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## I. Introduction

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## Introduction

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These design guidelines are intended to assist property owners in the historic district and owners of historic landmarks when they are planning changes to their properties. The guidelines will also provide guidance to the Aberdeen Historic Preservation Commission and its staff in determining the appropriateness of proposed changes.

Through the establishment of local historic districts and landmark properties, the Town of Aberdeen and the Historic Preservation Commission hope to stabilize the remaining historic building stock, to encourage the efforts of area residents to conserve the historic neighborhoods, and to protect Aberdeen's architectural heritage. Local designation provides review of proposed changes to buildings, landscaping, site features and archaeological resources. Historic district overlay zoning is not intended to create museum districts, nor is it limited to saving only grand old architectural landmarks. Rather, historic districts are created because, taken as a whole, they embody important elements of a town or city's cultural and architectural heritage. Therefore, when considering projects within a historic district, the Commission is charged with looking not only at alterations to an individual building, but the effect those changes will have on the district as a whole.

Locally originally designated in 1989, the Aberdeen Historic District consists of a combination of residential, commercial and institutional buildings constituting the historic core of what was initially a crossroads community built along the railroad lines. Following the establishment of the first rail line in 1877, the buildings now comprising the Historic District were built between 1880 and World War II. Nearly half are residential or religious structures. Three distinctive buildings within the Historic District were singled out for landmark designation in 1990; the John Blue House, the Aberdeen Hardware Company and the Page Memorial Library. By far the most prevalent residential house form in the district is the Bungalow, but residences in the Queen Anne, Neoclassical Revival and American Foursquare styles are also common. A brief history of the District and descriptions of its architectural styles are included in the Appendixes.

The distinctive character of the Aberdeen Historic District lies not only in its architecture, but also in the special ambiance created by its neighborhood setting and landscape. Canopies of shade tree along the streets, as well as lawns, shrubs and gardens enhance the historical aesthetics. Together, buildings and landscape features connect contemporary generations with their past, enriching their lives and the quality of life in Aberdeen.

### **Historic Preservation Commission**

The Historic Preservation Commission was established by the town board to protect and preserve its local historic resources. Members are appointed for a four-year term based upon their special interest, experience or education in architecture, archaeology or history.

The five-member commission has several responsibilities and functions that include: recommending that the Town Board designate individual properties as historic landmarks and certain areas as historic districts; granting or denying application from property owners wishing to make changes to properties that are locally designated as landmarks or in local Historic District, to ensure that inappropriate changes are not made; assisting and advising the Town

Board in preservation planning; providing technical advice about the preservation of historic properties; carrying out public education programs to increase public awareness of Aberdeen's architectural heritage; and encouraging the rescue and maintenance or irreplaceable historic resources that are threatened.

The Commission meets the third Monday of each month at 5:00 pm in the Town Hall. Because the Commission is a quasi-judicial body, certain procedures must be followed, including the swearing in of speakers and the notification of owners of property located within one hundred feet of a project being considered.

### **The Design Review Process**

Prior to beginning any type of exterior construction, alteration or demolition, either within the Historic District or of a historic landmark, the property owner is required to obtain a Certificate of Appropriateness. The Certificate of Appropriateness verifies that the proposed changes are consistent with the design guidelines and are appropriate within the Historic District context or landmark setting. For any work requiring a building permit, the Certificate of Appropriateness must be obtained before a building permit can be issued. Once issued, a Certificate of Appropriateness is valid for one year.

For administrative purposes, exterior work items are divided into three categories: normal maintenance, minor work and major work. A Certificate of Appropriateness is not necessary for normal maintenance and repairs if there is no irreversible or significant change to the exterior appearance of the property. Caulking and sealing wood siding and trim and replacing broken windowpanes are examples of routine maintenance and repair. Minor work items do require a Certificate of Appropriateness as they involve a change to the visual character of the property. Such minor work includes replacing deteriorate asphalt roofing shingles or adding security lighting in a rear yard. However, if the minor work item is clearly consistent with the design guidelines, a Certificate of Appropriateness may be issued promptly by staff. Major work will always require review by the Commission. Listings of normal repairs and minor works are included in the Appendixes.

Application forms for a Certificate of Appropriateness and copies of the Design Principles and Guidelines are available at the Town Municipal Building and can be mailed upon request. There is no application fee. Completed applications must be submitted to the Town Planning Director at least 21 calendar days in advance of the next scheduled Historic Preservation Commission meeting. The application must clearly describe the work that is being proposed and must including all necessary supporting materials. For maintenance and repair work, a brief description may be sufficient; however, a scaled drawing is normally required if the building exterior is to be altered. For new construction and additions, scaled drawings, a site plan and a landscape plan are all required. Samples of materials, manufacture's brochures, photographs or other supplemental materials should be provided if relevant.

An advisory committee can also be available to provide technical advice about preservation projects and restoration techniques at the request of the property owner. For major projects, including new construction, additions and major site modifications, property owners are encourages to submit a preliminary plan early in the planning stages. Early review of the

proposed project and concepts before detailed drawings are prepared can save time and expense. In this way, potential conflicts with the guidelines can be resolved.

The applicant is encouraged to be present during the Commission meeting when the application is considered. The applicant can appoint a duly authorized representative to speak for him or her if the applicant cannot attend. The applicant and any adjacent property owners will be given the opportunity to make comments or to ask questions at the meeting.

The Commission will always assess a project in terms of its adherence to the design guidelines and will make all efforts to be consistent in its rulings. The guidelines are not absolute laws but rather general rules that will hold in most cases. In considering applications for Certificated of Appropriateness, the Commission will always be concerned that the exterior appearance of the building or structure retain its historic integrity and character. Also, the more visible the project will be from a public-right-of-way, the greater will be the Commission's concern.

Decisions of the Historic Preservation Commission can be appealed to the Town's Board of Adjustment. Appeals must be filed within five days of the Commission decision and are in the nature of "certiorari" – a legal term meaning that the aggrieved party feels that the Commission did not follow its rules and procedures in reaching its decision.

### **Secretary of the Interior's Standards**

A national set of standards for the preservation of historic buildings, developed by the United States Department of the Interior in 1976, addresses the rehabilitation of historic buildings and provides guidance to the Aberdeen Historic Preservation Commission in their deliberations. (Building use, however, addressed in Standard 1, is not reviewed by the Commission.) Listed below, the 1992 version of the Secretary's Standards advocates a hierarchy of appropriate preservation treatments; valuing ongoing protection and maintenance over more major treatments; valuing ongoing protection and maintenance over more major repairs and, in turn, valuing timely repair over replacement of historic features.

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize 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 elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive material, 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, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
- 7.** Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
- 8.** Archaeological resources shall be protected and preserved in place. 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, features and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the 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.

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## II. Site Features & District Regulations

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## Public-Right-of-Way

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The overall character of Aberdeen's Historic District is defined not only by the individual buildings and sites but also by the public areas that connect them. These public areas consist of the public parks, median strips, streets, streetlights, traffic signs, sidewalks and the area between the sidewalk and the street. The Town of Aberdeen is responsible for this public-right-of-way and its ongoing maintenance.

Although the public-right-of-way has evolved over time, much of its historic character remains. Mature street trees, granite curbing and even topography of the streetscape, are all examples of public-right-of way features that contribute to the character of the Historic District. Proposed changes should respect this character. Beyond routine maintenance and repair, changes to the public-right-of-way – including new plantings, utility equipment, signage, benches and sidewalks – should all be reviewed for compatibility in terms of location, materials, design, color and scale.

1. Retain and preserve the features, patterns, materials, topography and configuration of streets, sidewalks, trees and plantings in the public-right-of-way that contribute to the overall historic character of the Historic District.
2. Protect and maintain historic streetscape features, such as granite curbing and street plantings, when construction work or street repairs are necessary.
3. Repair or replace streetscape features, including sidewalks, curbs and paving, as necessary, in materials compatible with existing materials in designs, color, pattern and texture. It is not appropriate to replace granite curbs with concrete curbing.
4. Trim and prune trees within the public-right-of-way in such a way that the existing tree canopy is preserved. It is not appropriate to diminish the streetscape canopy by tree topping.
5. Maintain the existing planting strips along the public-right-of-way. It is not appropriate to pave over existing planting strips.
6. Introduce new and replacement street trees to retain the spacing and patten of the tree canopy in the Historic District.
7. Introduce new plantings and trees in the public-right-of-way that are compatible with the overall character of the Historic District and are compatible with any overall landscape plan for the district.
8. Keep the addition of new utility poles, cables, transformers and wires to a minimum in the public-right-of-way. Locate necessary equipment in the least intrusive locations so they do not diminish the overall character of the Historic District and, when possible, place new utility lines underground.

**9.** Limit signage in the public-right-of-way to signs necessary for traffic and public safety. Locate such signage with care so that its impact on the character of the historic district is minimized.

**10.** Select street light fixtures that are compatible in design, materials and scale with the overall character and pedestrian scale of the Historic District.

**11.** Select street benches, trash receptacles, fountains and other street furniture that are compatible in design, size, scale, materials and color with the overall character of the Historic District. Locate such elements in location that do not compromise the character of the Historic District.

## Site Features and Plantings

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Site features and plantings contribute significantly to the Aberdeen Historic District. Together, they share in supporting and enhancing the character of both the specific site and the Historic District as a whole. Site features such as terraces, patios, fountains, arbors, planters and gazebos serve to integrate and develop a specific site. Plantings such as tree canopies, hedges, flowers, gardens, shrubs and ground covers form spaces, define movement and provide aesthetic appeal.

A deciduous tree canopy, which was introduced originally to provide shade, contributes significantly to the aesthetic appeal of the Historic District. Trees were intentionally placed on sites to impact the cooling of the building, and many streets were lined with trees to make pedestrian travel more pleasant in the warmer seasons. During the nineteenth century many varieties of oriental flowers and shrubs were imported and flourished here. Today, they are common in Aberdeen's Historic District and are usually found in looser, more informal arrangements than were preferred by Victorian-era gardeners. By the turn of the century, gardeners advocated a natural look, less confined and more informal than the stylized garden typical of the nineteenth century. In keeping with a more natural look, hedges, shrubbery and some trees can be as effective as fences or brick walls in providing privacy and definition to a specific site.

The protection of existing plantings and site features is essential in preserving the historic character of the District. Whenever a mature tree or other significant planting is removed – be it diseased, storm damaged, or healthy – the district is diminished, and replacement in kind or with like species is important. It is crucial during new construction or other site work that mature trees and other historic site features be protected from damage while the work is being done and from delayed damage as a result of the work. Removal of any mature tree – defined as larger than four inches in diameter at a height of two feet above the ground – requires a Certificate of Appropriateness. Existing constructed site features such as terraces and patios should be preserved and maintained. When introducing new site features, such as fountains, arbors, planters and gazebos, always be mindful of placement that will enhance and not detract from the character of the historic site and the District as a whole.

The proposed introduction of a modern site feature such a swimming pool, satellite dish or parking lot must be carefully considered in terms of its intrusiveness on the character of the site and district. In some cases, screening and mindful siting can reduce the negative impact of the contemporary feature on the neighborhood. Sometimes, however, a proposed feature may be too inconsistent with the character of the site of Aberdeen's Historic District to be successfully incorporated.

1. Retain and preserve site features and plantings that contribute to the overall historic character of the building, site or district, including mature trees, patios, terraces, gazebos, gardens, yards, trellises, arbors and accessory structures
2. Retain and preserve the relationship of historic buildings to their settings, including site topography, walkways, driveways, foundation plantings, retaining walls, fences, ground cover and hedges.

- 3.** Protect and maintain historic site features and plantings through appropriate methods, including routine maintenance and repair of constructed features and proper pruning and management of plantings. Have diseased trees examined by the County Agricultural Extension Agent to determine if treatment or removal is necessary.
- 4.** Replace missing or deteriorated site features with new features that are compatible with the historic character of the site or district.
- 5.** Replace a mature tree or hedge that is severely damaged or seriously diseased with a new tree or hedge that is similar or identical in species. It is not appropriate, however, to replace a tree causing structural damage to a historic building.
- 6.** Introduce new plant materials, if desired, that are compatible in species and scale to existing plantings on the site or in the Historic District.
- 7.** Introduce, if desired, new site features and landscape designs that are consistent with the early twentieth century character of the Historic District. For example, it is not appropriate to substitute gravel for ground cover plantings not to use landscape timbers or railroad ties to create retaining walls or raised planting beds. It is also not appropriate to introduce intrusive contemporary site features or equipment, such as large satellite dishes, swimming pools, playground equipment and solar collectors, in locations visible from the street.
- 8.** For residential sites, it is not appropriate to alter the residential character of a site by significantly altering the ratio of constructed area to landscaped area through new construction, additions or surface paving.
- 9.** Minimize the impact of new construction on existing mature trees and their root systems, both on and adjacent to the construction site. Take protective measures to preserve trees and their root systems from the effects of grading, piling of soil or parking of construction vehicles. Protect trees by the use of construction fences placed as far away from tree trunks as possible.
- 10.** It is not appropriate to substantially change the topography of a site through grading, excavating or filling or to adversely alter site drainage.
- 11.** It is not appropriate to use heavy construction equipment or machinery on site where they may disturb significant archaeological resources.

## Fences & Walls

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Fences and walls are significant features of the landscape that are constructed to help give definition to a historic building site. They serve both decorative and utilitarian purposes. The traditional front-yard fences, though not extensively used in Aberdeen's early twentieth-century Historic District, were made of wood, cast iron or wrought iron. Painted wooden picket fences with quaint gates were most common at the turn of the century. The pickets were usually thirty-six inches high with posts about six inches higher. In Aberdeen, brick or stone retaining walls were often used to maintain the integrity and topography of the street plans. Privacy fences and taller walls were often used in rear side yards and backyards to delineate property lines, to confine animals, to protect planted areas and to provide visual screening. These utilitarian constructs were generally built of solid wooden uprights, woven wire or simple pickets and were not visible from the street.

Preservation of existing fences and walls demands ongoing maintenance and repair. The life span of both wooden and iron fences will be extended if fence lines are raised slightly to separate the bottom edge from ground moisture, and if fences are protected by a sound paint film. Decayed pickets or boards should be replaced with decay-resistant or pressure-treated wood. Pickets are typically stained, painted white or painted a trim color that compliments the house. To discourage rust and corrosion of iron fences, loose paint and rust should be removed with a wire brush and fences primed immediately with an appropriate metal primer. Iron fences should then be painted in a traditional dark green, black or brown. If replacement is necessary, a variety of traditional iron fencing is manufactured today. Brick and stone walls should be repaired and maintained in similar fashion as exterior building walls. The guidelines for masonry provide additional information.

The proposal of any new fence or wall for the purposes of privacy or enhancement of a site requires a city permit. Within the Historic District, the proposal is reviewed for compatibility of design, materials, scale, color, location and configuration with the character of the Historic District or site and the principal building. New front-yard fences are generally not encouraged in the District, since they were not typically employed in the early part of the century. However, in rear yards, simple picket fences, woven wire fencing and solid privacy fences constructed of vertical wooden uprights may all be considered. Incompatible contemporary materials such as vinyl or metal chain link fencing and imitation masonry are not appropriate fence and wall materials to consider for district locations that are visible from the street.

1. Retain and preserve fences and walls that contribute to the overall historic character of a building, site or district, including the functional and decorative elements and details of fences and walls such as gates, pickets, pillars and posts.
2. Retain and preserve historic fence and wall materials that contribute to the overall historic character of a building or site including stone, brick, wood and cast iron. It is not appropriate to cover or replace historic wall or fence materials with contemporary coatings or substitute materials.

- 3.** Maintain the masonry, wooden or metal elements of fences and walls through appropriate methods for the material.
- 4.** Repaint previously painted or stained fences and walls in colors that are appropriate to the historic building or site.
- 5.** Repair fences and walls, as necessary, through traditional repair methods.
- 6.** Replace damaged or deteriorated section of historic fences and walls in kind to match the original in material, size, shape, dimension, pattern, texture, color and detail. Where possible, replace only the damaged or deteriorated portions rather than the entire feature. It is not appropriate to replace historic wall or fence materials with incompatible contemporary substitute materials such as artificial siding, plastic panels, landscape timbers, railroad ties, corrugated metal and vinyl or metal chain link fencing.
- 7.** Replace a severely deteriorated or missing fence or wall with a new fence or wall based upon accurate documentation of the original feature, or a new design compatible with the historic character of the building or the Historic District.
- 8.** Construct new fences and walls, if necessary, in traditional materials in locations and configurations characteristic of the Historic District. Ensure the height of new fences and walls are consistent with the height of historic fences and walls in the Historic District.
- 9.** Limit the introduction of privacy and security fences to rear yards and side yard locations behind the mid-point of the building. Construct the fence so that the structural members of the fence face the property of the individual erecting the fence.
- 10.** It is not appropriate to locate vinyl or metal chain link fences in front yards or other locations where they are visible from the public-right-of-way, as they are inappropriate to the character of the Historic District and are incompatible landscape features. Where possible, screen existing chain link fences with vegetation such as ivy, climbing roses, wisteria, evergreens and shrubs.

## Walkways, Driveways & Off-street Parking

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As they define paths of circulation, walkways, driveways and off-street parking areas also help define the character of individual structures and the Historic District as a whole. The streetscape of a historic district retains its cohesiveness when walkways and driveways are designed and built of similar materials – and their spacing and placement are consistent.

In Aberdeen, most residences feature straight front walkways of concrete, stone or brick that lead directly from the public sidewalk to the front door of the structure. Steps are incorporated when the topography of the front yard calls for them. As Aberdeen's Historic District predated the 1920 advent of the automobile, some sites do not have driveways at all, whereas some share single-lane driveways. Most driveways are narrow, but are as wide as was needed to accommodate the compact size of earlier automobiles. The first paved driveways consisted of two concrete parallel runners with grass in between. Although many of the originals have been paved over, parallel runners can still be an attractive driveway treatment. If driveways must be altered to facilitate modern automobiles, it is especially important to retain the visual character of the existing driveway in terms of its materials and configuration.

Regular maintenance and repair of deteriorated surfaces of walkways and driveways helps preserve the character of individual sites and the district. Proposals for new walkways, driveways and curb cuts should be designed to maintain the existing character of the neighborhood and should be designed to maintain the existing character of the neighborhood and should compliment all other historic site features. Necessitated by the widespread use of the automobile, off-street parking areas can have significant impact on the character of a historic district. When located as inconspicuously as possible and buffered appropriately through the use of plant and fence screening, new parking areas can sometimes be successfully integrated into a sensitive historic environment. Existing trees and their root areas should be protected whenever possible and new trees planted to help with integration, and also with glare, heat and noise. Incorporating planting medians or islands into large paved areas can further reduce their visual impact. Parking areas should be paved with appropriate materials such as gravel, crushed stone, brick or asphalt. It is critical to limit the amount of new paved areas on a specific site so that the ratio of built or paved area to green space is not significantly changed. New parking in residential areas should never abut the principal building on site.

1. Retain and preserve walkways, driveways and off-street parking areas that contribute to the overall historic character of the building site or the Historic District.
2. Retain and preserve the features and details of traditional walkways, driveways and off-street parking areas, including their configurations, materials, topography, dimensions and details.
3. Replace damaged or deteriorated sections of walkways, driveways and off-street parking areas in kind – matching the design, material, dimension, color and texture of the original feature.
4. Replace a severely deteriorated or missing walkway, driveway or off-street parking area with a new feature based upon accurate documentation of the original or a new design compatible in

configuration, location, dimension, material and color with the individual site and the Historic District.

**5.** Introduce new walkways, driveways and off-street parking areas, if needed, to be compatible in configuration, location, dimension, material and color with existing walkways, driveways and off-street parking areas that contribute to the overall historic character of the building site or the Historic District.

**6.** Design new walkways, driveways and off-street parking areas so that the site topography and significant site features, such as mature trees, are retained. Protect archaeological resources and significant site features during and after construction by limiting site disturbances and changes in grade.

**7.** For sites that are residential in character, locate off-street parking areas in inconspicuous rear yard locations that are not visible from the street. Screen and buffer off-street parking areas from adjacent properties with perimeter plantings, hedges, fences or walls. It is not appropriate to add an off-street parking area to a residential site if it directly abuts the main building or significantly alters the site's proportion of built area to green area.

**8.** Diminish the impact of large parking areas with planting islands that subdivide the paved areas.

## Garages & Accessory Structures

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The original garages, storage buildings and sheds still in existence in the Historic District contribute to the historic character of the individual site and the overall district. The private garage, evolving from the carriage house and horse barn of the nineteenth century, was modified in the early 1900's to store an automobile. The earliest garage was a simple frame structure with no floor, which could accommodate a single car. Gradually, garages became more substantial structures and sometimes provided living quarters for household help. Most early garages were single-bay structures made of wood, located in the rear yard, often at the end of the driveway. Smaller accessory structures were located in the rear yard as well and generally were not visible from the street. Sometimes these structures reflected the style, materials and details of the principal site structure. Sometimes they were more modest structures.

An important feature of the garage design was and is the door, which expresses function and defines age and style. Early wooden doors featured glass panels. Multi-car garages featured identical doors placed side by side. Door types included hinged, roll-up, sliding and folding accordion doors, or a combination of these. Typically, doors were paneled, regardless of the opening device.

Preservation of early garages and accessory structures requires regular maintenance and repair. The introduction of a new garage or accessory building should echo distinctive features, such as roofline and siding, of the principal structure. The proposed design of the new structure should be reviewed in regards to location, size, materials, scale and color. The use of salvage materials, such as old windows and doors, may help forge a link between a new garage or accessory building and the existing historic site structures.

1. Retain and preserve garages and accessory structures that contribute to the overall historic character of the building site or the Historic District.
2. Retain and preserve the character-defining materials, features and details of historic garages and accessory structures, including their roof forms, doors, walls, foundations and architectural trim.
3. Repair garages and accessory structures, as necessary, through traditional repair methods.
4. Replace damages or deteriorated sections of garages and accessory structures in kind to match the original in material, size, shape, dimension, pattern, texture, color and detail. Where possible, replace only the damaged or deteriorated portions rather than the entire feature.
5. Replace a severely deteriorated or missing garage or accessory structure with a new structure based upon accurate documentation of the original feature or a new design compatible in form, roofline, materials, size, scale and finish with the main building or with other garages and accessory structures in the historic district. Maintain the height and proportion of historic garages and accessory structures in the Historic District.

**6.** Introduce new garages and accessory structures in location that are compatible in orientation and placement with the historical relationship of garages and accessory structures to the main building and the site in the Historic District. It is not appropriate to introduce an new garage or accessory structure if it will detract from the overall historic character of the main building or the site.

**7.** Introduce a prefabricated accessory building only if it is compatible in form, roofline, materials, size, scale and finish with the main building or other traditional accessory buildings in the Historic District. It is not appropriate to introduce metal accessory structures in the Historic District.

**8.** It is not appropriate to apply features or details to a garage or accessory structure in an effort to create a false historical appearance.

## Signage

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Significant historic residential signs, landmark signs and original signage incorporated into the architectural detail of commercial buildings contribute to the overall historic character of individual buildings and the Historic District in Aberdeen. It is important to preserve these historic, visual elements.

Appropriate freestanding signage within the Historic District and signage attached to designated properties can visually enhance the complexion of the neighborhood. Structures erected at the turn of the century were built when walking was the predominant mode of travel. Pedestrian-scaled signs citing the name and the year of construction of residential and commercial buildings are fairly common and are encouraged, so long as they do not overwhelm or obscure architecture features and details.

New signage should be compatible with the District and the specific site in terms of its proposed dimensions, materials, graphics, color, supports and placement. All new signs must comply with current Aberdeen sign ordinances as well. Graphics should combine easy readability with good visibility. Signs should be no larger than necessary to identify the property they serve. Signage may reflect the architecture of the building, but highly stylized signs should be avoided. Signs should not predate the buildings or the era. Smooth-surface wooden signs are more compatible in the Historic District than contemporary, rough-textured, stained signs. Signs and signposts should be painted. An appropriate location for low-based ground signs is adjacent to the front walk, near the public sidewalk. Plantings used to screen the bases of such signs can enhance them. Lighting may be accomplished with ground-level spotlights hidden from view. Historic markers and plaques can be mounted near the entrance on the exterior wall where no architectural detail is interfered with.

Commercial and institutional buildings within predominantly residential district should place simple, traditional signs discreetly on the properties. Some historic commercial buildings incorporated their name into the façade either in the cornice, mid-cornice or frieze just above the main entrance. Other traditional means of announcement are the transom over the main entrance, where street address numbers can be painted on the glass; display windows; and fabric awnings, which can provide space for a sign or street numbers. It is important to review proposed new signage for commercial buildings in terms of its compatibility with the architectural style of the building façade and to ensure it does not interfere with historic features or details. Incompatible contemporary signs, including billboards, portable signs, internally illuminated signs and flashing signs, are inconsistent with the character of the Historic District.

1. Retain and preserve original signs that contribute to the overall historic character of a building, site or district, including their design and colors.
2. Replace deteriorated or missing signage with new signage that is either similar in appearance, material, detail and scale to the original or is compatible in design, scale, materials and color with the building, site or district. Place new signs for historic commercial buildings in locations originally intended for signage, such as just below a projecting mid-cornice of a storefront.

- 3.** Introduce, as needed, new signage that is compatible in material, color, scale and style with the historic building and streetscape. It is not appropriate to introduce new signage that compromised the overall historic character of the building, site or district.
- 4.** Select compatible materials, such as wood, metal, concrete, stone or brick, for the construction of new signs. It is not appropriate to introduce incompatible contemporary signage, including plastic signs, internally illuminated signs and flashing signs.
- 5.** Introduce new signs in locations that maintain the overall historic character of the building, site or district. In considering a proposed location, review the height, shape, scale and orientation of the proposed signage. For signs mounted directly on a historic building, location the sign so that it does not damage, conceal or obscure significant features or details of the building. Limit the size of identification signs for residential properties to one square foot in surface area.
- 6.** Illuminate new signage, as needed, in a manner consistent with the overall historic character of the building, site or district.

## Exterior Lighting

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Documentary photographs of early twentieth-century residences show that porch lighting was not customary. When present, porch lights appear as small pendants or projecting iron fixtures of a torch-like design placed near the entrance. The character of Aberdeen's Historic District can be reinforced and accentuated by the appropriate choice of exterior lighting.

If original lighting fixtures are present, it is preferable that they be retained and treated as valuable assets. Fixtures which are missing or damaged and must be replaced can be selected from antique ones of like design and scale, reproductions that reflect the architecture of the building, or contemporary fixtures which appropriately compliment the building.

Today, the issues of safety and security warrant thoughtful consideration about exterior lighting. It is important in the replacement or introduction of porch, entrance and security lighting that there be adequate illumination for safety and security purposes without detracting from the style and character of the building and site. It is also important that any exterior lighting not compromise the character of adjacent properties or the district as a whole. During the selection of compatible lighting fixtures, attention should be given to location, design, material, size, scale, color and brightness. Warm-spectrum light sources, yellow-tone glows, and unobtrusive fixtures are recommended. Timers that shut off lights when they are not needed in order to save energy and minimize their excessive intrusion might be considered.

1. Retain and preserve exterior lighting fixtures that contribute to the overall historic character of a building, site or district, including their functional and decorative elements and details.
2. Replace deteriorated or missing lighting fixtures with a fixture that is either similar in appearance, material, detail and scale to the original or is compatible in design, scale, materials and color with the building and streetscape.
3. Introduce, as needed, new exterior lighting that is compatible in design with the character of the building, site or district. Review compatibility of proposed lighting in terms of appearance, location, material, color, scale, finish and lighting brightness. It is not appropriate to introduce new lighting that compromises the overall historic character of the building, site or district. It is not appropriate to introduce period lighting fixtures that predate the historic building in an attempt to create a false historical appearance.
4. Introduce new lighting in locations that maintain the overall historic character of the building, site or district. In considering a proposed location, review the height, color, direction and brightness of the lighting source. It is not appropriate to over-illuminate or indiscriminately light a historic building, site or streetscape.
5. Introduce lighting for safety and security in locations and ways that are consistent with the historic character of the building, site or streetscape. Consider low-level lighting sources for safety and security needs for residential locations-where it is not appropriate to install security lights mounted at standard heights on utility poles. When needed, introduce recessed lighting,

footlights, post-mounted lights or directional lights in unobtrusive locations that do not diminish the overall historic character of the historic building, site or streetscape.

6. Review the proposed spacing and lighting brightness of sequential footlights or other ground-level lighting to ensure that they will not diminish the overall historic character of the building or site.

7. Limit the area illuminated by a lighting fixture to avoid adversely affecting adjacent properties.

## Archaeology

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An “archaeological resource” is defined as any material evidence of past human life found below ground surface, portions of which may be visible above ground. Historic Districts, by nature, contain a wealth of archaeological resources, which can reveal information about the historic property and the lifestyle of earlier residents. They can disclose the location and footprint of original foundations, porches, walkways, gardens and accessory buildings.

These resources could be unknowingly destroyed during the process of site grading or new construction. It would be prudent, therefore, in order to preserve potential resources, to work with a professional before any such site work is done. The North Carolina State Historic Preservation Office offers assistance to property owners who are concerned that planned site changes will endanger important archaeological resources or when such a resource is uncovered. Maintaining such resources *in situ* – in their original place – is the best way to preserve them.

1. Retain, preserve and protect in place any know, significant archaeological resources.
2. Minimize ground disturbances and site changes that affect the site terrain of historic properties and districts to lessen the possibility of destroying significant archaeological resources. It is not appropriate to use heavy equipment or machinery on a site where they may destroy or disturb significant archaeological features.
3. Work with professional archaeologists in planning any executing any archaeological investigations if preserving archaeological resources in place is not feasible.

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### III. Changes to Building Exterior

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## Masonry

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Brick, native stone, granite, terra cotta, slate, tile and stucco are typical masonry materials used for a myriad of historic district site and building features that include walls, steps, roofs, foundations, chimneys and driveways. The texture, scale, color, bonding pattern, joints and details of masonry surfaces all contribute to the general character of historic building and provide a source of permanent beauty. Brick and native stone are by far the most common masonry materials found in Aberdeen's Historic District.

Original chimneys are significant features of Aberdeen's historic houses, varying from very tall brick corbelled chimneys to simple native stone ones. Functional, decorative chimney caps add to their character. Preservation of these chimneys provides both aesthetic and safety benefits. Masonry foundations are also typical in Aberdeen's Historic District. Foundations are often distinguished from the walls they support by a change in pattern or texture – a water table or distinctive band of bricks. Some foundations have been painted and many are screened by plantings.

Masonry surfaces are quite durable and require minimal maintenance. Cleaning is recommended only if dirt is actually accumulating and accelerating deterioration by holding moisture on the masonry surface. If cleaning is necessary, use the gentlest method possible. High-pressure cleaning techniques such as sandblasting or waterblasting do permanent damage to the surface of historic masonry and, consequently, are not appropriate. The most common cause of masonry deterioration is not dirt, but moisture. If water can enter the wall, roof foundation or chimney through loose masonry joints or cracks, it will cause penetrating damage. Periodic repointing – the process of replacing weakened mortar joints with new mortar – is part of routine masonry maintenance. Care is required to match the new mortar with the original in strength, texture and color; to avoid smearing mortar on the masonry surface; and to match new mortar joints with the original in dimension and profile. Generally, parging and above-grade, water-repellent coatings are not recommended. Water penetration to the interior of masonry buildings usually is caused not be porous masonry but by deteriorated gutters and downspouts, deteriorated mortar, capillary moisture from the ground (rising damp) or condensation. Usually, if these conditions are addressed, coatings are not necessary. In fact, coatings may cause greater deterioration of the masonry by trapping moisture inside the wall. In addition, coatings may change the color and reflective property of the masonry. Property owners should carefully evaluate any water penetration problems before using above-grade water repellents.

Foundation cracks may occur as houses settle. Severe problems, such as large cracks that go through the masonry, bulging or sagging walls, unlevel bricks from one corner to the next and sagging interior floors and walls may require the consultation of an experienced mason or civil engineer. When entire sections of masonry units are damaged or missing, it is important to match replacements to the original as closely as possible in material, color, design and dimension. Replacement in kind is not usually a problem.

1. Retain and preserve masonry features that contribute to the overall historic character of a building, site or district, including chimneys, foundations, walls, roofs, steps, retaining walls, walkways and terraces.

2. Retain and preserve the historic masonry materials of buildings and site features, including their color, texture, pattern, form and detail.
3. Maintain and protect masonry surfaces, features and details through appropriate maintenance, cleaning and repair methods as needed.
  - If gentle cleaning methods such as low-pressure washing are unsuccessful, use chemical cleaners. Test chemical cleaning or paint-stripping techniques on an inconspicuous area well in advance of general application. It is not appropriate to use destructive cleaning techniques such as power washing, sandblasting or high-pressure waterblasting on historic masonry.
  - It is not appropriate to paint or coat historic masonry surfaces unless they were previously painted or coated. Repaint previously painted masonry surfaces in colors that are appropriate to the building or site feature.
  - Repoint masonry mortar joints if the mortar is deteriorated or missing, or if there is evidence of moisture penetration. Carefully remove loose and deteriorated mortar, using hand tools, prior to repointing. Repoint mortar joints with new mortar that matches the original in color, composition, strength and texture, duplicating the appearance of the original mortar joint. Consider masonry coatings and water repellents only if traditional repointing and repair techniques are not successful.
4. Replace deteriorated or damaged masonry features, if necessary, in kind – matching the original in material, design, dimension and detail. Where possible, limit replacement to the deteriorated section only, rather than the entire feature. Consider compatible substitute materials only if it is not technically feasible to replace in kind.
5. Replace a missing masonry feature with a new feature based upon accurate documentation of the original feature or a new design compatible in material, design, color, size and scale with the historic building or site. It is not appropriate to introduce masonry features in an attempt to create a false historic appearance.

## Wood

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Wood, the most prevalent building material in Aberdeen's Historic District, can be fashioned into a myriad of features and decorative details that reflect a range of architectural styles contributing to the character of historic buildings. Wood clapboard – beveled boards that are thicker at the bottom edge and applied so they overlap by an inch or so – is the most common siding material in the District. Other historic wood siding types, including drop siding, flush siding and board-and-batten, as well as wood shingles, are also found on houses in the Historic District. Even in commercial and residential masonry buildings, wooden trim, sashes and doors are typical. Porches, fences and storefronts are also usually constructed of wood.

Wood siding and features should be systematically maintained and repaired in order to enhance their inherent qualities. A regular maintenance program includes caulking and sealing vertical and exposed wood joints to prevent the entry of water beneath the wood surface; painting to protect the surface from deterioration due to light and moisture; and carpentry to repair or replace decaying boards and other wooden elements through splicing or piecing. Take care to select replacement wood that matches the design and dimensions of the original. Wood consolidants that stabilize and save a damaged or decayed feature in place may be the best solution for preserving difficult-to-replicate, distinctive features.

Since water and ultraviolet sunlight are two key factors in the deterioration of wood surfaces, protecting these surfaces with a sound paint film or stain coating is critical in extending their useful life. The application of chemical wood preservatives or the use of pressure-treated wood – wood treated with chemicals during manufacture – can also lengthen the life of wooden surfaces or features. Wood is a relatively soft material and it requires appropriately gentle cleaning techniques in preparing for repainting. Often low-pressure washing with mild household detergents, to which an anti-mildew solution can be added, is adequate for wood surfaces with intact paint films. Selectively hand scraping and sanding of the surface after washing is usually needed as well. If paint layers are peeling or deteriorated, the careful use of thermal paint-removing devices, such as electric heat plates and hot air guns, may be necessary. Permanent damage to the wood surface can result from the use of harsher techniques such as sandblasting, waterblasting, the application of harsh alkaline strippers or the use of propane and butane torches. These techniques should be avoided on historic wood surfaces.

The substitution of artificial siding, such as aluminum or vinyl, is not appropriate in Historic Districts. Such materials can hide signs of damage or decay; trap moisture in the space created next to the wood of the house; destroy with nail holes in the craftsmanship of the original siding; and, in concealing the historic fabric, compromise the character of the building and the district as a whole. Substitute sidings lack the warmth and charm of wood since they do not provide the same dimension, shape, texture, scale and detail as wood and, from an energy conservation standpoint, they are not good insulators. Removal of artificial siding and restoration of the original wood siding can result in a dramatically positive change in the building's appearance and is strongly encouraged.

1. Retain and preserve wood features that contribute to the overall historic character of a building, site or district, including siding, exterior trim, columns, cornices, balustrades, architraves, porches windows and doors.
2. Retain and preserve the historic wood materials of buildings and site features, including their color, dimension, texture, pattern, form and detail.
3. Maintain and protect historic wood surfaces, features and details through appropriate maintenance, cleaning and repair methods as needed.
  - Inspect exterior wood surfaces for evidence of moisture damage, mildew and fungal or insect infestation.
  - Provide adequate drainage of wood surfaces to avoid the collection of water on horizontal surfaces and decorative elements. Caulk or seal vertical and exposed wood joints to avoid moisture penetration.
  - Maintain a protective, sound paint or stain film on exterior wood features. Repaint previously painted wood surfaces when needed in colors that are appropriate to the building or site feature. Clean and prepare wood surfaces for repainting, using the gentlest effective methods, such as low-pressure washing, hand scraping and sanding. It is not appropriate to use destructive techniques that include power washing, sandblasting, high-pressure waterblasting or hazardous heating devices, such as butane or propane torches.
  - Repair wood features using traditional preservation techniques, including patching splicing, reinforcing and consolidating.
4. Replace deteriorated or damaged wood features, if necessary, in kind – matching the original in material, design, dimension and detail. Where possible, limit replacement to the deteriorated section only rather than the entire feature. Consider compatible substitute materials only if it is not technically feasible to replace in kind. It is not appropriate to cover or replace historic wooden features such as siding, trim or window sash with contemporary substitute materials such as vinyl, aluminum or masonite.
5. Replace a missing wood feature with a new feature based upon accurate documentation of the original feature or a new design compatible in material, design, color, size and scale with the historic building or site. It is not appropriate to introduce a wood feature or detail in an attempt to create a false historic appearance.

## Architectural Metals

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Cast iron, wrought iron, pressed tin, copper, brass, bronze and aluminum are traditional architectural metals found on historic buildings and site features in the Aberdeen Historic District. They contribute to the character of historic buildings and sites through their distinctive shapes, textures and details, and can be found on roofs, doors, windows, railings, fences, gates, columns, hardware, gutters and downspouts.

Retention and care of original architectural metals are important in preserving the historic character of the building or site feature. Regular attention to the physical condition of metal surfaces will prevent deterioration due to corrosion, fatigue or water damage. Metal roofs and gutters require routine cleaning of debris and leaves to prevent deterioration. A protective paint film is essential for ferrous metals in combating corrosion and rust. If the film deteriorates, corrosion begins. Then all rust must be removed and the surface immediately primed with a zinc-based primer or other rust-inhibiting primer to prevent additional corrosion. Non-ferrous metals such as copper, brass and bronze do not require the protection of paint, and their inherent patinas are valued.

The appropriate cleaning of metals varies according to the softness of the particular metal. For example, it is best to use chemical cleaners on soft metals, including copper, tin, brass, aluminum and lead. Wirebrushing or hand scraping provide the abrasion necessary to clean hard metals like cast or wrought iron and steel. Harsher abrasive techniques, such as low-pressure grit blasting or glass bead blasting, should only be used on cast iron or steel surfaces if gentler techniques are unsuccessful. These techniques are not appropriate for other historic metals.

Repair of damaged metal is always preferable to replacement. However, if replacement is necessary every effort should be made to replace the metal in kind. If this is not possible, appropriate substitutions may be considered. For example, a fiberglass or wood detail might be substituted for a missing decorative, painted metal detail.

1. Retain and preserve architectural metal features that contribute to the overall historic character of a building, site or district, including roofs, cornices, gutters, downspouts, windows, doors, hardware, fences, railings and gates.
2. Retain and preserve the historic architectural metal materials of buildings and site features, including their dimension, pattern, form, color, texture and detail.
3. Maintain and protect historic architectural metal surfaces, features and details through appropriate maintenance, cleaning and repair methods as needed.
  - Inspect architectural metal surfaces for evidence of moisture damage, corrosion, fatigue or structural failure and paint film deterioration.
  - Provide adequate drainage of metal surfaces to avoid the collection of waste on horizontal surfaces and decorative elements. Clean metal roofs and gutter of debris and leaves.
  - Maintain a protective, sound paint film or lacquer on ferrous metal surfaces. Repaint previously painted metal surfaces when needed in colors that are appropriate to the

building or site feature. Clean and prepare metal surfaces for repainting the gentlest, effective methods appropriate for the specific metal. It is not appropriate to use harsh abrasive techniques on historic metal features.

- Repair metal features and surfaces using traditional preservation techniques, including patching splicing and reinforcing.

**4.** Replace deteriorated or damaged architectural metal features, if necessary, in kind – matching the original in material, design, dimension and detail. Where possible, limit replacement to the deteriorated section only rather than the entire feature. Consider compatible, substitute materials only if it is not technically feasible to replace in kind.

**5.** Replace a missing architectural metal feature with a new feature based upon accurate documentation of the original feature or a new design compatible in material, design, color, size and scale with the historic building or site. It is not appropriate to introduce an architectural metal feature or detail in an attempt to create a false historic appearance.

## Paint & Exterior Color

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Color was an essential element of the original design intent of the architect or builder; however, the colors of most historic buildings have been changed over time and early black and white photographs can only offer a sense of the original tones and contrasts. For property owners interested in determining the color chronology of a specific building, examination of paint scrapings under a microscope by an architectural conservator can provide accurate information. Others base their paint color selection on understanding what palettes are appropriate to the architectural style and age of the building. For example, Queen Anne style houses were known for their flamboyant colors, whereas earthy tones were popular for Classical Revival buildings. Applying appropriate colors can dramatically improve the overall appearance of a building. Property owners are encouraged to seek advice on appropriate paint colors from the commission and knowledgeable professionals.

Several basic principles should be considered in choosing colors for historic buildings. Historically, trim work – such as corner boards, window and door casings, soffits and fascia – was often painted in a lower value or contrasting hue from the siding. Window sash and shutters were usually the darkest color on the building. Wood shingles were stained in dark colors; where wood shingles and clapboards were used in combination, the shingles were usually darker in value than the siding. It is also important to consider the compatibility of the roof color with nearby paint colors. Bright, garish colors are not appropriate for building exteriors in the Historic District.

Beyond its decorative role, exterior paint is primarily a protective film allowing the building skin to shed water and slowing the weathering process. Cleaning painted surfaces will delay the need the repaint and thus slow the problematic build-up of paint layers. When repainting is needed, it is worth the effort to thoroughly prepare the surface in order to extend the life of the paint job. It is not necessary or desirable, however, to remove sound paint. Information on the most effective ways to clean and prepare wood, masonry and architectural metal surfaces for repainting is given in the preceding sections on each material. If mildew is a problem, wash prepared surfaces with a mildew killer, rinse and allow to dry prior to repainting. Wood, exposed to the weather for long, may not hold paint and should be treated with a preservative before painting. Bare and chalky wood surfaces require an oil-base primer before the finish coats. Prompt application of a rust-inhibitive primer is necessary for bare ferrous metal surfaces. Two finish coats of either latex or oil-based paint are usually adequate. Latex paint will not bond properly to old oil-based paint, but it can be used successfully over an oil-based primer.

Property owners are responsible for ensuring that proper precautions are taken in dealing with lead-based paint in historic properties. Most buildings constructed prior to 1950 contain it, and the owner should notify the contractor if lead-based paint is present. It is the contractor's responsibility to follow all applicable laws for appropriate work and clean-up practices. Historic properties can be made lead-safe without removing significant decorative features, trim work and finishes that contribute to the building's historic character.

1. Retain and preserve painted surfaces that contribute to the overall historic character of a building, site or district.

**2.** Maintain and protect historic painted surfaces through appropriate maintenance, cleaning and repainting methods as needed.

- ❑ Inspect painted surfaces for evidence of discoloration, moisture damage, mildew and dirt buildup.
- ❑ Clean painted surfaces routinely to avoid unnecessary repainting, using the gentlest means possible.
- ❑ Remove deteriorated and peeling paint films down to the first sound paint layer. Use the gentlest effective method for the specific material substrate. It is not appropriate to use destructive techniques that include power washing, sandblasting, high-pressure waterblasting or hazardous heating devices, such as butane or propane torches.
- ❑ Ensure that surfaces to be repainted are clean and dry.
- ❑ Prime exposed metal and wood surfaces prior to repainting.
- ❑ Maintain a sound paint film on previously painted surfaces with compatible paint systems.

**3.** Select paint colors appropriate to the historic building, site and district when repainting. Enhance the architectural style and features of a historic building through appropriate paint color sections and placement.

**4.** It is not appropriate to paint previously unpainted brick, stone, wood shingles and metals that were historically unpainted.

## Roofs

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Roof form and pitch are among the major character distinctions of historic buildings. Whether flat, shed, hipped, gabled or arranged in a combination of these forms, the roof is an essential element in the perception of the overall building. Pattern, scale, texture and color of roofing materials further define the character of the roof as do features such as chimneys, dormers, gables, gable vents, balustrades and turrets. The overall form of historic roofs and their distinctive features are important to preserve; consequently, it is generally not appropriate to alter the roof shape, eliminate significant features or add new features.

The most widely used roofing materials in Aberdeen's Historic District are asphalt and fiberglass shingles. These composition shingles replaced earlier roofing materials, such as wood shingle, slate, tile and pressed metal, rendering them increasingly rare and making the preservation of intact historic roofing materials like slate and tile more critical. Selecting asphalt or fiberglass shingles in dark colors is most appropriate to echo the historic roofing materials they replace.

The care and maintenance of the roof is critical to the preservation of a historic building. A leaky roof can compromise its structural integrity and accelerate the deterioration of a building interior. Routine maintenance should include inspections twice a year to look for signs of deterioration: worn edges and ridges, bubbling of shingles, popped-up roofing nails and the accumulation of moss or debris on the roof surface. Another sign of asphalt or fiberglass shingle deterioration is the collection of mineral granules in the gutters. Metal roofs require inspection for watertight seams and a sound paint film.

Roof flashing provides watertight joints where roof planes change or protruding features such as chimneys, vents and dormers interrupt the roof surface. The source of most roof leaks is deteriorated or improperly installed flashing. Tar or roofing cement is an inappropriate substitute for properly installed flashing. The contemporary technique of weaving the shingles at roof valleys has a less attractive appearance and also deteriorates more rapidly than traditional metal flashing. Copper, galvanized sheet metal or aluminum with a baked enamel finish are more appropriate flashing choices in the district.

Gutters and downspouts should be cleaned often and kept in good repair to facilitate roof drainage. Seamless gutters with baked enamel finish are an appropriate choice within the Historic District when replacing damaged gutters or adding new ones. Downspouts should empty away from the building to keep water away from the walls and foundation. Splash blocks, made of stone, concrete or slate, below downspouts can direct water away from the building if there is no below-grade foundation drainage system.

Increasing roof ventilation to reduce excessive heat build-up may be warranted to increase energy efficiency and to extend the life of shingles. In the Historic District, unobtrusive, low-profile ventilators should be placed in inconspicuous locations like rear roof slopes to minimize their visibility. Existing wooden gable vents are historic features that should not be concealed or replaced with metal vents.

1. Retain and preserve roofs that contribute to the overall historic character of the building, including their shape, line, pitch and overhang, as well as distinctive features and details, such as dormers, chimneys, concealed gutters, cornices, soffits, eaves and gable vents.
2. Retain and preserve the historic materials of roofs, including their dimension, pattern, form, color, texture and detail.
3. Maintain and protect historic roof surfaces, features and details through appropriate maintenance and repair methods as needed.
  - Repaint previously painted metal roof features and surfaces in colors that are appropriate to the historic building.
  - Repair deteriorated or damaged roofs and roof features through traditional methods. It is not appropriate to remove a distinctive roof feature, such as a chimney or dormer, rather than repair it.
4. Replace deteriorated or damaged roof features, if necessary, in kind – matching the original in material, design, dimension and detail. Where possible, limit replacement to the deteriorated section only rather than the entire feature. Consider compatible substitute materials only if it is not technically feasible to replace in kind.
5. Replace a missing roof feature with a new feature based upon accurate documentation of the original feature or a new design compatible in material, design, color, size and scale with the historic building. It is not appropriate to introduce a roof feature or detail in an attempt to create a false historic appearance.
6. In the addition or replacement of gutters and downspouts is needed, install them with care so that no distinctive building features or details are concealed, diminished or lost. Except if they are copper, select new gutters and downspouts that are painted or finished in an appropriate color. Replace in kind distinctive half-round gutters and cylindrical downspouts.
7. Introduce contemporary roof features, such as skylights, vents, solar collectors and large antennas, only if they can be located so that they do not diminish the overall character of the historic roof and building. Select locations on non-character-defining roofs out of view from the street.

## Exterior Walls & Trim

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As exterior walls define the shape, height and configuration of historic buildings, they also contribute to their distinctive character through their materials, features and details. Walls of brick, stone, shingle and a variety of wood sidings – including the predominant lapboards – are found throughout the Aberdeen Historic District. Prominent features such as porches, bays, parapets, storefronts and chimneys extend beyond the primary wall planes, creating large-scale interest. Foundation, water tables, quoins, corner boards, brackets, fascias and soffits articulate and embellish the wall surfaces at a smaller scale.

Information on maintaining various exterior wall materials can be found in the guidelines for specific materials, as well as the Paint & Exterior Colors guidelines. If a section of an exterior wall is deteriorated, it is important to replace the material in kind – matching the material, dimension, pattern, color, texture and detail. Generally, concealing or replacing exterior wall materials with contemporary substitute materials is not an appropriate choice for a historic building. For example, concealing original wood siding with aluminum or vinyl siding diminishes a building's historic integrity through the loss of original fabric, detail and texture. Similarly, the removal or inappropriate alteration of significant wall features, such as chimneys, bays, windows and doors, will compromise the building's overall historic character.

It is especially important to maintain the front façade and other character-defining elevations of a historic building. Consequently, changes to exterior walls, such as new openings, firestairs or other additions should be limited to non-character-defining elevations.

1. Retain and preserve exterior walls that contribute to the overall historic character of a building, including their shape, materials, height and configuration, as well as their distinctive features and details, such as storefronts, bays, foundations, water tables, corner boards, chimneys, cornices, quoins, brackets and entablatures.
2. Retain and preserve the historic materials and finishes of exterior walls, including their dimension, pattern, form, color, texture and detail.
3. Maintain and protect historic wall surfaces, features, finishes and details through appropriate maintenance and repair methods as needed.
  - Repaint previously painted wall features and surfaces in colors that are appropriate to the historic building.
  - Repair deteriorated or damaged wall features through traditional methods for the specific material. It is not appropriate to remove a distinctive wall feature, such as decorative trimwork, rather than repair it.
4. Replace deteriorated or damaged exterior wall features, if necessary, in kind – matching the original in material, design, dimension, pattern, color, texture and detail. Where possible, limit replacement to the deteriorated section only if it is not technically feasible to replace in kind.
5. Replace missing exterior wall feature with a new feature based upon accurate documentation of the original feature or a new design compatible in material, design, color, size and scale with

the historic building. It is not appropriate to introduce a wall feature or detail in an attempt to create a false historic appearance.

**6.** It is not appropriate to cover or replace historic exterior wall features, such as siding, trim or window sash, with contemporary substitute materials such as vinyl, aluminum or masonite.

**7.** It is not appropriate to introduce a new exterior wall feature such as a projecting bay or a window opening on a principal faced of a historic building. If a new wall feature is necessary, locate it only on a non-character-defining elevation to diminish its impact.

## Windows & Doors

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Windows and doors contribute significantly to a building's historic character and are particularly indicative of architectural style periods. Functionally, these openings provide opportunities for natural light and ventilation. The front door is the focal point of a historic building entrance and a key architectural feature. It is almost always constructed of heavy wood, with various panel configurations, and often painted a deep color or stained for emphasis.

The early twentieth-century homes of Aberdeen usually have windows with a one-over-one window sash division or a two-over-two pattern. The popular Queen Anne style of the Victorian period features tall, narrow windows, which contribute to a strong vertical emphasis. The trademark of the Queen Anne style is a window with a large pane bordered by small square panes of colored glass. Colonial Revival windows feature multiple-pane divisions often in a six-over-six or six-over-one pattern. The elegant Palladian window is a typical Revival element. Bungalows and American Foursquares often feature long narrow panes in the upper sash and a single pane in the lower sash.

Insensitive treatment of the windows and doors of a historic structure can result in the loss of stylistic identity. Preserving the original unit is always more desirable and usually more cost-effective than replacing it. The necessary routine maintenance and repair are usually easy and inexpensive. Broken sash cords can be replaced, and sashes that stick may be fixed as simply as moving the stop molding out a bit or scraping off excess paint. If the sash is too loose, the stop may need to be moved in slightly. Weatherstripping, re-glazing and caulking will help stop air leaks. Rotten or damaged wood can be preserved in place with a wood consolidant. When replacing window or door details, such as casings or muntins, be careful to maintain the original character. Front doors, because of their solid construction, can almost always be salvaged. The original hardwood can be cleaned, repaired and maintained; weatherstripping and good locks can make old doors energy efficient and secure. If a window or door cannot be saved, it is important that the replacement match the original in design materials and dimensions. Adding or changing existing window and door openings on a historic building should be very carefully considered.

Storm windows, storm doors and new screen doors may be necessary for more energy-efficient living. Additional information on storm windows and doors can be found in the Utilities and Energy Retrofit section. Historically, shutters served the practical purposes of providing ventilation when it rained and protecting the windows during storms. Existing shutters should be maintained and replaced when necessary. It is appropriate to reintroduce shutters only when there is clear evidence of earlier shutters. Only wood shutters that are hinged are appropriate in the historic district. Retracting canvas awnings have been used for years, providing shade in warm weather and raising to allow the sun's heat to provide warmth in cooler weather. Fabric awnings can still provide these same benefits, while adding color and interest to the house. Solid-colored fabric awnings of blue, red, brown, green or tan are preferred for Colonial Revivals. Striped awnings of the same colors are most appropriate on Bungalows, Queen Anne style and Spanish Revivals.

1. Retain and preserve windows and doors that contribute to the overall historic character of a building, including their functional and decorative features, such as sash, frames, surrounds, sills, sidelights, transoms, glazing, muntins, shutters and hardware.
2. Retain and preserve the historic materials and finishes of windows and doors, including their dimensions, configuration, color, texture and detail.
3. Maintain and protect the historic surfaces, features, finishes and details of windows and doors by appropriate maintenance and repair methods as needed.
  - Repaint, as necessary, previously painted surfaces in colors that are appropriate to the building.
  - Repair deteriorated or damaged features through traditional methods. It is not appropriate to remove a distinctive feature rather than repair it.
4. Replace deteriorated or damaged window or door features, if necessary, in kind – matching the original in material, design, dimension and detail. Where possible, limit replacement to the deteriorated section only rather than the entire feature. Consider compatible substitute materials only if it is not technically feasible to replace in kind. It is not appropriate to cover or replace historic window or door features with contemporary substitute materials such as vinyl, aluminum or masonite.
5. Replace a missing window or door feature with a new feature based upon accurate documentation of the original feature or a new design compatible in material, design, dimension, color, size, scale, texture and detail with the historic building. It is not appropriate to introduce a new feature or detail in an attempt to create a false historic appearance. Snap-in muntins are not appropriate replacements for true-divided light glazing.
6. If an entire window or door is missing, replace it with a design based either on accurate documentation of the original or on a new design compatible in material, dimension, color, size and scale with the historic building and district.
7. It is not appropriate either to introduce a new window or door opening or to close up an original opening on a principal elevation of a historic building. If a new window or door is necessary, locate it only on non-character-defining elevation to diminish its impact.
8. Replace missing or deteriorated wooden shutters with new shutters that are sized to fit the window opening and mounted to the window casing so they appear operable.
9. Install fabric awnings over window or door openings, if desired and where historically appropriate, so that historic features are not damaged or obscured.

Note: For storm windows and doors see the Utilities & Energy Retrofit section.

## Porches, Entrances & Balconies

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Front porches, entrances and balconies are distinguishing features of historic building and enhancements of their architectural character. The various functional features of porches and entrances, including steps, handrails, balustrades, columns, pilasters, brackets, spandrels and roofs, each add stylistic adornment and provide interesting detail. Originally, the front porch served to keep the entrance dry and provided a place to escape the summer heat. Furnished with rocking chairs and wicker, the porch was an outdoor leisure area. Other accessories included canvas awnings; blinds made of canvas, wood or reeding; straw or hemp rugs; plant stands; and flower boxes. The front entrance and the balcony, together with the front porch, represent the important first view of the property and should be preserved in their original state.

Aberdeen's most prevalent historic house style is the Bungalow, which features a wide sweeping front porch. Turn-of-the-century Revival-style residences may feature a front portico and a side porch with matching details instead of a full front porch. Nineteenth-century, Queen Anne-style residences offer broad verandas that wrap around two or three sides of the house. It is never appropriate to enclose any of these front porches or a balcony because it would so drastically alter the historic character of the building. The enclosure of a side porch is discouraged but, because it is less prominent, might be approved for certain purposes – a sun porch, for example – if the building's architectural integrity is not compromised and the porch's identity is retained.

Because of the exposed nature of porches, entrances and balconies, routine care and maintenance is required. It is important that all wood surfaces be kept painted to prevent moisture damage. The floor, originally built with a slight pitch for proper water drainage, will wear better if the slope is retained. When a porch, entrance or balcony – or any constituent feature or detail – is damaged beyond repair it is important that replacements match the originals in material, texture dimension, design and color. If a porch, entrance balcony is missing for some reason, property owners may want to consider replacing it with an accurate reproduction of the original or a new design that is compatible with the character of the historic building and site.

1. Retain and preserve porches, entrances and balconies that contribute to the overall historic character of a building, including their functional and decorative features, such as columns, entablatures, sidelights, balustrades, steps, floors and ceilings.
2. Retain and preserve the historic materials of porches, entrances and balconies, including their dimension, pattern, form, color, texture and detail.
3. Maintain and protect the historic surfaces, features, finishes and details of porches, entrances and balconies through appropriate maintenance and repair methods as needed.
  - Repaint, as necessary, previously painted features and surfaces in colors that are appropriate to the historic building.
  - Repair deteriorated or damaged features through traditional methods. It is not appropriate to remove a distinctive porch, entrance or balcony feature, such as a bracket or railing, rather than repair it.

4. Replace deteriorated or damaged porch, entrance or balcony features, if necessary, in kind – matching the original in material, design, dimension and detail. Where possible, limit replacement to the deteriorated section only, rather than the entire feature. Consider compatible substitute materials only if it is not technically feasible to replace in kind.
5. Replace a missing porch, entrance or balcony feature with a new feature based upon accurate documentation of the original feature or a new design compatible in material, design, dimension, color, size, scale, texture and detail with the historic building. It is not appropriate to introduce a new feature or detail in an attempt to create a false historic appearance.
6. If an entire porch, entrance or balcony is missing, replace it with a design based either on accurate documentation of the original or on a new design compatible in design, material, dimension, color, size and scale with the historic building and the Historic District.
7. It is not appropriate to introduce a new porch, entrance or balcony or to remove an original one from a principal façade of a historic building.
8. It is not appropriate to enclose a front porch or balcony. Consider enclosing a historic side of rear porch only if its form and architectural character are preserved.

## Storefronts

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The storefront is the most striking architectural feature of most historic commercial buildings. Joined to the street façade stylistically and visually, the storefront is distinguished by large display windows flanking the main entry and by a shift in building materials below a mid-cornice. Besides display windows, functional and decorative features include doors, transoms, pilasters, awnings, entablatures, bulkhead panels and signs. Recessed entrances, employed by storefronts to entice customers into the store, incorporate exterior ceiling areas and extensions of the sidewalk that were often faced in mosaic tile flooring. Traditional materials for the bulkhead panels below the display windows were recessed wood panels, ceramic tiles, stone or brick.

Regular care and maintenance for storefronts is similar to and just as important as that of other windows and doors and entrances. Repair and replacement of damaged parts requires attention in matching the original in material, dimension, detail and color. The loss of distinctive storefront features can detract from the historic character of the entire building. Likewise, the introduction of incongruous contemporary materials, such as vinyl or aluminum, for the traditional wood or tile diminishes the storefront's contribution to the character of the specific building and the surrounding area.

Through the years, storefronts were frequently modified by owners in an effort to present a more modern image. When these alterations conceal original features, such as transoms, bulkheads or display windows, owners would be wise to consider their removal and return the storefront to its original state.

1. Retain and preserve storefronts that contribute to the overall historic character of a building, including their distinctive features such as display windows, transoms recessed entries, signs and bulkhead panels.
2. Retain and preserve the historic materials of storefronts, including their design, dimension, pattern, color, texture and detail.
3. Maintain and protect historic storefront surfaces, features and details through appropriate maintenance and repair methods for each material and finish as needed.
4. Replace deteriorated or damaged storefront features, if necessary, in kind – matching the original in material, design, dimension, color and detail. Where possible, limit replacement to the deteriorated section only rather than the entire feature. Consider the compatible substitute materials only if it is not technically feasible to replace in kind. It is not appropriate to replace or cover over wooden storefront features with contemporary substitute materials such as vinyl, aluminum or masonite.
5. Replace a missing storefront feature or entire storefront with a new feature or storefront based upon accurate documentation of the original or a new design compatible in material, design, color, size and scale with the historic building. It is not appropriate to introduce a storefront feature or detail in an attempt to create a false historic appearance.

**6.** Install fabric awnings over storefronts, if desired and where historically appropriate, so that historic features are not damaged or obscured.

## Utilities & Energy Retrofit

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Property owners everywhere today are concerned with energy conservation, adequate utility service and the upgrading or introduction of mechanical and communication systems. It is important in historic districts that such concerns be addressed in ways that do not compromise the character of the buildings, the sites or the district as a whole.

In Aberdeen's Historic District there is evidence of energy efficiency that is testimony to the wisdom of an earlier era. Shade trees provide a natural awning for residences and streets. Extended porches and plantings provide shaded outdoor space and protect interiors from the heat of the summer sun. Operable windows, shutters and fabric awnings make it possible for residents to control sunlight and fresh air within the building. Sunlight is captured in commercial buildings through storefront transoms and skylights. Taking advantage of energy-efficient historic assets and responsibly retrofitting historic buildings can maximize their potential for energy conservation.

It is important, first of all, to use and maintain the existing energy-conserving features. Always consider replacing lost assets, such as shade trees and porches and introducing plantings and site features such as awnings, that aid in better energy management.

The first steps in retrofitting include the addition of adequate weatherstripping around window sashes and doors that prevent air leaks, and glazing that seals glass window panes. Once these repairs are made, storm windows and doors can be installed to provide a further barrier against the elements. The installation of interior storm windows is encouraged in the Historic District, but special care must be taken to ensure that moisture does not accumulate between the storm window and the original window, as this can cause damage to the wooden sills and surrounding area. Both exterior and interior storm windows must be fitted properly and be operable in order to receive their maximum benefit. To minimize the impact of exterior storm windows, narrow profile windows with a painted or baked enamel finish in a color compatible with the sash color are appropriate. The meeting rails of operable storm windows for double-hung windows should align with the existing window division. Painted or stained wooden storm doors with large glass panels that do not obscure the existing doors are also appropriate modifications to historic buildings.

The introduction, rehabilitation or replacement of mechanical or communication systems that include outside equipment, such as heating and air conditional units, solar collectors, fuel tanks, gas meters, television antennas or satellite dishes, is to be planned with great care so that their location and installation will not damage or detract from the historic character of the building, site adjacent properties or the District as a whole. Window air-conditioning units are acceptable, but should be located as unobtrusively as possible. Conformance with local building codes and utility company standards is required. New systems often dictate additional utility lines and poles. Care must be taken to avoid overpowering the streetscape with unsightly lines and poles. The use of underground cable might be considered as an alternative to such visual intrusion.

- 1.** Retain and preserve the energy-conserving features that contribute to the overall historic character of a building or site, including projecting front porches, louvered shutters, operable windows and transoms and large shade trees.
- 2.** Increase the thermal efficiency of historic buildings through appropriate, traditional practices, including the installation of weatherstripping and caulking, storm windows and doors, and, if appropriate, awnings and operable shutters.
- 3.** Install new mechanical systems, if needed, in areas and spaces that will require the least amount of alteration to the building exterior, historic building fabric and site features. Screen them from view.
- 4.** Install narrow-profile exterior storm windows, if desired, so that they do not damage or obscure the window sash or frame. Select operable storm windows with meeting rails that align with the existing division of double-hung windows. Select storm windows with a painted or baked-enamel finish in a color compatible with the window sash color. It is not appropriate to install storm windows with a bare metal finish.
- 5.** Install full-light storm doors constructed of wood or aluminum and wooden screen doors, if desired, so that they do not damage or obscure the existing door or frame. Select storm or screen doors with a painted, stained or baked-enamel finish in a color compatible with the existing door color. It is not appropriate to install storm doors with a bare metal finish.
- 6.** Replace missing or deteriorated wooden shutters with new shutters that are sized to fit the window opening and mounted to the window casing so they appear operable.
- 7.** Install fabric awnings over storefront, window, door and porch openings, if desired and where historically appropriate, so that historic features are not damaged or obscured.
- 8.** Locate new utilities and mechanical equipment, such as meters, exposed pipes, wires and heating and air-conditioning units, in the most inconspicuous area, such as along the rear elevation or in a side yard location not visible from the street. Screen them from view.
- 9.** If possible, locate portable window air-conditioning units on rear elevations or inconspicuous side elevations.
- 10.** If roof locations are desired for communication or mechanical items including satellite dishes, large antennas, roof ventilators, solar collectors and mechanical equipment, select locations that do not damage or diminish character-defining roofs and that are on roof slopes that are not visible from the street.

## Accessibility & Life Safety

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When a historic building must undergo considerable revision due to a change in use or in order to meet the need for public access for people with disabilities, compliance with current standards for life safety and accessibility is required, the North Carolina State Building Code and the federal guidelines for the Americans with Disabilities Act of 1990 offer helpful flexibility in compliance for historic buildings. The Aberdeen Historic Preservation Commission bases its review of such proposed alterations on whether the external modifications will compromise the architectural integrity of the building or the historic character of the building and site. It would be wise to contact the Commission staff early in the planning stages for professional assistance on such projects and to work with building code officials in investigating alternative methods of meeting or exceeding safety code requirements for historic buildings.

Given the foundation height of most buildings in Aberdeen's Historic District, accessibility for persons in wheelchairs usually requires a ramp. The sensitive introduction of such a large, visible feature is clearly a challenge. Similarly, the addition of a fire exit or exterior fire stair requires serious consideration of all alternatives. Changes less threatening to the historic character, such as the addition of a handrail for the front steps, can be handled more simply. Regardless of the size and complexity of an alteration to a historic building, temporary and reversible options are favored over permanent and irreversible ones.

1. When considering a new use or change to a historic building, review all life safety code and accessibility requirements in deciding if the proposed change can be made without compromising the overall historic character of the historic building and its setting.
2. Accommodate life safety and accessibility requirements in ways that maintain and preserve the historic character of the building and its setting.
3. Introduce new or additional means of access, if needed, that are reversible and do not diminish the original design of a character-defining entrance or porch.
4. Locate access ramps as discreetly as possible to diminish their impact on the historic building and site. Keep their design simple and minimal in size and compatible with the scale, materials and details of the building.
5. Locate exterior fire stairs, fire doors or elevator additions on rear or inconspicuous side elevations. To diminish their impact, design these elements to be compatible with the architectural character, proportion, scale, materials and finish of the historic building.
6. Relocate incompatible existing fire stairs, when possible, to inconspicuous locations, such as the building's rear elevation.

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## IV. Additions & New Construction

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## Decks

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The backyard is a popular contemporary version of the more traditional patio or terrace. Generally, a deck is not a naturally compatible addition to a historic residence; however, if it is carefully located, designed and construct, it may be possible to introduce a deck without compromising the historic character of the building or the site. Before a deck is planned, it is always wise to give full consideration to a covered porch, which may be a more compatible addition to the rear of the structure.

To minimize the introduction of a deck, it is very important that it be located inconspicuously and visually screened. As with other additions, it is important that the installation not damage significant features and materials of the building or site and that the deck be designed so that it is structurally self-supporting and could be removed in the future without harming the building. Often, inseting the deck from the corner of the building as little as six inches will diminish its visual impact and limit damage to any corner trim or details of the building. Generally, it is best to align the deck with the level of the building's first floor – similar to the alignment of most porch floors. The use of such materials as lattice, skirtboards or dense evergreen plantings can help screen the deck framing and aid in relating the deck visually to the historic building. It is not wise to try to directly imitate the building's architectural detail on such a contemporary addition as a deck. This can be done through the compatibility of materials, scale and color.

1. Introduce decks, when necessary, so that the overall character of the historic building and its site are not compromised.
2. Select inconspicuous locations for decks, usually on the rear or least visible elevation of the historic building. Screen decks from public view.
3. Construct decks so that the historic fabric of the building and its significant features and details are not concealed, damaged or destroyed. Construct decks so that they may be removed in the future with minimal damage to the historic building.
4. Design decks and their elements, including rails and steps, to be compatible in material, color, proportion and scale with the historic building.
5. Screen the structural framing of decks with compatible foundation materials, such as skirtboards, lattice panels and dense evergreen foundation plantings.
6. It is not appropriate to introduce a deck if it will require the removal of a significant site feature or building element such as a porch or a mature tree.

## Additions to Historic Buildings

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Most historic buildings have been altered and expanded to some extent over their many years of useful life. In fact, adding to the original shape and form of a building as needs for space and functions change may be essential to the continued usefulness of buildings within Aberdeen's Historic District. Nevertheless, weighing personal needs against the District's integrity, additions ought always to be kept to a minimum. A successful addition must not visually overpower the original structure; concede its historic integrity; or destroy any significant features or materials, including historic plantings and site features. Additions should never significantly alter the ratio of built area to green space of the building site nor should they require the loss of important site features.

It is important that the original form of the building not be concealed or compromised by a new addition; consequently, an addition needs to be clearly differentiated from the original building. Additions that reflect the original style, as well as additions that introduce a compatible contemporary style, are both appropriate design approaches for additions in the Historic District. Designing an addition so that it can be removed in the future without further damage to the historic building prevents additional loss of historic materials.

1. Introduce additions, when necessary, so that the overall character of the historic building and its site are not compromised. It is not appropriate to introduce an addition if it will require the removal of a significant site feature or building element such as a porch or a mature tree.
2. Select inconspicuous locations for additions, usually on the rear or least visible elevation of the historic building.
3. Limit the scale and size of an addition so that it does not visually overpower or diminish the historic building or its site.
4. Design additions so that the historic fabric of the building and its significant features and details are not concealed, damaged or destroyed.
5. Design additions to be compatible with the historic building in mass, roof form, materials, color and relationship of solids to voids in the exterior wall; however, differentiate the addition from the historic building. It is not appropriate to attempt to make the addition appear to be a part of the original building by duplicating the form, style and details of the original building too closely.
6. Select a dominant exterior material for the addition that is compatible with that of the historic building. It is not appropriate to use contemporary substitute materials in place of traditional exterior materials on an addition to a historic building.
7. Align the foundation height and eave lines of the addition generally with those of the historic building. It is not appropriate to design an addition whose height exceeds that of the historic building.

**8.** Construct additions so that they may be removed in the future with minimal damage to the historic building.

**9.** Protect archaeological resources and significant site features during and after construction by limiting site disturbances and changes in grade.

## New Construction

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The construction of new buildings that respect the visual character of a historic district can contribute to its ambiance, providing the opportunity to eliminate vacant lots and missing gaps in the streetscape. New buildings do not need to copy historic building designs, but they should adhere to established neighborhood design principles. Contemporary designs are encouraged if they are compatible with the overall character of the historic district. The compatibility of proposed new construction is considered in terms of both the building and the building site.

Placement of a proposed building on its lot should be consistent with the setback, spacing between buildings, orientation to the street and lot coverage characteristic of the Historic District. For a streetscape, a consistent setback – the distance from the front wall of the building to the street – establishes a framework of order and coherence. Similarly, a regular pattern of spacing between buildings adds continuity to a streetscape. Throughout the Historic District, the orientation of the main façade is consistently parallel to the street and the lot coverage – a measure of the density of developed land along each block front and for each lot – is fairly consistent. All of these siting characteristics are important to consider when introducing new buildings within the Historic District. The physical and visual character of the site itself, including its topography and landscaping, can further relate the new construction to its surroundings and enhance its compatibility. Proposed new site features and plantings must be consistent with the guidelines found in the Site Features and District Character section.

Compatibility of the overall design of a proposed building should first be reviewed in terms of its scale, height, massing, proportion and roof form. By analyzing the buildings surrounding a proposed site in these terms, it is possible to discover how consistent and, therefore, significant each of these criteria is to the district character. Scale refers to the size of the construction units and their architectural details in relation to the size of man. Like scale, height consistency is an important criterion in the district. Most blockfaces in the district contain a mixture of one- and two-story structures, and houses are built on raised foundations which contribute to the building height. The massing and proportion of buildings in the Historic District range from simple rectangular boxes to complex interplays of offsets and projections. A variety of roof forms are also found throughout the Historic District. It is important to consider the overall proportion of a front façade and roof form as viewed from the street for continuity. If nearby buildings are narrow two-story houses, their vertical proportion will be important to reiterate. Likewise, earth-bound bungalows with sweeping roofs and porches supported by blocky columns present a more horizontal proportion.

Building features, openings, details, materials and textures characteristic of the Historic District provide additional criteria for evaluating the compatibility of proposed new construction. Front porches, storefronts and chimneys are examples of historic building features. Particular attention should be paid to the spacing, scale, placement, proportion and size of openings and the design of the windows and doors that fill them. Exterior trim and details, as well as the selection of materials and textures that clad the building exterior, give additional opportunities to relate proposed new construction to the Historic District.

- 1.** Site new construction to be compatible with nearby buildings that contribute to the overall character of the Historic District in terms of setback, spacing between buildings, orientation to the street and lot coverage.
- 2.** Design the new construction so that the overall visual and physical character of the building site, including its topography, mature plantings and significant site features, is retained.
- 3.** Design new construction to be compatible with nearby buildings that contribute to the overall character of the historic district in terms of building scale, height, massing, proportion and roof form.
- 4.** Design new construction to be compatible with nearby buildings that contribute to the overall character of the Historic District in terms of building features, openings, details, materials and textures.
- 5.** Design the spacing, scale, placement, proportion and size of window and door openings in proposed new construction to be compatible with nearby buildings that contribute to the overall character of the Historic District.
- 6.** Select windows and doors for proposed new construction to be compatible in design, materials, subdivision, proportion and detail with windows and doors of nearby buildings that contribute to the overall character of the Historic District.
- 7.** Select materials, and their textures and finishes, for proposed new construction to be compatible with the materials, textures and finishes of nearby buildings that contribute to the overall character of the Historic District. It is not appropriate to use contemporary substitute materials in place of traditional exterior materials.
- 8.** Design new construction to be compatible with but discernible from historic buildings in the District. It is not appropriate to design new construction that attempts to duplicate historic buildings too closely in an effort to create a false historic appearance.
- 9.** Introduce new site features and plantings related to the new construction that are consistent with the pertinent guidelines.
- 10.** Protect archaeological resources and significant site features during and after construction by limiting site disturbances and changes in grade.

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## V. Relocation or Demolition

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## Relocation

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Relocation of a building within the Historic District should be considered for only two reasons: one, as a last-resort alternative to demolition; and two, to execute the objectives of a revitalization plan that will place the building in a more compatible environment. Both of these are valid reasons to move a building, but it is important that such a decision be given careful consideration. Because relocation may result in a loss of integrity of setting and environment that can seriously compromise the significance of the relocated building, and because it is a complicated, time-consuming and expensive process, every aspect of the project should be investigated, considered and evaluated before relocation is undertaken.

Once the decision to relocate has been made, every effort should be made to move the building intact as a single unit. Care must be taken to comply with guidelines for new construction with regard to architectural compatibility, siting, orientation and landscaping. Aberdeen's Historic Preservation Commission holds the responsibility of issuing a Certificate of Appropriateness before any other required permits can be obtained. The Commission must decide how the proposed relocation will affect other historic buildings in the District and the overall character of the District.

1. Relocate a building within the Historic District only if the building is determined to be architecturally compatible with adjacent buildings according to the design guidelines for new construction and if the relocation will not damage or diminish the overall character of the Historic District or existing historic buildings.
2. Site a relocated building within the Historic District in accordance with the design guidelines for siting new construction as well as pertinent guidelines in the District Character section. Submit a proposed site plan for the new site to the Historic Preservation Commission, illustrating all related site changes, including landscaping, driveways, parking areas and site lighting.
3. Prior to the relocation, record the historic structure on its original site through photographs and/or other documentation that records the original setting.
4. Prior to the relocation, work with contractors experienced in successfully moving historic structures to determine the structural stability of the building and to minimize any damage to the building before, during and after the move.
5. Prior to the relocation, if the original site is within the Historic District, submit a site plan to the Historic Preservation Commission illustrating proposed changes and landscaping plans for the original site.
6. Select a route for the relocation that does not endanger significant features of the original site, the route through the Historic District or the new site.

## Demolition

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Demolition of a structure within Aberdeen's Historic District or of a designated historic property, is an irreversible act that is strongly discouraged. Because historic assets can never be replaced, property owners should always try to preserve the building and the site. In order that sufficient time be allowed for full consideration of alternatives to demolish, the Historic Preservation Commission can declare a delay of up to 180 days from the time a written request is presented to the time the demolition may occur. The intent of the waiting period is to provide the Commission and other interested parties sufficient time to investigate every alternative to razing the building. During the delay, the Commission works with the property owner and other interested individuals to seek a way to save the building. The Commission makes it widely known that a significant building is threatened with demolition and that alternatives are being sought.

In reviewing a request to demolish a building in the District, the Commission assesses the effect of the proposed demolition on adjacent historic properties and on the overall character of the neighborhood. The Commission also seriously reviews the following considerations: the building's contribution to the historic character of the District; whether the building could be adapted to meet the owner's needs; whether the property could be sold to someone whose needs it would meet; whether the building could be relocated; and what use is being proposed for the site that will compensate for the loss of the structure. It is the responsibility of the property owner who is requesting a Certificate of Appropriateness for demolition to submit at the same time a proposed site plan once the building is gone.

If approval for demolition is granted, the property owner is responsible for creating a permanent record of the property prior to demolition. Such documentary photographs and drawings become part of the Historic Preservation Commission files.

1. Prior to demolition, work with the Historic Preservation Commission in seeking alternatives to demolition.
2. Prior to demolition, record the historic structure through photographs and other documentation that describes any distinctive architectural features of the structure, important landscape features and any archaeological significance of the site. Provide this documentation to the Commission for their permanent files.
3. Prior to demolition, work with the Historic Preservation Commission and other interested parties to salvage usable architectural features and materials.
4. Prior to demolition, submit a site plan to the Historic Preservation Commission that illustrates proposed site changes or plantings for the site following demolition.
5. During the demolition, protect any large trees and other important landscape features from damage.

6. After demolition, if the site is to remain vacant for more than sixty days, clear the site of debris, re-seed it and maintain it in a manner consistent with other properties in the Historic District.

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## VI. Appendixes

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## Resources for Technical Assistance

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### **Local Resources**

Aberdeen Historic Preservation Commission  
Post Office Box 785  
Aberdeen, North Carolina 28315

For information on the Aberdeen Historic Preservation Commission, Certificates of Appropriateness and technical assistance, contact Aberdeen's Town Planner at (910) 944-7024.

### **State Resources**

State Historic Preservation Office  
North Carolina Division of Archives and History  
Department of Cultural Resources  
109 East Jones Street  
Raleigh, North Carolina 27601-2807

For information on the National Register and historic properties, contact the Survey and Planning Branch, (919) 733-6545.

For information on preservation tax credits and technical restoration assistance, contact the Restoration Branch, (919) 733-6547.

For information on archaeological site and resources, contact the Office of State Archaeology, (919) 733-7342.

### **National Resources**

United States Department of the Interior  
National Park Service  
Post Office Box 37127  
Washington, D.C. 20013-7127

Office of the Director: (202) 208-6843  
Office of Public Affairs: (202) 208-6843  
Preservation Assistance Division: (202) 343-9578

## Brief History of the Historic District

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The Aberdeen Historic District is a collection of residential, commercial and institutional buildings constructed alongside and near the former Raleigh and Augusta Air Line Railroad tracks. It was established as a rural crossroads following completion of the rail line in 1877. Known as Blue's Crossing, the community consisted of a railroad section house, a post office and one dwelling. Most of the land was owned by descendants of the region's largest landholder, Malcolm M. Blue.

The year 1880 marked a turning point for the settlement. Allison Francis Page of Cary began to acquire large tracts of land in the area and began operation of a lumber mill on nearby Devil's Gut Creek. As the volume of his business steadily grew, he founded the Aberdeen and West End Railroad to connect with the Raleigh and Augusta line at what is now Union Station. In 1881 another entrepreneur, N.A. McKeithen, arrived. He purchased the home of Blue's Crossing's first postmaster, Malcolm J. Blue, and the land which now comprises the central business district. He operated a turpentine distillery and opened a small store near his residence.

The flurry of activity, coupled with the availability of large tracts of virgin pine forests, caught the attention of one of Cumberland County's leading lumbermen, John Blue. Like Page, he began to acquire land and in 1888, moved to newly renamed "Aberdeen." In 1892 he founded the Aberdeen and Rockfish Railroad that ran eastward to Hope Mills in Cumberland County. Forming a vital link with the Atlantic Coast Line Railroad south of Fayetteville, this established Aberdeen as Moore County's leading railroad and industrial center. In 1894 W.B. Eckhart founded the Moore County Railroad, running southwest to Craigrownie in Richmond County.

To serve the ever-growing population, numerous retail stores, a hotel, library and public school were built. In 1893 Aberdeen was incorporated by act of the North Carolina General Assembly and Robert N. Page was elected mayor and John Blue, Henry A. Page, I.A. Ordway, N.A. McKeithen and S.D. McLeod, commissioners.

As the century drew to a close, the local economy began to diversify. Depleted pine forests were planted in fields of dewberries, grapes and tobacco. Peach orchards began to sprout up along the rail lines, and a large open-air market was formed within the town. By 1898 Aberdeen had approximately one thousand people, plus nine stores, three planing mills and dry kilns, one foundry and machine shop, one wagon and repair shop, one weekly newspaper and two hotels. With the increased commercial activity, most of the town's merchants and businessmen replaced their older, frame buildings with those of masonry or brick. Between 1900 and 1915, twenty new buildings were erected in the downtown business district. They include the Farrell Building (1900), the Aberdeen and Rockfish Railroad Building (1904), the Eva Page Building (1906), Keith's Store (1909), the Aberdeen Hardware Company Building (1912) and the G.C. Seymour Building (1915).

The 1920's decade saw the construction of six notable buildings on Sycamore and South Streets. In 1920 M.W. Dew designed and built the Gichner-Johnson Building; in 1925 A.L. Burney constructed Aberdeen's second hardware store; and in 1926 T.D. McLean followed with the

McLean Furniture Company Building and two adjacent, smaller stores. Wiley's Café was built in 1929.

Over sixty percent of the Aberdeen Historic District comprises the residential area east of the eight-block business section. The majority of the houses and two churches were built in the late-nineteenth and early-twentieth centuries. They reflect mainstream architectural styles and, to a large extent, Aberdeen's most important periods of growth. Twelve buildings survive from the nineteenth century, all constructed during the heyday of the lumber industry. With the exception of the Ralph Leach, Jr. House (1938), all contributing structures were built prior to 1926.

--Richard Schloegl, October 26, 1992

## Architecture of the Historic District

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Few pure examples of a particular architectural style are found in Aberdeen's Historic District. While some houses reflect the design of an architect who adhered carefully to the guidelines of a particular style, most simply show stylistic influences. Many houses are hybrids, incorporating features from more than one style; and some are transitional, their design influenced by successive architectural periods.

Following are descriptions of four residential building styles found in Aberdeen's Historic District. Houses may precisely reflect a style, or features may be attributed to the influences of certain styles.

### **Queen Anne (1875-1915)**

Popular during the Victorian era, the Queen Anne style house is characterized by irregular shapes and a complex arrangement of parts. The exterior of the house is often quite elaborate in its use of surface materials and detailing, and a complex color scheme further enhances the variety of materials used. Originally, body, trim, shutters and sash were each treated differently; and architectural details were emphasized with color. Surviving examples of the Queen Anne house in Aberdeen are simplified versions of this style, consisting of an asymmetrical mass covered with a hipped or gabled roof, with projecting wings and bays. They feature broad verandas that wrap around two and three sides of the house. Porches often feature intricately carved posts and railings, decorative trim commonly referred to as "gingerbread."

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

While the Queen Anne is usually a two-story house, a one-story version called the Queen Anne cottage is commonly found in Aberdeen. Popular also in Piedmont North Carolina, at the turn of the century, was the triple-A Farmhouse embellished with Queen Anne trim – three gables and turned and sawnwork porch detail.

### **Revival Style (1900-1930)**

The turn of the century brought a revival of interest in many building styles of Europe and colonial America. This was, in part, a reaction to Victorian excesses in architecture. Typically, early twentieth-century houses were distinguished by a general symmetry in the arrangement of their parts and restraint in ornamentation.

The Neo-Classical emphasized classical forms—round porch columns, cornices with modillion blocks or detail molding and pediments. Colonial Revival employed the basic plan and details of

the Colonial style but on a much larger scale. The Tudor Revival was a romantic interpretation of the architecture of medieval England.

Windows in Revival style houses often feature multiple light divisions; shutters are common; and entrances feature paneled doors with sidelights and transom lights. Instead of a full front porch, there may be a front portico and a side porch with matching details.

### **Bungalow (1905-1930)**

The most common historic house style in Aberdeen, by far, is the Bungalow. This style originated in California at the turn of the century and spread eastward with the help of pattern books. The Bungalow garnered an enormous following among the middle classes because of its practical features. The long narrow shape of most Bungalows was ideally suited to the 70-foot by 150-foot lots of the typical 1920's subdivision. Narrow lots allowed the developer to take maximum advantage of the newly available public infrastructure: paved streets and sidewalks, water and sewer lines, electrical and telephone service and public transportation.

Bungalows are generally single-story houses, although they can also be one and one-half, and even two, stories. They feature gently sloping gable or hip roofs with wide overhanging eaves. Roof beams and rafters are almost always exposed. A common Bungalow form has the gable end facing the street, with the gabled porch roof set to one side. Occasionally, the roof will be brought forward to cover the front porch. Knee brackets supporting the roof are a common feature.

Some Bungalows are more correctly labeled Craftsman houses, because they were influenced by the Arts and Crafts movement, which flourished in California in the early part of the twentieth century. The design philosophy accompanying this movement emphasized the relationship between manufactured structures and their natural surroundings. Craftsman houses were constructed with natural materials such as native stone. Wood shingles, either left unpainted or stained a rich, dark color, were used for siding and roofs.

### **American Foursquare (1905-1930)**

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

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

## Glossary of Architectural Terms

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Architrave – The molded frame surrounding a door or window.

Arts and Crafts Movement (1900-1930) – A modern movement in domestic architecture which deliberately turned away from historic precedent for decoration and design. Ornamentation was modernized to remove most traces of its historic origins. Low pitched roofs with eave overhangs were favored.

Balustrade – A series of short pillars or turned uprights with a rail.

Bandboard – Any flat horizontal member that projects slightly from the surface of which it is a part; often used to mark a division in a wall.

Bargeboard – A wooden member, usually decorative, suspended from and following the slope of a gable roof.

Bay – (1) An opening or division along a wall of a structure, as a wall with a door and two windows is three bays wide; (2) A projection of a room, usually with windows and angled sides but sometimes rectangular.

Beveled Glass – A type of decorative glass on which the edges of each pane are beveled or cut to an angle of less than ninety degrees.

Board-and-Batten – Vertical exterior siding with the joints between the siding (boards) covered with narrow strips (battens). The battens are used to conceal the gaps between the siding boards.

Bracket – Projecting support member found under eaves or other overhangs; may be plain or decorated.

Brick Header – Bricks laid with their ends towards the face of a wall.

Built-in Gutters – Gutters which are concealed below the roofline, usually concealed behind a decorative cornice or soffits.

Bungalow (1890-1940) – An architectural style characterized by small size, overall simplicity, broad gables, dormer windows, porches with large square piers and exposed structural members or stickwork.

Casement Window – A window sash that opens on hinges fixed to its vertical edge.

Casing – The finished visible framework around a door or window.

Chimney Pot – A terra cotta, brick or metal pipe that is placed on top of a chimney as a means of increasing the draft; often decoratively treated.

Clapboard – A narrow board, usually thicker at one edge than the other, used for siding.

Colonial Revival (1870-1950) – An architectural style characterized by a balanced façade; use of decorative door crowns and pediments, sidelights, fan lights and porticos to emphasize the front entrance; double-hung windows with multiple panes in one or both sashes; and frequent use of string courses on decorative cornices.

Corbelling – A series of projections, each stepped out further than the one below it; most often found on masonry walls and chimney stacks.

Corner Board – A board that is used as a trim on the exterior corner of a wood frame structure and against which the ends of the siding are fitted.

Cornice – The exterior trim of a structure at the meeting of the roof and wall, usually consisting of bed molding, soffits, fascia and crown molding.

Craftsman Style (1905-1930) – An architectural style featuring low pitched gable roofs with wide, unenclosed eave overhang, roof rafters usually exposed, decorative beams or braces commonly added under the gables, porches with roof supported by taper square columns and columns frequently extending to the ground level.

Crown Molding – The crowning and finished molding, most often located in the area of transition between wall and ceiling or on the extreme top edge of an exterior wall.

Dentil – A row of small blocks at the base of a classical cornice, resembling a row of evenly spaced teeth.

Dormer – A vertical window projecting from the slope of the roof, usually provided with its own roof.

Double Hung Window – A type window with upper and lower sashes in vertical grooves, one in front of the other, which are moveable by means of sash cords and weights.

Drop Siding – A type of cladding characterized by overlapping boards with either tongue and groove or rabbeted top and bottom edges.

Eave – The part of the sloping roof that projects beyond a wall.

Elevation – The external faces of a building; also a drawing to show any one face of a building.

Embossed – Carved or raised in relief.

Etched Glass – Glass whose surface has been cut away with a strong acid or by abrasive action into a decorative pattern.

Façade – The front of a building.

Fascia – A flat board used to cover the ends of roof rafters.

Fenestration – The arrangement of windows and other exterior openings on a building.

Flashing – Pieces of non-corrosive metal installed at junctions between roofs and walls, around chimneys and around other protrusions through the roof.

Flush Siding – Wooden siding which lies in a single plane. This was commonly applied in a horizontal direction except when applied vertically to accent an architectural feature.

Foursquare – Two story, box-shaped house style prevalent during the early twentieth century.

Friable – Easily crumbled or pulverized.

Frieze – The middle division of an entablature, between the architecture and cornice; usually decorated but may be plain.

Gable – The triangular end of exterior wall in a building with a ridged roof.

Gabel Roof – A sloping (ridged) roof that terminates at one or both ends in a gable.

Gingerbread – Thin, curvilinear ornament produced with machine-powered saws.

Grapevine Joint – An archaic mortar joint similar to a concave joint with a groove scribed into the center of it.

Hardboard – A very dense fiberboard usually having one smooth face.

Hipped Roof – A roof formed by four pitched roof surfaces.

Jalousie – The craft of connecting members together through the use of various types of joints; used extensively in trim work and in cabinet work.

Knee Bracket – A diagonal member for bracing the angle between two joined members, as a stud or column and a joist or rafter, being joined to each partway along its length.

Lintel – A horizontal beam bridging an opening.

Masonry – Work constructed by a mason using stone, brick, concrete blocks, tile or similar materials.

Meeting Rail – (in a double hung window) The rail of each sash that meets a rail of the other sash when the window is closed.

Metal Buildings – Prefabricated structures faced in sheet metal.

Mission Tiles – A red roof material made of fired clay.

Molding – A continuous decorative band; serves as an ornamental device on both the interior and exterior of a building or structure; also often serves the function of obscuring the joint formed when two surfaces meet.

Mullion – A vertical support dividing a window or other opening into two or more parts.

Muntin – A thin strip of wood or steel used for holding panes of glass within a window sash.

Neoclassical (1900-1940) – An architectural style characterized by a two-story pedimented portico or porch supported by colossal columns, a centrally located doorway and symmetrically placed windows.

Palladian Window – A window with three openings with a large arched central light flanked by rectangular sidelights.

Parging – A technique of applying a cement-type coating to a masonry surface.

Pediment – A triangular section framed by horizontal molding on its base and two sloping moldings on each of its sides; used as a crowning element for doors, windows and niches.

Pendant – A hanging ornament; usually found projecting from the bottom of a construction member such as a newel in a staircase, the bottom of a bargeboard or the underside of a wall overhang.

Pier – Vertical supporting member that is part of the foundation.

Pitch – The degree of slope on a roof.

Portico – A covered walk or porch supported by columns or pillars.

Prairie Style (1900-1920) – An architectural style characterized by its overall horizontal appearance which is accomplished through the use of bands of casement windows, long terraces or balconies, flanking wings, low-pitched roofs with wide overhangs and darkly colored strips or bands on exterior walls.

Quarter Round – A small molding that has the cross section of a quarter circle.

Queen Anne (1800-1910) – An architectural style characterized by irregularity of plan and massing, variety of color and texture, variety of window treatment, multiple steep roofs, porches with decorative gables, frequent use of bay windows, chimneys with corbelling and wall surfaces that vary in texture and material use.

Rabbet – A joint formed by cutting a rectangular groove in one member to receive the end of another member.

Railing – (1) A fence-like barrier composed of one or more horizontal rails supported by widely spaced uprights; balustrade; (2) Bannister; (3) Rails, collectively.

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

Reglaze – To furnish or refit with glass.

Rehabilitation – The act or process of returning a property to a state of utility through repair or alteration, which makes possible efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values.

Renovation – The restoration to a former better state by cleaning, repairing or rebuilding.

Repointing – Removing old mortar and replacing it with new mortar.

Restoration – The act or process of accurately recovering the form and details of a property and its settings as it appeared at a particular period of time, by means of the removal of later work or by the replacement of missing earlier work.

Ridge – The horizontal line formed when two roof surfaces meet.

Riser – Each of the vertical boards closing in the spaces between the treads of stairways.

Sandblast – An abrasive method of cleaning bricks, masonry or wood that involves directing high-powered jets of sand against a surface, causing damage to wood and brick.

Scale – The size of the construction units, architectural elements and details in relation to the size of man.

Setback – The distance from the front wall of the building to the property line or the street.

Shed Dormer – A dormer with a roof consisting of one inclined plane.

Sidelight – A fixed sash located beside a door or window, often found in pairs.

Sill – The horizontal water-shedding member at the bottom of a door or window.

Sillplate – The horizontal member that rests on the foundation and forms the lowest part of the frame of a structure.

Solarium – A glass-enclosed porch or room.

Spacing – The distance between adjacent buildings.

Stack – A number of flues embodied in one structure rising above a roof.

Spandrel – The sometimes ornamental space between the right or left exterior curve of an arch and an enclosing right angle.

Stucco – An exterior wall covering consisting of a mixture of Portland cement, sand, lime and water.

Surround – The frame around a door or window, sometimes molded.

Terra Cotta – A fine-grained fired clay product used on the exterior of buildings; may be glazed or unglazed, molded or carved; usually brownish red in color, but may also be found in tints of gray, white and bronze.

Tongue-and-Groove – A joint made by a tongue on one edge of a board fitting into a corresponding groove on the edge of another board.

Topography – The physical and natural characteristics of a site, especially referring to the changing contours of ground level.

Topping – Removal of top and upright tree branches with many cuts between nodes or where branches meet other branches or the trunk.

Transom – A small window or series of panes above a door or above a casement or double-hung window.

Triple A Roof – A colloquial term used to describe the false center gable often found on late nineteenth- and twentieth-century domestic roofs. Also used as a name for a vernacular house containing such a roof configuration; term is derived from the three “A” shaped gables: side, front and side.

Tudor (1890-1940) – An architectural style characterized by steeply pitched and gable roofs, gabled entranceway, multi-paned narrow windows, tall chimneys (often with chimney pots), masonry construction and decorative half-timbering in many cases.

Turret – A small and somewhat slender tower; often located at the corner of a building.

Valley Flashing – Copper, galvanized sheet metal or aluminum strips placed along the depressed angle formed at the meeting point of two roof slopes.

Veneer – A decorative layer of brick, wood or other material used to cover inferior structural material, thereby giving an improved appearance at a low cost.

Veranda – A roofed open gallery attached to the exterior of a building.

Vernacular – In architecture, as in a language, the non-academic local expressions of particular region.

Victorian Style – A loose term for various styles of architecture, furniture or clothes popular during the reign of Queen Victoria (1837-1901); architectural styles are primarily characterized by fanciful wooden ornamentation or “gingerbread.”

Weatherboards – Exterior wood siding consisting of overlapping boards usually thicker at one edge than the other.

Wood Shakes – Hand-cut wood shingles. Shakes can be distinguished from shingles in that shakes are not tapered and usually have more irregular surfaces. Their length varies from twelve inches to over three feet.

## Normal Maintenance Items

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A Certificate of Appropriateness is not required for normal maintenance items which make no irreversible or significant change to the building or site. Normal maintenance includes the following:

- ❑ Maintaining the public-right-of-way through repairing sidewalks; marking pavement; resurfacing streets; maintaining utility poles, wires, traffic signals and street lights; repairing under-ground utilities; and maintaining the landscaping.
- ❑ Minor landscaping, including vegetable and flower gardens, shrubbery and rear yard trees. Pruning (not topping) trees and shrubbery; removal of trees less than four inches in diameter at two feet above the ground.
- ❑ Repairs to walks, patios, fences and driveways when replacement materials match the original or existing materials in detail, dimension and color.
- ❑ Removal of cinder block walks or steps; removal of railroad ties or landscape timbers around planting beds.
- ❑ Repair or removal of signs. Erection of temporary signs (real estate, political).
- ❑ Installation of house numbers, mailboxes and flag brackets.
- ❑ Removal of aluminum awnings; aluminum storm windows and doors; metal storage buildings; satellite dishes; underground oil tanks.
- ❑ Replacement of small amounts of missing or deteriorated siding, trim, roof shingles or porch flooring when the replacement materials match the original or existing in material, color and detail. (For siding, roofing and porch flooring, approximately twenty square feet or less will be considered normal maintenance.)
- ❑ Repainting siding and trim in the same colors.
- ❑ Caulking and weatherstripping; replacing window glass.
- ❑ Repairs to exterior lighting fixtures when replacement materials match the original or existing materials in detail.

## Minor Work Items

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Upon receipt of a completed application, staff may issue a Certificate of Appropriateness (COA) for minor works that are consistent with the Aberdeen Design Principles and Guidelines, on behalf of the Commission. Where any uncertainty exists as to whether a COA should be issued for minor work, staff shall refer the matter to the Commission. Minor works include the following:

- ❑ Removal of asbestos, aluminum, vinyl or other artificial siding not belonging to the original structure.
- ❑ Replacement of missing architectural details, provided that at least one of the following conditions are met: (1) at least one example of the detail to be replaced exists on the house, or (2) physical or documentary evidence exists which illustrates or describes the missing detail or details.
- ❑ Removal of dead, diseased or dangerous trees.
- ❑ Removal of accessory buildings which are not architecturally or historically significant.
- ❑ Removal of metal flues, gutters and downspouts.
- ❑ Repair or replacement of exposed foundation walls, including installation of vents.
- ❑ Repair or replacement of asphalt or fiberglass shingle roofs or other roof coverings where there is no change in material.
- ❑ Repair or replacement of flat roofs.
- ❑ Reconstruction or repair of fences of wood, stone, brick or cast iron under four feet high.
- ❑ Replacement of patios and decks that are not visible from the street.
- ❑ Installation or replacement of storm windows and doors, which are finished to match the color of the building's trim.
- ❑ Installation of mechanical equipment, such as heating and air conditioning units, not visible from the street.
- ❑ Review of material samples and dimensions for projects which have received approval in concept or a COA from the Commission.
- ❑ Renewal of expired COAs where no change to approved plans is being proposed and where there is no change in the circumstances under which the COA was granted.