be approved.

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

Addition New construction added to an existing building or structure.

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

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

Appropriate: Especially suitable or compatible.

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

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

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

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

Balustrade An entire rail system with top rail and balusters.

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

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

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

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

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

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

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

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

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

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

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

Capital The head of a column or pilaster.

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

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

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

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

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

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

Column A circular or square vertical structural member.

Compatible: In harmony with location and surroundings.

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

Contemporary: Reflecting characteristics of the current period. Contemporary denotes

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

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

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

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

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

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

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

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

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

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

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

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

Dormer window A window that projects from a roof.

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

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

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

Elevation Any of the external faces of a building.

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

Engaged column A column attached to a wall.

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

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

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

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

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

Fenestration The arrangement of windows on a building.

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

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

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

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

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

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

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

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

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

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

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

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

Guardrail A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walk-

ing surface to a lower level.

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

Harmony: Pleasing or congruent arrangement.

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

Hipped roof A roof with uniform slopes on all sides.

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

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

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

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

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

Jack arch (see Flat arch)

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

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

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

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

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

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

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

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

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

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

Massing The three-dimensional form of a building.

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

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

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

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

Mullion A heavy vertical divider between windows or doors.

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

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

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

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

Obscured: Covered, concealed, or hidden from view.

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

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

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

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

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

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

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

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

Pitch The degree of the slope of a roof.

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

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

Preservation The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

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

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

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

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

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

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

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

Retain: To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act

of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

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

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

Ridge The top horizontal member of a roof where the sloping surfaces meet.

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

Sash The moveable framework containing the glass in a window.

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

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

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

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

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

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

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

Siding the exterior wall covering or sheathing of a structure.

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

Sill The bottom crosspiece of a window frame.

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

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

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

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

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

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

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

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

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

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

Turret A small slender tower.

Veranda A covered porch or balcony on a building's exterior.

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

Vernacular A regional form or adaptation of an architectural style.

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

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

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

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Appendix E -
Federal Credits for Rehabilitation

FEDERAL REHABILITATION TAX CREDITS

Over the past twenty-five years, more than 29,000 buildings have been rehabilitated across the country, generating over $25 billion in private investment in historic buildings nation-wide. In Washington, 29 projects with expenditures totaling $131 million benefited from the Investment Tax Credit (ITC) program between 2000 and 2004. There are two types of ITCs available: 20% for a certified historic structure or 10% for a non-historic structure. Investment Tax Credits are available to the owners or certain long-term renters of income-producing properties.

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

To qualify for the 20% Credit:

1. The building must be listed on the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District.
2. The rehabilitation project must meet the "substantial rehabilitation test," which means you must spend the adjusted value of the building or $5000, whichever is greater. The figure is derived by subtracting the value of the land from the cost of the building and land together.
3. After rehabilitation, the structure must be income producing for five years (commercial, rental, B&B).
4. The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

To qualify for the 10% credit:

1. The structure must have been built before 1936 and not "historic" (must not be listed or eligible for listing on the National Register of Historic Places).
2. The structure must retain 50-70% of external walls and 75% of internal walls.
3. The rehabilitation must meet the "substantial rehabilitation test" as in the 20% credit.
4. The structure must be used for five years as income producing but NOT housing.

For additional general information on the Investment Tax Credit program, see the National Park Service's ITC web-site at http://www2.cr.nps.gov/tps/tax/.

North Carolina State Income Tax Credit Program for Rehabilitated Historic Property

In addition to the Federal tax credit program for income-producing properties, North Carolina administers two state tax credit programs for the rehabilitation of historic buildings. One matches the federal tax credit of 20%, making income-producing properties eligible for a total of 40% in tax credits on rehabilitation work on a historic building. Additionally, there is a state tax credit of 30% for qualifying rehabilitations of non-income-producing historic structures, including owner-occupied personal residences. There is no equivalent federal credit for such rehabilitations.

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

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

For applications and further information, contact

Tim Simmons, Senior Preservation Architect and Income-producing Tax Credit Coordinator
Restoration Services Branch, N.C. State Historic Preservation Office
Office of Archives and History
4617 Mail Service Center, Raleigh NC 27699-4617
Telephone 919-807-6585 Fax 919-807-6599
email tim.simmons@ncdcr.gov

David Christenbury, Preservation Architect and Nonincome-producing Tax Credit Coordinator
Restoration Services Branch, N.C. State Historic Preservation Office
Office of Archives and History
4617 Mail Service Center, Raleigh NC 27699-4617
Telephone 919-807-6574 Fax 919-807-6599
email david.christenbury@ncdcr.gov

*NOTE: State tax incentives are subject to periodic renewal and code revision. Property owners are advised to contact the State Historic Preservation Office for up-to-date guidance prior to undertaking a rehabilitation project.

Appendix F - RESOURCES

Waynesville Historic
Preservation Commission
Town of Waynesville
Planning Department
P.O. Box 100
Waynesville, NC 28786
828-456-2004

North Carolina State
Historic Preservation Office
109 E. Jones St., Raleigh NC 27601
www.hpo.ncdcr.gov

NCDCR Western Office
(Western regional branch of State Historic Preservation Office)
176 Riceville Road, Asheville NC 28805
828-296-7230 | Fax 828/298-4551

National Park Service
Southeast Regional Office
100 Alabama Street NW
1924 Building
Atlanta, GA 30303
(404) 507-5600

National Trust for Historic Preservation
Southern Field Office
William Aiken House
456 King Street
Charleston, SC 29403
(843) 722-8552
Email: sro@nthp.org

National Park Service Preservation Briefs
http://www.nps.gov/tps/how-to-preserve/briefs.htm

PROPERTIES WITH LOCAL LANDMARK DESIGNATION

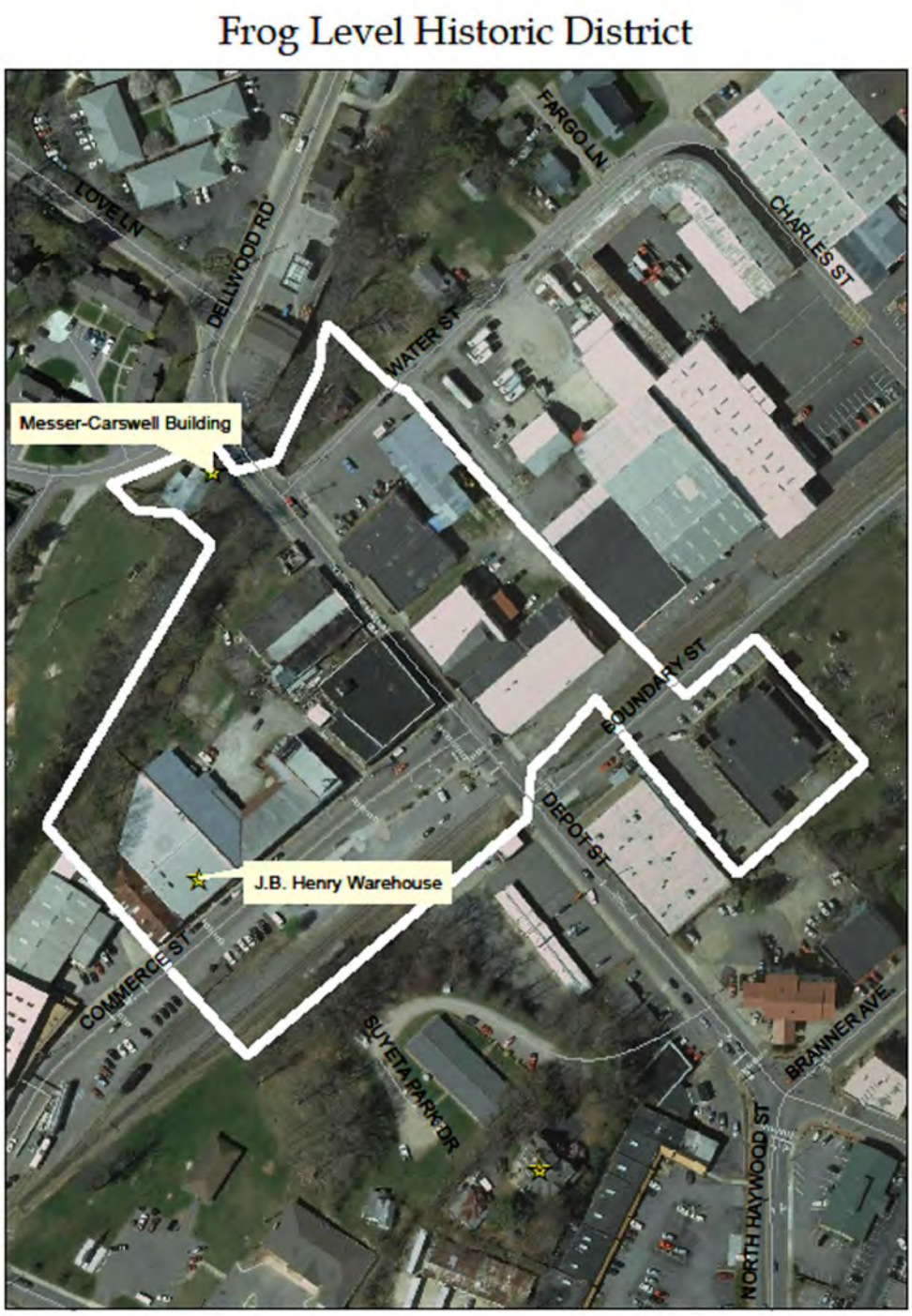
The HPC recommends to theTownBoard of Aldermen individual properties and areas for local Landmark Designation. Some of these properties are also listed in the National Register of Historic Places. Since 1995, the following properties have received local landmark designation:

1. Clyde Ray, Sr. House, 224 Love Lane (National Register-Listed, 1983)
2. R.D. Gilmer House, Suyeta Park Drive
3. Judge Frank Smathers House, 724 Smathers Street, (National Register-Listed, 1998)
4. Messer-Carswell, 313 Depot Street
5. J.B.S. McIntosh Building, Main Street
6. Citizens Bank & Trust Co. Building, 161 N. Main Street, (National Register-Listed, 1991)
7. Rotha House, Pigeon Street
8. J.B. Henry Warehouse, 33 Commerce Street
9. Alden and Thomasine Howell House, 129 Woolsey Heights, (National Register-Listed, 2003)
10. Atkins House, 421 Grimball Drive
11. Charles and Annie Quinlan House, 274 S. Main Street, (National Register-Listed, 2005)
12. Windover—James Harden & Pearl Howell House, 117 Old Hickory Street
13. Dr. Samuel Stringfield House, 28 Walnut Street
14. Dr. Thomas Stringfield House, 52 Walnut Street.

ADDITIONAL PROPERTIES WITH NATIONAL REGISTER DESIGNATION

In addition to these individually-designated local landmarks, theTownof Waynesville has three National Register Historic Districts and other properties individually listed in the National Register:

1. Frog Level Historic District, National Register-Listed, 2003
2. Waynesville Main Street Historic District, National Register-Listed, 2005
3. Spread Out Historic District, National Register-Listed, 2010
4. Boone-Withers House, 305 Church Street, National Register-Listed, 1983
5. Haywood County Courthouse, Main Street, National Register-Listed, 1979
6. Masonic Hall , 114 Church Street, National Register-Listed, 1988
7. Shelton House, 307 Shelton Street, National Register-Listed, 1979
8. U.S. Post Office, 106 S. Main Street, National Register-Listed, 1991
9. Dr. J. Howell Way House, 301 S. Main Street, National Register-Listed, 1990



Map of the National Register-Listed Frog Level Historic District and the two locally designated landmarks within its boundary.

Main Street Historic District

Map of the National Register-Listed Waynesville Main Street Historic District and the locally designated landmark within its boundary.

Map of the National Register-Listed Spread Out Historic District and the two locally designated landmarks within its boundary.