



Town of Cameron

Historic District Design Standards

for the Preservation of Historic Buildings in
Cameron, North Carolina

Town of Cameron Design Standards

for the Preservation of Historic Buildings in Cameron, North Carolina

adopted _____

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Preface

The *Town of Cameron Design Standards* were developed to provide historic property owners and the Historic Preservation Commission (HPC) with a clear and concise standard when changes are being planned for the exteriors of historic buildings, both residential and commercial, within the locally designated historic (see boundary maps on pages 7-8). These *Design Standards* should be referenced when an owner first contemplates an exterior change or addition to a historic property or any new construction within the local historic district, well in advance of purchases for one's project and before any work begins. The intent of these Standards is to promote historic preservation within the Town of Cameron and maintain the unique architectural character of the Town. While the Standards apply only to the locally designated historic districts, we encourage their use by owners of old buildings located outside of the district(s).

The basic principles of the *Design Standards* are rooted in the Secretary of the Interior's *Standards for the Treatment of Historic Properties* (Secretary of the Interior's Standards), which are a series of standards that provide common-sense design and technical recommendations about preservation, rehabilitation, restoration, and reconstruction of our nation's cultural resources. The Secretary of the Interior's *Standards for Rehabilitation*—the standard most applicable to these *Design Standards*—can be found at the beginning of [Chapter 4](#).

All of the *Standards for the Treatment of Historic Properties* are available online from the National Park Service (<https://www.nps.gov/tps/standards.htm>).



CHAPTER 1: INTRODUCTION TO PRESERVATION IN CAMERON

History of Preservation Efforts in Cameron

To fully understand why we have an active historic preservation initiative in Cameron, North Carolina, one needs to understand the history of historic preservation efforts in the country and how these efforts have evolved to benefit Cameron.

Background Information about National Historic Preservation Efforts

The first major federal regulation regarding the preservation of cultural resources in the United States occurred with the passage of the Antiquities Act of 1906. This law protected prehistoric and historic sites on federal land, making it illegal to remove *antiquities* from these protected areas. The Historic Sites Act of 1935 established the National Historic Landmark program, which recognized historic resources of national significance. The legislation also allowed the Secretary of the Interior to survey, document, evaluate, acquire, and preserve sites through the Historic American Buildings Survey.

The federal government passed the National Historic Preservation Act of 1966 (NHPA), legislation that formally recognized the value of historical and cultural resources and required federal agencies to consider how their projects could potentially impact resources of cultural significance. The NHPA established the National Register of Historic Places (National Register), which is the nation's official list of buildings, structures, objects, sites, and historic districts of nationwide, state, and local significance. The primary purpose of the National Register is to identify, not protect, the historical and cultural resources of our nation. Earning a National Register designation is an honor indicating that a property is worthy of preservation. To be considered eligible, a property must meet the National Register Criteria for Evaluation. This involves examining the property's age, integrity, and historical significance.

The National Register is administered through the National Park Service (NPS), U.S. Department of the Interior. The listing of a property in the National Register places no obligation or restriction on a private owner using private resources to maintain or alter the property. A private owner of a National Register property, or a property eligible for listing, becomes obligated to follow federal preservation standards only if federal funding or licensing is used in work on the property, or if the owner seeks and receives a special benefit that derives from National Register designation, such as a grant or a tax credit.

Background Information about the State's Historic Preservation Efforts

The NHPA also enabled each state to establish a State Historic Preservation Office (SHPO) to administer state inventories of historic places and to oversee preservation activities at the state level. Each state created enabling legislation that allows local municipalities to create historic preservation commissions and to designate local historic districts and landmarks for the purpose of protection. In North Carolina, this enabling legislation is found in General Statutes 160A-400.1-400.14, and states, "The historical heritage of our State is one of our most valued and important assets. The conservation and preservation of historic districts and landmarks stabilize and increase property values in their areas and strengthen the overall economy of the State." Cameron adopted legislation allowing it to establish a historic preservation commission (HPC) in 2022 and therefore protect its historic resources.

The Federal Historic Preservation Tax Incentives Program was created as a result of the Tax Reform Act of 1976. It encourages private sector investment in the rehabilitation and re-use of historic buildings. Per the NPS, the Tax Incentives program “creates jobs and is one of the nation’s most successful and cost-effective community revitalization programs.” The NPS and the Internal Revenue Service (IRS) administer this program in partnership with SHPOs. Additional information about these tax incentives can be found on the NPS website (<https://www.nps.gov/tps/tax-incentives.htm>).

Background Information about Historic Preservation Efforts in Cameron

In 1983, the Cameron Historic District was officially listed in the National Register (see maps on page 6-7). This district encompasses the core of Cameron, including the commercial downtown and residential properties flanking downtown to the north, south, east and west (the full National Register nomination form can be found on the North Carolina SHPO website, here: <https://files.nc.gov/ncdcr/nr/MR0014.pdf>). However, the National Register designation alone did not offer the community the tools necessary to protect its historic resources from incompatible alterations or demolitions.

To achieve the level of protection desired for its historic buildings, Cameron needed to establish a local historic preservation ordinance and a Historic Preservation Commission (HPC). States and local governments may establish HPCs to promote the educational, cultural, economic, and general welfare of municipalities through the preservation and protection of buildings, sites, structures, areas, and districts of historic significance and interest.

In the fall of 2021, a group comprised of Cameron’s elected officials and concerned citizens reached out to The Pines Preservation Guild for assistance in establishing a Historic Preservation Commission based on their current National Register of Historic Places listing. By this time, a few architecturally significant buildings in the historic district had fallen into disrepair; Cameron residents and town officials grew concerned by the lack of maintenance requirements. A driving force behind establishing a local historic preservation ordinance and corresponding local historic district designation stemmed from the desire to prevent demolition by neglect in the historic district. This group of concerned citizens was successful and on September 27, 2022, the Cameron Board of Commissioners (BOC) officially established the Cameron Historic Preservation Commission. The *Cameron Historic Preservation Ordinance* and the *Cameron HPC Rules of Procedure* can be found at the Cameron Town Hall.

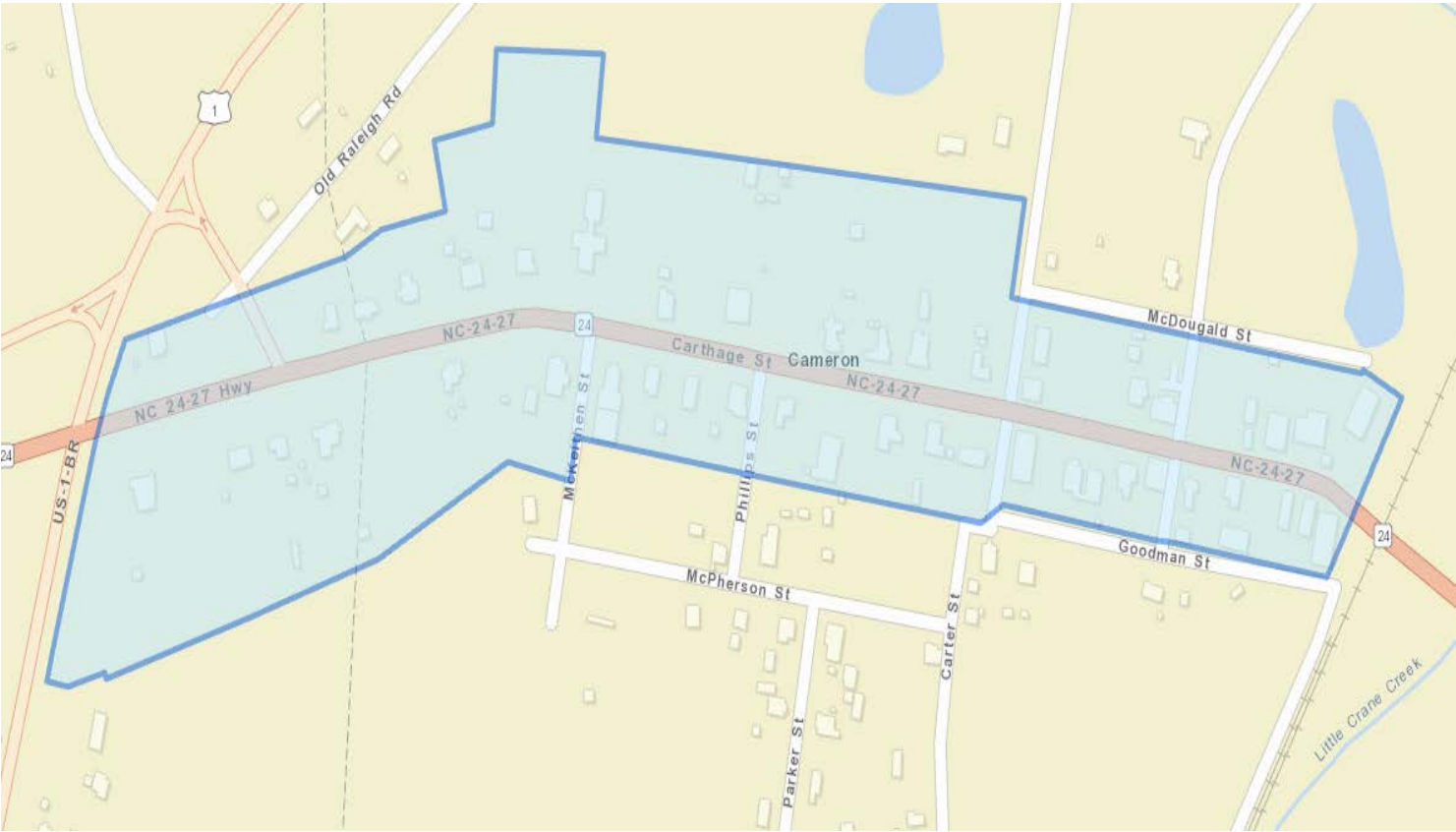
The following year (2023), the Town established a local historic district over which the HPC would have authority to review and oversee all exterior changes. The designated historic district was named the Cameron Historic District. The boundaries for the local historic districts were formed from the Cameron Historic District listed on the National Register.

Unless otherwise stated, all future references to historic districts imply those local historic districts under the jurisdiction of the HPC. If you are unsure whether your property falls within the boundary of a local historic district, contact the Town Clerk.

Differences Between Local and National Historic District Designation

National Register Historic District	Local Historic District
<p>Cameron's National Register historic district name:</p> <ul style="list-style-type: none"> • Cameron Historic District 	<p>Cameron's local historic districts names:</p> <ul style="list-style-type: none"> • Same as National Register District
A National Register historic district is a historic district that is listed in the National Register of Historic Places. The National Register is our country's official list of historic properties and resources worthy of preservation.	A local historic district is a district designated by local ordinance. The local historic district functions as a zoning overlay within the existing Town zoning, making all properties within the historic district subject to the jurisdiction of a local historic preservation review commission.
Identifies significant properties and districts for general planning purposes.	Protects a community's historic properties and areas through a design review process.
Analyzes and assesses the historic character and quality of the district.	Protects the historic character and quality of the district via application of Design Standards consistent with the Secretary of the Interior's Standards for Rehabilitation.
Designates historic areas based on uniform national criteria and procedures.	Designates historic areas on the basis of local criteria and local procedures.
Sets district boundaries based on the actual distribution pattern of intact historic properties in the area.	Sets district boundaries based on the distribution pattern of historic resources plus other preservation and community planning considerations.
Makes available specific federal and state tax incentives for preservation purposes.	Provides no tax incentives for preservation purposes unless such are provided by local tax law
Does not require conformance to Design Standards or preservation standards when property is rehabilitated unless specific preservation incentives, such as tax credits, are involved.	Requires local historic preservation commission review and approval based on conformance to local Design Standards , prior to work beginning or the issuance of a building permit. General maintenance is permitted.
Does not prevent the demolition of historic buildings and structures within designated areas.	Provides for review of proposed demolitions within designated areas; may prevent or delay proposed demolitions for specific time periods to allow for preservation alternatives.
Qualifies property owners for federal and state grants for preservation purposes, when funds are available.	Does not qualify property owners for federal or state grants for preservation purposes unless the local historic district is also listed in the National Register.

National Register-Listed Cameron Historic District



A list of addresses included in the Cameron Historic District is provided in Appendix E.

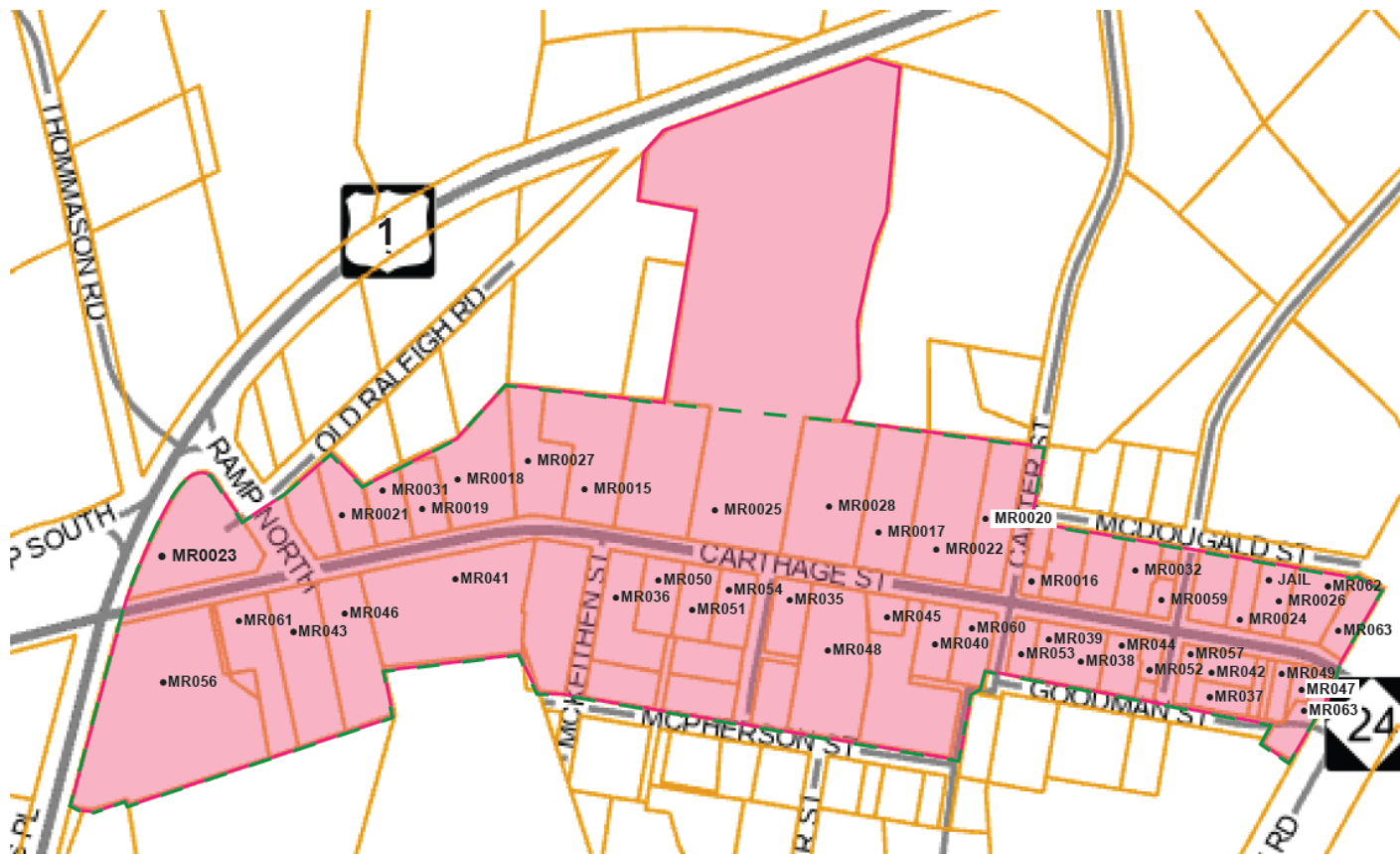
National Register-Listed Cameron Historic District (NAIP Imagery)



Base layer: HPO Web 2023.

A list of addresses included in the Cameron Historic District is provided in Appendix E.

CAMERON LOCAL HISTORIC DISTRICT OVER LAY ZONE



- PROPOSED LOCAL DISTRICT BOUNDARY
- EXISTING NATIONAL HISTORIC DISTRICT BOUNDARY (CIRCA 1983)
- PROPERTY LINES
- ROADS
- RESOURCE LOCATION

Character and History of the Cameron Historic District

The following text is from the Cameron Historic District National Register of Historic Places Registration Form. Published October 1988, Report Number MR0014. Any changes seen here are made solely for clarity. To read the full report, please visit Town Hall or [click here](#).

Born of a plank road and a railroad and spurred on by the prosperity of the turpentine and dewberry industries, Cameron, North Carolina, flourished and grew in the late nineteenth and early twentieth centuries. Farmers, merchants, and railroad men settled there and built their homes and businesses along the main thoroughfare. Though the trains do not stop in Cameron now, and the dewberries do not grow there on a grand scale anymore, Carthage Street remains much as it always has with its fine houses, substantial commercial structures, and buffer of trees. It is a tightly concentrated linear village of modest frame and brick buildings, canopied with trees, and clearly set off from the adjacent farmland.

The buildings are one- and two-story frame and brick displaying elements of the popular styles of the era in which most of them were built--1875 to 1925. While there is little information on builders or suppliers of materials for the buildings in Cameron, certain features recur throughout the town. The profusion of sawnwork detail varies from house to house but often the variations of porch railings or brackets from one house to the next is slight. German siding is found on a number of the houses as well as several outbuildings. Board and batten was also a favorite construction technique for outbuildings in the town. One very notable recurring feature is a door, known as The Cameron Door, with two horizontal panels below and two arched vertical windows above. In some houses the windows are replaced by panels which have the same configuration. Within the houses, many of them have mantels with similar molded and turned ornamentation.

Cameron suffered several disastrous fires in the 1870s and 1880s. The Muse Brothers and McKeithen stores both replaced earlier buildings lost to fire. Other early structures have been demolished or moved. Fortunately, documentary photographs exist for many of them.

The dewberry sheds were one-story frame buildings with open platforms located adjacent to the railroad tracks. Carts or trucks were driven up to the platform and unloaded. It was from here that the dewberries were auctioned off and loaded on the trains for shipping.

For the most part, the late-nineteenth century character has remained through the years despite the changes in fortunes and circumstances. The churches, the houses, the stores, even the trees have been carefully guarded by the descendants of those who established the town, preserving the integrity of this tight-knit railroad community.

Roles & Responsibilities

There are three entities that are responsible for the oversight and management of Cameron's historic preservation practices: the Cameron Historic Preservation Commission (HPC), the North Carolina State Historic Preservation Office (SHPO), and the Federal Government.

Cameron Historic Preservation Commission

Mission:

- 1. Safeguard the heritage of the Town of Cameron ("Cameron") by preserving districts and landmarks therein that embody important elements of its culture, history, architectural history, or prehistory; and*
- 2. Promote the use and conservation of such districts and landmarks for the education, pleasure, and enrichment of the residents of Cameron and of the State as a whole.*

In addition, preservation efforts may:

- a) Foster civic beauty;*
- b) Help stabilize property values;*
- c) Strengthen the local economy;*
- d) Encourage the restoration, preservation, rehabilitation and conservation of historically, architecturally, and archaeologically significant areas, structures, buildings, sites or objects and their surroundings; and*
- e) Protect such buildings, sites, or objects and their surroundings from potentially adverse influences that may cause the decline, decay or destruction of important historical, architectural, and archaeological features that are a part of the local heritage.*

The Historic Preservation Commission is a quasi-judicial body, established by the Cameron Board of Commissioners, and whose primary duty is to review applications for Certificates of Appropriateness (COAs). A COA is a permit that is required in order to make exterior changes to buildings or landscapes, or to undertake new construction or demolition within the historic districts. COAs safeguard the heritage of Cameron by ensuring that exterior alterations, new construction, additions, demolitions, or other changes will not adversely impact the character or aesthetics of the historic district. The HPC makes decisions to approve, approve with conditions, or deny the COA request based on findings of fact and adherence to established Design Standards and the Secretary of the Interior's Standards. The Standards for Rehabilitation can be found at the beginning of [Chapter 4](#). More information about the Secretary of the Interior's Standards can be provided on the National Park Service's Technical Preservation Services website (<http://www.nps.gov/tps/standards.htm>).

The Cameron HPC consists of a group of three to seven volunteer members appointed by the Cameron Board of Commissioners. Members have a variety of professional backgrounds, but must have demonstrated education, experience, and/or special interest in historic preservation, history, architecture, architectural history, archaeology, cultural anthropology, planning, or related fields. Members of the HPC must live in the Town of

Cameron, and those who own property within the local historic districts are subject to these same expectations and procedures.

Among its many powers and duties, the HPC has the authority to:

- Review and regulate all exterior changes, relocations, and demolitions of existing buildings and new construction within the historic districts, as provided for in the Historic Preservation Ordinance;
- Require property owners to make improvements to properties subject to the application of the Demolition by Neglect Ordinance;
- Periodically update the inventory of historic properties;
- Recommend individual buildings, structures, sites, areas, or objects to be designated as historic landmarks and/or historic districts (or removed from designation as appropriate) to the Board of Commissioners;
- Conduct educational programs pertaining to historic preservation; and
- Advise property owners about the treatment of historic properties.

The HPC does not have the authority to:

- Require property owners to make changes to their properties (except to comply with the Demolition by Neglect Ordinance)
- Regulate interior changes (Note: According to [NCGS 160D-947\(b\)](#), jurisdiction of the commission over interior spaces shall be limited to specific interior features of architectural, artistic, or historical significance in publicly-owned landmarks; and of privately owned historic landmarks for which consent for interior review has been given by the owner.).

In order to fulfill its duties, the HPC adopted Rules of Procedure and ***Design Standards***. The Rules of Procedure outlines the HPC's purpose, jurisdiction and duties, and procedures including officer appointments, meeting structure, voting policy, minor and major works, and COA application and approval procedures. Both the Rules of Procedure and the Design Standards are available at the Cameron Town Hall.

State Historic Preservation Office

The North Carolina State Historic Preservation Office (NC SHPO) "assists private citizens, private institutions, local governments, and agencies of state and federal government in the identification, evaluation, protection, and enhancement of properties significant in North Carolina history and archaeology." The agency carries out state and federal preservation programs and is a section within the Division of Historical Resources, Office of Archives and History, North Carolina Department of Natural and Cultural Resources (NCDNCR). The office serves as the staff of the state historic preservation officer, who is the NCDNCR Deputy Secretary for the Office of Archives and History, and as staff of the North Carolina Historical Commission in the review of state and federal development projects that might affect historic North Carolina properties., the NC SHPO performs a variety services, including:

The chief services of the State Historic Preservation Office are:

- The statewide survey of historic buildings, districts, and landscapes. The HPO is the repository of field notes, photographs, research reports, National Register nominations, and other materials related to the statewide survey. Published information on historic places in North Carolina may be found in scores of state and

local architectural survey publications. (Note: The Office of State Archaeology, which conducts the statewide survey of archaeological sites, is a separate section within the Office of Archives and History.)

- Nominations of eligible properties to the National Register of Historic Places.
- Environmental Review of state and federal actions affecting historic and archaeological properties.
- Technical assistance to owners in the restoration of historic properties, including those owners seeking state and federal historic preservation tax credits.
- Grant assistance for historic preservation projects.
- Technical assistance to local preservation commissions, including administration of the Certified Local Government (CLG) program.
- Historic preservation education, including publication of preservation plan updates and the HPO newsletter, *Worth Saving*.

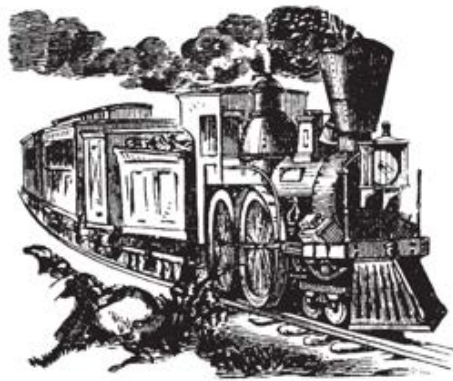
Additional information about services can be found on their website (<https://www.ncdcr.gov/about/history/division-historical-resources/state-historic-preservation-office/about-nchpo>).

Federal Government

With the passage of the NHPA, the federal government became a full partner in historic preservation. Congress recognized that national goals for historic preservation would be best met by supporting the enthusiasm and interests of local citizens and communities. In that way, the federal government would set an example by maintaining enlightened policies and practices. In the words of the NHPA, the federal government would “provide leadership,” “contribute to,” and “give maximum encouragement” to preservation efforts.

The National Register is administered by the National Park Service. Properties in the National Register include districts, sites, buildings, structures and objects that are significant in their history, architecture, archaeology or culture to the area, region, and nation as a whole. National Register listing carries with it the potential for federal and/or state tax credits (where available) for the rehabilitation of buildings or structures that are either listed individually on the National Register, or located within a National Register Historic District and certified as contributing to the district. Rehabilitation must be approved by the State Historic Preservation Office or the National Park Service. All work must adhere to the Secretary of the Interior's *Standards for Rehabilitation* (see Chapter 4) in order to qualify for federal and/or state tax credits. If you are contemplating applying for federal or state tax credits, please contact the NC SHPO prior to undertaking rehabilitation.

Additional information about the National Park Service's role in historic preservation can be found at their website (<https://www.nps.gov/subjects/historicpreservation/index.htm>).



CHAPTER 2: PERMITS AND PROCEDURES

Certificates of Appropriateness

A Certificate of Appropriateness (COA) is a permit required in order to make the following changes to Historic District properties:

- Exterior alterations of existing structures
- Additions and new construction
- Demolition
- Relocation

Normal maintenance and interior work do not require a COA permit (see following section for more details about the difference between normal maintenance and minor/major works). A COA is issued only after consultation with the HPC or the Town Clerk. An HPC representative may issue a COA once the proposed improvements have been determined appropriate to and compatible with the historic character and comply with the Cameron **Design Standards**. A COA must be obtained prior to beginning any construction, even if a building permit is not required. Any exterior physical improvements must comply with the terms of the COA. If construction starts without the necessary COA, then the Town has the authority to require that the work be halted until a COA is obtained.

When is a COA Required?

Generally, a COA is required for *any* exterior changes to the existing structures and landscapes of properties within the local historic districts. It applies to all buildings regardless of age, and includes exterior alterations, additions, new construction, demolition, and relocation – for example, changing materials on existing buildings, adding additional square footage to an existing building, constructing a new building or outbuilding, or changing or installing pavers or fencing.

A COA is not required for interior alterations or when the work is considered to be ordinary maintenance and repair – for example, repainting the front door with an identical color. Unless otherwise defined as *minor* or *major work*, a COA is not needed when the maintenance or repair matches the existing feature in design, materials, and color. If an alteration is deemed an emergency repair by a building inspector or similar official due to public safety concern, a COA will not be required to make necessary temporary repairs. Additionally, maintenance and emergency restoration of above-ground utility structures will be permitted without a COA.

Refer to the Project Classification Table on the following pages for guidance as to whether a project requires a COA and if so, whether it qualifies as minor or major work. Applicants are encouraged to contact the Town Clerk in the to confirm whether a COA is required for the project.

Minor Works

Projects can be classified as “minor work” when there is no change in, materials, or appearance of the structure and where the visual character of the structure is not changed – for example, replacing a deteriorated front porch floor with a new floor that matches the color and material of the original. If the COA application for minor work complies with the **Design Standards** contained within this document, the COA will be approved by the Minor Works Committee for the Town of Cameron. If the application does not comply with the **Design Standards** or does not classify as a minor work, it will be reviewed by the HPC as a major work project. A COA application for a minor work will not be denied unless it has been reviewed by the HPC.

Major Works

Projects are classified as “major work” if the alteration is more than normal maintenance and if it is not provided for under the minor works classification. A major work would include any changes in color not already approved in these Standards, material, or design that would impact the visual character of the building and/or surrounding area. This also includes large-scale maintenance such as masonry repointing, as well as any new construction, additions, building relocations, and demolition.

Project Classification Table

The following table is intended as a guide in determining whether a COA is needed and whether a project will classify as a minor or major work. This list is only a guide, however, and is neither binding nor exhaustive. Applicants are encouraged to contact the Cameron Town Hall for clarification and to set up an appointment prior to submitting the COA application.

Project Category	Maintenance No COA Required	Minor Works (COA Required)	Major Works (COA Required)
ADA Access	Repairing ADA ramp	Installing temporary handicap access structures	Installing permanent handicap access structures
Artwork (e.g. quilt block, murals, sculpture)			Installations mounted to any building Installations installed in the front yard
Demolition			Removal or demolition of any structure or part of a structure, regardless of its age, location, and historical significance
Doors	Repairing or re-painting doors and storm doors with in-kind congruous materials and identical color	Replacing doors in-kind with matching materials, glazing, and color Installing storm doors with painted or baked enamel finish that match or complement the structure Installing foundation access doors that are not visible from the street	Replacing doors with new doors that do not match existing in design and/or materials Changing the dimensions of, or creating a new door opening (except for foundation access doors not visible from the street) Exposing previously covered doors
Foundations	Repairing 20 square feet or less of exterior foundation walls with matching, in-kind materials	Installing metal foundation vents and foundation access doors if they are not seen from the public right-of-way Repairing more than 20 square feet of exterior foundation walls with matching, in-kind materials	Paint removal from existing masonry Repointing masonry Building a new foundation
HVAC	Repairing exterior HVAC units Window units on side and rear elevations	Installing HVAC units that cannot be seen from the public right-of-way	Installing HVAC units that cannot be shielded from the public view (with shrubbery or other material)

Project Category	Maintenance (No COA Needed)	Minor Works (COA Required)	Major Works (COA Required)
Landscaping (hardscape)	Repairing paving, fences, and walls with matching, in-kind materials	Modifications to the street or sidewalk if there are no changes to the streetscape appearance, such as installing congruous lighting	Expanding or constructing new landscape features including (but not limited to) driveways, parking lots, fences, walls, gazebos, paths, tennis courts, decks, pools, etc.
Landscaping (softscape)	Planting shrubs, trees, flowers, lawn, and garden		Projects requiring excavation, including (but not limited to) pools, ponds, fountains, etc. Removing mature trees
Masonry	Cleaning Repairing 20 square feet or less of masonry with matching in-kind materials	Repairing more than 20 square feet of masonry with matching in-kind materials	Repointing masonry, regardless of the square footage being repaired or replaced Changes from the existing architectural details, including materials or design
New Construction			Constructing any new feature, addition, ancillary building, or primary building regardless of visibility and location
Outbuildings (garages, sheds, etc.)	General maintenance and repair of outbuildings		New outbuildings or additions to existing outbuildings Modification to the exterior of existing outbuildings
Paint Removal	Hand scraping		Paint removal methods other than hand scraping Removing paint from a masonry surface
Painting	Painting previously painted surfaces with colors identical to existing		Painting previously painted surfaces in a new color scheme using colors not pre-approved by these Standards. Painting a surface not previously painted
Porch	Repairing 20 square feet or less of porch flooring, ceiling, or roofing with matching, in-kind materials	Repairing more than 20 square feet of porch flooring, ceiling, or roofing with matching, in-kind materials	Repairing or replacing any feature with different materials

Project Category	Maintenance (No COA Needed)	Minor Works (COA Required)	Major Works (COA Required)
Relocation			Relocating any building within the historic districts, to the historic districts, or from the historic districts
Resubmitting previously approved COA		No changes or additions made to the original COA	Changes and/or additions have been made to the original COA
Roof	Repairing 20 square feet or less of roofing with matching, in-kind materials	Repairing more than 20 square feet of roofing with matching, in-kind materials Installing soffit vents, roof vents, and gable end vents	Changing the roof line or pitch Replacing or repairing roofing with new material Repointing masonry chimneys
Signs	Repairing existing signs	Installing historical markers	Installing commercial and advertising signage
Utilities	Maintaining or upgrading existing utility equipment where there will be no change to the visual appearance	Installing new utilities or equipment that the HPC determines are not visible from the street Installing new equipment where proper screening is introduced and there will be no impact to the visual appearance of the property	Installing satellite dishes that are visible from the street Installing cellular antennae Installing utility equipment or meters where they would be visible from the public street Installing solar panels
Walls (exterior)	Repairing 20 square feet or less of siding with matching, in-kind materials	Repairing more than 20 square feet of siding with matching, in-kind materials Removing artificial siding when the original siding will be retained	Paint removal from existing masonry Repointing masonry Changes from the existing architectural details, including changing materials or design
Wood	Repairing 20 square feet or less of siding, trim, or wood features with matching, in-kind materials	Repairing more than 20 square feet of siding, trim, or wood features with matching, in-kind materials	Changes from the existing architectural details, including changing materials or design

Project Category	Maintenance (No COA Needed)	Minor Works (COA Required)	Major Works (COA Required)
Windows	Repairing window frames or lights with the same sash, muntins, caulking, size, color, and sameweather-stripping Re-glazing Repainting with the same color	Installing window awnings Installing wooden storm windows or storm windows with a painted or baked enamel finish that match or complement the building Installing historically appropriate, missing shutters Installing congruous window awnings	Replacing windows in-kind with matching materials and glazing Replacing windows that do not match existing in design and/or materials Exposing previously covered windows Changing the dimensions of, closing, or creating a new window opening

COA Application Package

If a property owner is in doubt as to whether a project requires a COA, contact the Town Clerk at the Cameron Town Hall. Once it has been determined that the project requires a COA, a COA Application Package must be filed with the Town Clerk. A stop work order can be issued by the Town of Cameron for non-compliance of the COA requirement. In addition to completing the application, the COA application package must include the following components:

- Explanation of the proposed project, including project considerations and preparation methods;
- Overview photograph(s) of the existing building elevation or yard area where the work is proposed, with arrows or boxes indicating where the proposed work will occur;
- Detailed photograph(s) of the area where the work is proposed;
- Sketches, renderings, measured drawings, building plans, or site plans with measured dimensions depicting the proposed project;
- Product information and samples if new material is proposed;
- Color palette or paint chips if a new paint scheme not using colors from the pre-approved list is proposed; and
- Any other supplemental material as recommended by the HPC or Town Clerk.

A blank COA Application Package and the HPC COA Review Worksheet are provided in Appendix D in order to help property owners understand the criteria with which the HPC reviews COA applications.

Contact Information

Cameron Town Hall

Phone: (910) 245-3212

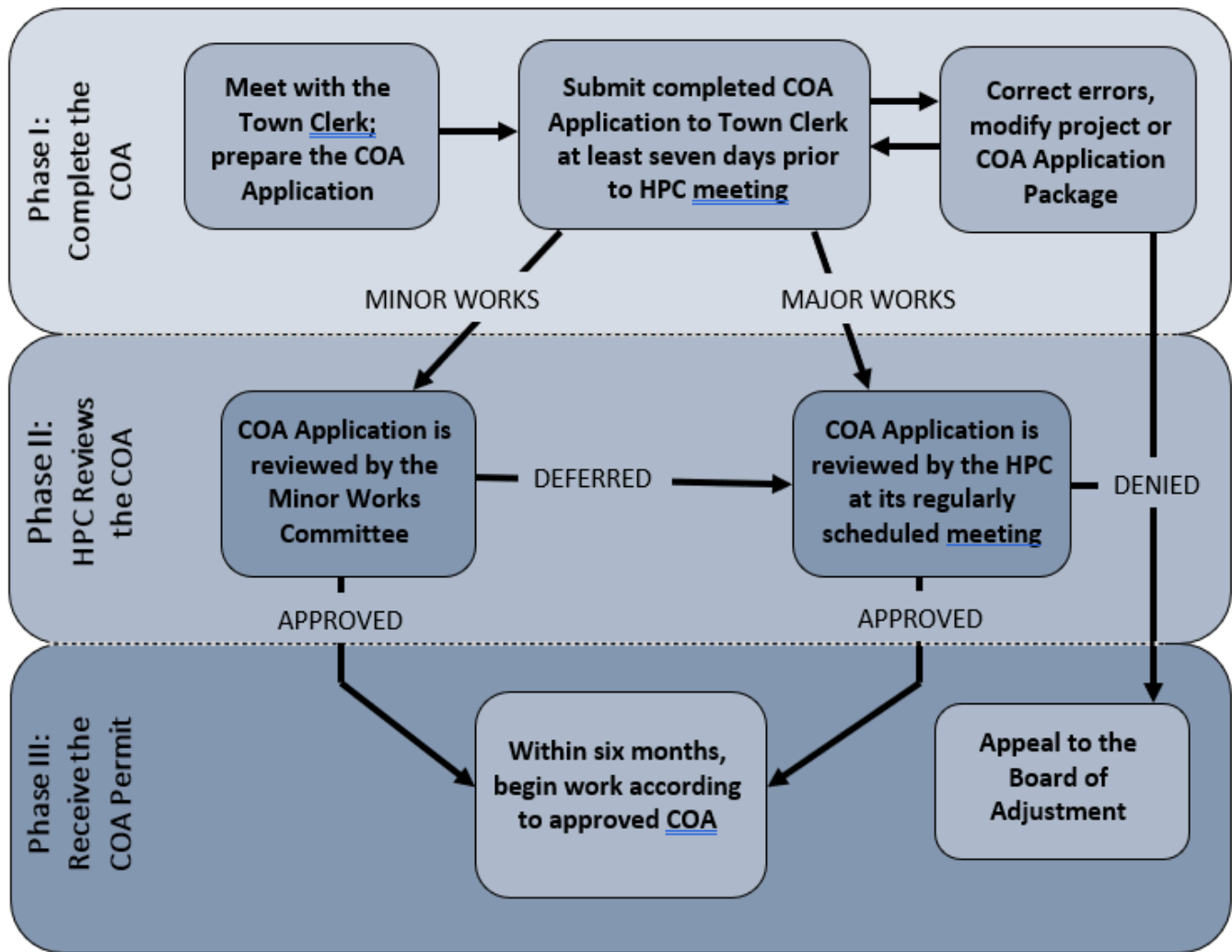
Email: cameronnc@townofcameron.com

Mailing Address: P.O. Box 248, Cameron, NC 28326

Physical Address: 247 Carter Street, Cameron, NC 28326

Monday through Friday, 9:00 a.m. to 4:00 p.m. (closed on holidays).

Procedures for Filing a COA Application



Phase I: Complete the COA

Before planning any project, please thoroughly review the ***Design Standards***. After determining that a COA is required in order to carry out a project, it is highly recommended that applicants schedule a brief meeting with the Town Clerk. The Town Clerk can explain the components required for the COA Application Package and determine whether the proposed project classifies as a minor or major works project.

Once the Application Package is complete, it must be submitted to the Town Clerk for review. The COA Application Package must be submitted at least ten (10) days prior to the regularly scheduled HPC meeting to be added to the agenda. The applicant or designee (i.e. property owner, contractor, builder, etc.) with a COA application on the agenda is required to attend the HPC meeting.

Phase II: HPC Reviews the COA

If the project classifies as a minor works project, it will be reviewed by the Minor Works Committee (MWC) of the HPC, which consists of the Town Clerk and the HPC Chair unless otherwise designated by the HPC. The application will be approved if the MWC finds that it complies with the Cameron **Design Standards**. If the project does not comply with the **Design Standards** or if the MWC feels it cannot make the decision, the COA will be deferred to the HPC for a full review. The MWC does not have the authority to deny a COA application.

If the project classifies as a major works project, or if it has been deferred from the MWC, the COA will be reviewed at an HPC meeting. Complete applications must be submitted at least ten (10) days in advance of the next scheduled HPC meeting. HPC meetings are held at the Town Hall at 5:30 p.m. on the first Tuesday of the month from January through October, and as required in November and December. Please check the Town website or call Town Hall to confirm the next HPC meeting date. Meetings are open to the public and COA applicants are required to attend the HPC meeting to present their project.

The HPC considers the following elements when reviewing each COA application (a copy of the HPC COA Review Worksheet is provided in Appendix D):

- Height is congruous with the surrounding buildings
- Setback and placement are congruous with the surrounding buildings
- Exterior materials are congruous with the historic property and historic districts
- Architectural details are maintained or restored
- Roof (shape, form, material) is maintained or restored, or is congruous with the surrounding buildings
- Fenestration (windows and doors) proportions, shapes, positioning and location, pattern and size are maintained or restored
- General form and proportion of the building are maintained
- Appurtenant fixtures (lights, signs, fences, walls, site features) are maintained or restored. New features are congruent with the architectural integrity
- Structural issues are addressed

The HPC must review a COA application within forty-five (45) days of the filing date of a complete application unless an extension has been agreed upon by the applicant. If no action is taken within forty-five (45) days of the filing date, the application is considered approved. The HPC can approve, approve with conditions, or deny the COA application. If the COA is denied, the HPC will provide reasons for the denial and provide a copy to the applicant. A denied COA may not be resubmitted unless changes have been made to the application. The applicant may appeal to the Cameron Board of Adjustment within forty-five (45) days of the action by the HPC. Historic District matters reviewed by the Board of Adjustment (BOA) are to be judged only for HPC compliance to the established **Design Standards** and rules and. An appeal to the BOA is not a rehearing of the matter at issue using different rules or a different interpretation of the **Design Standards**, nor is it an overruling of the application of the **Design Standards**; instead Writ of Certiorari is the applied methodology for hearing appeals for historic district matters.

Phase III: Receive the COA Permit

If the COA application has been approved, or approved with conditions, the applicant may begin work according to the description and conditions specified on the COA. An approval with conditions means that the HPC has approved the COA on the condition that certain changes be made to the application before the COA permit is issued. If these changes are made as requested, the COA does not have to be reviewed by the HPC again, but can be approved by the Town Clerk. For example, the HPC may approve an application to repair a masonry retaining wall, but adds a condition that the historic wrought iron gate be preserved and reinstalled after repairs to the masonry have been made. The COA application will be revised to reflect this condition and the COA permit can then be issued. All work must comply with all conditions in the COA permit.

If the COA application is denied, the applicant may revise the COA application package and resubmit it for review. An applicant may also choose to appeal to the Board of Adjustment, or choose not to pursue the project at all.

Work must begin within six (6) months of its approval or else the COA is deemed void and will need to be resubmitted. If work on the project is stalled for more than six (6) months, the COA is deemed void and will need to be resubmitted.

Resubmissions of previously approved COAs (where there are no changes to the original) will be considered as minor works.



CHAPTER 3: STYLE GUIDE

Style Introduction

The Cameron Historic District contains a wide range of nineteenth- and early twentieth- century architectural styles. The following style guide is based on *A Field Guide to American Houses*, an exhaustive residential architectural style guide by Virginia and Lee McAlester (2013 edition). Most of Cameron's historic homes display architectural elements typical of the popular styles of the era in which they were built – 1875 to 1925. While there is little information on builders or suppliers of materials for the buildings in Cameron, certain features recur throughout the town. The profusion of sawnwork detail varies from house to house but often the variations of porch railings or brackets from one house to the next is slight. German siding is found on a number of the houses as well as several outbuildings. Board and batten was also a favorite construction technique for outbuildings in the town. One very notable recurring feature is a door with two horizontal panels below and two arched vertical windows above and is now known as The Cameron Door. In some houses, the windows of the Cameron Door are replaced by panels which have the same configuration. Within the houses, many of them have mantels with similar molded and turned ornamentation.

Houses in Cameron were primarily built in three groups. The most common house type on the main road, Carthage Street, is the Victorian Cottage style. The second large group of houses range in character from the simple I-house to the elaborate Queen Anne-style. The third significant group of dwellings consists of houses built in the early twentieth century displaying elements of the Bungalow style. Cameron's most notable feature is its churches. Occupying prominent places along Carthage Street, they are indicative of the importance of religion in the development of Cameron and other North Carolina towns. Commercial structures in Cameron are a mixture of frame and brick and architectural details typical of early-twentieth century commercial buildings.

Regardless of the style (or styles) of the buildings, all significant, historic features should be maintained and preserved, even those details that were added at a later date but are considered historically or architecturally significant in their own right.

The intent of this style guide is to provide Cameron property owners with a basic understanding of which features on a building are considered to be character-defining for a particular style. The guide is not comprehensive, but rather introduces the reader to the commonly found styles, architectural features, and paint colors in the Cameron historic districts. As mentioned above, the guide focuses on residential architecture, as that is the most common property type in the districts. However, the descriptions and lists of local features are applicable to other property types, including religious, institutional, and industrial buildings.

A Brief Note on Building Form

In addition to describing buildings as representing a specific architectural style (or styles), it is also common to categorize a building based on form. Distinct building forms are described regardless of the architectural style or applied decoration. Separating style and form is not easy, and many architectural styles are tightly associated with specific building forms. Some buildings do not have a distinct building form and are therefore described only in terms of style. In Cameron, the most common residential building forms include the I-house and bungalow.

The I-house describes a building that is two stories tall, at least two rooms wide but only one room deep, with the main entrance on the long side of the building and was common throughout the nineteenth and into the beginning of the twentieth century.

The bungalow is one of the most popular building forms in the United States. A bungalow can be a one- or one-and-one-half story dwellings with multiple gables, projecting eaves, low-pitched roofs, large dormers, and full-width porches. Common between 1895 and 1930, the bungalow was popular due to their compact and economical form, and their seemingly endless options for customization. The bungalow is heavily associated with the Craftsman style.



Architectural Styles Found in the Cameron Historic District

Italianate (1840 – 1885)

The only one of its kind in the historic district, the Foust House (c. 1879) is an example of Italianate architecture popular during the mid- to late-1800's.

Common local features:

- Low-pitched or gable roofs
- Decorative brackets supporting wide overhanging eaves.
- Tall, narrow windows, commonly arched or rounded with hood moldings.
- Single or paired doors with large pane glazing



Queen Anne (1880 – 1915)

One of the most whimsical of the Victorian styles, the Queen Anne is an eclectic style that has numerous decorative subtypes. The style is generally characterized by exuberant and irregular massing and a variety of colors and textures. Numerous examples can be found in Cameron and are sometimes combined with other styles like Colonial or Gothic Revival.

The Hartsell House (c. 1900) is one of four homes that represents this style.

Common features:

- Asymmetrical façades and complex rooflines, often with towers or turrets
- Large ornamental brick chimneys
- Mixed building materials and patterns, including shingles, brick, and wood siding
- Large and heavily ornamented porches often with classical columns
- Various window shapes and sizes, grouped or singular, including picture windows and Palladian windows
- Large main entrances with sidelights and/or transom windows



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Folk Victorian (1880 – 1910)

The most prolific architecture style in the Cameron district, the Folk Victorian style was an eclectic and inventive style for the middle-class Americans of the day. Pre-fabricated millwork such as posts, molding, and trim became widely available in Cameron due to their ability to be transported by train. Local homeowners were no longer limited to what local craftspeople could produce with traditional tools.

A variety of excellent Folk Victorian examples exist in the Cameron Historic District including the John C. Muse house and the Ferguson House.

Common Features:

- Smaller and simpler in design with plain rooflines.
- Profiles are symmetrical.
- Many embellishments inspired by Queen Anne, Italianate and sometimes Gothic Revival.
- Porch posts are commonly turned spindles or posts with chamfered edges or carvings.
- Decorative millwork on overhanging eaves, gable-ends and cornice lines.
- Usually clad in clapboard siding with scalloped or shake-style shingles.



Colonial Revival (1880 – 1955)

One of the most popular and widespread styles of the twentieth

Cameron Design Standards

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century. This style combines early colonial details from the Georgian and Adamesque styles with contemporary features in larger and more exaggerated scales than their predecessors. True Colonial Revival buildings tend to be symmetrical and more classically formal than the buildings that combined its characteristics with other styles like Italianate and Queen Anne.

The Muse-Hemphill House (c. 1930) reflects the Colonial Revival style and features a gabled portico with round arch ceiling on the front.

Common Features:

- Two-story box shape with symmetrical façade, with either a hipped or side gable roof and dormer windows.
- Elaborate front entrance, typically with sidelights, a transom, and pediment.
- Gables are either enclosed or feature gable returns.
- Prominent boxed eaves, some with decorative brackets, dentils, or wide trim.
- One-story, partial- or full-width porches with classical column supports.

Craftsman (1905 – 1930)

Though the Craftsman style originated in California, it became highly popularized through pattern books and magazine descriptions during the early twentieth century. It became the dominant style for small cottage-like houses, especially the bungalow building type.

The McLean House (c. 1920) is a great example of the Craftsman style in Cameron with its central dormer and engaged porch with columns on piers.



Common local features:

- Style often applied to one-and-a-half story bungalows or two-story American foursquare buildings.
- Deep overhanging eaves with exposed rafter tails or large brackets.
- Full-width porch with rusticated foundation and large squared and paneled columns.
- Large, centered dormer with multiple windows.
- Double-hung sash windows with multiple panes in the upper sash.

Minimal Traditional (1935 – 1950)

This style generally describes small, cottage-like dwellings constructed immediately prior to and during the decades just after World War II. They were easy to build and easily customized. Though simply adorned, they often loosely resembled pared down versions of earlier revival styles, particularly Colonial and Tudor.



Cameron Design Standards

CHAPTER 3: STYLE GUIDE

Common local features:

- Brick veneer
- Moderate-pitched roof with shallow eaves
- Side- or cross-gable roof

Ranch (1920 – 1980, ongoing)

First appearing in the 1920s, the ranch-style house is noted for its long layout and was extremely popular with the booming post-war middle class of the 1940s to 1970s. Often featuring modern elements while being reflective of regional tastes, the Ranch-style home is experiencing a revival by younger generations.

There are two ranch-style homes in the Cameron district. The Cole House (c. 1950s) and the McPherson House (c. 1950s)

Common Features:

- Single story, open concept floorplan.
- Rectangular, “U” or “L”-shaped.
- Large windows and sliding glass doors.
- Often features an attached garage or carport.



Variety of Commercial (1880 – 1980s)

Cameron has a nice variety of commercial buildings that range in age from the late-19th century to the mid-20th century. The Muse Brothers Store and the Pharmacy Building are examples of Victorian-style commercial buildings while the Hardy Gulf station is a mid-century example. The Greenwood Inn, Phillips Hardware and



Cameron Design Standards

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Cameron Depot buildings are also interesting examples of the varied architecture found throughout the history of historic Cameron.





CHAPTER 4: DESIGN STANDARDS

Introduction to the *Design Standards*

The purpose of the Cameron ***Design Standards*** is to provide a concise and consistent standard with which to evaluate applications for Certificates of Appropriateness (COA). They are being prepared and adopted in accordance with NC GS 160A-400.9(c), which sets forth requirements for COA standards. The ***Design Standards*** are intended to serve both the Cameron Historic Preservation Commission (HPC) in approving or denying a COA application as well as property owners who wish to maintain, preserve, and rehabilitate historic properties. The HPC's rulings are required to be linked to the standards established in this document for both COA approval and denials. This chapter is organized into numbered sections based on the category of work undertaken on the property. These include:

- Changes to the Building Exterior
 1. Exterior Walls
 2. Wood
 3. Masonry
 4. Paint
 5. Roofs and Chimneys
 6. Windows and Doors (Fenestration)
 7. Porches, Porticos and Balconies
 8. Utilities and Mechanical Equipment
 9. Garages, Outbuildings, and Ancillary Structures
 10. Storefronts
- Additions and New Construction
 11. Additions
 12. New Construction
- Landscape and Setting
 13. Walkways, Driveways, and Parking Lots
 14. Fences, Walls, and Gates
 15. Landscaping and Site Features
 16. Lighting
 17. Signage

Each section is further broken down by topic, each of which address specific components of the building or landscape. The sections include:

- an explanation of the topic
- planning considerations when undertaking a related project
- the specific ***Design Standards*** related to each topic

In order to best guide the conservation and preservation of historic resources, the Secretary of the Interior developed several sets of standards for the preservation, rehabilitation, restoration, and reconstruction of historic resources. The *Secretary of the Interior's Standards for the Rehabilitation of Historic Structures* is perhaps the most commonly referenced set of standards for historic properties, as they provide specific guidance rehabilitation. The standards allow for some alterations while maintaining the character-defining features that make the resource historically or architecturally significant. The Cameron ***Design Standards*** were developed based on these ten standards for rehabilitation. The HPC recommends that property owners consider these

standards when undertaking any project within the historic districts, regardless of the scope of work.

Property owners applying for the state or federal historic preservation tax credit must also comply with the *Secretary of the Interior's Standards for Rehabilitation*.

Secretary of the Interior's Standards for Rehabilitation

1. A property will 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 will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will 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 will 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.

The Cameron *Design Standards* were developed based on the above ten standards.



Changes to the Building Exterior

The *Design Standards* provided in this section must be used for all existing structures, including both primary buildings and secondary outbuildings. While they are geared towards the preservation and rehabilitation of historic resources, the *Design Standards* also apply to newer buildings within the historic districts. They cover all aspects of exterior changes to the building but do not apply to interior renovations unless the planned interior work will have an impact on the building exterior. For example, if an attic renovation includes the installation of a skylight or vent, the applicant must refer to Section 5. Roofs and Chimneys. The National Park Service's Preservation Briefs provide comprehensive information about maintenance and project planning for nearly all components of a historic building. A full list of these briefs is provided in Appendix C.

1. Exterior Walls

The exterior wall of a building refers to the overall pattern of materials, colors, shapes, sizes, and details which help to convey the building's architectural significance. The details of a building's cornice, the width of the trim, the pattern of the wood shingles, the rusticated stone foundation - these are the types of features that define the exterior wall and must be retained and preserved.

Maintaining the historic appearance of the districts is crucial to preserving the overall character of Cameron. Synthetic replacement of the traditional wood and brick with siding such as aluminum, vinyl, asphalt, and artificial stone detract from the character of the districts and can cause irreversible damage to the materials and features that make a building unique and distinct.

Project Planning Considerations

Maintaining and preserving the exterior wall requires a holistic approach, since there may be varying materials and features on a single elevation. Refer to *Section 2. Wood* and *Section 3. Masonry* for detailed guidance on those building materials. The NPS Preservation Briefs #2 [Repointing Mortar Joints in Historic Masonry Buildings](#) provides helpful information for masonry buildings as well.

Regardless of the material, it is important to maintain and preserve the features that contribute to the overall character of the building and the district as a whole.

Synthetic Siding

The use of incongruous synthetic siding, such as vinyl and aluminum siding, is a treatment that alters the overall character of a historic building and can diminish the architectural significance of the historic district as a whole.



- Synthetic material generally does not match the existing appearance in design, color, texture and visual quality.
- It is incongruous with protecting the architectural integrity of historic structures and historic districts.
- The installation of synthetic siding frequently damages the historic building materials they are covering. When synthetic siding is installed, the projecting details like window and door trim, cornices, and other molding, typically must be removed to create a flat surface for installation.
- Fiber cement siding and trim boards may be approved in limited applications, as specified in Design Guideline 1.200.

Generally, property owners who consider synthetic siding mistakenly believe that it is an affordable low-maintenance option to avoid making needed repairs or repainting. Consequently, synthetic siding is often used to cover existing problems which, if not treated first, can lead to significant structural damage of the building. Installing synthetic siding typically costs two to three times more than regular repainting.

NPS Preservation Brief #8, [Aluminum and Vinyl Siding on Historic Buildings](#), explains in detail the physical and visual consequences of using a substitute siding material.



1. Exterior Wall Material Standards

- 1.100 Preserve and/or repair distinctive features and characteristics such as wood cladding and trim or any other element that defines the overall historic character of the building or structure, including shape, form, height, materials, and architectural elements.
- 1.101 Changes that have taken place over time that have gained significance should also be preserved and repaired. (This does not apply to inappropriate changes that have not gained significance.)
- 1.102 In the event that a distinctive feature has fallen into a state of disrepair, the first method to be explored as a remedy should always be to restore or repair and not replace.
- 1.103 If replacement of siding or architectural trim is necessary, new material must match the existing in material, design, color, texture, dimension, scale, and other visual qualities.
- 1.104 Retain original masonry siding. Match new masonry, mortar composition, and mortar pointing details to original masonry.
- 1.105 Repair and/or replacement of missing or rotted features must be accurate duplications of historical features as validated by historical, physical or pictorial evidence.
- 1.106 Select a paint color appropriate to the historic building, based on its architectural style, paint analysis, or other historic research. Refer to Chapter 3 “Styles” for paint colors common to the historic buildings of Cameron.
- 1.200 Use of fiber cement or congruous composite materials as follows:
 - 1. new construction projects
 - 2. limited areas where wood rot is problematic
 - 3. areas where a substitute product is not discernable, e.g. along roof line
- 1.201 Paint removal methods that do not harm historical materials (e.g. water-based and non-flammable paint removal products, modern paint shaver devices).
- 1.202 Paint colors that are congruous with the historical style of the building.
- 1.203 New or alternative paint colors that maintain the spirit of the architectural style descriptions in Chapter 3 “Styles” or another credible source.
- 1.300 Removing historic architectural features.
- 1.301 Covering architectural features such as wood clad, architectural trim, masonry foundation or walls.
- 1.302 Paint removal or surface cleaning that damages historical materials (e.g., sandblasting, abrasive cleaning methods).
- 1.303 Changing the size or proportion of the siding or masonry.
- 1.304 The use of replacement or substitute materials that are incongruous with the architectural integrity of the property or the historic districts (e.g., vinyl, aluminum, faux stone, metal, etc.)
- 1.305 Creating a false historical appearance via the addition of details that are not appropriate for the architectural design of the building (e.g., logs, cedar shake).

- 1.306 Covering masonry walls that were not historically covered (e.g., applying stucco to a brick wall).
- 1.307 Global utilization of synthetic siding on historic property (e.g., plan to remove significant portion of wood clad siding on historic home and re-clad with fiber cement siding)
- 1.308 Colors, color palettes, or paint patterns not from the pre-approved color list provided in these Standards.
- 1.309 Vinyl paint or vinyl coatings as a paint substitute.

2. Wood

Wood is the most commonly found building material in the Cameron historic districts. It is both structural and decorative and is used on nearly all building types and architectural styles. Wood can be carved, sawn, planed, split and turned into a wide variety of applications. It is used extensively for exterior cladding (like clapboard or patterned wooden shingles), windows, doors and door trim, but is also used for balustrades, columns, cornices, flooring, brackets and other stylistic details. Even when the predominant building material is masonry, wood is used for windows and doors, roofs, porch supports, and more. Its ubiquity is a central characteristic of Cameron's architectural character.

Project Planning Considerations

Typical projects involving historic wood include the repair of broken or missing architectural elements, repairing historic siding, and painting or repainting wood surfaces. Historic wood siding in Cameron is typically clapboard or German siding. The material, width, and thickness of the boards affect the overall look of the building and are considered to be character-defining features important to retain.

In general, it is important to retain all original materials. Wood substitutes are very obvious on historic buildings



and must be avoided. Siding overlays, such as aluminum or vinyl siding, are not allowed; siding overlays hide damaged wood, but they also hide the cause of the wood failure and ongoing wood rot problems. When an architectural feature is significantly deteriorated, consider first how to repair the feature before replacing it. If wood deterioration problems are persistent, it is important to determine the cause of the issue to prevent future problems. Deteriorating wood can sometimes be consolidated with an epoxy. Splicing or piecing wood can be used to replace only the affected area of a feature, rather than replacing the feature in its entirety. When making repairs to historic siding, the original wood must be preserved, or its characteristics must be replicated if replacement is necessary.

Painting or repainting historic woodwork is an important task that will extend its longevity. Refer to NPS Preservation Brief #10, [Exterior Paint Problems on Historic Woodwork](#), which contains a wealth of additional

information about identifying problems and selecting appropriate treatment options. Standards for painting in the Cameron Historic Districts can be found in Section 4: Paint.

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When making repairs to historic siding, the original wood must be preserved or its characteristics must be replicated if replacement is necessary. More information about the use of synthetic material is provided in Section 1: Exterior Walls.

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2. Wood Standards

- 2.100 Preserve and/or repair distinctive features and characteristics such as wood cladding and trim or any other element that defines the overall historic character of the building or structure, including shape, form, height, materials, and architectural elements.
- 2.101 Changes that have taken place over time that have gained significance should also be preserved and repaired. (This does not apply to inappropriate changes that have not gained significance.)
- 2.102 In the event that a distinctive feature has fallen into a state of disrepair, the first method to be explored as a remedy should always be to restore or repair and not replace.
- 2.103 If replacement of siding or architectural trim is necessary, new material must match the existing in material, design, color, texture, dimension, scale, and other visual qualities.
- 2.104 Repair and/or replacement of missing or rotted features must be accurate duplications of historical features as validated by historical, physical or pictorial evidence.
- 2.105 Remove old paint using safe paint removal methods (e.g. water-based and non-flammable paint removal products, modern paint shaving devices) and prepare the surface before applying new paint.
- 2.106 Select a paint color appropriate to the historic building, based on its architectural style, paint analysis, or other historic research. Refer to Chapter 3 “Styles” for paint colors common to the historic buildings of Cameron.

- 2.200 Paint removal methods that do not harm historical materials (e.g. water-based and non- flammable paint removal products, modern paint shaving devices).
- 2.201 Paint colors from the pre-approved list in Section 4: Paint.

- 2.300 Removing historic architectural features.
- 2.301 Covering historic architectural features such as wood cladding or architectural trim.
- 2.302 Changing the size or proportion of the siding or architectural feature.
- 2.303 The use of replacement or substitute materials that are incongruous with the architectural integrity of the property and/or the historic districts (e.g., vinyl, aluminum, metal, Hardi-Board, etc.).
- 2.304 Creating a false historical appearance via the addition of details that are not appropriate for the architectural design of the building (e.g., logs, cedar shake).
- 2.305 Widespread application of synthetic siding on historic property (e.g., plan to remove significant portion of wood clad siding on historic home and re-clad with fiber cement siding).
- 2.306 Paint removal or surface cleaning that damages historical materials (e.g., sandblasting, abrasive cleaning methods).
- 2.307 Colors, color palettes, or paint patterns not from the pre-approved list in Section 4: Paint
- 2.308 Vinyl paint or vinyl coatings as a paint substitute.

3. Masonry

Like wood, masonry is a commonly found material in the Cameron historic districts. It is used in many building types, in a variety of patterns and colors, and is a distinctive characteristic of the area. Masonry is a broad category that includes brick, stone, concrete, terra cotta, and stucco. In addition to building foundations and walls, masonry is used for chimneys, windowsills and lintels, and steps and walkways. Preservation, maintenance, and repair are critical to ensuring the longevity of masonry in Cameron.

Project Planning Considerations

There are three NPS Preservation Briefs that specifically address masonry:

Brief #1, [Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#), goes through all the steps for undertaking a masonry cleaning project.

Brief #6, [Dangers of Abrasive Cleaning to Historic Buildings](#) describes the harmful effects of abrasive cleaning.

Brief #2, [Repointing Mortar Joints in Historic Masonry Buildings](#), which provides detailed guidance on historic masonry repointing.

Repointing

For repairs or more complex projects, the HPC strongly recommends hiring a masonry professional who has experience working on historic buildings. As the property owner, however, it is helpful to know what questions to ask.

- Request a test panel on the side or rear elevation to confirm that the mortar color, texture, pointing style, and the contractor's tools and techniques are appropriate for the historic building.
- Be sure that your contractor uses a mortar mixture appropriate to your historic masonry, since historic brick tends to be softer than modern brick. Modern high-strength mortar can cause cracks and spalling, while modern low-strength mortar could lead to gaps and water infiltration.

Mortar

Suggested Mortar Types for Different Exposures			
Masonry Material	Exposure		
	Sheltered	Moderate	Severe
Very durable: granite, hard-cored brick, etc.	O	N	S

Moderately durable: limestone, durable stone, molded brick	K	O	N
Minimally durable: soft hand-made brick	“L”	K	O

Mortar is a mixture of sand, lime, cement, and water that is used to bind masonry blocks, such as stone or brick. Selecting a mortar type is based on several factors, including the durability of the masonry and the amount of exposure it receives from weather. Each type is assigned a letter code, depending on its strength (the letter code is from the words MASON WORK, using every other letter). The chart provided below is from NPS Preservation Brief #2, Repointing Mortar Joints in Historic Masonry Buildings.

Painting Masonry

Painting historic masonry walls is permitted in the historic districts only if the masonry is already painted.

It is not permitted on unpainted masonry surfaces, especially where there is an intended pattern or distinctive characteristic (e.g. Flemish Bond brick pattern). According to the *Secretary of the Interior’s Standards for Rehabilitation* distinctive patterns are examples of craftsmanship that characterize a building and should be preserved. Refer to Section 4: Paint.



3. Masonry Standards

- 3.100 Preserve and/or repair distinctive features and characteristics such as brick pattern, corbeling, mortar composition, pointing details or any other element that defines the overall historic character of the building or structure.
- 3.101 Changes that have taken place over time that have gained significance should also be preserved and repaired. (This does not apply to inappropriate changes that have not gained significance.)
- 3.102 In the event that a distinctive feature has fallen into a state of disrepair, the first remedy to be explored must always be to restore or repair and not replace.
- 3.103 If replacement of masonry units is necessary, the new material must match the existing in material, design, color, texture, dimension, scale, and other visual qualities including mortar composition and mortar pointing details.
- 3.104 Repair and/or replacement of missing features must be accurate duplications of historical features as validated by historical, physical or pictorial evidence.
- 3.105 Determine cause of moisture issue before repointing. Select appropriate mortar for the brick or stone.

- 3.200 Paint removal methods that do not harm historical materials.
- 3.201 Sealants and paint that are compatible with historic masonry material.
- 3.202 Paint colors not from the pre-approved list in Section 4: Paint

- 3.300 Removing historic architectural features.
- 3.301 Covering distinctive features such as masonry foundation or walls, or distinctive brick patterns such as corbeled brick or Flemish Bond.
- 3.302 Paint removal or surface cleaning that damages historical materials (e.g., sandblasting, mechanical scrapers, abrasive cleaning methods)
- 3.303 Changing the size or proportion of the masonry.
- 3.304 Covering masonry walls that were not historically covered (e.g., applying artificial siding or stucco to an historic brick wall).
- 3.305 Vinyl paint or vinyl coatings as a paint substitute.

4. Paint

A well-planned color scheme on a historic building can highlight the architectural details and features that make the historic building unique. Most houses have two or three colors: one for the body of the building, one for the major trim (cornice, eaves, porch columns, window trim), and one for the minor trim (sash, doors, brackets). Paint is also vital to the preservation and longevity of historic woodwork and previously painted masonry surfaces. Proper cleaning and repainting should be part of a regular maintenance cycle on all historic buildings.

Project Planning Considerations

Paint Removal and Surface Preparation

When repainting is necessary, follow these steps:

- Remove damaged paint to the next sound layer with the gentlest means possible (i.e. hand scraping). Abrasive cleaning, such as sandblasting is damaging to the historic material and is prohibited in the Cameron historic district.
- Clean the surface from debris and hand-sand the area to prep for the new layer of paint.

Example of a wood surface in need of repainting. Gentle hand scraping would likely be sufficient for preparing the surface for new paint.

Avoid completely removing paint from the historic building. Doing so could result in irreversible damage to the historic material. There are a few instances where complete paint removal may be necessary.

Paint Color

The Cameron Historic Preservation shall not function as design consultants by selecting paint colors for property owners but does require paint colors be selected from **pre-approved collections by [Sherwin Williams](#) and [Benjamin Moore](#).**

There are several methods available to determine the color options that are congruous with a building's architectural style including:

- **Paint Analysis:** Though not required by the HPC, paint analysis is one of the most accurate ways to determine the original and historic colors used on the building throughout its history.
- **Research:** There are many online and printed resources that describe appropriate color palettes for specific historic architectural styles.
- **Photograph Rendering:** Many paint manufacturers now carry historical paint colors. Many also have computer software that will display color choices on a photograph of the property.

5. Roofs and Chimneys

The roof is one of the prominent defining features of historic buildings. The shape, pitch, materials, and roof details are important to the character of a building and help to define the architectural style of a building. Historically, most homes in the Cameron Historic District would have been covered in wood shingles, however, those have been replaced over the years with modern asphalt shingles or metal roofing. Complex roof lines and turrets reflect the Queen Anne style, while less pitch is seen on Folk Victorians and Craftsman homes in the district. Details such as the chimney, eave depth, cornice style, dormers, and verge board detailing also inform us of the building's architectural style. A visual guide to roof shapes and components is provided in Appendix A.



Material

Project Planning Considerations

A number of NPS Preservation Briefs have been published about the care, maintenance, and repair of historic roofs.

- A thorough overview of historic roof systems, their repair, and replacement is provided in NPS Preservation Brief #4, [Roofing for Historic Buildings](#).
- The NPS Preservation Brief #19, [The Repair and Replacement of Historic Wooden Shingle Roofs](#)

Chimneys are integral to both the function and appearance of historic buildings and should be cared for following the guidance provided in Section 3. Masonry. Refer to Appendix A for illustrations and additional information.

If a historic roof needs to be repaired or replaced, the existing or original roof material must be used, e.g., replace a standing seam metal roof with a standing seam metal roof. If historic roofing material is not available or financially practical for repair or replacement, substitute materials may be considered but must match the composition, size, color, shape, dimension and texture of the historic material, e.g., dimensional slate substitute products can be a good alternative material option.

Gutters and Downspouts

Homes in the Cameron Historic District typically have hanging metal gutters to drain water from the roof, although hidden gutter systems were also typical of the era in which Cameron's historic homes were built. Both hidden and hanging gutter systems carry water from the gutter, through a down spout and away from the structure. See Appendix A for illustrations of hidden and hanging gutter systems. Ideally, the original drainage system should be maintained, but the HPC understands that hidden gutter systems are known to have chronic failures and allows architecturally sensitive changes from a hidden gutter system to a hanging gutter system via the COA approval process.

5. Roof and Chimney Standards

6. Windows and Doors (Fenestration)

Fenestration is a term used to describe the overall pattern of window and door openings on a façade. Ornamental windows as well as the operational and repetitive windows, and all door openings must be preserved, as historic windows and doors are important defining characteristics of historic buildings. Architectural styles and approximate building age are often determined by analyzing door and window details, such as the materials, light pattern, casing details, operation style, and window or door opening size. Altering these distinctive characteristics detracts from the overall significance of the building. Historic Preservation Education Foundation's website features a number of helpful books on [historic window care and restoration](#). Please refer to Appendix A for window and door illustrations and Appendix B for definitions.

Project Planning Considerations

The NPS Preservation Brief #9, [The Repair of Historic Wood Windows](#), is a thorough guide to evaluating physical condition, selecting the appropriate maintenance or repair method, and improving the efficiency of historic wood windows. The NPS Preservation Brief #13, [The Repair and ThermalUpgrading of Historic Steel Windows](#), provides the same type of information for historic steel windows. For decorative glass, refer to the NPS Preservation Brief #33, [The Preservation and Repair of Historic Stained and Leaded Glass](#).

When replacing window or door details, such as casings or muntins, the original character should be maintained. Cleaning, repairing and maintaining original hardware, weatherstripping and locks can make old doors and windows more 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 carefully considered and undertaken only as a last resort.

Window Repair and Replacement

When historic/original windows need attention, repair or restoration is always the preferable remedy is usually easier and more cost effective when done by the homeowner. Severely deteriorated wood can be selectively replaced by splicing new wood into the historic window or using a wood consolidant such as Abatron® LiquidWood Solid Clear Epoxy. Missing or broken hardware can be repaired and reused, broken sash cords can be replaced and sticking or loose windows sashes are often corrected by moving the stop slightly in or out and/or removing excess paint.





The inherent imperfections of historic glass (such as “wavy” glass) give it a visual quality not replicated by contemporary glass manufacturing. As such, preserving such glazing should be a priority. If that is not feasible, attempts should be made to match the original composition of the window glass, though double-paned glass may be considered when it resembles the original window design.

In the case that an entire window is too deteriorated to repair, a window must be replaced in-kind, using the physical characteristics of the original window to guide the new work. True divided-light, wood windows are an appropriate replacement product for original wood windows and can be designed to match the original in appearance, detail, material, profile, and



Windows with a vinyl replacement windows is

features on residential and commercial method of cooling the interior space and to the building. Canvas awnings are common historic awning colors are blues, reds, browns, greens, and tans. A wide variety of solid and striped colors are available today. The NPS Preservation Brief #44, [The Use of Awnings on Historic Buildings: Repair, Replacement and New Design](#) provides information about the history of various types of awnings and their use on historic buildings.



Shutters

Traditionally, shutters were a tool used to help cool historic buildings. Closing the shutters provides shade but allows for ventilation during the summer. Because they were historically operable, shutter replacements should be either operable or proportional to the window so as to seem operable. The shutter height should match the height of the window and the width should be half the size of the sash opening. Shutters should be installed at the inner edge of the window casing so that if closed, the shutter would cover the historic window opening.

Energy Efficiency and Weatherizing

A properly maintained historic window with a storm window can be as energy efficient as a new window. The energy savings gained from a window replacement is comparatively minor and it can take centuries to recoup the investment. In lieu of a window replacement, consider more effective ways to improve energy efficiency in your home. Refer to NPS Preservation Brief #3, [Improving Energy Efficiency in Historic Buildings](#), for more information about windows.

Weatherizing windows and doors is an economical alternative to achieving energy efficiency. This includes maintaining and updating the weather stripping around window sashes and doors to prevent air leaks. In addition, re-glazing the seals around windows panes and installing storm windows and storm doors. Storm windows can be installed on either the interior or exterior of the window. If exterior, the frame must properly fit the historic window frame and the design should not conflict with the sash and glazing pattern of the historic window. Storm doors should be full-view doors to preserve the view of the historic door.

The HPC recognizes that not all buildings are easily accessible for persons with disabilities and that changes may be necessary to provide proper access. Ramps, lifts, and other necessary modifications should be constructed in the least intrusive manner possible. Whenever possible, these changes should be located on side or rear elevations and not on the front façade. Character-defining features of the building should not be covered, and the modifications should be reversible without damage to the historic building. The NPS Preservation bulletin, [Making Historic Properties Accessible](#), is an excellent guide for designing context-sensitive, ADA-compliant accommodations.

Additions and New Construction

Windows and doors on additions must be compatible with the size, shape, spacing, and appearance of the historic building. For new construction, maintain the overall fenestration rhythm from the surrounding facades. Overall, select windows and doors that contribute to the character of the primary building and the overall historic district. Divided-light windows with muntin profiles and patterns like those found on the surrounding historic buildings will help maintain the character of the area. Refer also to Sections 11 and 12 on Additions and New Construction.



6. Windows and Doors Standards

6. Windows and Doors Standards, cont.

- 6.200 Architectural salvage replacement window exactly like the window needing to be replaced.
- 6.201 Replacement windows made of wood with wood muntins in the same design and configuration as original wood windows if essential to replace.
- 6.202 Replacement of vinyl or other inappropriate window with a window that is congruous with the historic architecture of the building.
- 6.203 Low profile skylights on rear of building and not visible from the street.
- 6.204 Individually paned, high-quality, vinyl-clad wood windows, simulated divided lights as well as integrated muntins (grilles between the glass) in high quality double paned windows/doors for new construction.
- 6.300 Vinyl, fiberglass, aluminum, or other replacement windows made of materials incongruous with the architectural style of the property or historic district properties.
- 6.301 Change of distinctive features, such as replacing historic windows with new windows, changing the style of historic windows (e.g., changing architecturally significant metal windows to a different material and/or changing the glazing pattern or muntin profile.
- 6.302 Adding new fenestrations (window and door openings) visible from the street.
- 6.303 Removing historic windows or doors that are visible from the street.
- 6.304 Snap in window muntins. Plastic window muntins/grilles.

7. Porches, Porticos, and Balconies

One of the most unifying features of the dwellings in Cameron is the front porches and balconies. A front porch is almost universally present, regardless of the age or architectural style of the building. Their size and style range from single-story, to detailed one-story, to Victorian wrap-around verandas. The details found on historic porches exemplify the architectural style of the building and their prominence within Cameron gives the historic districts a cohesive character. Most were historically constructed of wood. They can be structurally independent (such as a front door portico) or integrated into the overall building façade (such as a wrap-around porch).



Examples of the variety of porches and balconies that exist in Cameron.

Materials

Project Planning Considerations

To limit confusion and simplify language, the term “porch” will herein be used to describe all types of semi-private, open-air, exterior spaces including porticos, verandas, covered patios, balconies, entrances, and entryways. These features share similar functional and aesthetic characteristics and the Project Planning Considerations and Standards shall apply to all versions, unless specifically noted.

Important character defining features of the porch include:

- Openness to the surrounding area
- Overall size, shape, height, depth, materials, and design
- Roof shape, including the entablature and roof railing
- Porch supports like columns and piers
- Balustrade and rail around the porch floor
- Decorative trim, including brackets and wood spandrels between columns

The NPS Preservation Brief #45, [Preserving Historic Wood Porches](#), provides a thorough visual glossary of porch anatomy, explains how to evaluate porch conditions, and describes acceptable repair and replacement techniques.

When undertaking a porch project, it is important that property owners refer to *Section 2. Wood* and *Section 3. Masonry* for guidance on working with those particular historic materials. Preserving and repairing existing historic material must be the first

course of action involving any historic features on the porch, portico, or balcony.

Occasionally, missing or severely deteriorated original features must be replaced. The HPC always encourages property owners to use the same material as the original but allows substitute materials when the new material will match the original in design, size, scale, texture, dimension, and color. Material with high quality water and insect resistant products like resins and fiber cement are acceptable replacements for architectural features, like columns, as long as the overall appearance remains the same.

Porch Alterations

Enclosing porches that can be seen from the street is prohibited in the historic districts as it alters the architectural appearance and integrity of the house and the historic district. Any modifications to the overall appearance of historic porches will be limited to sections of the porch that are not readily visible from the street.

7. Porch, Portico, and Balcony Standards

8. Utilities and Mechanical Equipment

A common concern among historic property owners is how to upgrade outdated utility and mechanical equipment, improve energy conservation, and adapt to the needs of twenty-first-century living. Heating and air conditioning equipment, electrical meters, and other modern utility equipment are incongruous with the character of the historic districts, but are amenities that often must be incorporated. If installation is not carefully located and constructed, the result can be damaging to the overall integrity of the historic property and historic districts.



Project Planning Considerations

Equipment Location

Mechanical and utility equipment, like heating and air conditioning equipment, electrical meters, telecommunications antennae, window air conditioning units, satellite dishes, solar panels and other utility connections should be shielded from public view, as much as possible.

- Side and rear elevations or flat rooftops are appropriate locations for equipment as they can be properly hidden from the public street.
- Temporary equipment, like window AC units, should be removed when they are not in use.
- For properties on the corner lot, consider vegetation and other methods to screen equipment that cannot be placed in more inconspicuous locations.
- Solar panels must be mounted flush to the rear roof and be situated below the ridgeline.
- It is crucial that the equipment not shield important architectural features and that installation protect the historic material of the building.

The electrical box is located on the side elevation behind the bay window and painted the same color of the dwelling.

8. Utility and Mechanical Equipment Standards

- 8.100 Mechanical equipment such and HVAC units must be located in rear or rear side yards and must be screened with vegetation or appropriate fencing if visible from the street. (On commercial or flat roof buildings, consideration may be given to rooftop installations only if they are not visible from the street.)
- 8.101 Any equipment attached to historic buildings must be carefully installed to protect the historic material of the building. On masonry buildings, equipment that must be attached should attach through the mortar joint and not the stone or brick.
- 8.102 If there is no central HVAC system and a window AC unit is needed, it can only be installed on side or rear elevations. Window AC units should be removed when they are no longer needed.
- 8.103 Satellite dishes are strongly discouraged in historic districts. They will only be considered for approval when they will be located in inconspicuous areas, like the rear yard where they are not visible from the street and every effort must be made to minimize the visual effect to the surrounding area (and neighbors).
- 8.104 Limit or consolidate overhead utility connections. Place underground when possible.
- 8.105 Telecommunication antennae must be positioned where they are not readily visible from the street. It may be necessary to paint them to blend with its surroundings.

- 8.200 Solar panels installed flush on rear roofs, having the same slope of the roof and situated below the ridge line, maintaining the same overall appearance of the historic roof shape. Solar panels on flat roofs may be angled as long as it remains hidden from street view.

- 8.300 Window AC units on the front elevation.
- 8.301 Telecommunication towers.
- 8.302 Equipment that obscures, hides or alters historic features such as chimneys, dormers, parapets or trim.
- 8.303 Removing distinctive features of historical properties to install mechanical equipment

9. Garages, Outbuildings, and Ancillary Structures

The preservation of carriage houses, early garages, and outbuildings requires regular maintenance and repair of the various building elements described in the sections above. If deterioration or damage is severe, the construction of a new garage or outbuilding may be warranted. Modifications to an early garage or carriage house (including sensitive construction or additions) may also be needed to house modern day vehicles. Every effort should be taken to retain and preserve garages and outbuildings that contribute to the overall historic character of the property and the historic districts, including the functional and decorative features and details.



Driveway at the rear of the property. It has a design that complements the primary historic home.



This small, outbuilding features a steeply pitched A-frame roof similar to the primary residence. While not as ornate, it still reflects the architecture of the era.

Project Planning Considerations

Historic secondary buildings often face the same maintenance and preservation needs as the main buildings on the property. Care, maintenance, and repair of the exterior walls, roofs, windows, doors, and other architectural features must follow the Standards described in Sections 1 through 8 on the preceding pages.

As always, property owners should consider repair and limited in-kind replacement before deciding to replace historic secondary buildings.

The following characteristics are important to consider:

- Garages are detached and are typically located at the end of the driveway in the rear of the property.
- Historic garages reflect the design of the primary building in overall shape, roof form, materials, and color.
- Historic garages and other outbuildings tend to be less elaborately detailed as the primary building, but still reflect the architectural style of the primary building.

Garage Conversions and New Construction

Two-story or multi-bay garage buildings are often ideal for guest rooms or workshops. If a property owner decides to convert space in a garage to a new use, such as a guest house or workshop, the original details of the outbuilding, including the original doors and windows, should be preserved to maintain the appearance of an historic garage. Additions to secondary buildings must follow the

same Standards as described in *Section 11. Additions*.

Should replacement be required or if a new garage or outbuilding is desired, particular attention should be given to the compatibility of the new design with the principle structure in terms of roof form, cladding materials, and overall design. All new

construction must also follow the Standards described in *Section 12. New Construction*.



9. Garage, Outbuilding, and Ancillary Structure Standards

- 9.100 Preserve and/or repair distinctive features and characteristics such as wood cladding and trim, original fenestration, or any other element that defines the overall historic character of the historic garage, outbuilding, or ancillary structure, including shape, form, height, materials, and architectural elements.
- 9.101 Retain original wood or masonry siding. Match new masonry, mortar composition, and mortar pointing details to original masonry.
- 9.102 Changes that have taken place over time that have gained significance should also be preserved and repaired. (This does not apply to inappropriate changes that have not gained significance.)
- 9.103 In the event that an original garage or element of any outbuilding has fallen into a state of disrepair, the first method to be explored as a remedy should always be to restore or repair and not replace.
- 9.104 If replacement of any distinct feature is necessary, new material must match the existing in material, design, color, texture, dimension, scale, and other visual qualities.
- 9.105 Repair and/or replacement of missing or rotted features must be accurate duplications of historical features as validated by historical, physical or pictorial evidence.
- 9.106 New garages should be detached and located in the rear yard. Other outbuildings, particularly prefabricated storage sheds, should be discreetly located in the rear yard and not readily visible from the street.
- 9.107 New garages should be designed to be compatible with the main structure as well as the historic district. This also applies to outbuildings and sheds.
- 9.108 For new garages and outbuildings, use materials that are compatible with the primary building and appropriate for the historic district, including siding, roofing, trim, and windows, etc.
- 9.109 Paint with colors that are compatible with the primary building and from the pre-approved color palettes in Section 4: Paint.
- 9.200 Ready-made Amish barn-type sheds that are sensitive to the design of the primary building.
- 9.201 Greenhouses located in the rear yard that are congruous with the historic district.
- 9.202 Mechanized or replacement garage doors that are congruous with the design and color of the garage and primary building (e.g. paneled metal door to replace paneled wood door)
- 9.300 Plastic or metal garages, outbuildings, or ancillary structures (e.g. metal carport).
- 9.301 Attached garages.

10. Storefronts

As the most prominent feature of commercial buildings, storefronts are often decorative and highly integrated with the streetscape. They are characterized by large windows that entice shoppers and provide ample natural light inside the building. Historic storefronts are typically composed of large window displays with a recessed doorway, and the transom, signs, awnings, or dropped cornices above the door and display windows. These features visually separate the storefront on the first floor from the residential or office space on the upper levels. Most storefronts in Cameron are inside of the local historic district and projects on these buildings will require a COA.



This Phillips Hardware storefront features the large windows, recessed doorways, and a stepped parapeted front that so often characterize historic storefronts.



Project Planning Considerations

Storefronts are often among the most modified historic features in a community. Business owners were known to upgrade and modify their buildings to adapt to changing consumer preferences as well as changes in building ownership. Some of these changes were representative of a particular style in commercial architecture and consideration should be made for their preservation, even if it was not the original storefront design.

Common features of a historic storefront are illustrated in Appendix A. Additional definitions are provided in Appendix B.

The *Secretary of the Interior's Standards for Rehabilitation* state, "changes that have acquired historic significance in their own right shall be retained and preserved," meaning that not all changes detract from the character of such a building. However, in cases where inappropriate modifications have occurred, such as closing windows or covering transom windows,

considerations should be made for restoring the

original feature.

Projects involving storefronts in the local historic district will be reviewed according to all applicable ***Design Standards*** in this document. Refer to the sections for project planning considerations and the

Standards specific to each building component. The Standards presented in this section are additional requirements that apply specifically to storefront rehabilitation.

10. Storefront Standards

- 10.100 Preserve and retain those features and characteristics, such as display windows, recessed doors, cornices, bulkhead panels, signs, and pilasters which are characteristic of the commercial building.
- 10.101 Changes that have taken place over time and have gained significance in their own right should be preserved.
- 10.102 In the event that a distinctive feature has fallen into a state of disrepair, the first method to be explored as a remedy must always be to restore or repair and not replace.
- 10.103 In the event that repair is necessary, limit the repair to the affected area and use recognized restoration methods.
- 10.104 Replace deteriorated or damaged historic storefront materials and features only if deteriorated beyond repair. New or replacement material should match the existing in material, design, texture/dimension, scale and other visual qualities.
- 10.105 The replacement of missing features, including display windows, recessed doorways, transom windows, cornices, and secondary windows should be based on accurate documentation of the original or a new design compatible in material, design, size, scale with the historic building.
- 10.106 If an entire storefront is missing or grossly altered, replace it with a storefront based on historical, physical or pictorial evidence. If none exists, the new design should be compatible with the materials, proportion, scale, and design of other historic storefronts.
- 10.107 Historic signage that is incorporated into the architectural detail of a commercial building should be retained and preserved (e.g. ghost signs). See also, Section 17. Signage.
- 10.108 Repaint storefront features in colors that are congruous with the architectural style of the building and using colors from the pre-approved color palettes in Section 4: Paint
- 10.109 It is inappropriate to cover or replace storefront and entryway features with substitute materials incongruous with the historic districts, such as aluminum or vinyl.
- 10.200 Substitute materials to replace rotten wood posts, columns, column bases or capitals as well as roof railings will be considered if the substitute material visually matches the original materials in design, size, scale, texture, dimension, etc.
- 10.201 Awnings may be installed if historically appropriate. Awnings must be attached so that features of the building are not damaged or obscured. Awning hardware should be attached to the mortar and not the brick or stone.

- 10.300 Removing distinctive features, such as display windows, recessed entryways, architectural moldings, transoms, signboards, cornices, etc.
- 10.301 Adding details that are not appropriate to the design of the storefront or that create a false historic appearance.
- 10.302 Covering over distinctive features, including display windows, transom windows, historically integrated signs.
- 10.303 Substitute materials that are incongruous with historic architecture, e.g., plastic and vinyl.



Additions and New Construction

Additions and new construction can enhance the usefulness of a building or property and be successfully integrated into the character of the historic district. All new construction is subject to the review of the HPC and designs should be congruous to the scale and aesthetic of the surrounding buildings. Per the *Secretary of the Interior's Standards for Rehabilitation*, "new construction shall not destroy historic materials that characterize the property" and "if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired." An inappropriate addition or new building can compromise the architectural significance of the property and disrupt the congruity of the historic district.

Property owners should consult other sections of **Chapter 4: Design Standards** pertaining to building features that may be impacted, or constructed, as part of a new addition or construction project. For example, if constructing a new porch addition, refer also to Section 7. Porches, Porticos, and Balconies. New garages or outbuildings are subject also to the Standards in Section 9. Garages, Outbuildings, and Ancillary Structures. All projects are also subject to the Landscape and Setting Standards in Sections 13 through 17.

The HPC considers the following design principles when reviewing COA applications for new construction and additions:

Scale (height and width): proportions and size of the new construction

Building form and massing: overall shape of the new construction

Setback: distance of new construction from street or existing buildings

Site coverage: percentage of the property occupied by new construction

Landscape: the setting within which it is located.

Orientation: location of the front of the new construction

Alignment, rhythm, and spacing: effect of the new construction on the pattern of the surrounding area

Materials: the substance of which it is constructed

Architectural elements and projections: size, shape, proportions, and locations of architectural features

Façade proportions (window and door patterns): relationship of the new façade elements to each other and to existing buildings

Trim and detail: decorative elements of the new construction

11. Additions

An addition must be designed as a discrete unit that is subordinate yet compatible with the primary building. Additions do not need to imitate the historic primary building, but they should be congruous to its design by using the same materials, roof shape, form, and window and door openings. From afar, the addition should blend with the overall appearance of the historic building and streetscape. Close inspection, however, should reveal that the addition is not an historic feature of the building.

Project Planning Considerations

The NPS Preservation Bulletin #14, [New Exterior Additions to Historic Buildings: Preservation Concerns](#), is an illustrative guide to planning and designing an addition to a historic building. While focused primarily on larger commercial or institutional buildings, the Preservation Brief provides valuable guidance for all types of additions on historic buildings, including residential.

Design and Materials

Successful additions are those which reflect the characteristics of the primary building. Taking time to understand the architectural style, materials, and details of the historic building will help identify important features that should be considered in the design of the addition. Property owners are encouraged to meet with an HPC Staff Liaison to seek feedback on design and materials prior to submitting a COA. It is not the intent of the HPC to regulate design preferences on additions, but a COA application will be evaluated on whether the addition is congruous with the historic building and surrounding area in terms of the criteria described on the previous page.

The rear screened porch is consistent with the overall scale, roof, and shape of the historic house. The location on the rear of the elevation is unobtrusive and does not detract from the character of the historic district.

Orientation

Consider how the addition is viewed from the street and limit the visual impact that the addition could have on the primary façade. Additions should be located where they will minimize impacts to character defining features of the main building and the appearance of the surrounding area. It should be smaller in size than the primary building and set back from the main elevation. See Appendix A for illustrations.

Site Constraints and Landscaping

Consideration should also be given to site constraints on the property, including topography, slope, and vegetation. Mature trees are important to the overall character and feeling of the Cameron historic district and should be protected from demolition and from unintended consequences like compacted soil or root destruction.

Limit the amount of grading and site work that is needed in order to protect unknown archaeological resources.

Include or restrict the necessary alterations to landscape features in order to meet the requirements in Sections 13 through 17, Landscape and Setting. This includes the proper shielding of utility or mechanical equipment and parking areas, and the protection of historic fencing and retaining walls.



11. Addition Standards

- 11.100 Additions must be located on secondary elevations and not impact the primary façade or porch. If the addition is added to the side elevation, it should be set back from the primary façade.
- 11.101 Additions must not damage character defining features of the building and should be properly scaled and constructed in a manner that limits the overall damage to the historic materials of the primary building.
- 11.102 Additions must be smaller than the primary building.
- 11.103 The materials used for the siding, roofing and finishes of the addition must be compatible with the primary building in composition, design, color, texture, dimension, size, scale and other visual qualities. Additions must not be designed to give a false historical appearance.
- 11.104 The roof form, pitch, and other roof details must complement the historic building. An addition to a flat roof should have a flat roof. If the primary building has exposed rafter tails, so should the addition. Eave lines of the addition should be at or below those of the primary building.
- 11.105 Window and door styles must be compatible to the design and style of the primary building. Fenestration patterns must match the primary building. For example, double-hung wood windows with an 8-over-1 pattern on the primary building should also be used on the addition.
- 11.106 Sunrooms must use individual small paned windows instead of large plate glass.
- 11.107 Limit disturbance to surrounding area to protect mature trees and other significant landscape features.

- 11.200 Architecturally sensitive additions to non-character defining elevations.
- 11.201 Additions compatible with the historic primary structure with attention to the setback, mass, height, form, scale, proportions, roof shape, orientation, fenestrations, patterns, etc.
- 11.202 Divided-light windows with true muntins, in patterns that are congruous with the primary building.

- 11.300 Sliding glass doors on any elevation visible from the street.
- 11.301 Large plate glass windows visible from the street.
- 11.302 Incongruous windows on the addition, example ribbon windows on an addition when single windows are on the primary structure.
- 11.303 Use of glass block windows.
- 11.304 Additions to the primary façade.
- 11.305 Additions taller and/or larger than the primary structure.
- 11.306 Windows with snap-in muntins.

12. New Construction

Constructing a new building or outbuilding in a historic district requires an understanding of the character that makes the historic district and its contributing building significant and worthy of preserving. These types of details—the style, materials, setting, landscaping—should be incorporated into the design of a new building in order to best fit into the surrounding area.



Project Planning Considerations

It is not the intent of the HPC to regulate design preferences on new construction, but a COA application will be evaluated on whether the addition is congruous with the surrounding area in terms of the criteria described at the beginning of the Additions and New Construction section.

Building Orientation

When situating a new building on a property, consider how the building fits into the overall arrangement of the block or street. If all buildings are set back a specific distance from the street, the new building should have the same setback. If there are various setbacks, the new building should match the setback of one of the neighbors or to the average setback of the surrounding buildings. The façade of the building must also be parallel to the street. See Attachment A for illustrations.

Site Constraints and Landscaping

Consideration should also be given to site constraints on the property. Mature trees are important to the overall character and feeling of a historic district and should be protected from demolition and from unintended consequences like compacted soil or root destruction. Limit the amount of grading and site work that is needed in order to protect unknown archaeological resources.

Project plans should include an overall landscaping plan that is congruous with the surrounding properties. Tree-lined road fronts, landscaped front walkways, and foundation plantings are characteristic of the Cameron historic district and should be included. Parking should be in the rear or side yard and shielded from view with vegetation.

Protect mature vegetation to the greatest extent possible.



12. New Construction Standards

- 12.100 The front and side setbacks, the orientation, the overall massing, and the size and scale of the new building must be compatible to that of the surrounding buildings. The new building must be parallel to and facing the street and it should not overwhelm the surrounding properties.
- 12.101 Lot coverage should be consistent with existing lot coverage on the same street.
- 12.102 Materials used on the new building must be the same materials commonly found in the historic districts. Materials must also be used in their traditional methods. For example, metal sheets used commonly for roofing material should not be used as siding on the new building.
- 12.103 The color scheme must be compatible with the historic district by using colors from the pre-approved color palettes in Section 4: Paint. Masonry can be painted or left natural, but both options must be compatible with the historic districts.
- 12.104 New residential buildings must include a porch or portico on the front façade, in keeping with the character of the historic district. The porch should be usable, with an appropriate width and depth. It must also incorporate the features typically found on a historic porch, including columns or posts, a sawn or turned balustrade, and a cornice or crown molding.
- 12.105 The roof of a new building must be consistent with the style, pitch, and details of the surrounding buildings. The number and position of gables and use of dormers should also be compatible with the historic homes.
- 12.106 Architectural details must be applied to new buildings and be reflective of the architectural detailing found throughout the historic districts. However, they should not be exact replicas as to create a false sense of history.
- 12.107 Windows must be similar in size, location, spacing, and proportion to the solid wall as found on other historic buildings. Large unbroken expanses such as sliding glass doors or solid walls are discouraged. Generally, the amount of glass on an elevation should not exceed one-third of the total wall area of the elevation.
- 12.108 New garages should be detached and located in the rear yard. Other outbuildings, particularly prefabricated storage sheds, should be discreetly located in the rear yard and not readily visible from the street.
- 12.109 New garages, outbuildings, and other ancillary buildings must be designed to be compatible with the main structure as well as the historic district.
- 12.110 Use materials that are compatible with and appropriate for historic district application. This includes siding, roofing, trim, doors and windows, etc.
- 12.111 New construction projects must include a landscape plan that complements the property.
- 12.112 New construction projects must limit impact or threat to mature trees.

- 12.200 Fiber cement siding on new primary and secondary buildings.
- 12.201 Dimensional asphalt shingles on new primary and secondary buildings.
- 12.202 Vertical siding (e.g., board and batten) is allowed on outbuildings as long as it is compatible with the architecture of the primary building.

- 12.300 Visible concrete block.
- 12.301 Attached garages facing the street on the front facade.
- 12.302 Vinyl, aluminum or metal siding or any other modern siding that is not compatible with maintaining the architectural integrity of the historic districts. This applies to garages, outbuildings and other ancillary structures.
- 12.303 Log cabins, modular homes, multi-family housing.



Landscape and Setting

The overall look and setting of the Cameron historic district are determined by a variety of external features in addition to the style of building facades. Landscaping design and maintenance, parking and driveways, and the rhythm or repetition of buildings are all equally critical to the overall setting of the historic district. The tree-lined streets and lush plantings are another characteristic that make Cameron a desirable place to live and visit.

13. Walkways, Driveways, and Parking Lots

Walkways and driveways are common in the Cameron historic district. Their location, materials, and overall layout on the property and within the streetscape is a historic feature of the historic districts that should be retained and repaired.

Project Planning Considerations



Many houses predate the automobile, so the predominant access point on the older homes is a central walkway leading from the road side of the property to the front or side entrance.

- The view and appearance of these walkways is a defining character of the historic district and should be preserved and maintained.
- The predominant materials for walkways are concrete, brick or even left as natural ground.
- They may include small sets of steps that adjust to the topography of the front lawn and sidewalk. These walkways should be maintained and navigable.
- Trim away overgrown shrubs and clear debris from the walkway as necessary.
- Driveways, if they are present, are located along the side property line and typically lead directly to a rear, detached garage or detour through a Porte Cochere (a porch on the side of the building where vehicles can pick up or drop off passengers).
- Driveways in the historic districts may consist of gravel or concrete runners with a grass strip between, or a gravel, concrete or masonry driveway.



Cameron initially developed before widespread automobile ownership, but as vehicular use grew, accommodations were needed for additional parking. These areas are generally located behind the principle structure and should be shielded from view in order to protect the overall appearance of the historic district.



New Parking Areas

- When locating driveways and parking areas, consideration must be given to both individual site constraints as well as the view and character of the entire streetscape.
- Use vegetation and fencing to shield or soften the view of the parking area from the public street
- Mature trees and vegetation must be protected from direct and indirect harm, including encroachment on established root systems or excessive runoff from large, paved surface areas.
- Appropriate landscaping and runoff mitigation efforts should be incorporated into the overall plan for the site.

13. Walkways, Driveways and Parking Lots Standards

- 13.100 Preserve and retain the original layout, size, dimensions, textures and materials of historic walkways and driveways.
- 13.101 In the event that a driveway, sidewalk or parking lot has fallen into a state of disrepair, the first method to be explored as a remedy should always be to restore or repair and not replace.
- 13.102 In the event, that the existing driveway, sidewalk or parking lot is in need of repair, limit the repair to the affected area where practical. New material should match the existing in composition, design, texture, scale, and other visual qualities. If the exact existing material is unavailable, the new materials shall match the existing in all other visual qualities.
- 13.103 If a walkway or driveway which had previously existed is missing, replace it with a new feature based on accurate documentation of the original design or a new design compatible with the location, configuration, dimension, scale, materials of the primary building, the streetscape, and the historic districts.
- 13.104 Walkway and driveway materials should be consistent with those used historically, including brick, cobblestone, flagstone, and pea gravel. Concrete and asphalt are other paving options.
- 13.105 The driveway should lead to the rear yard. Parking areas must be on the side or rear of the property.
- 13.106 Front sidewalks should lead from the curb to the front door. Ancillary walkways may be installed in addition to the front sidewalk from the driveway or parking area to the front door where appropriate.
- 13.107 New driveways and walkways must have a small footprint and be located where they minimize the visual effect on the historic streetscape. They must also limit the impact to the character defining features of the historic property or streetscape, including the topography, retaining walls and fences, and mature trees. Driveways must maintain the continuity of any public sidewalks. Consider location, scale, materials and configuration when determining compatibility.
- 13.108 For commercial or institutional parking, consider the overall effect on the character of the surrounding area. Locate parking lots away from the primary elevations, ideally in the rear of the property. Landscaping should also be used to screen parking areas.
- 13.200 Stamped concrete mimicking historic materials appropriate to the style of the property.
- 13.201 Illumination of walkways, driveways, and parking areas consistent with the historic character of the building and site as well as the historic district as a whole. *See Lighting Standards*
- 13.300 Parking area in the front yard.

14. Fences, Walls, and Gates

Fences, walls, and gates define property boundaries and provide privacy, security, and screening between properties. They are also used as retaining walls to maintain and stabilize topography. While character-defining, historic wood fences are not required to be preserved. The Cameron HPC encourages homeowners to build fencing that is reflective of the era of the home and the historic district overall.

While not many remain, any historic stone or brick walls should be preserved and maintained as a character defining feature of the landscape. They should reflect and complement the style and materials of the predominant building on the lot and respect the architectural character of the street. Existing walls shall be maintained in good condition. No wall should be collapsing inward or outward or be detached from its structural supports. Gates shall be in good repair and not hanging from hinges or protruding into public rights-of-way. New garden walls are allowed in the Cameron Historic District with a permit and must be compatible with the materials of the principal structure. Refer to Appendix A for additional fence style information.

Pursuant to the Town of Cameron Fencing and Walls Ordinance a permit is required prior to installing a fence in the historic district.



in the historic districts.

Project Planning Considerations

A variety of styles and materials are found in the fences of the historic districts. The most common material is wood picket, but some are vinyl or iron. Property owners are encouraged to use trees and other vegetative plantings to supplement and shield modern fencing. It softens the view of modern materials and improves privacy and screening between properties. Consider a landscaping plan that includes fencing like



in the historic district are typically low, generally low, typically no more than four feet in height. Fences and walls along the front yard typically about the

public walkway and enclose the entire front yard.

Fences enclosing rear and rear-side yards should respect the character of the historic district, particularly if they are visible from the street. Properties on corner lots, upon issuance of a permit, are allowed to install fences up to 48 inches in height

where measured from the front and six feet in height behind the front plane of the house. Preferably, the privacy fence would be aligned with the rear elevation of the building, leaving the side elevations of the building fully visible from the public street.

Refer to Appendix A for a plan view of a property, showing the appropriate locations for walls and fences.

New Fencing

Property owners looking to install a new fence must first secure a permit from the Town Administrator and are encouraged to choose a pattern that does not detract from the character of the building. A good rule of thumb is to err on the side of simplicity. For example, a highly ornate, wrought-iron fence would be incongruous with a modest Colonial Revival dwelling, but may be more appropriate for a high-style Victorian dwelling. More suitable would be a simple picket fence.

Security Gates

Automated security gates may be permitted, provided they are properly situated on the property and exhibit a design congruous with any existing fence or the style of the building. They must conform to the requirements of the Fences and Walls ordinance.

14. Fences, Walls and Gates Standards

- 14.100 If possible, historic walls, fences, and gates that are significant to defining the historic character of the building should be retained and preserved, including their decorative and functional detailing, configuration, and height.
- 14.101 Changes that have taken place over time and have gained significance in their own right should also be preserved. (This does not apply to inappropriate changes.)
- 14.102 In the event that a fence or wall has fallen into a state of disrepair, the first method to be explored as a remedy should always be to restore or repair and not replace.
- 14.103 In the event that repair is necessary, limit the repair to the affected area using traditional methods. New material should match the existing in composition, design, texture, dimension, scale, pattern, and other visual qualities.
- 14.104 New walls and fences should reflect the materials and styles commonly found on historic walls and fences, including stone, brick, wood, and metal.
- 14.105 Security gates should be consistent materially and stylistically with the area and should adhere to the setback and height requirements for fencing.
- 14.200 New walls and fencing that employs the use of materials appropriate for the historic districts and compatible with the architectural design of the property/building.
- 14.201 New solid walls or fences, such as those constructed of brick or stone, along front and front side yards.

- 14.202 New decorative open-view style fencing, such as wooden picket fences or metal fencing, along the front and front side yards up to 4 feet (48 inches) in height. Wall and fence combinations, such as a wrought iron fence atop a small stone wall, may have a total height up to 4 feet (48 inches).
- 14.203 Fencing in the rear or rear-side yard can employ the use of brick, stone, wood, vinyl, architectural metal, split rail, pickets, aluminum, wrought/cast iron and high-quality composite materials, up to 6 feet (72 inches).
- 14.204 Chain link and woven wire fencing is allowed only in rear when not visible from a public road. The HPC recommends that it be factory painted or coated in a color compatible with the house colors and employ the use of slats to soften its appearance.
- 14.300 Use of concrete block or other incongruous materials for fencing or walls that are incompatible with the aesthetic of historic districts or otherwise not permitted by the Cameron Fencing and Garden Walls ordinance.
- 14.301 Walls or fences in the front or front side yard which block the view of the home.
- 14.302 Closed-view or solid style fencing or walls in the front yards and front side yards that exceed 2 feet (24 inches) in height, such as vertical or horizontal wood board fencing or tall brick and stone walls.
- 14.303 Stockade fencing, low quality vinyl fencing, lattice fencing, barbed wire, razor wire, or fences with spikes, broken glass or other sharp points that can cause injuries.

15. Landscaping and Site Features

Landscaping and site features are the details that complete the overall look and feel of a historic district. This includes the trees and vegetation, patios, decks, and swimming pools, as well as smaller elements such as benches, trash receptacles, and mailboxes (separate sections are reserved lighting and signage). A variety of species are a key attribute to the historic districts and make the area attractive for people to live in or visit. These features, when viewed together and in conjunction with the historic buildings and streetscape patterns, help to define the character of the district.

Project Planning Considerations

Protecting the mature vegetation and overall appearance of the streetscape is crucial to preserving the setting and feeling of the historic district. This should be done through proper care and maintenance of trees, vegetation, and other important landscape features.

Landscaping

A good landscaping plan helps define yard areas and provide privacy and security between neighboring properties in addition to enhancing the overall appearance of the property. Common characteristics of a residential property are:

- Front lawn with foundation plantings and several small trees.
- Back yards containing several large trees or a small formal or vegetable garden area.

- Larger trees along the planting strip between the property and street.

Landscaping should be generally consistent throughout the historic district. Native and commonly used vegetation is encouraged. A list of recommended trees, shrubs and other plantings for the piedmont region of North Carolina can be found at the NC State Extension Office [website](#) as well as in Appendix D of these Design Standards.

In order to maintain a cohesive streetscape appearance, trees should be planted in areas where there are gaps in tree lines. Consider the mature size of the tree before planting and avoid installing tall-growing trees near overhead utilities. Mature trees are considered to be those over sixteen inches in diameter, 4.5 feet off the ground.

Contemporary Landscape Features

Numerous other site features are commonly found in historic districts, including large features like decks and swimming pools, as well as smaller features like bird baths, benches, or trash receptacles. These contemporary features should be carefully located where they are least obtrusive to the overall character of the historic district.

- Larger amenities like pools or decks must be located in rear yards and buffered with fencing or vegetation.
- Properties located on corner lots must consider viewsheds from both streets.
- Smaller features intended to be in the public realm should be constructed of a material not incongruous to the character of the district, like wood, metal, and masonry.
- Plastic or other synthetic materials are not compatible with the historic districts.

Decking

Decks must be located on rear elevations. Design them with materials compatible to the historic district (wood, composite wood) and colored to blend in with the surrounding area. Add vegetation to help soften the view from the public street.

15. Landscaping and Site Feature Standards

- 15.100 Historic landscape features that contribute to the overall character of the historic districts must be preserved and retained, including viewsheds, shrubs, gardens, trellises, patios, and paths.
- 15.101 When repair or replacement of landscape features is required, use matching products or appropriate substitutes compatible with the style of the house and historic district as a whole.
- 15.102 Additions and new construction should be situated and constructed in a manner that protects the overall character of the streetscape, including viewsheds and topography. Care should be taken to prevent root systems and tree canopies of existing trees from being damaged so as not to risk damage to nearby homes, power lines or risk impeding traffic from fallen trees/branches across a road.
- 15.103 New construction projects must include a landscaping plan.
- 15.200 Swimming pools and other recreational amenities such as tennis courts installed in the rear yard and screened by vegetation and/or fencing appropriate to the character of the historic property.
- 15.201 Decks on the rear elevation and shielded with vegetation.
- 15.202 Treehouses in rear yards, in areas not easily visible from the street. They must be constructed so as not to damage mature trees and must not distract from the historic character of the district.
- 15.203 New or replacement decks on the rear elevation not readily visible from the street. They must be constructed of materials compatible with the materials of primary building and congruous with historic district in general.
- 15.204 Quilt blocks installed in front yards may measure up to 3 feet by 3 feet (36 inches by 36 inches).
- 15.205 Quilt blocks installed in rear yards may be larger than 3 feet by 3 feet (36 inches by 36 inches) and may be installed on ancillary buildings (e.g. garage or shed).
- 15.206 Vegetable gardens or formal gardens in rear or side rear yards.
- 15.300 Street-side mailboxes.
- 15.301 Quilt blocks (or other artwork), mounted to the primary building.
- 15.302 Quilt blocks (or other artwork) measuring greater than 3 feet by 3 feet (36 inches by 36 inches) installed in the front yard. They cannot be independently displayed in a manner that overpowers the primary structure.
- 15.303 Playground equipment installed in the front yard.

16. Lighting

Lighting is an important safety and security component in any streetscape. However, considerations must be made regarding the style, material, height, brightness (luminosity) and hue when upgrading or installing new lighting. Historical lighting fixtures often reflected the prevalent styles at the time and complemented the streetscapes or building on which they were attached. Late-nineteenth and early twentieth-century street fixtures consisted of globes mounted on cast-iron poles and decorated based on a particular architectural style. Pendants or bracketed fixtures are appropriate for building fixtures.

Historically appropriate lantern-style yard light fixture in another historic district.



Project Planning Considerations

Consider how the light affects neighboring properties. Ensure that lighting affixed to historic buildings is done so in a manner that protects historic material and architectural features.

When selecting a lighting scheme, several considerations should be made. In residential areas:

- Lighting should be subtle
- It should have a softer hue and low luminosity
- Walkway lighting should be no taller than 18 inches
- Recessed porch lighting should minimally impact historic materials

Maintain the residential feeling of the neighborhood in commercial areas:

- Brighter lights may be appropriate but should be angled downward or at signage.
- Avoid lights that would shine into upper-level spaces

16. Lighting Standards

- 16.100 Preserve and retain historic light fixtures that contribute to the character of the historic districts.
- 16.101 In the event that a character contributing light fixture has fallen into a state of disrepair or dysfunction, the first method to be explored as a remedy should always be to restore or repair and not replace.
- 16.102 When repair is necessary or unavoidable, use appropriate restoration techniques and matching, in-kind materials.
- 16.103 If replacement is required, use a reproduction of the original design or a fixture that is compatible with the architectural style of the building as well as a suitable design for the historic districts, which considers the materials, finish, size, scale, and design.
- 16.104 New lights (on new construction or additions) may use any fixture that is compatible with the architectural style of the building as well as a suitable design for the historic districts, which considers the materials, finish, size, scale and design.
- 16.105 Residential lighting should have a soft hue and low luminosity.
- 16.106 Post lighting should be appropriate for residential scale.

- 16.200 Path lights that emit a soft white hue and that are properly spaced/placed so as to avoid diminishing the overall historic character of the building, site or historic districts.
- 16.201 Lighting needed for safety and security is allowed as long as it is respectful of the historic integrity of the property and the historic districts as a whole.
- 16.202 Goose-neck style lighting in commercial districts to light storefront signs.
- 16.203 Spotighting a building that enhances the building or landscape in a subtle way.

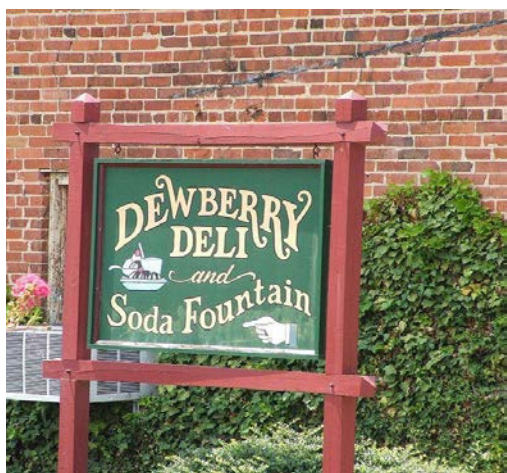
- 16.300 Abrasive spotlighting of a building so as to overwhelm the character of the building or historic districts.
- 16.301 Neon or flashing lights.

17. Signage

Signs in the Cameron Historic District vary based on the building use, building type, and location within the district. Signs on historic commercial buildings are typically installed on awnings or windows, or affixed to the front of the building. Businesses set back from the street often display a sign in the front yard. Institutions like churches or schools incorporate signs into the buildings, walls, or fences that comprise the property. The variety adds to the history and character of the historic districts and should be preserved.



A display of front mounted and hanging signage on the Phillips Hardware building.



The sign in beside this commercial building is congruous with the architectural style of the building in detail, color, and scale.

Project Planning Considerations

Historic Signage

Historic signage on commercial buildings contributes to the historic character and understanding of the building and warrants preservation. This type of signage is often incorporated into display windows, mid-cornices, or was painted onto the building surface.

The NPS Preservation Brief #25, [The Preservation of Historic Signs](#), describes common historic signs and guidance for maintaining and repairing them.

New Signage

Signs are important advertising tools to the business, but signs drastically out of scale with the surrounding area can disrupt the overall historic character of the commercial block. Consider the design, size, materials, typeface, color, and means of attachment when designing a new sign.

New signage within the commercial area of a historic district should be consistent with traditional locations for signs and should not be located where it conceals or damages historic architectural features.

- Hanging signs should be attached to the mortar joints on a masonry building, rather than to the brick or masonry unit itself, so as not to cause irreversible damage to the historic material.
- Screening or stenciling signage onto awnings, storefront windows, transoms, or doorways can provide effective and attractive signage. Their installation does not generally damage historic materials and is reversible.

- Signage mounted on historic homes – such as a National Register, Historic District, or the HPC Stewardship Award Plaque – are small in scale and appropriate to the color, material, and overall design of the building.

Care should be taken to ensure that signage does not damage the historic materials to which it is affixed.

17. Signage Standards

- 17.100 Signs must comply with the Town's sign ordinance unless a variance is issued.
- 17.101 Historic signage shall be preserved when it is historically incorporated into the architecture of the building or otherwise significant in defining the historic character of a building.
- 17.102 Ghost signs, if found, should not be removed or repainted.
- 17.103 Signs must not damage or cover character defining elements of the structure such as cornices, gables, porches, balconies, or other decorative and architectural elements. Installing hardware should be mounted to wood or the mortar joints on a masonry building.
- 17.104 New signs must respect the size, scale, and design of the building. They must also respect the size and scale of neighboring buildings and shall not overpower adjacent buildings or signs.
- 17.200 Historical Markers mounted near entrances. (e.g. National Register plaque).
- 17.201 Non-flashing neon signs in storefront display windows.
- 17.202 Goose-neck style lighting in commercial districts to light storefront signs.
- 17.203 Painted or vinyl lettering in commercial windows or doors that does not obscure views to window displays.
- 17.204 The use of temporary folding, sandwich-style signs with a permit
- 17.300 Billboards, flashing signs, plastic signs, internally lit signs, and other signage not compatible with historic districts.
- 17.301 Rooftop signs (unless there is historical, physical or pictorial evidence that depicts historical use of rooftop signs on the building at issue).



CHAPTER 5: RELOCATION AND DEMOLITION

18. Relocation

Relocation - whether moving a house from one location to another within an historic district, moving a house from outside an historic district into an historic district, or moving a house from within an historic district to outside the district - shall only be considered when there are no other reasonable alternatives to preserving a historic building. Relocation methods include:

- moving the entire structure to a new setting
- moving the structure in parts to a new setting
- disassembling and moving materials from the structure and rebuilding on a new setting

Regardless of how it is moved, relocating a historic building compromises the building's historic setting and unavoidably impacts original historic material. The goal with this section is to minimize impacts on the historic building to be relocated and the impacts to the properties surrounding the proposed relocation site.

According to the National Register regulations: "Properties listed in the National Register should be moved only when there is no feasible alternative for preservation. When a property is moved, every effort should be made to reestablish its historic orientation, immediate setting, and general environment." More information can be found in the National Register Federal Program Regulations, Section 60.14(b) (<https://www.nps.gov/nr/regulations.htm>).

Project Planning Considerations

Relocating a historic building requires consideration of the integrity and structural condition of the existing building before, during, and after the relocation. It is important to hire contractors who are experienced in moving historic buildings. The contractors will need to assess the structural condition of the building and determine whether the building can be moved as a single unit (which is preferred) or must be partially disassembled and reassembled on site. The contractors must protect the structure from vandalism and weather damage as well as minimize structural damage during the move. These measures should be discussed during the planning process to ensure a successful move.

The relocation project must meet the Standards described in this section, as well as the Standards for New Construction, as outlined in Section 12. These Standards ensure that new (or relocated) buildings will be compatible with the neighboring properties in terms of architectural style and building siting, orientation, and plantings. Similar to new construction, it is important to ensure that the relocated building will not damage the significance of the existing historic buildings or compromise the setting of the overall historic district.

If a building must be relocated, the HPC strongly encourages property owners to select a new site within the local historic district. If relocating a building from outside the local historic districts to within the local historic districts,

the relocated building, once located in an historic district, is subject to the Cameron Historic Preservation

Ordinance and must follow the ***Design Standards*** in this document.

If a building is to be relocated to a location outside of the Cameron local historic district, the project must follow Standards for Demolition (Section 19), particularly those regarding building documentation and the treatment of the property after removal. Property owners are encouraged to follow the Standards below; however, the HPC does not have jurisdiction over a relocation site located outside the Cameron local historic districts.

18. Relocation Standards

If relocation is the only viable option for preserving the historic building, the following Standards apply:

- | | |
|--------|---|
| 18.100 | Document the existing historic building setting and site conditions prior to the relocation of any building through photographs and other written or graphic means such as site plans. |
| 18.101 | Minimize damage to the historic building during and after the move by: <ul style="list-style-type: none">● assessing its structural condition prior to the move,● taking all necessary precautions to prevent damage during the move,● working with contractors experienced in moving historic buildings, and● securing and protecting the building from weather damage and vandalism. |
| 18.102 | If a historic building located within an historic district must be moved, it is strongly recommended that it be relocated within the Cameron local historic districts. |
| 18.103 | The orientation of the relocated building must be compatible with the orientation of the buildings adjacent to the proposed relocation site. |
| 18.104 | The proposed relocation site must be landscaped to make the structure appear original to the lot and harmonious with its neighboring properties. Right-of-way or street bordering trees should be planted as needed to provide continuity with the neighborhood. |
| 18.105 | The significant features of the original site, the proposed relocation site, and the route of the move shall be protected during relocation. |
| 18.106 | The historic building shall be relocated as a single unit, when practical. Otherwise, partial disassembly is permissible. Complete disassembly is strongly discouraged as it often results in a substantial loss of original building material and detail. |
| 18.107 | All character-defining features of the relocated building shall be retained (i.e. the exterior end chimney shall be relocated/reconstructed with the historic building). |
| 18.108 | The historic structure shall be protected from weather damage and vandalism during the relocation process. |
| 18.200 | Relocating a building to a new compatible site in the Historic Districts. |
| 18.201 | Moving a historic building from outside the Historic District to a vacant lot within the Historic District. |

19. Demolition

Buildings throughout the Cameron historic district contribute to the overall historical and physical significance of the district; the loss of any one of these buildings could have a negative impact on the integrity of the district as a whole. As such, demolition is strongly discouraged for any building within the historic district. Demolition results in a loss of architectural and historical integrity and can dramatically change the character of a historic district. Demolishing a historic building is a tremendous waste of energy and resources. Preservation, rehabilitation and restoration are the exemplification of green energy and conservation. Demolition shall only be considered after all means for preserving the historic building are explored and found to be infeasible for the project.

The Cameron HPC has two courses of action regarding COA applications involving requests for demolition, based on the level of significance of the historic building. Level of significance is based on criteria of the National Register of Historic Places and is determined by the State Historic Preservation Officer (SHPO).

- A. If the building has statewide significance, the HPC may deny a COA application for demolition, unless the HPC finds that the property owner would suffer undue economic hardship or be permanently deprived of all beneficial use or return from the property by virtue of the denial.
- B. If the building does not have statewide significance, the HPC may delay the request for demolition for up to 365 days (one year) from the date of approval. This allows the HPC and the property owner to find an alternative for saving the building or structure. During this delay, the HPC will negotiate with the property owner or other interested parties to:
 - find a means of preserving the building, structure, or site by exploring viable re-use strategies
 - find a willing buyer or
 - relocate the structure to an alternative site rather than destroy it (see Section 18 for details on relocation)

The HPC may reduce that period of delay should it find that the delay would cause the owner undue economic hardship or permanently deprive the owner of all beneficial use of the property.

A brief explanation of economic hardship is provided in the following section, under [Demolition by Neglect](#).

Project Planning Considerations

When submitting a COA request for demolition, the property owner must include a site plan that describes how the property will be treated after demolition. Consideration shall be given to preserving and retaining as much of the historic landscape as possible, including mature trees, site features, and potential archaeological resources. Refer to [Section 15](#) on Landscaping and Site Features for guidance on plantings appropriate to the historic district.

If the property will be redeveloped, all new construction is subject to HPC review and the project must comply with the Standards in [Section 12 on New Construction](#).

19. Demolition Standards

After all alternatives to saving a property have been exhausted and the demolition of a structure is approved, the following Standards apply:

19.100	Establish a permanent record of the property prior to demolition. The level of documentation and the person responsible for producing the documentation will be determined by the Cameron HPC. At a minimum, it will consist of the following: <ul style="list-style-type: none">● Photographs (digital and hard-copy formats)● Documents that describe the architectural character and special features of the building, such as drawings and descriptions
19.101	Identify salvageable building materials and potential buyers or recipients of salvaged material before demolition.
19.102	Clear the structure thoroughly within 30 days of the start of demolition.
19.103	Protect historic site features, including mature trees and potential archaeological resources.
19.104	Ensure the safety of the adjacent properties and historic resources.
19.105	The site must be cleared of debris, reseeded, and properly maintained until it is reused. If the site is to remain vacant for over one year, it must be improved to reflect an appearance consistent with other open space areas in the district.
19.200	Though discouraged, the Cameron Historic Preservation Ordinance and state law allow for the demolition of a house after the 365-day waiting period has passed and all efforts to save the historic structure have been exhausted.
19.300	Demolishing a house or structure without a COA, or before expiration of a demolition delay period set out in a COA.

APPENDIX A:

Diagrams and Illustrations

Anatomy of a House –	page 92
Anatomy of a Storefront –	page 93
Window Components –	page 94
Door Components –	page 95
Roofs and Chimneys –	page 97
Gutters –	page 99
Fencing –	page 100
Scale and Setback –	page 102

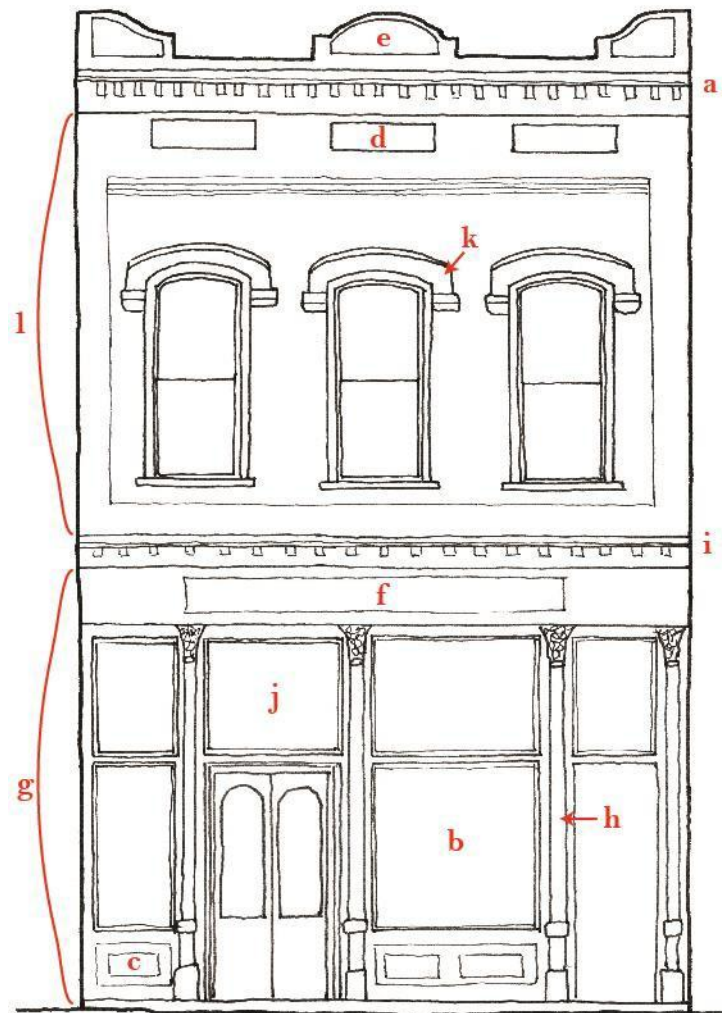
Anatomy of a House



Common House Components

- | | |
|-------------------------|----------------------|
| a. Decorative Shingles | k. Elliptical Window |
| b. Balcony | l. Finial |
| c. Balustrade | m. Gable Roof |
| d. Bay Window | n. Hipped Roof |
| e. Bay Window in Turret | o. Openwork Frieze |
| f. Bracket | p. Pier |
| g. Chimney | q. Rafter Tail |
| h. Corner Board | r. Spindle |
| i. Door | s. Turret |
| j. Eaves | |

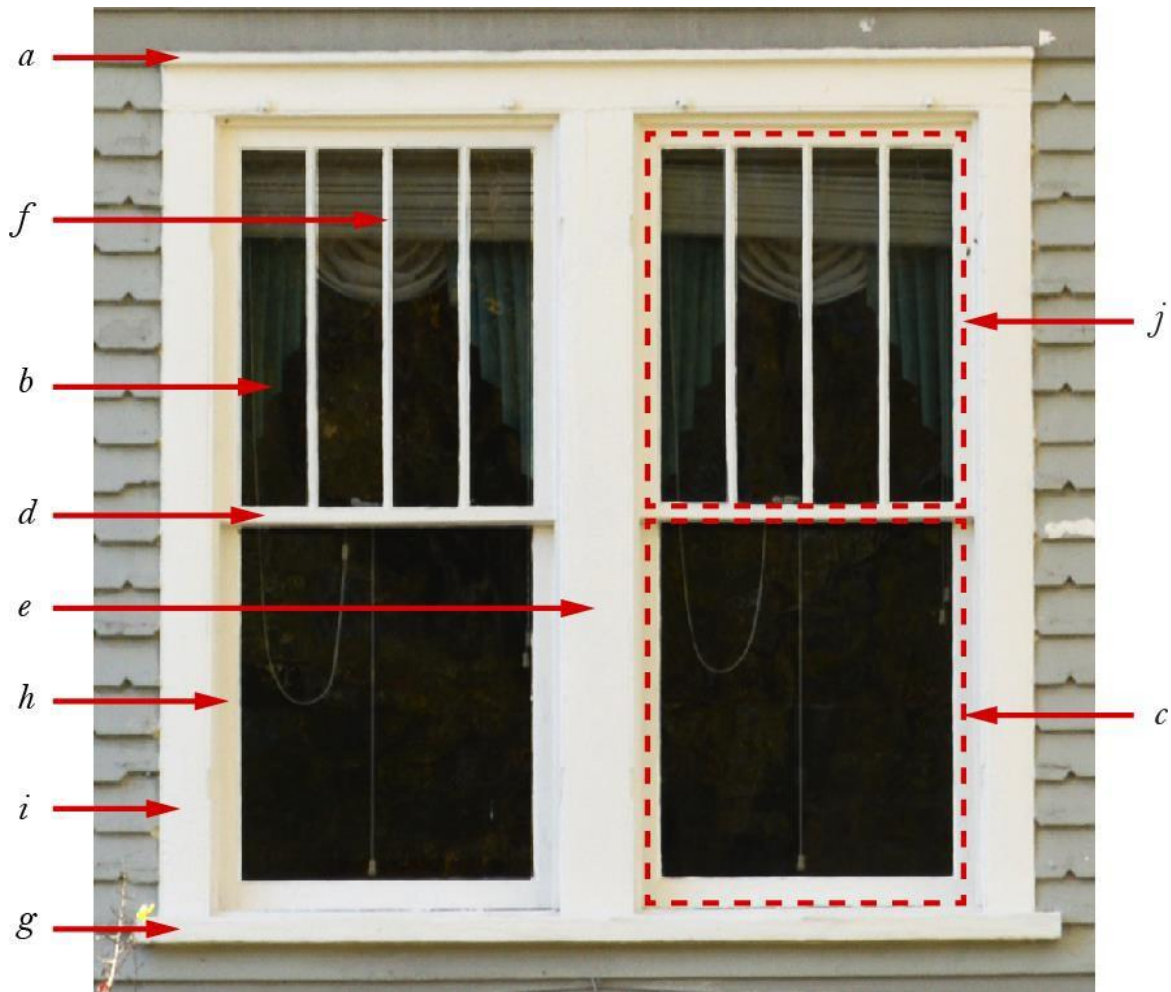
Anatomy of a Storefront



Common Storefront Components

- | | |
|-------------------|-----------------------|
| a. Cornice | g. Storefront |
| b. Display Window | h. Storefront Columns |
| c. Bulkhead | i. Storefront Cornice |
| d. Metope | j. Transom |
| e. Parapet | k. Hood Molding |
| f. Signboard | l. Upper Facade |

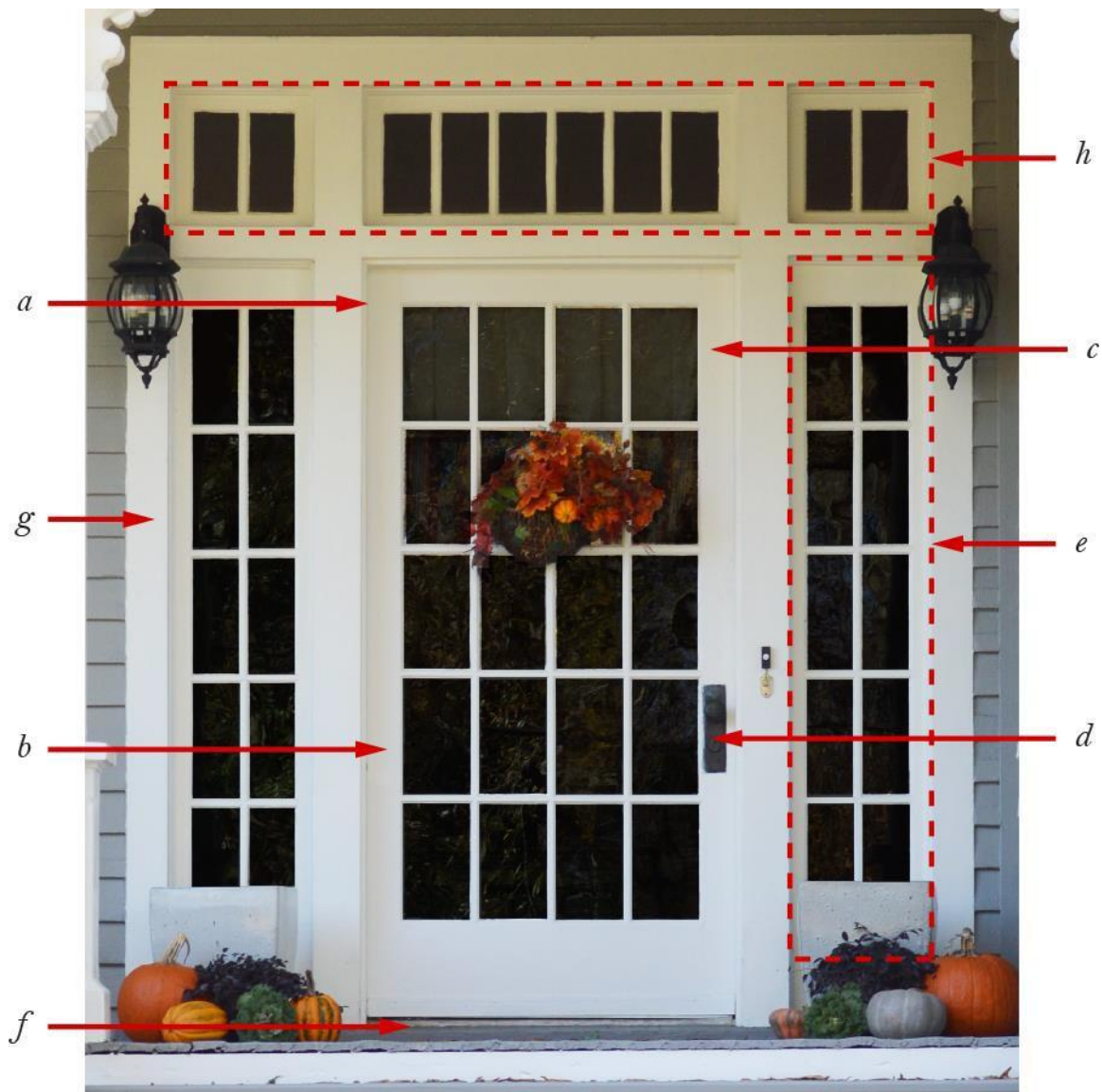
Window Components



The windows above would be described as a pair of wood, four-over-one, double-hung sash windows, which means there are four lights in the top sash and one light in the lower sash, and that both sashes of the window will move up and down.

- | | |
|----------------------------------|-----------------------|
| a. Drip cap (see "Hood Molding") | f. Muntin |
| b. Light or pane | g. Stool (see "Sill") |
| c. Lower sash | h. Stile |
| d. Meeting rail | i. Surround or casing |
| e. Mullion | j. Upper Sash |

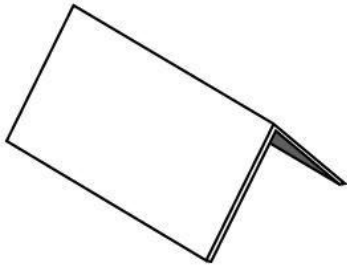
Door Components



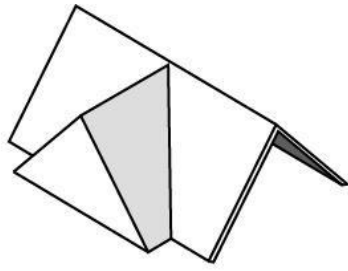
This entrance is described as having a French door with sidelights and a broken transom.

- | | |
|------------------------------|---|
| a. Door jamb | f. Sill |
| b. Hinge stile (See "Stile") | g. Surround or casing |
| c. Lock stile (See "Stile") | h. Transom (this three-part style is called a "broken transom") |
| d. Lockset | |
| e. Sidelight | |

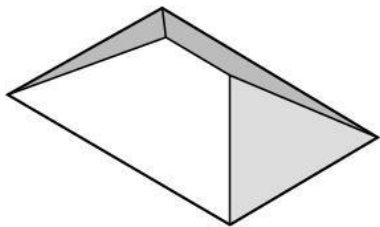
Roofs and Chimneys



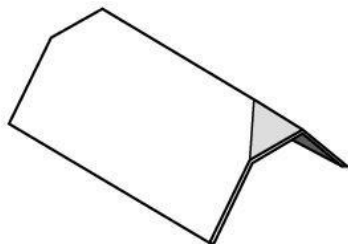
Gable



Cross Gable

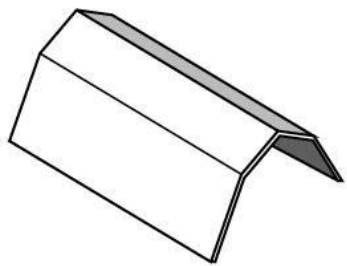


Hipped

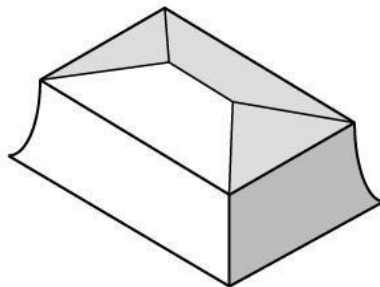


Jerkinhead, Clipped Gable
or Hipped Gable

Interior slope chimney

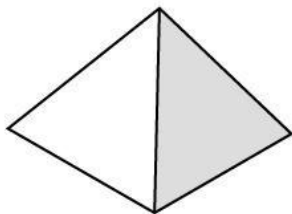


Gambrel

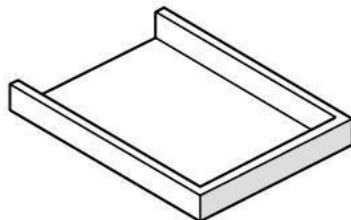


Mansard

Interior ridge chimney



Pyramidal



Parapet

Interior end wall chimney

Common Roof Shapes

Chimney
Placement
Terms

C

Exterior end wall chimney

Standard Cornice Styles

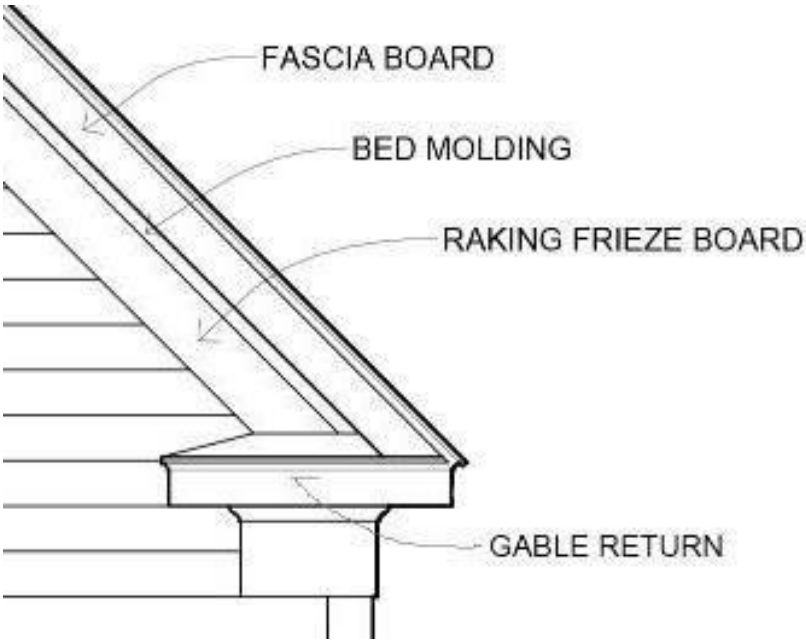
Box cornice

Open cornice

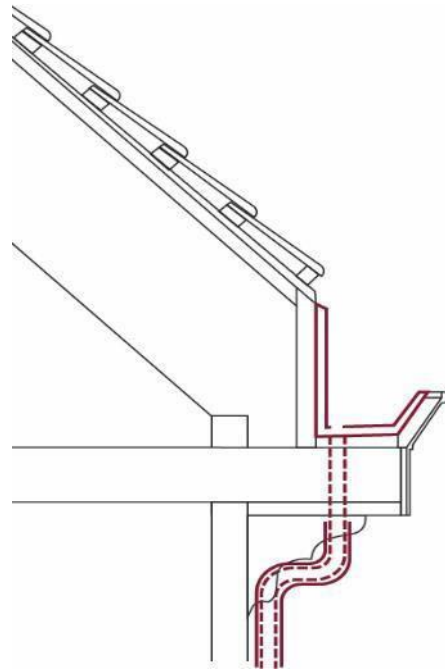
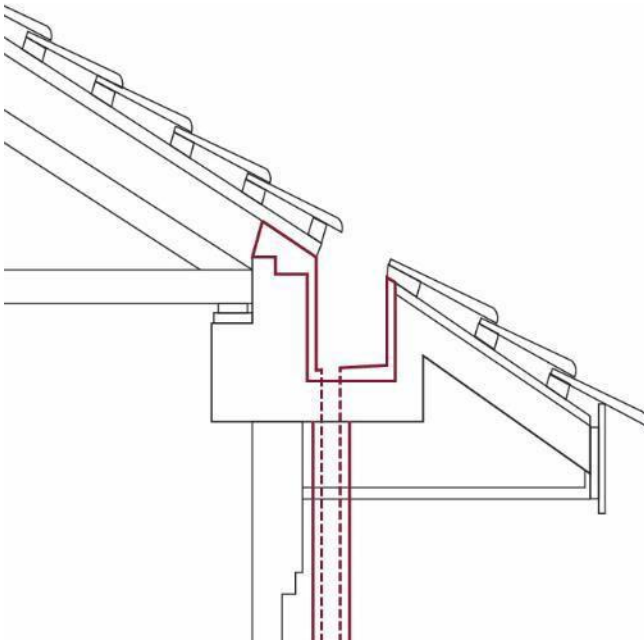
Return cornice (gable return)

Close cornice

Roofline Terminology

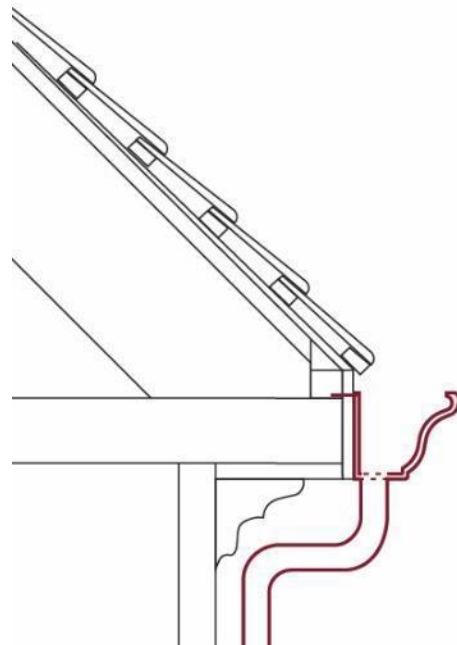
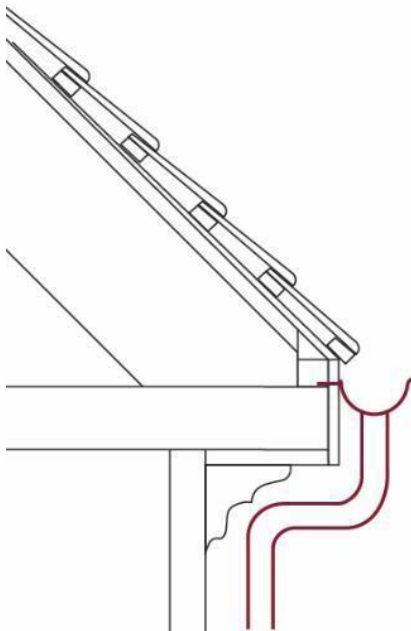


Gutters



Hidden gutters, also known as built-in or box gutters, are drainage systems that were incorporated into the roof eave. The downspout extends from the gutter, through the boxed cornice, to the ground. The two illustrations above are both versions of the hidden gutter system.

Hanging gutters are typically half-round or molded metal gutters that are attached to the edge of the eave. The illustrations below are both examples of this system.



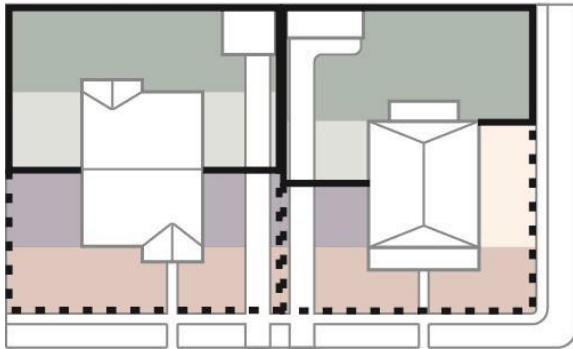
Fencing

These diagrams illustrate where short solid masonry walls or open-view fences and privacy fences may be installed on a residential property. In general, fences along the front, front side, and corner side yards must be open-view style fences that allow passers-by views of the façade. Solid privacy fences may encompass the rear yard and rear side yards; however, corner lot properties may not enclose the side yard facing the street. The illustrations below show the minimum and preferred setback lines for privacy fences on both a mid-block and corner-lot property.

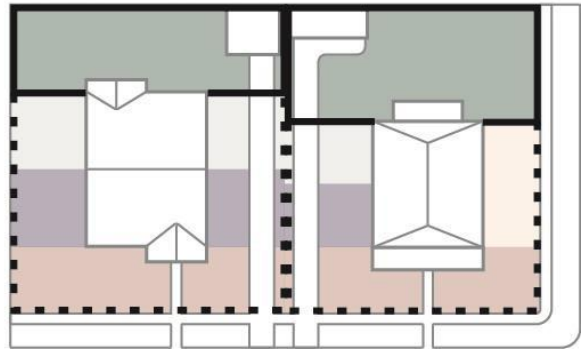
Legend

- 6-foot privacy fence
- ■ ■ 2 to 4 foot wall or open-view fence
- rear yard
- rear side yard
- front side yard
- front yard
- corner side yard

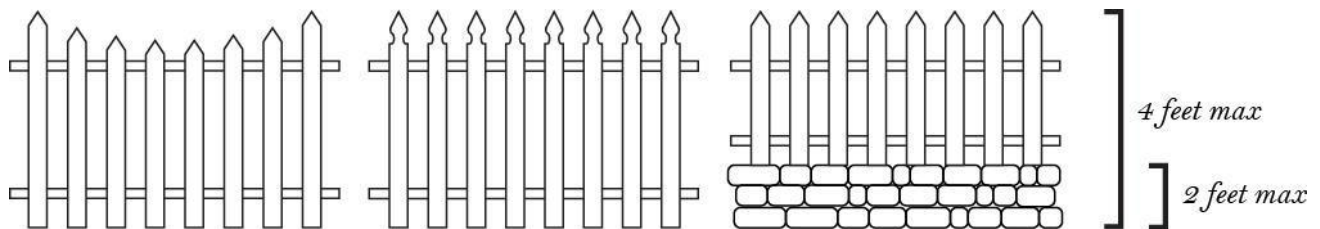
Minimum Setback



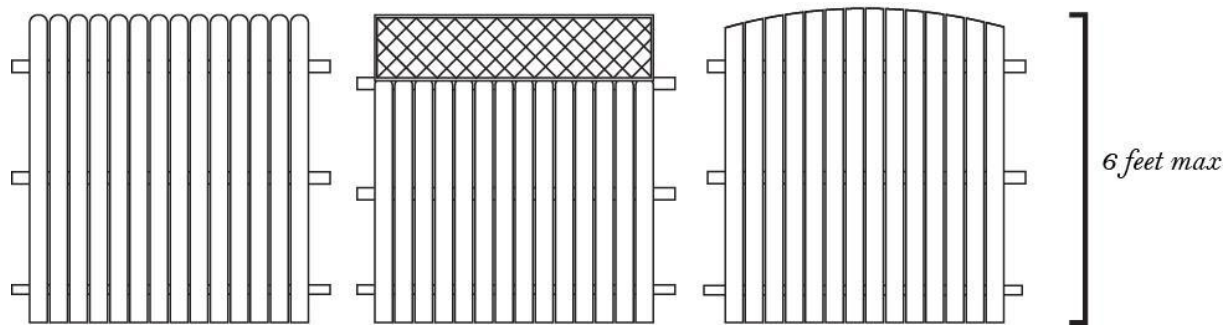
Preferred Setback



Common Wood Fence Styles



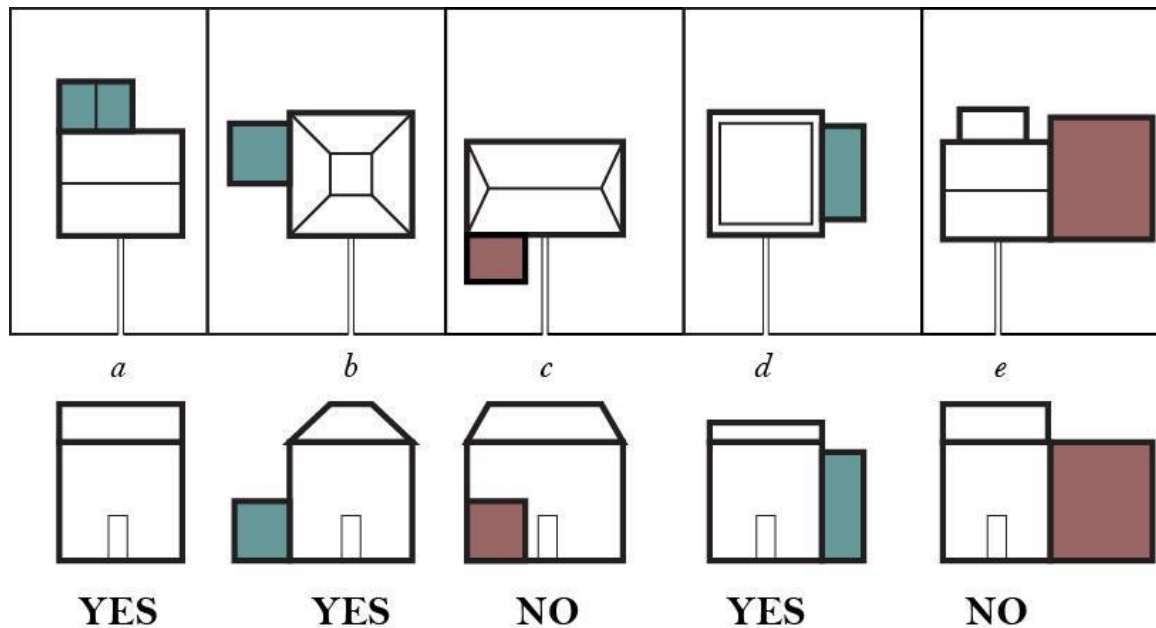
Open-view fencing examples: standard scalloped (inverse arch) picket fence, gothic picket fence, and a combination masonry wall-picket fence.



Closed privacy fence example: standard dog-eared privacy fence, privacy fence with lattice, arched privacy fence.

Scale and Setback

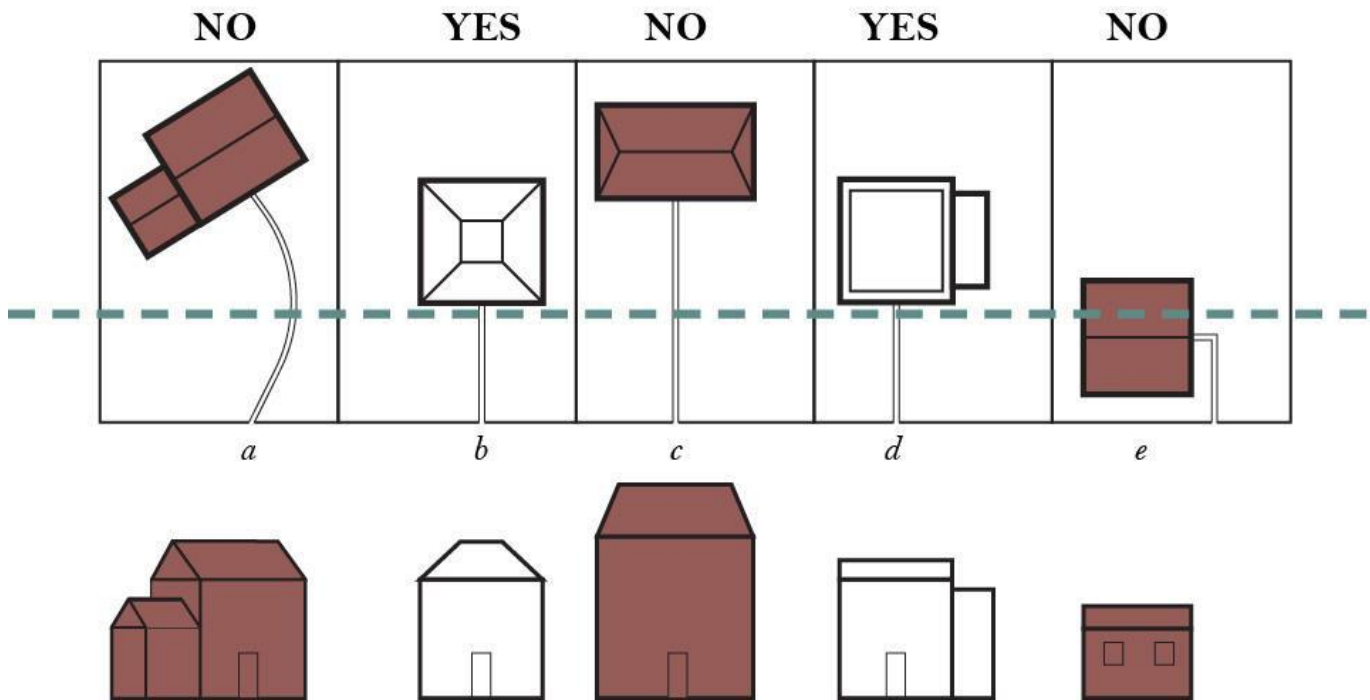
Additions



Additions should be located where they will minimize impacts to character defining features of the main building and the appearance of the surrounding area. In general, it should be smaller in size than the primary building and set back from the main elevation. Examples *a*, *b*, and *d* illustrate acceptable additions – all three are smaller than the primary building and minimize impacts to the original building and surrounding area. Example *a* is situated on the rear façade and is not readily visible from the street. Though examples *b* and *d* are located on side elevations, they are smaller in height and set back from the façade.

Examples *c* and *e* are both incongruous additions. Example *c* compromises the integrity of the façade and disrupts the overall setback pattern on the street. Example *e* is inappropriately situated in line with the façade of the main building and its size overwhelms the original building. Neither example would be permitted in the Cameron Historic District.

New Construction



New buildings in the local historic district must be congruous with the overall setback and scale of the surrounding historic properties. If all buildings are set back a specific distance from the street, the new building should have the same setback. If there are various setbacks, the new building should match the setback of one of the neighbors or to the average setback of the surrounding buildings. Additionally, the building must be squarely facing the street, with its primary façade parallel to the front lot line.

Examples *a*, *c*, and *e* illustrate three examples of inappropriate setback and scale issues. All three examples do not adhere to the setback line (dashed line) of the historic properties. Example *a* is skewed at an angle to the street, which disrupts the façade pattern along the public street. Example *c* is out of scale with the surrounding properties, standing much taller than the rest of the buildings on the block. Example *e* also disrupts the façade pattern, as the main entrance is located on the side elevation, rather than the front.

APPENDIX B

GLOSSARY

A

ABUTTING: Having a common border with, or being separated from such common border by an alley or easement. This term implies closer proximity than the term “adjacent.”

ACCESSORY (OR ANCILARY) BUILDING: A subordinate building or a portion of the main building, the use of which is located on the same lot and is incidental to the dominant use of the main building or premises.

ADDITION OR EXPANSION: An increase in floor area of a building, or a modification to the roof line of a building, such as the construction of a dormer, that increases the amount of floor space devoted to human use or occupancy.

ALLEY: A public right-of-way that normally affords a secondary means of access to abutting property.

ALTERATION: Any change in size, shape, character, occupancy, or use of a building or structure.

MAJOR ALTERATION: An alteration which affects the historic, cultural, or architectural integrity, interpretability, or character of a building, structure, site, or district.

MINOR ALTERATION: An alteration which does not significantly affect the historic, cultural, or architectural integrity, interpretability, or character of a building, structure, site or district. Generally includes the kind of work that is done without the aid of a professional drafter or professional quality plans.

AMERICAN BOND: Also known as Common Bond. The pattern of laying bricks in which several horizontal rows (usually an odd number: three, five, or seven) of stretchers are placed between every row of headers. (See “Brick Bonds”)

ANTEBELLUM: Dating from before the Civil War (pre-1861).

APPLIED: Placed upon. For example, a thin strip of molding may be applied to a wider plain board to give the total effect of the boards having been molded as one piece.

APPROPRIATE: Typical of the historic architectural style, compatible with the character of the historic district, and consistent with local preservation criteria. See also *Congruous*.

ARCHITECTURAL SHINGLES: Composition asphalt roof shingles that are heavier weight and are irregularly sized and that resemble the random textured look of wood shingles.

ARCHITECTURAL STYLE: A category of architecture of similar buildings distinguished by similar characteristics of construction, design, materials, etc. Typical styles in Oxford include Greek Revival, Federal, Italianate, Queen Anne, and Colonial Revival. See Chapter 3 for an introduction to the architectural styles of the Oxford historic districts.

ARCHITRAVE: The lowest part of an entablature. An architrave is sometimes used by itself, as around a window or door. (See “Entablature”)

AWNING: A fixed shelter of any material and of any length not supported by a column or posts from the ground and attached to a building.

B

BALCONY: A platform that projects from the exterior wall of a building above the ground floor, which is exposed to the open air, has direct access to the interior of the building, and is not supported by posts or columns extending to the ground.

BALUSTER: A banister; the upright support of a rail, in the railing of a staircase, balcony, or porch.

BALUSTRADE: A row of balusters topped by a rail.

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

BAY WINDOW: A window built in a recess or bay, in a room projecting from the outer wall and usually having windows on three sides. (See Appendix A)

BEADED CLAPBOARD: A wooden board similar to clapboard which has a groove cut into the board for its width near the bottom of the side. The bottom edge may be slightly rounded. (See "Clapboard")

BELT COURSE: A projecting horizontal row or rows of stones or bricks forming a narrow horizontal strip across the wall of a building, also known as a stringcourse. It is often located between the stories of a building and provides a visual break in the mass of bricks or stones, defining the interior floor levels.

BEVELED GLASS: Glass having a sloping edge across edge of the glass.

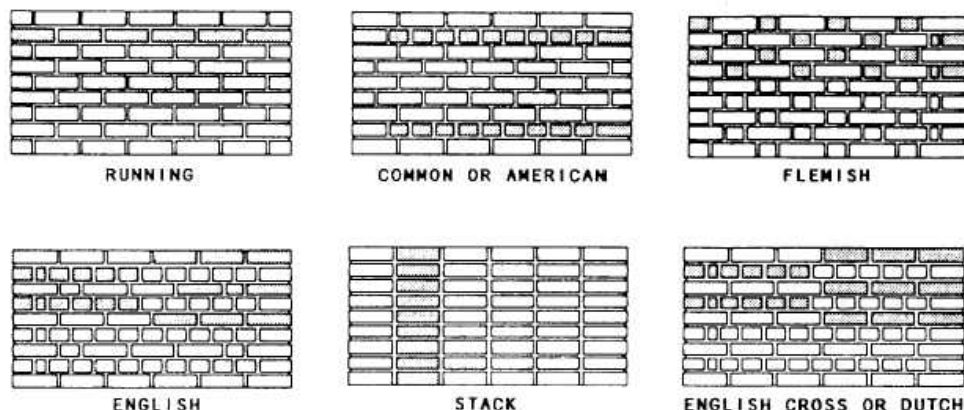
BLIND (EXTERIOR): A louvered panel of wood or metal made to close over a window. An exterior blind is usually referred to as a shutter, although technically a shutter is solid, not louvered. (See "Shutter")

BOARD AND BATTEN: Vertical flush board which has had smaller strips of wood nailed over cracks between adjacent boards used as exterior siding.

BOXED CORNICE: A simple, sometimes bold projection running along the top of an exterior wall formed by enclosing either the ceiling joist ends, the plate, or the roof rafter ends. (See Appendix A).

BRACKET: An overhanging member projecting from a wall to support weight falling outside of the wall, or a similar brace to strengthen an angle. Brackets often serve a decorative purpose.

BRICK BONDS: Patterns in which bricks are laid, determined by the inter-relationship of headers and stretchers. The illustration below shows several common brick patterns.



BRIDGE: A structure that spans over a depression or waterway; typically carries a transportation way such as a footpath, road, or railway.

BROKEN PEDIMENT: A pediment-like triangle which is interrupted by a recessed compartment which "breaks" the top angle. (See "Pediment")

BUILDING: A habitable structure with a roof and walls, such as a house, school, store, or factory.

BULKHEAD: The section of a storefront that forms the base for the display windows. (See Appendix A)

BUNGALOW: A building type which had its heyday during the first three decades of the twentieth century. The true bungalow is a small single-story house; the roof space may be made usable by a solitary dormer or by windows in the gables. The main characteristics of the building are the small size, simplicity, low sweeping lines, and a wide veranda.

BUTTRESS: A projecting structure of masonry or wood for supporting or giving stability to a wall or building

C

CANOPY: Any structure other than an awning, made of cloth, metal, or other materials with a frame either attached to, or projecting from, a building, and carried by a frame supported by the ground or sidewalk.

CANTILEVER: A projecting beam or part of a structure supported only at one end.

CAPITAL: The uppermost part of a column or pilaster. Examining the capital is usually the simplest means of determining the order of a column. (See "Column" and "Order")

CARRIAGE BLOCK: A rectangular block of stone originally placed at a street curb to facilitate stepping up into a carriage.

CASEMENT: A hinged window frame that opens horizontally like a door.

CERTIFICATE OF APPROPRIATENESS (COA): An authorization, awarded by a preservation commission or local architectural review board, allowing alteration, demolition, or new construction to an historic site, provided the changes are consistent with the property's character.

CERTIFIED LOCAL GOVERNMENT (CLG): a designation issued by the State Historic Preservation Office in partnership with the National Parks Service to recognize that the local government met the required standards so that it can participate in NHPA programs.

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

CHARACTER-DEFINING: Those architectural materials and features of a building that define the historic nature of that building. Such elements may include the form of the building, exterior cladding, roof materials, door and window design, exterior features, exterior and interior trim, etc.

CHEVRON: A V-shaped decoration generally used as a continuous molding.

CLAPBOARD: A wooden board, often with one side thicker than the other, used for exterior siding. Term is synonymous with weatherboard.

CLASSICAL ARCHITECTURE: The architecture of Ancient Greece and Ancient Rome, and architecture using forms from Ancient Greek and Ancient Roman architecture.

CLIPPED CORNERS: Where the corners of a projecting bay or room are truncated for ornamental or spatial effect; often the roof overhangs the missing corners.

CLOSE CORNICE: A cornice in which there is no projection beyond the vertical plane of the wall, and thus no soffit. (See Appendix A)

COLUMN: A vertical support of round section in classical architecture, the column has three parts: capital, shaft, and base.

COMMON BOND: Also known as American Bond. (See "Brick Bond")

COMPATIBILITY: The characteristics of different uses or activities that permit them to be located near each other in harmony and without visual conflict.

CONGRUOUS: Appropriate for, conforming to, compatible with and/or in harmony with the architectural style of the structure and/or historic district

CONSTRUCTION: The act or business of building a structure or part of a structure.

CONTEMPORARY: Existing or happening in the same time period; from the same time period.

CONTRIBUTING STRUCTURE/BUILDING/SITE: A structure/site that retains its essential architectural integrity of design and whose architectural style is typical of or integral to a historic district. A contributing building is not necessarily “historic” (50 years old or older). A contributing building may lack individual distinction, but may add to the historic district’s status as a significant and distinguishable socio-cultural entity.

COPING: A protective cap, top, or cover of a wall or parapet, often of stone, terra cotta, concrete, metal, or wood. This may be flat, but commonly is sloping to shed water.

CORBEL: In masonry, a projection or one of a series of projections, each stepped progressively farther forward with height.

CORINTHIAN ORDER: The lightest most ornate of the Greek orders of architecture characterized by its bell-shaped capital enveloped with acanthus. (See “Order”)

CORNER BOARD: A vertical board at the intersection of two walls. A corner board serves as a joint for the intersecting clapboard as well as concealing the ends of the clapboard. During the Greek Revival and Classical Revival periods, corner boards were frequently ornamented to resemble pilasters at every corner.

CORNICE: The top course that crowns a wall or the molded and projected horizontal member that crowns an architectural composition. (See “Entablature” and Appendix A)

COUPLED COLUMNS: Paired columns.

CRENELATED: Having a parapet with regular alternating crenels (vertical gaps in the parapet), originally for defense but later used as a decorative motif.

CUPOLA: A small structure built on top of a roof or building to complete a design and to provide a source of light and a means of ventilation.

D

DEMOLITION: An act or process that destroys or razes a structure or its appurtenances in part or in whole, or permanently impairs its structural integrity.

DEMOLITION BY NEGLECT: The act or process of neglecting the maintenance and repairs of a building, thus allowing the building to deteriorate to the point where demolition may be necessary.

DESIGN GUIDELINES: A set of standards that have been adopted for historic buildings to guide rehabilitation, additions, and other construction, in order to retain the building’s (and the district’s) original design features and ensure the architectural integrity of the structure and/or district is maintained and protected.

DETAIL: A small piece of the overall character of a building, which contributes to its architectural significance.

DISPLAY WINDOW: A large area of glass within a storefront opening.

DISTRICT: See “Historic District.”

DOOR JAMB: The vertical portion of the door frame onto which the door is attached.

DORMER WINDOW: An upright window lighting the space in a roof. When it is in the same plane as the wall, it is called a wall dormer; when it rises from the slope of the roof, a roof dormer.

DOUBLE-HUNG: A window where both sashes slide up and down.

DOUBLE-PILE HOUSE: A two-story center hall plan house, two rooms deep on either side of the hall.

E

EAVES: The projecting overhang at the lower edge of a roof. (See Appendix A)

ELEVATION: A flat representation of one side of a building. The front elevation is often referred to as the façade. (See “Façade”)

ENGAGED COLUMNS: Columns partly embedded in a wall, often referred to as half-rounded columns.

ENGAGED PORCH: A porch whose roof is continuous structurally with that of the main section of the building.

ENGLISH BOND: The pattern of laying bricks in which horizontal rows of headers are alternated with horizontal rows of stretchers. (See “Brick Bond”)

ENTABLATURE: The horizontal part of a classical order which is the upper section of a wall or story and is usually supported by columns or pilaster. It always has three parts, the lowest being called the architrave, the middle one the frieze, and the top one the cornice; the design varies in detail according to the order being used.

ENTRANCE AREA: The point of entry into a building or storefront to provide weather protection and protection from the outward swing of a door. Made up of the following components: door, transom window (above the door), sidelights or display window, and floor area.

ENTRY: A door, gate, or passage used to enter a building.

F

FACADE: The primary elevation of a structure, typically containing the main entrance.

FANLIGHT: A semi-circular or semi-elliptical window with radiating sash bars (like the ribs of a fan) above a door or window.

FASCIA: The flat band or board around the edge of a roof or a part of the entablature. (See Appendix A)

FENCE: An artificially constructed barrier of any material, or combination of materials, erected to enclose, screen, or separate areas. (See Appendix A)

FENESTRATION: The arrangement of windows and doors in a wall.

FINIAL: A roof ornament, usually projecting from the top of a gable. (See Appendix A)

FISH-SCALE SHINGLES: Shingles with rounded edges, which when placed in staggered rows are reminiscent of fish scales. (See “Sawtooth Shingles”).

FLASHING: Sheet metal or other flexible material formed to prevent water from entering a building or structure at joints or intersections, such as where a roof intersects a wall or chimney.

FLEMISH BOND: The pattern of laying bricks in which every horizontal row is characterized by alternating headers and stretchers. (See

“Brick Bond”)

FLUSHBOARD: A wooden board which has been jointed to be even in surface with adjacent boards. In Georgian houses, flushboard is often found used as sitting adjoining a porch. (See “Clapboard”)

FLUTING: Vertical grooving, usually found on columns or pilasters. (See “Column”)

FRENCH DOOR: A door having rectangular glass panes extending throughout its length, often hung in pairs. Also called a casement door.

FRIEZE: The middle part of an entablature (see "Entablature"). Also, a horizontal band of sculpted or painted decoration, especially on a wall near the ceiling.

G

GABLE ROOF: A roof which forms a gable at each end. It is also referred to as a peak roof. (See Appendix A)

GAMBREL ROOF: A roof with two slopes of different pitch on either side of the ridge with the flatter slope adjoining the ridge. (See Appendix A)

GERMAN SIDING: A wooden board which has been cut away for a portion of the width on both edges, so as to make a flush joint with similar pieces. As a result of the cutting, the top half of each board is recessed back from the bottom half. German siding was almost never used before 1900. Also called drop siding. (See “Clapboard”)

GINGERBREAD: A pierced curvilinear ornament, executed with a jigsaw or scroll saw, under the eaves of roofs. So called after the sugar frosting on German gingerbread houses. The word is also used to describe anything ornately showy.

H

HALF-STORY: A partial story under the roof, usually denoted by the presence of dormer windows or by full windows within gables.

HARDSCAPE: Portions of the exterior environment of a site, district, or region that is constructed with masonry or other impermeable materials, including sidewalks, driveways, or patios.

HEADER: The short end of a brick when laid toward the face of a wall.

HEIGHT: The vertical distance from the average grade level to the average level of the roof.

HIP (HIPPED) ROOF: A roof with slopes on all four sides. (See Appendix A)

HISTORIC: Important in history; distinguished from “historical,” which conveys the sense of things or events related to the past.

HISTORIC BUILDING: A building important because of its association with a historic event or with the history of a locality. HISTORIC

HISTORIC DISTRICT: A definable geographic area that contains a number of related historic structures, features, or objects united by past events or aesthetically by plan or physical development, and that has been declared as an Historic District.

HISTORIC FABRIC: Those elements and features of a historic building that are original and contribute to the integrity of the historic building.

MOLDING: A large molding over a window, originally designed to direct water away from the wall; also called drip molding. A small ledge is called a drip cap.

I

INCONGRUOUS: Inappropriate for, non-conforming to, incompatible with and/or in disharmony with the architectural style of the structure and/or historic district.

IN KIND: To replace existing materials or features with materials of identical appearance and composition (or similar approved substitute).

INFILL CONSTRUCTION: New construction, or the move of existing structures, on vacant lots or replacement of blighted or thoroughly deteriorated structures within existing neighborhoods or developments.

INTEGRITY: The ability of a property to convey its historic significance through the retention of location, design, setting, materials, workmanship, feeling, and association.

INTERIOR SIDE FENCE/SIDE YARD: An elevation/fence/side yard not facing/adjacent to/abutting a street or alley. (See “Yard”)

J

JERKINHEAD ROOF: A gable roof where the peak is clipped, forming a slope and resulting in a truncated gable on the wall below. Also known as a clipped gable roof. (See Appendix A)

K

KICKPLATE: A metal plate (usually brass) attached to the bottom of a door to protect the door from damage.

L

LANCET: A narrow pointed arch.

LANDMARK: An individual structure, building, site, or monument which contributes to the historical, architectural, or archaeological heritage of an area.

LANDSCAPE: The whole of the exterior environment of a site, district, or region, including landforms, trees, plants, rivers, and lakes and the built environment.

LANDSCAPE ELEMENTS: Those elements that contribute to the landscape, such as exterior furniture, decks, patios, outdoor lighting, and other elements that may be located in conjunction with a landscape.

LAP LINES: The lines established by the overlapping boards of clapboard.

LEADED GLASS: Glass fixed in position with lead framing.

LIGHT: A section of a window, also called “pane” or “sash light.” (See Appendix A)

LINTEL: A beam over an opening in a wall, such as for a window or door, or over two or more pillars. **LOT:** A parcel of land having fixed boundaries and designated on a plat, or by metes and bounds description, and of sufficient size to meet minimum use regulations and development standards.

LOW-RELIEF: Sculpture in which the figures project only slightly from the background (also known as bas-relief).

M

MAIN BUILDING: The primary historic building in an individual historic site.

MAINTENANCE AND REPAIR: Any work meant to remedy damage or deterioration of site elements or a structure or its appurtenances that involves no change in materials, dimensions, design, configuration, texture, surface coating, or visual appearance. A COA is not needed for regular maintenance and repair. This work may include cleaning, repainting, in-kind repairs, or yard maintenance. A quick-

reference guide to common maintenance projects that do not require a COA can be found in Chapter 2.

MANSARD ROOF: A roof with two slopes to all four sides, the lower one being much steeper than the upper. (See Appendix A)

MEDALLIONS: A usually oval or circular tablet, often bearing a figure or ornament in relief. Commonly found within the frieze on a cornice.

MEETING RAIL: The place in the middle of the window where the upper and lower sashes meet, where the lock is typically located. (See Appendix A)

MODIFY/MODIFICATION: To make changes to an existing structure; those changes made to an existing structure.

MODILLION: A horizontal bracket, often in the form of a plain block, ornamenting or sometimes supporting the underside of a cornice. They are frequently referred to as dentils, although dentils are usually smaller and in a continuous series.

MOLDED WEATHERBOARD: A wooden board similar to clapboard which has had a groove cut into the board for its width near the bottom of the side and which has also had the bottom edge rounded so radically that the bottom edge has in effect been completely cut away.

MOLDING: A continuous decorative band that is either carved into or applied to a surface.

MORTAR: The materials used to fill the joints of masonry.

MORTAR JOINT: Masonry joint between masonry units, such as brick or stone, filled with mortar to transfer the load, provide a bond between the units, and keep out the weather.

MORTAR MIX: The composition (and proportions of these ingredients) of the mortar used in masonry.

MOVING: The relocation of a structure on its site or to another site.

MULLION: A vertical divider that separates two window units. Sometimes "mullion" is mistakenly used synonymously with "muntin" (See Appendix A)

MULTI-FAMILY: A building that is designed to house two or more families in separate units within the same building. Duplexes, triplexes, quadruplexes, townhomes, apartments, and condominiums are examples of multifamily housing. Multi-family housing is prohibited in the local historic districts.

MUNTIN: A divider in a window. Muntins fix the lights of a window into position and determine the number of sash lights. (See Appendix A)

N

NATURAL FEATURES: Features or elements of the exterior environment that are substantially unaltered by human activity such as landforms, trees, plants, rivers, and lakes.

NEW CONSTRUCTION: The act of adding to an existing structure or erecting a new principal or accessory structure or appurtenances to a structure, including but not limited to buildings, extensions, outbuildings, fire escapes, and retaining walls.

NON-CONTRIBUTING BUILDING/STRUCTURE/SITE: A building, structure, or site that does not add to the historic significance of a property or district, either because of its age (constructed outside of the period of significance for the National Register-listed Oxford historic district) or because the historic structure has lost its architectural integrity through incongruous changes and/or from demolition by neglect. All non-contributing properties are subject to the COA review process but are not eligible for tax credits. (See "Period of Significance")

O

OPENWORK FRIEZE: A series of open ornaments which in effect give the appearance of a frieze. A good example of an openwork frieze is a spindle frieze. (See "Spindle Frieze")

ORDER: The basic structural system of the Greek temple, consisting of columns with an entablature resting on them. The Greeks had three orders: Doric, Ionic, and Corinthian. The Romans adopted the Greek orders and added them to their own Tuscan order. The Renaissance adopted the Roman orders and added the Composite order. Each order had its own recognized proportions as well as its own set of ornamental features. (See also "Column")

ORIEL WINDOW: A bay window, especially one projecting from an upper story.

ORIGINAL: Features, components, materials, or other elements of a structure that were part of its initial construction; or, structures that were part of the initial development of a site (such as accessory structures built at the same time as the related primary structure). Features or structures that are not original to the structure or site may have gained historic significance in their own right and may still be considered "historic."

ORNAMENTATION: Any decorative objects or series of objects, which are added to the basic structure to enhance its visual appearance.

OUTBUILDING: a building separate from the primary structure on the lot such as a shed, a carriage house, a garage, a workshop, a barn, etc.

P

PALLADIAN WINDOW: A window with an arched central light and lower side lights with entablatures over them. It is also called a Venetian window.

PARAPET: The part of an exterior wall which extends entirely above the roof. (See Appendix A)

PARKING LOT: Any off-street, unenclosed, ground-level used for the purposes of temporary storage of vehicles. Enclosed parking facilities or those associated with single-family and two-family residential developments are not included within this definition.

PARKING STRUCTURE: A structure or building that houses parked vehicles.

PEAK ROOF: See "Gable Roof"

PEDIMENT: The space forming the gable of a two-pitched roof in classic architecture.

PENDANT: A hanging ornament from roofs, ceilings, etc.

PERGOLA: An open grid, supported by rows of columns, for growing vines; most often a series of wood beams supporting narrow boards. A pergola may be attached to a building or covering a garden or walkway.

PERIOD OF SIGNIFICANCE: The length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for National Register Listing. The period of significance for the Oxford Historic District extends from 1746-1937. Regardless of the construction date, all buildings in the local historic districts are subject to the rules and regulations of the Oxford HPC. (See also "Contributing" and "Non-Contributing")

PIER: The upright support for a structure, such as for a porch column. (See Appendix A)

PILASTER: A flat-faced representation of a column against a wall.

PITCH: The degree of slope of a roof. **PILOTIS:** Free-standing posts or columns which support a building raising it above ground level.

PORCH: A covered and floored area of a building, especially a house, that is open at the front and usually the sides.

PORTE-COCHERE: (U.S.) A porch under which a vehicle may be driven.

PORTICO: A large porch having a roof, often with a pediment, supported by columns or pillars.

PRESERVATION: The adaptive use, conservation, protection, reconstruction, restoration, rehabilitation, or stabilization of sites, buildings, districts, structures, or monuments significant to the heritage of the people of Oxford (or any area).

ADAPTIVE USE: The restrained alteration of an historical or architectural resource to accommodate uses for which the resource was not originally constructed, but in such a way as to maintain the general historical and architectural character.

CONSERVATION: The sustained use and appearance of a structure or area, maintained essentially in its existing state.

PROTECTION: The security of a resource as it exists through the establishment of the mechanisms of historic preservation.

RECONSTRUCTION: See “Reconstruction.”

REHABILITATION: See “Rehabilitation.”

RESTORATION: See “Restoration.”

STABILIZATION: The process of applying measures designated to halt deterioration and to establish the structural stability of an unsafe or deteriorated resource while maintaining the essential form as it presently exists without noticeably changing the exterior appearance of the resource.

PRESSED METAL: Thin sheets of metal molded into decorative designs and generally used to cover interior walls and ceilings.

PROPORTION: The dimensional relationship between one part of a structure or appurtenance and another. Façade proportions involve relationships such as height to width, the percent of the façade given to window and door openings, the size of these openings, and floor-to-ceiling heights. Often described as a ratio, proportions may be vertical (taller than wide), horizontal (wider than tall), or non-directional (equally tall and wide).

PROTECTED: An architectural or landscaping feature that must be retained and its historic appearance maintained, as near as is practical, in all aspects.

Q

QUILT BLOCK - also known as barn quilts, a wood panel painted to look like a single quilt block pattern of a quilt. These decorative displays can be installed as part of the landscape or attached to outbuildings. A quilt block often reflects something historical or important to its owner. Quilt blocks are often part of a quilt trail. A quilt trail is a collection of quilt blocks mapped out for tourists to admire.

QUOIN: An outside corner of a building. The term also refers to decorated projections of materials by which a corner is marked.

R

RAFTER: Any of the parallel beams that support a roof.

RAFTER TAIL: Exposed rafter supporting the eave.

RAMP: A sloped surface that makes a transition between two different levels; typically used to provide access to a building or raised surface for those persons with disabilities.

RECONSTRUCTION: The act or process of duplicating the original structure, building form, and materials by means of new construction based on documentation of the historic condition.

REHABILITATION: The act or process of making possible a compatible use for a property through repair, alterations, and additions, while preserving those portions or features which convey its historic, cultural, or architectural values.

RENOVATION: The act or process of repairing and/or changing an existing building for new use or to make it functional; this may involve replacement of minor parts.

REPAIR: Fixing a deteriorated part of a building, structure, or object, including mechanical or electrical systems or equipment, so that it is functional; may involve replacement of minor parts.

REPLACEMENT: To interchange a deteriorated element of a building, structure, or object with a new one that matches the original element.

REPLICATE: To copy or reproduce an historic building or element.

REPOINTING: Repairing existing masonry joints by removing defective mortar and installing new mortar.

RESTORATION: The process of accurately recovering all or part of the form and detail of a resource and its setting, as it appeared at a particular period of time, by means of the removal of later work and the replacement of missing earlier work.

RETURN CORNICE: A cornice which partially "returns" into a gable form by a peak roof. A return cornice thus "begins" to enclose a pediment. Known also as a gable return. (See Appendix A)

REVEAL: The vertical side of a door or window opening between the frame and the wall surface.

RHYTHM: A regular pattern of shapes including but not limited to windows, doors, projections, and heights within a building, structure, or monument.

RIDGE: The horizontal line of meeting of the upper slopes of a roof.

RIGHT OF WAY: The land used for transportation corridor, such as a street, alley, or railroad; typically owned and maintained by the government.

RUSTICATION: Masonry cut in massive blocks separated from each other by deep joints.

S

SASH: The framing in which panes of glass are set in a glazed window. Also, a window frame that opens by sliding up or down. (See Appendix A)

SAWTOOTH SHINGLES: Shingles with pointed edges, which when placed in rows are reminiscent of sawteeth.

SCALE: The harmonious proportions of parts of a building, structure, or monument to one another and to the human figure.

SCREENING: Construction or vegetation of which the essential function is to separate, protect, conceal, or shield from view but not support.

SEMI-ENGAGED PORCH: A porch whose roof forms a continuous surface with, but is in a different plane than, the roof of the building.

SETBACK: The line drawn parallel to the street or lot line, at the required depth as defined in the municipal zoning ordinance. Also, an architectural term in which the upper stories of a tall building are stepped back from the lower stories, designed to permit more light to reach street level. (See Appendix A)

SHAFT: The main part of a column between the base and the capital. (See “Column”)

SHEATHING: Wood siding of boards set flush at the edges.

SHED DORMER: A dormer with a series of separate windows connected by sections of the facade material, with a shed roof. Frequently found on a gambrel roof, a shed dormer may stretch the entire length of the house.

SHED ROOF: A roof resembling a lean-to. Shed roofs are often used for extensions of gable roofs or for additions or porches.

SHUTTER: A solid panel of wood or metal made to close over a window. Technically, a louvered panel is an exterior blind, but it is usually referred to as a shutter.

SIDELIGHTS: Windows immediately to the sides of a door as a part of the total doorway treatment. (See Appendix A)

SIGN: Any structure or part thereof or any device, permanently or temporarily attached to, painted on, supported by, or represented on a building, fence, post, or other structure which is used or intended to be used to attract attention.

SIGNIFICANT CHARACTERISTICS OF HISTORICAL OR ARCHITECTURAL RESOURCES: Those characteristics that are important to or expressive of the historical, architectural, or cultural quality and integrity of the resource and the setting and includes, but is not limited to building material, detail, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories, and workmanship. The following definitions shall apply:

BUILDING MATERIALS: The physical characteristics that create the aesthetic and structural appearance of the resource, including but not limited to a consideration of the texture and style of the components and their combinations, such as brick, stone, shingle, wood, concrete, or stucco.

DETAIL: See “Detail.”

HEIGHT: See “Height.”

PROPORTION: See “Proportion.”

RHYTHM: See “Rhythm.”

SCALE: See “Scale.”

SETTING: The surrounding buildings, structures, monuments, or landscaping that provides visual aesthetics or auditory quality to historic or architectural resources.

SHAPE: The physical configuration of structures of buildings or monuments and their component parts, including but not limited to roofs, doors, windows, and facades.

STREET ACCESSORIES: Those sidewalks or street fixtures that provide cleanliness, comfort, direction, or safety and are compatible in design to their surroundings and include but are not limited to garbage receptacles, benches, signs, lights, and

hydrants; and landscaping including but not limited to trees, shrubbery, and planters.

SILL: The horizontal bottom member of a frame, most commonly a window frame. The “sill” typically refers to the interior side of the member while the “stool” refers to the exterior. (See Appendix A)

SITE: The land upon which a building or another feature is located.

SOFFIT: The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, or roof overhang.

SPANDREL: The triangular space between adjacent arches and the horizontal molding, cornice or framework above them; in skeleton frame construction, the horizontal panels below and above windows between the continuous vertical piers.

SPINDLE: A short decorative turned piece.

SPINDLE FRIEZE: A series of parallel spindles which are located between supporting posts just beneath a veranda roof in such a manner that they resemble a frieze. A spindle frieze is a characteristic of the Eastlake Style.

STAINED GLASS: Colored glass used to form decorative or pictorial designs, notably for church windows, generally created by setting contrasting pieces in a lead framework like a mosaic.

STAND ALONE: A building or structure that is separate from, and not attached to any existing or adjacent structure or building.

STILE: The main vertical, outer members of the sash or door. (See Appendix A)

STOREFRONT: A ground level façade of a commercial building with display windows with minimal mullions or columns; this is often with a recessed entrance. (See Appendix A)

STOREFRONT COLUMN: Slender vertical elements within the storefront opening that help support the lintel. (See Appendix A)

STORY: The space between two floors of a structure or between a floor and roof.

STREETFRONT: The environment encompassing a street or road within one block, and includes buildings, landscaping, street furniture, and signage.

STRETCHER: The long end of a brick when laid towards the face of a wall. Running bond is the name given to the brick pattern where only stretchers are visible. (See “Brick Bond”)

STRINGCOURSE: See “Belt Course”

STRUCTURE: Anything constructed or erected, the use of which requires permanent location on the ground or which is attached to something having a permanent location on the ground. This includes, but is not limited to, main and accessory buildings, advertising signs, billboards, poster panels, fences, walls, driveways, sidewalks, and parking areas.

SUNBURST: A popular detailing expression of the Adam Style geometrically representing a sun surrounded by rays.

SURROUND: The trip applied to the outside of a window or door opening. It is also called “casing.” (See Appendix A)

SYNTHETIC MATERIALS: Building materials that are manufactured with man-made or artificial components as opposed to materials derived from natural sources, such as plants, trees, or earth (e.g. vinyl, aluminum, fiber cement, plastic resin).

T

TERRA-COTTA: A fine-grained, brown-red fired clay used for roof tiles and decoration.

TEXTURE: The feel, appearance, or consistency of a surface or substance.

TRACERY: The cured mullions or bars of a stone-framed window. Also, ornamental work of pierced patterns in or on a screen or window.

TRANSOM: A window immediately above a door. Transom also refers to a horizontal divider in a window; in this latter sense, the word is frequently used in conjunction with "mullion." (See Appendix A)

TRELLIS: An open grating or latticework of either wood or metal placed vertically on a site and typically supported by wood columns; often used as a screen and usually supporting climbing vines. **TURRET:** A little tower, often a merely ornamental structure at an angle of a larger structure. (See Appendix A)

U

UPPER FACADE: The mostly solid part of the wall above the display window. May be a plain surface on a one-story building, or may contain rows of windows defining the number and location of floors in a multi-story building, and may include decorative bands or patterns. (See Appendix A)

V

VERANDA: A space alongside a house sheltered by a roof supported by posts, pillars, columns, or arches (also known as a Loggia). Some authors have suggested the term porch is best retained for a shelter over a door.

VERGE BOARD: See "Bargeboard"

VERNACULAR: The non-academic local architecture of the region.

VIEWSHED: The natural environment that is visible from one or more viewing points.

VISIBILITY FROM A PUBLIC WAY: Able to be seen from any public right-of-way, or other place, whether privately or publicly owned, upon which the public is regularly allowed or invited to be.

W

WALL: A structure or hedgerow that provides a physical barrier, typically constructed of a solid material such as stone or rock.

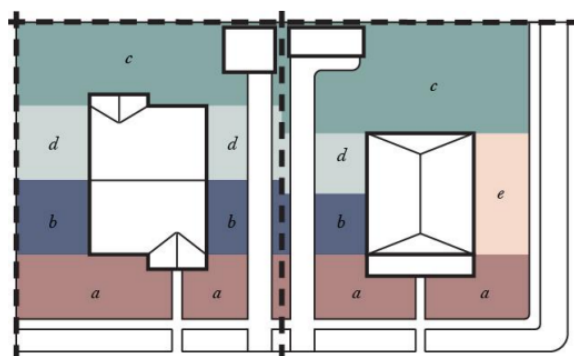
WATER TABLE: A projecting ledge, molding, or stringcourse along the side of a building designed to throw off rainwater.

WEATHERBOARD: See "Clapboard"

WRIT OF CERTIORARI: An order a higher court issues in order to review the decision and proceedings in a lower court and determine whether there were any irregularities. This legal process applies to historic preservation activities when a COA is denied and the property owner appeals to the Board of Adjustment (BOA). The BOA does NOT rehear the case and make a substitute decision, but instead determines if the HPC followed established standards and procedures.

Y

YARD: An open space at grade, other than a court or plaza, between a structure and the adjacent lot lines, unoccupied and unobstructed by any portion of a structure from the ground upward. In measuring a yard for the purpose of determining depth, the minimum horizontal depth between the lot line and a building or structure shall be used.



FRONT YARD: An open area facing and abutting the street, extending from the street to the front façade of the building, and extending across the front of the lot between the side lot lines. (“a” as indicated in the diagram)

FRONT SIDE YARD: A yard not abutting a street or alley, extending outward from the side elevation of the building to the side lot line, between the front façade and the middle of the side elevation of the main block of the building. (“b” as indicated in the diagram)

REAR YARD: An open area that extends outward from the rear elevation of the building to the rear lot line, and extending across the rear of the lot between the side lot lines. (“c” in the accompanying illustration)

REAR SIDE YARD: A yard not abutting a street or alley, extending outward from the side elevation of the building to the side lot line, between the middle of the side elevation of the main block of the building and the rear elevation. (“d” as indicated in the diagram)

CORNER SIDE YARD: A side yard on a corner lot which abuts a street, extending outward from the side elevation of the building to the lot line, between the front façade and rear elevation of the building. (“e” as indicated in the diagram)

Z

ZONING DISTRICT: A planning tool used to regulate land use, building form, design, and compatibility of development.

ZONING OVERLAY: a zoning district which is applied over one or more previously established zoning districts, instituting additional often stricter standards and criteria for properties in the overlay district in addition to those of the underlying zoning district. The local historic district designation is a zoning overlay, making each property in the district subject to additional standards.

APPENDIX C

COA Application & Documents

	Property detail – including current photos of property, especially views relevant to the Application – has been included. (Photos can be emailed to cameronnc@townofcameron.com)
	Completed COA application form has been prepared, signed and date. (Application can be emailed to the Town Clerk at cameronnc@townofcameron.com)
	Do you anticipate that your renovation project(s) in a 24-month period will cost \$10,000 or more? If yes, contact the NC State Historic Preservation office about possible income tax credits. If your proposed project qualifies, submit details as to how you were advised to proceed with your project. Write DNQ in the left column if your project did not qualify for tax credits.
	For alterations, additions, and new construction, a comprehensive sketch has been included depicting: <ul style="list-style-type: none"> • Dimensions of <u>existing</u> structure(s) at issue • Dimensions of proposed changes and/or dimensions of <u>new</u> structure • Setback and placement on lot (with dimension)
	The COA application as prepared specifies all materials that will be used, (<i>e.g. wood clapboard, brick foundation, iron fence, brass porch lights, granite stoop, fiber cement siding, composite columns, etc.</i>) for each material to be replaced or added.
	To the extent permitted by the Design Standards, are you requesting a change to any architectural details? If yes, information/photos about these plans have been included.
	To the extent permitted by the Design Standards, are you requesting a change to your roofline or roofing material? If yes, a blueprint depicting roofline change and roofing material sample or photo have been included.
	To the extent permitted by the Design Standards, are you requesting a change to any aspect of the windows and/or doors? If yes, documentation supporting the reasoning and information about products to be used has been included.
	To the extent permitted by the Design Standards, are you requesting a change to any aspect of the form and proportion of the structure (e.g. porch addition, dormer addition, etc.)? If yes, documentation supporting removal of any existing elements, and/or comprehensive sketch (blueprint) of the proposed changes, has been included.
	Are you requesting a change to or addition of appurtenant fixtures (e.g. exterior lighting, fencing, signage, exterior walls, etc.)? If yes, photos depicting the fixtures requested to be removed and/or installed has been included.
	Are there any structural issues necessary to resolve? If yes, documentation explaining the issues and information about the proposed changes has been included. If demolition is requested, a substantial explanation has been included.

By signing this document, I certify that I have read the Cameron Historic Preservation District Design Standards and believe the project(s) proposed in the attached COA Application meet(s) the standards defined therein as I have indicated on the Application form.



(SAMPLE)
MAJOR WORKS

CERTIFICATE OF APPROPRIATENESS (COA) APPLICATION PACKAGE

Step 1: Initiate COA application process

Print and complete this form independently OR schedule a 15-minute appointment with the Town Clerk to obtain COA application and to review application requirements for submission.

Step 2: Prepare Application Package

Read the Design Standards to ensure your project adheres to the Standards. Fill out the COA application form and prepare necessary application materials based on the requirements specified on the COA Application and the COA Application Checklist. There is no fee for the filing of the application.

Step 3: Submit Application Package

Send completed package to the Town Clerk at cameronnc@townofcameron.com OR schedule a second 15-minute appointment to work with the Town Clerk to submit application and supporting documentation. **All applications must be submitted no less than ten (10) calendar days prior to the next scheduled Commission meeting. Incomplete applications will not be processed.**

Step 4: Attend the Historic Preservation Commission Meeting

The applicant (or an approved designee) is required to attend the Historic Preservation Commission meeting to present the project and answer questions. The commission may approve, approve with conditions or deny a COA. If more research is needed, the COA application may be tabled for (two) 2 weeks, pending research. **Please note that the project may also require separate building permits from the Moore County Planning & Inspections Department. Also note, a COA is valid for 180 days. If construction has not commenced within 180 days, the application process must be renewed.**

REQUIRED GENERAL INFORMATION

Applicant Name	John Doe
Property Address	123 Cameron Street
Telephone	(555) 555-555
E-mail	jdoe@gmail.com
Description of project (Check all that apply)	<input checked="" type="checkbox"/> Exterior alteration on existing structure(s). <input checked="" type="checkbox"/> Construction of a new structure. <input type="checkbox"/> Addition to an existing structure. <input checked="" type="checkbox"/> Alteration or new construction relative to yard area. <input type="checkbox"/> Demolition of an existing structure.

List and describe elements of proposed project (Note: Supplemental photos and comprehensive sketches with dimension are also REQUIRED as noted on the COA checklist)	Current Material	Proposed Materials
Build new detached garage to replace existing garage that is rotted and falling down.	<ul style="list-style-type: none"> - Wood siding, chipping paint, white. - Asphalt shingles, dark gray. 	<ul style="list-style-type: none"> - Wood siding, painted light blue. - Silver asphalt shingles. - Wood carriage house style doors
Replace rotting porch posts	<ul style="list-style-type: none"> - Wood square posts, white. 	<ul style="list-style-type: none"> - Composite square posts, white
Replace 4' picket fencing along side and rear property lines	Wood pickets	Vinyl pickets

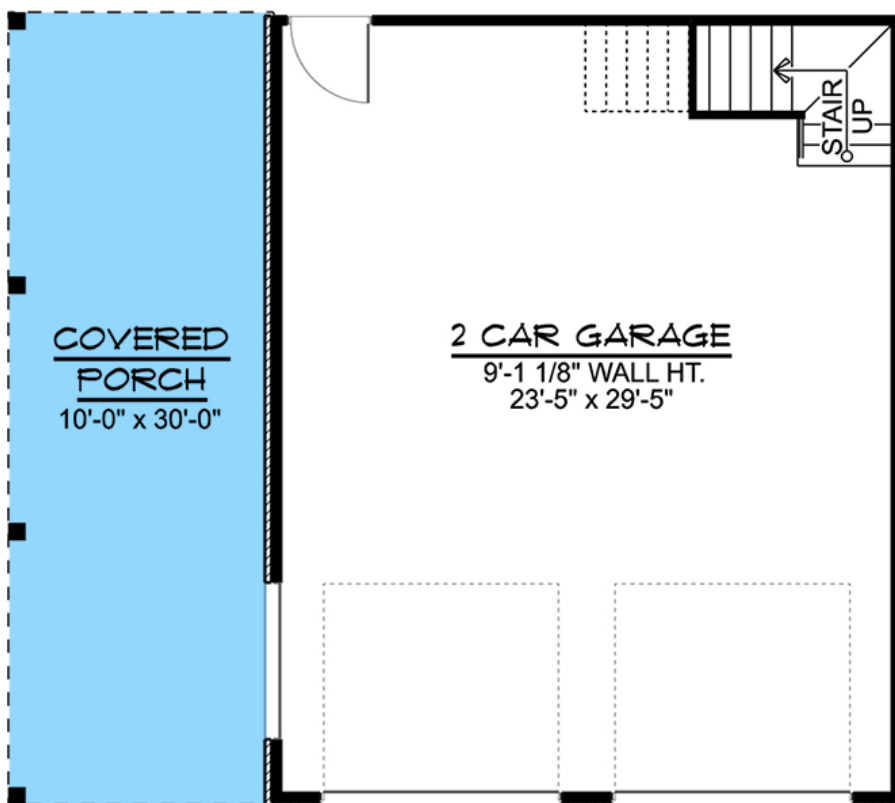
I certify that the information provided above is true and accurate to the best of my knowledge.

John Doe
Signature

January 15, 2018
Date

Step 6: Notify the Town Clerk when your project is completed.

Send an email to the Town Clerk at cameronnc@townofcameron.com to inform staff that ALL of the above-named projects have been completed.

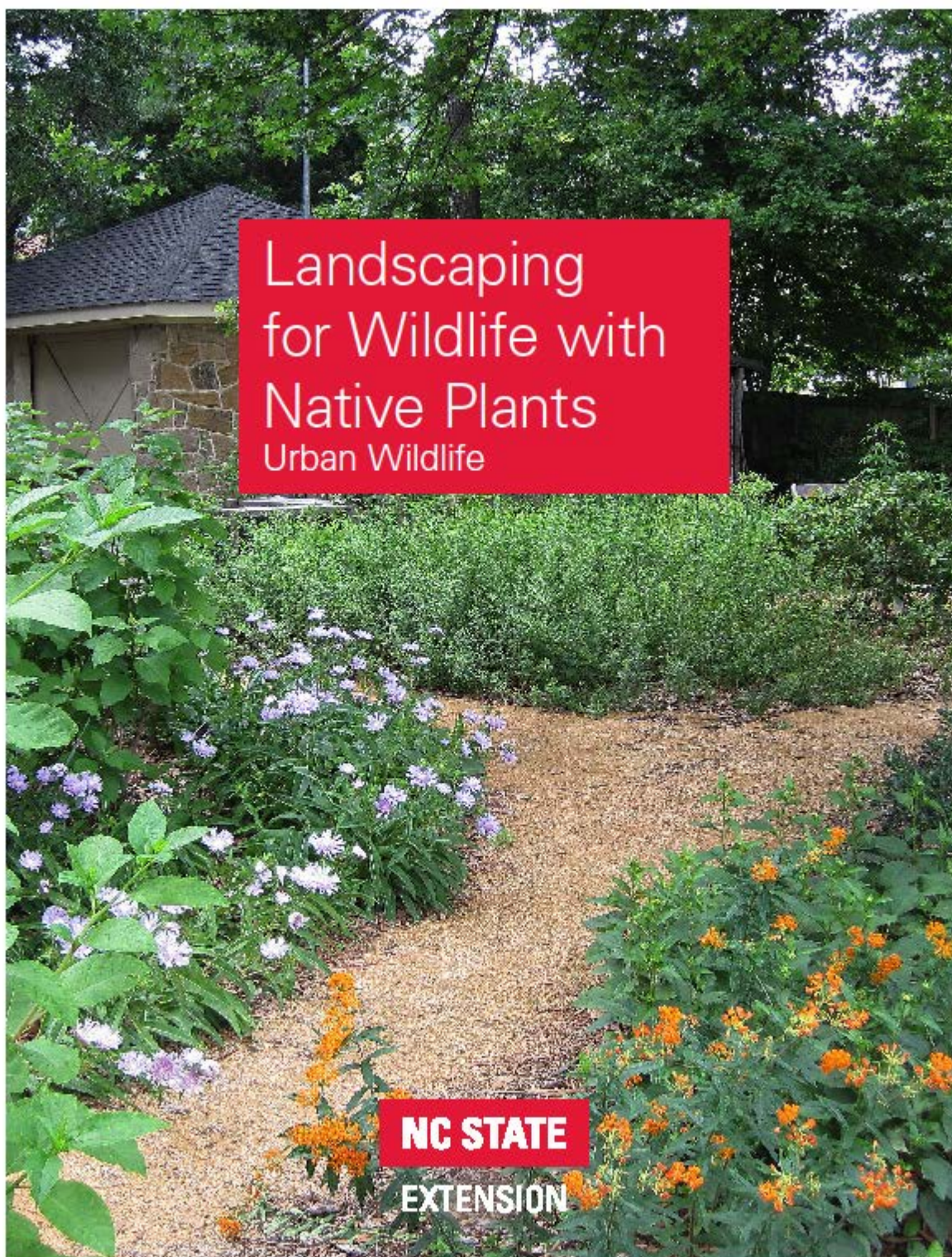


Brittany Blue
1633

Brittany Blue by Benjamin Moore (1633)

APPENDIX D

Recommended Landscape Plants



Landscaping for Wildlife with Native Plants

Urban Wildlife

NC STATE
EXTENSION

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North Carolina's native plants provide well-adapted food and cover for North Carolina's native animals, and a well-planned landscape of native plants can help you attract a diversity of wildlife to your property (Figure 1). Plants native to North Carolina also are well-suited to the state's soils and climate, and they require relatively little upkeep once established on an appropriate site. However, the spread of non-native plants poses a threat to native plants and animals of North Carolina. This publication describes the problems associated with some non-native, invasive plants and presents a detailed list of native plants that may be used in place of these foreign ornamentals to attract wildlife to your property.

Why Use Native Plants?

Biologists and other scientists consider invasion by non-native plants to be one of the most serious problems facing native plant and wildlife populations in the United States. For example, multiflora rose, bicolor lespedeza, Japanese honeysuckle, and autumn olive are examples of non-native plants introduced into North Carolina—all for the purpose of promoting "wildlife habitat." However, each introduction has proven detrimental to North Carolina's native plants, pushing them out of their traditional habitats; and recent research indicates that many invasive plants may be harmful to local wildlife as well.

- *Native* plants generally are defined as those that occurred in North America before European settlement.
- *Non-native* plants are those not native to an area. In North Carolina, non-natives usually come from Asia or western Europe, regions that have similar climate and environmental conditions to those in this state.

- Some non-natives are planted intentionally as lawn or garden ornamentals or as plants to attract wildlife, but other non-native plants were introduced accidentally.
- Many non-native species become *naturalized*, which means they are able to survive, spread, and reproduce on their own.
- Approximately 25 percent of the plants growing wild in the United States are naturalized non-natives, some of which have become *invasive*, that is, they grow unabatedly where native plants otherwise would occur.

Invasive non-native plants are those that pose the greatest risk to the native plants and animals of North Carolina. Competitors, diseases, and insects control a plant's growth and dispersal in its native range.

Over thousands of years, natural checks and balances develop, which greatly reduce the chance that a single species will increase in number to completely dominate a plant community. However, when a non-native plant is introduced to North Carolina, it escapes its natural controls and can become invasive (Figure 2). The characteristics that make many non-native plants



Figure 1. American goldfinches commonly feed on the seeds of orange coneflower in the fall and winter. Photo by Chris Moorman



Figure 2. Non-native invasive plants, including mimosa, kudzu, Queen Anne's lace, and Chinese lespedeza, have taken over this vacated suburban lot. Photo by Chris Moorman



Figure 3. Sawtooth oak, a tree native to Asia, continues to be recommended as a wildlife plant, despite the availability of many native oak species. Photo courtesy of Alice B. Russell, NC State University retired

attractive as ornamentals (colorful berries, pest resistance, tolerance of harsh conditions) also increase their potential for invasiveness and make them difficult to contain. Prolific growth by a single plant species can be harmful because forests with a limited number of plant species provide poor habitat for wildlife.

All non-native plants do not become invasive, and many can safely be planted as ornamentals. However, it takes scientists many years or even decades to fully understand an introduced plant's potential invasiveness. New information is being gathered continually, and you should check with your local nature center, botanical garden, conservation organization, or Cooperative Extension agent about a plant's invasiveness before introducing it to your property.

Ironically, non-native plants that are attractive to birds and other wildlife often are the most invasive because animals serve as great dispersers of their fruits and seeds. Autumn olive is a non-native plant that produces fruits favored by birds, but the plant grows and spreads quickly where the seeds are defecated. Native fruit-producing plants may succumb to the competition from this type of invasive plant, thereby reducing the diversity of foods available to birds. In addition, research from the midwestern United States suggests birds that nest in some non-native shrubs experience poor nesting success. Lower nest height, the absence of sharp thorns on the non-native plants, and a branching pattern that allows predators easier access to nests built in non-native plants all contributed to the increased nest predation. Despite the growing base of knowledge related to the potential problems of non-native plants, species like sawtooth oak (*Quercus acutissima*) continue to be recommended as plantings to encourage wildlife (Figure 3). Until adequate information on the invasiveness of such plants exists, native alternatives should be used (Figure 4).



Figure 4. Native plants are attractive additions to any property. Both American beautyberry (top) and strawberry bush (bottom) are attractive to wildlife and the human eye. Photos by Chris Moorman

Reversing the Trend

You can help stop the non-native plant invasion by using and nurturing native plants around your home and on your property. Native plants generally grow well and require less care than non-native species when grown on the proper soils under the right environmental conditions. Additionally, North Carolina's native wildlife has become adapted to using native plants over thousands of years. Therefore, native plants meet the needs, including food and cover, of North Carolina's native wildlife without causing long-term damage to local plant communities.

Many native plants produce showy flowers, abundant fruits and seeds, and brilliant fall foliage. A diversity of native plants in an urban landscape provides:

- Protective cover for most animals.
- Seeds, nuts, and fruits for squirrels and other mammals.
- Seeds, fruits, and insects for birds.
- Nectar for hummingbirds and butterflies (Figure 5).
- Larval host plants for butterfly caterpillars (many caterpillars are adapted to eat the foliage of specific plants, called their *host plants*).

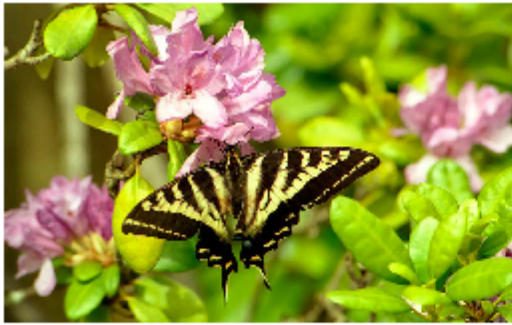


Figure 5. Tiger swallowtails, along with other butterflies and the ruby-throated hummingbird, eat nectar from larger blooms. Photo by iStock.com/Angelcarver

Table 1 contains examples of native trees, shrubs, and herbs beneficial to wildlife. Use the table to identify native alternatives to the non-native plants commonly recommended to attract wildlife. For example, consider a viburnum (*Viburnum* spp.) or holly (*Ilex* spp.) in place of autumn olive, or consider one of our dozens of native oaks (*Quercus* spp.) in place of sawtooth oak, which has been introduced from Asia (Figure 6).

Traditional landscape plantings don't fully mimic the dense foliage and high plant diversity of natural areas. Therefore, birds and butterflies are most likely to use native plants that grow naturally in unmowed or unmanicured portions of your yard or in adjacent natural areas. Allow native grasses and forbs, brambles, and shrubs to grow in small corners of your yard where neighbors will be less likely to see the "unsightly" growth. These areas provide nest sites, cover, and food for birds and commonly harbor host plants for butterfly caterpillars. Minimize the amount of lawn on your property because these areas require frequent use of water, fertilizer, and pesticides that can be harmful to the environment and the very insects you want to attract. Before making drastic changes that might upset your neighbors, describe your plan to them and explain why you intend to make the changes.



Figure 6. A native *Viburnum* sp. (above), rather than a non-native berry-producer like autumn olive, should be planted to attract wildlife. Photo by Chris Mooman

Landscaping with Native Plants

Retain as much native vegetation as possible during land clearing and construction of houses and buildings. However, areas where plants were cleared during development can be landscaped using native plants. It's best to provide a diversity of native plant species on your property, which in turn ensures that fruits and nectar will be available throughout the year (Figure 7). Each native plant species is adapted to a specific range of soil types, light conditions, and moisture regimes. Before planting, have your soil analyzed. A small sample from your yard can be tested for nutrient content and will allow you to receive specific recommendations for preparing your soil before planting. Use the results of the soil tests to help determine which native plants will grow best on your land. Contact your local Cooperative Extension Center for instructions on this free service.

Here are some important concepts to consider when landscaping your property:

- Before initiating landscaping activities, create a map of the existing vegetation on your property. From this base map, identify areas where food and cover are limited



Figure 7. The presence of a variety of herbaceous (jewelweed, left) and woody (trumpet creeper, right) flowering plants helps ensure that hummingbirds will have access to nectar from spring to fall. Photos by Chris Mooman

and abundant. Then create a projected map and plan for your final landscape, making sure to incorporate areas that will provide food, cover, and water.

- Include a diversity of native plants in your landscape. Provide plants that produce winter cover (evergreens), seeds, fruits, and nectar attractive to birds, butterflies, and other wildlife (Figure 8). Also, use plants that are known hosts for the larvae of butterflies native to your area.
- Select plants that flower and bear fruit or seed at different times of the year (see *Managing Backyards and Other Urban Habitats for Birds and Butterflies in Your Backyard*), thereby assuring fruits, seeds, and nectar will be available throughout most of the year (Figure 9).
- Check to make sure the plant will fruit. Only the female of some plant species (American holly, wax myrtle, and eastern redcedar) produces fruit. In this case, be sure to provide at least one male plant for pollination.
- Plan viewing areas by mapping wildflower beds and fruit-producing plants in sight of windows and paths, but avoid planting them near reflective glass or windows to reduce accidental window strikes by feeding birds.
- Consider the moisture and light requirements of plants when including them in your plan. Map moisture-loving plants in low-lying areas, and position shade-loving plants underneath large trees or on the shady side of your home (Figure 10).
- Mimic "Mother Nature" by creating gentle curves in your landscape. Plant wildflower beds in irregularly shaped patterns. The beauty of a "natural" landscape rivals that of more regimented traditional ornamental plantings.
- Cluster similar types of vegetation to allow wildlife easy access to seasonally abundant food sources without excessive movement and increased exposure to

predators (Figure 11). Clumping similar species and placing shorter herbs and shrubs in front of taller vegetation improves the appearance of your landscape.

- Plant low-growing herbs and shrubs under taller shrubs and trees. This helps to provide the layering



Figure 9. Eastern redbud (top left) is one of the first plants to flower in the spring, and cardinal flower (right) and goldenrod (bottom left) are two excellent late-season nectar sources for butterflies and other insects. Left photo courtesy of Alice B. Russell, NC State University retired; other photos by Chris Moorman



Figure 10. Position shade-loving plants like this flame azalea under tall trees or on the shady side of your home. Photo by Chris Moorman



Figure 8. Flowering dogwood is a great wildlife plant because it produces abundant fruits nearly every year. Photo by Chris Moorman



Figure 11. A cluster of orange coneflowers allows butterflies and birds access to abundant nectar and seeds without excessive movement or exposure to predators. Photo by Chris Moorman

Landscaping for Wildlife with Native Plants | 4

important to birds. Different birds eat and nest on the ground and in the shrub, midstory, and canopy layers of a landscape.

- Make sure to provide adequate growing space for landscape plantings. Avoid planting large-maturing trees and shrubs where they will overgrow their space and interfere with overhead utilities or crowd homes and other structures. Shrubs and trees should be at least 6 feet away from all structures.

- Consult a local expert or one of many guides for recommended planting procedures. Because of North Carolina's hot summers, fall planting works best for most native plant species.
- Remain patient. It generally takes 3 to 5 years before the results of landscaping efforts pay off and wildlife use of native plants becomes obvious. An old adage says, "The first year a garden sleeps, the second year it creeps, the third year it leaps."

Table 1. Plant species native to North Carolina* (including soil moisture and light requirements, region of primary occurrence, and benefit to wildlife)

Plant Type	Latin Name	Common Name**	Soil/Light	Region	Wildlife Value
Tall trees (more than 30 ft)	<i>Acer barbatum</i>	Southern Sugar Maple	M/F-S	P,CP	S
	<i>Acer rubrum</i>	Red Maple	W-D/F-P	M,P,CP	S
	<i>Acer saccharum</i>	Sugar Maple	M/F-S	M	S
	<i>Aesculus flava</i>	Yellow Buckeye	M/P-S	M	H
	<i>Betula lenta</i>	Sweet Birch	M-D/F-S	M	S,L
	<i>Betula nigra</i>	River Birch	W-D/F	P,CP	S,L
	<i>Carya glabra</i>	Pignut Hickory	D/F-S	M,P,CP	S,L
	<i>Carya ovata</i>	Shagbark Hickory	M-D/F-S	M,P,CP	S,L
	<i>Carya tomentosa</i>	Mockernut Hickory	D/F-S	M,P,CP	S,L
	<i>Celtis laevigata</i>	Sugarberry	M/F-S	P,CP	F,L
	<i>Chamaecyparis thyoides</i>	Atlantic Whitecedar	W-M/F-P	CP	C,L
	<i>Diospyros virginiana</i>	Persimmon	M-D/F-P	M,P,CP	F
	<i>Fagus grandifolia</i>	American Beech	M/P-S	M,P,CP	S
	<i>Fraxinus americana</i>	White Ash	M/F-S	M,P	S,L
	<i>Fraxinus pennsylvanica</i>	Green Ash	W-D/F-P	M,P,CP	S,L
	<i>Gordonia lasianthus</i>	Loblolly Bay	W-M/F-P	CP	C
	<i>Ilex opaca</i>	American Holly	W-D/F-S	M,P,CP	C,F,N,L
	<i>Juniperus virginiana</i>	Eastern Redcedar	M-D/F-P	M,P,CP	C,F,L
	<i>Liquidambar styraciflua</i>	Sweetgum	W-M/F-P	M,P,CP	S
	<i>Liriodendron tulipifera</i>	Yellow Poplar	M/F-P	M,P,CP	S,H,N,L
	<i>Magnolia acuminata</i>	Cucumber Tree	M/F-P	M,P	S
	<i>Magnolia grandiflora</i>	Southern Magnolia	M/P-S	P,CP	C,S
	<i>Magnolia virginiana</i>	Sweetbay	W-M/F-P	P,CP	S,L
continued	<i>Nyssa sylvatica</i>	Blackgum	D/F-P	M,P,CP	F
	<i>Oxydendrum arboreum</i>	Sourwood	D/F-S	M,P,CP	N
	<i>Persea borbonia</i>	Redbay	W-M/F-S	CP	C,F,L
	<i>Pinus echinata</i>	Shortleaf Pine	D/F-P	M,P,CP	C,S,L
	<i>Pinus palustris</i>	Longleaf Pine	D/F	P,CP	C,S
	<i>Pinus strobus</i>	Eastern White Pine	D/F	M,P	C,S
	<i>Pinus taeda</i>	Loblolly Pine	M-D/F	M,P,CP	C,S,L
	<i>Platanus occidentalis</i>	Sycamore	M/F-P	M,P,CP	S
	<i>Prunus serotina</i>	Black Cherry	M-D/F	M,P,CP	F,N,L
	<i>Quercus alba</i>	White Oak	M-D/F-P	M,P,CP	S,L
	<i>Quercus coccinea</i>	Scarlet Oak	D/F-P	M,P	S,L
	<i>Quercus falcata</i>	Southern Red Oak	M-D/F-P	M,P,CP	S,L
	<i>Quercus michauxii</i>	Swamp Chestnut Oak	M/F-P	P,CP	S,L
	<i>Quercus nigra</i>	Water Oak	M-D/F-P	P,CP	S,L
	<i>Quercus pagoda</i>	Cherrybark Oak	M/F-P	P,CP	S,L
	<i>Quercus phellos</i>	Willow Oak	W-M/F-P	P,CP	S,L
	<i>Quercus rubra</i>	Red Oak	M/F-P	M,P	S,L
	<i>Quercus shumardii</i>	Shumard Oak	M/F-P	P,CP	S,L
	<i>Quercus stellata</i>	Post Oak	D/F	M,P,CP	S,L
	<i>Quercus velutina</i>	Black Oak	M-D/F-P	M,P,CP	S,L
	<i>Quercus virginiana</i>	Live Oak	D/F	CP	C,S,L
	<i>Robinia pseudoacacia</i>	Black Locust	M-D/F-P	M,P	S,L
	<i>Salix nigra</i>	Black Willow	W-M/F-S	M,P,CP	L
	<i>Sassafras albidum</i>	Sassafras	M-D/F-P	M,P,CP	F,L
	<i>Taxodium distichum</i>	Baldcypress	W-M/F-P	CP	S
	<i>Tilia americana</i>	Basswood	M/F-P	M,P,CP	S,N,L

Soil moisture: W – wet; M – moist; D – dry.

Light requirements: F – full sun; P – partial shade; S – shade.

Region: M – mountains; P – piedmont; CP – coastal plain.

Wildlife Value: C – winter cover; F – fleshy fruit; S – seed, hard mast, or catkins; H – hummingbird nectar; N – butterfly and other insect nectar; L – butterfly larvae host plant.

*Use of specific plants by wildlife will vary regionally, and there always are exceptions.

**For information on which plants may be toxic to humans, visit <https://plants.ces.ncsu.edu/plants/category/poisonous-plants/>

Table 1. Plant species native to North Carolina* (including soil moisture and light requirements, region of primary occurrence, and benefit to wildlife)

Plant Type	Latin Name	Common Name**	Soil/Light	Region	Wildlife Value
Tall trees (more than 30 ft) continued	<i>Tsuga canadensis</i>	Eastern Hemlock	M/P-S	M,P	C,S
	<i>Ulmus alata</i>	Winged Elm	M-D/F-P	M,P,CP	S,L
	<i>Ulmus americana</i>	American Elm	W-M/F-P	M,P,CP	S,L
Small trees/shrubs (10-30 ft)	<i>Aesculus pavia</i>	Red Buckeye	M/P	CP	H,N
	<i>Aesculus sylvatica</i>	Painted Buckeye	M/P	P	H
	<i>Alnus serrulata</i>	Alder	W-M/F-P	M,P,CP	S,L
	<i>Amelanchier arborea</i>	Serviceberry	M-D/F-S	M,P	F,N,L
	<i>Amelanchier canadensis</i>	Juneberry	W-D/F-P	P,CP	F,N,L
	<i>Amelanchier laevis</i>	Allegheny Serviceberry	M-D/F-P	M	F,N,L
	<i>Aralia spinosa</i>	Devil's Walking Stick	M/F-P	M,P,CP	F,N
	<i>Asimina triloba</i>	Pawpaw	M/F-S	M,P,CP	F,L
	<i>Carpinus caroliniana</i>	Ironwood	W-M/P-S	M,P,CP	S,L
	<i>Castanea pumila</i>	Chinquapin	D/F-P	M,P,CP	S
	<i>Celtis tenuifolia</i>	Dwarf Hackberry	D/F-P	P	F,L
	<i>Cercis canadensis</i>	Eastern Redbud	M-D/F-P	M,P	S,N,L
	<i>Chionanthus virginicus</i>	Fringetree	M-D/F-P	M,P,CP	F
	<i>Cornus amomum</i>	Silky Dogwood	W-M/P-S	M,P,CP	F,N,L
	<i>Cornus florida</i>	Flowering Dogwood	M-D/F-P	M,P,CP	F,N,L
	<i>Crataegus</i> spp.	Hawthorn	M/F-S	M,P,CP	F,H,N,L
	<i>Cynilia racemiflora</i>	Titt, Swamp Cyrilla	W-M/F-S	P,CP	C,N
	<i>Halesia tetrapetala</i>	Carolina Silverbell	M/P-S	M,P	N
	<i>Hamamelis virginiana</i>	Witch-Hazel	M/F-S	M,P,CP	S
	<i>Ilex decidua</i>	Possumhaw	W-D/F-P	P,CP	F,N,L
	<i>Ilex verticillata</i>	Winterberry	W-M/F-S	M,P,CP	F,N,L
	<i>Ilex vomitoria</i>	Yaupon	W-D/F-S	CP	C,F,N,L
	<i>Morus rubra</i>	Red Mulberry	M-D/F-S	M,P,CP	F,L
	<i>Myrica cerifera</i>	Wax Myrtle	W-D/F-P	P,CP	C,F,L
	<i>Osmanthus americana</i>	Wild Olive, Devilwood	M-D/F-P	CP	C,F
	<i>Ostrya virginiana</i>	Hophornbeam	M-D/F-S	M,P	F,L
	<i>Prunus americana</i>	Wild Plum	M-D/F	M,P	F,N,L
	<i>Prunus angustifolia</i>	Chickasaw Plum	D/F	P,CP	F,N,L
	<i>Prunus caroliniana</i>	Carolina Laurel Cherry	M-D/F-P	CP	C,F,N,L
Small trees/shrubs (10-30 ft) continued	<i>Prunus pensylvanica</i>	Fire Cherry	M-D/F	M	F,N,L
	<i>Rhus copallina</i>	Winged Sumac	M-D/F-P	M,P,CP	F,N,L
	<i>Rhus glabra</i>	Smooth Sumac	M-D/F-P	M,P,CP	F,N,L
	<i>Salix caroliniana</i>	Carolina Willow	W-M/F-S	P,CP	L
	<i>Sambucus canadensis</i>	Elderberry	W-M/F-P	M,P,CP	F
	<i>Sorbus americana</i>	Mountain-Ash	M/F-P	M	F
	<i>Symplocos tinctoria</i>	Sweetleaf	M-D/F-S	M,P,CP	S,N,L
	<i>Viburnum prunifolium</i>	Black Haw	M/F-S	M,P,CP	F,L
	<i>Viburnum rufidulum</i>	Rusty Blackhaw	D/F-S	P,CP	F,L
Small shrubs	<i>Callicarpa americana</i>	American Beautyberry	M-D/F-S	P,CP	F
	<i>Calycanthus floridus</i>	Sweetshrub	M/P-S	M,P	N
	<i>Ceanothus americanus</i>	New Jersey Tea	M-D/P-S	M,P,CP	S,N,L
	<i>Cephalanthus occidentalis</i>	Buttonbush	W-M/F-P	M,P,CP	S,H,N
	<i>Clethra alnifolia</i>	Sweet Pepperbush	W/F-S	P,CP	F,H,N
	<i>Corylus americana</i>	Hazelnut	M/F-S	M,P	S
	<i>Euonymus americanus</i>	Strawberry Bush	M/P-S	M,P,CP	S
	<i>Gaylussacia dumosa</i>	Dwarf Huckleberry	M-D/F-P	M,P,CP	F,N,L
	<i>Gaylussacia frondosa</i>	Blue Huckleberry	M/F-P	P,CP	F,N,L
	<i>Hydrangea arborescens</i>	Wild Hydrangea	M/P-S	M,P	S,N
	<i>Ilex glabra</i>	Inkberry	M/F-P	P,CP	C,F,N,L
	<i>Ilex virginica</i>	Virginia Willow	W-M/P-S	M,P,CP	S,N
	<i>Kalmia latifolia</i>	Mountain Laurel	M-D/F-S	M,P,CP	C,H,N
	<i>Leucothoe axillaris</i>	Doghobble	W-M/F-P	M,P,CP	C,N
	<i>Lindera benzoin</i>	Spicebush	M-D/F-S	M,P,CP	F,L
	<i>Lyonia lucida</i>	Fetterbush	M/P-S	P,CP	C,N
	<i>Phoradendron serotinum</i>	Mistletoe	parasite	M,P,CP	F,L
	<i>Rhododendron atlanticum</i>	Dwarf Azalea	W-D/F-P	P,CP	H,N
	<i>Rhododendron calendulaceum</i>	Flame Azalea	M-D/P-S	M	H,N
	<i>Rhododendron catawbiense</i>	Catawba Rhododendron	M/P-S	M,P	C,H,N

Soil moisture: W – wet; M – moist; D – dry.

Light requirements: F – full sun; P – partial shade; S – shade.

Region: M – mountains; P – piedmont; CP – coastal plain.

Wildlife Value: C – winter cover; F – fleshy fruit; S – seed, hard mast, or catkin; H –

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Table 1. Plant species native to North Carolina* (including soil moisture and light requirements, region of primary occurrence, and benefit to wildlife)

Plant Type	Latin Name	Common Name**	Soil/Light	Region	Wildlife Value
Small shrubs continued	<i>Rhododendron maximum</i>	Rosebay	M/P-S	M,P	C,H,N
	<i>Rhododendron periclymenoides</i>	Wild Azalea	W-M/F-P	M,P,CP	H,N
	<i>Rubus</i> spp.	Blackberry, Dewberry	M-D/F-P	M,P,CP	C,F,S,N
	<i>Sorbus arbutifolia</i>	Red Chokeberry	W-M/F-S	M,P,CP	F,L
	<i>Vaccinium arboreum</i>	Sparkleberry	D/F-P	P,CP	C,F,N,L
	<i>Vaccinium corymbosum</i>	Highbush Blueberry	M/F-P	P,CP	F,N,L
	<i>Vaccinium stamineum</i>	Deerberry	D/F-P	M,P,CP	F,N,L
	<i>Vaccinium vacillans</i>	Lowbush Blueberry	D/F-P	M,P,CP	F,N,L
	<i>Viburnum acerifolium</i>	Mapleleaf Viburnum	M-D/P-S	M,P	F,L
	<i>Viburnum dentatum</i>	Arrowwood	M/F-S	M,P,CP	F,L
	<i>Viburnum nudum</i>	Wild Raisin	W-M/F-S	M,P,CP	F,L
Vines	<i>Ampelopsis arborea</i>	Peppervine	W-M/F-P	CP	F
	<i>Aristolochia macrophylla</i>	Dutchman's Pipe	M-D/P-S	M	L
	<i>Berchemia scandens</i>	Rattanvine, Supplejack	W-M/F-P	P,CP	F
	<i>Bignonia capreolata</i>	Crossvine	M-D/F-P	P,CP	H
	<i>Campsis radicans</i>	Trumpet Vine	M-D/F-P	M,P,CP	H
	<i>Decumaria barbara</i>	Climbing Hydrangea	M/F-S	CP	N
	<i>Gelsemium sempervirens</i>	Carolina Jessamine	M/F-P	P,CP	C,H,N
	<i>Lonicera sempervirens</i>	Coral Honeysuckle	M/F-P	P,CP	H
	<i>Parthenocissus quinquefolia</i>	Virginia Creeper	M-D/F-S	M,P,CP	F
	<i>Passiflora incarnata</i>	Passionflower	M-D/F-P	M,P,CP	H,N,L
	<i>Smilax</i> spp.	Greenbrier	W-D/F-P	M,P,CP	C,F
	<i>Toxicodendron radicans</i>	Poison Ivy	M-D/F-P	M,P,CP	F
	<i>Vitis</i> spp.	Grape	W-D/F-P	M,P,CP	F
Ferns	<i>Polystichum acrostichoides</i>	Christmas Fern	M/P-S	M,P,CP	C
Herbs and wild-flowers	<i>Apocynum cannabinum</i>	Hemp Dogbane	M-D/F-P	M,P,CP	N
	<i>Aquilegia canadensis</i>	Columbine	M-D/P-S	M,P,CP	S,H,N
Herbs and wild-flowers continued	<i>Arisaema triphyllum</i>	Jack-in-the-Pulpit	W-M/P-S	M,P,CP	F
	<i>Aristolochia serpentaria</i>	Virginia Snakeroot	M-D/P-S	M,P,CP	L
	<i>Anuncius dioctus</i>	Goat's Beard	M/P-S	M,P	L
	<i>Asclepias incarnata</i>	Swamp Milkweed	W-M/F-P	M,P,CP	N,L
	<i>Asclepias tuberosa</i>	Butterfly Weed	D/F-P	M,P,CP	N,L
	<i>Asclepias variegata</i>	White Milkweed	M-D/F-P	M,P,CP	N,L
	<i>Baptisia australis</i>	Blue False Indigo	M/F-P	M,P	N,L
	<i>Baptisia thurifera</i>	Yellow Wild Indigo	D/F-P	M,P,CP	N,L
	<i>Bidens aristosa</i>	Sticktight	W-D/F-P	P,CP	S,N
	<i>Chamaecrista fasciculata</i>	Partridge Pea	M-D/F	M,P,CP	S,L
	<i>Chrysogonum virginianum</i>	Green and Gold	M/S	P,CP	S,N
	<i>Cimicifuga racemosa</i>	Black Cohosh	M/S	M,P	L
	<i>Cirsium discolor</i>	Yellow Thistle	M-D/F	P,CP	S,H,N,L
	<i>Coreopsis angustifolia</i>	Narrow-Leaved Coreopsis	M/F-P	CP	S,N
	<i>Coreopsis auriculata</i>	Eared Coreopsis	M/F-P	M,P,CP	S,N
	<i>Coreopsis baltica</i>	Sickle Tickseed	W-M/F-P	P,CP	S,N
	<i>Coreopsis lanceolata</i>	Lance-Leaved Coreopsis	D/F	M,P,CP	S,N
	<i>Coreopsis major</i>	Greater Tickseed	D/F-P	M,P	S,N
	<i>Coreopsis verticillata</i>	Threadleaf Coreopsis	D/F-P	M,P,CP	S,N
	<i>Desmodium</i> spp.	Beggarlice	M-D/F-P	M,P,CP	S,L
	<i>Echinacea purpurea</i>	Purple Coneflower	M-D/F	M,P	S,N
	<i>Eupatorium coelestinum</i>	Mistflower	M/F-P	M,P,CP	S,N
	<i>Eupatorium fistulosum</i>	Joe-Pye-Weed	M/F	M,P,CP	S,N,L
	<i>Eurybia divaricata</i>	White Wood Aster	M-D/P-S	M,P	S,N,L
	<i>Geranium maculatum</i>	Wild Geranium	M-D/F-P	M,P	S,N
	<i>Helianthus angustifolius</i>	Swamp Sunflower	W-M/F-P	M,P,CP	S,N
	<i>Helianthus scaberrimus</i>	Sunflower	D/F	M,P,CP	S,N,L
	<i>Helianthus divaricatus</i>	Woodland Sunflower	D/P	M,P,CP	S,N

Soil moisture: W = wet; M = moist; D = dry.

Light requirements: F = full sun; P = partial shade; S = shade.

Region: M = mountains; P = piedmont; CP = coastal plain.

Wildlife Value: C = winter cover; F = fleshy fruit; S = seed, hard mast, or catkins; H = hummingbird nectar; N = butterfly and other insect nectar; L = butterfly larvae host plant.

*Use of specific plants by wildlife will vary regionally, and there always are exceptions.

**For information on which plants may be toxic to humans, visit

<https://plants.ces.ncsu.edu/plants/category/poisonous-plants/>

Table 1. Plant species native to North Carolina* (including soil moisture and light requirements, region of primary occurrence, and benefit to wildlife)

Plant Type	Latin Name	Common Name**	Soil/Light	Region	Wildlife Value
Herbs and wild-flowers continued	<i>Helianthus helianthoides</i>	Ox-Eye	M-D/F-P	M,P,CP	S,N
	<i>Hibiscus moscheutos</i>	Rose Mallow	M/F-P	M,P,CP	H,N
	<i>Houstonia caerulea</i>	Bluebells	M-D/F-S	M,P,CP	N
	<i>Impatiens capensis</i>	Jewelweed	W-M/P-S	M,P,CP	H,N
	<i>Ipomoea coccinea</i>	Red Morning Glory	D/F	M,P,CP	S,H,N
	<i>Iris cristata</i>	Crested Iris	M/P-S	M,P	H
	<i>Liatris spicata</i>	Blazing Star	W-M/F	M,P	N
	<i>Lobelia cardinalis</i>	Cardinal Flower	W-M/F-S	M,P,CP	H,N
	<i>Lobelia puberula</i>	Blue Lobelia	W-D/F-P	M,P,CP	H,N
	<i>Lobelia siphilitica</i>	Great Blue Lobelia	W-M/P-S	M	H,N
	<i>Mitchella repens</i>	Partridgeberry	M/F-S	M,P,CP	F
	<i>Monarda didyma</i>	Beebalm	M/P-S	M	H,N
	<i>Monarda fistulosa</i>	Wild Bergamot	M-D/F-P	M,P,CP	H,N
	<i>Monarda punctata</i>	Horsemint	D/F-P	P,CP	H,N
	<i>Oenothera fruticosa</i>	Sundrops	M-D/F-P	M,P,CP	S,H
	<i>Pensfemon canescens</i>	Hairy Beardtongue	M-D/F-P	M,P	H,N,L
	<i>Pensfemon laevigatus</i>	Smooth Beardtongue	M/F-S	M,P,CP	H,N,L
	<i>Phlox carolina</i>	Carolina Phlox	W-D/F-P	M,P,CP	N
	<i>Phlox divaricata</i>	Blue Phlox	M/P-S	M,P,CP	N
	<i>Phlox paniculata</i>	Summer Phlox	M/F-P	M,P,CP	N
	<i>Phlox pilosa</i>	Prairie Phlox	D/F-P	P,CP	N
	<i>Phlox subulata</i>	Moss Pink	D/F	M,P	N
Herbs and wild-flowers continued	<i>Phytolacca americana</i>	Pokeweed	M-D/F	M,P,CP	F,S
	<i>Pycnanthemum incanum</i>	Hoary Mountainmint	M-D/F-P	M,P,CP	N
	<i>Rudbeckia fulgida</i>	Orange Coneflower	M/F	M,P,CP	S,N
	<i>Salvia lyrata</i>	Lyreleaf Sage	M-D/F-S	M,P,CP	H,N
	<i>Silene virginica</i>	Fire Pink	M-D/F-S	M,P,CP	S,H,N
	<i>Solidago spp.</i>	Goldenrod	M-D/F-P	M,P,CP	S,N
	<i>Spigelia marilandica</i>	Indian Pink	M/P-S	M,P,CP	H
	<i>Stokesia laevis</i>	Stokes's Aster	M/F-P	P,CP	N
	<i>Symphoricarpos reticulatus</i>	Whitethorn Aster	M-D/F-P	M	S,N,L
	<i>Symphoricarpos novae-angliae</i>	New England Aster	M-D/F-P	M	S,N,L
	<i>Symphoricarpos novi-belgii</i>	New York Aster	M/F-P	CP	S,N,L
	<i>Symphoricarpos pilosum</i>	White Heath Aster	D/F	M,P,CP	S,N,L
	<i>Vernonia noveboracensis</i>	Ironweed	W-M/F-P	M,P,CP	N
	<i>Viola caroliniana</i>	Wood Vetch	D/F-P	M,P,CP	S,L
	<i>Viola pedata</i>	Bird-Foot Violet	D/F-P	M,P,CP	L
	<i>Andropogon glomeratus</i>	Bushy Bluestem	M/F	P,CP	C,S,L
	<i>Andropogon furcatus</i>	Splitbeard Bluestem	D/F	M,P,CP	C,S,L
	<i>Aristida stricta</i>	Wiregrass	D/F-P	P,CP	C,S
	<i>Arundinaria gigantea</i>	Switchcane	W-D/F-S	M,P,CP	C,S,L
	<i>Panicum virgatum</i>	Switchgrass	M/F-P	M,P,CP	C,S,L
	<i>Sorghastrum nutans</i>	Indiangrass	M-D/F	M,P,CP	C,S

Soil moisture: W – wet; M – moist; D – dry.

Light requirements: F – full sun; P – partial shade; S – shade.

Region: M – mountains; P – piedmont; CP – coastal plain.

Wildlife Value: C – winter cover; F – fleshy fruit; S – seed, hard mast, or catkin; H – hummingbird nectar; N – butterfly and other insect nectar; L – butterfly larvae host plant.

*Use of specific plants by wildlife will vary regionally, and there always are exceptions.

**For information on which plants may be toxic to humans, visit <https://plants.ces.ncsu.edu/plants/category/poisonous-plants/>

Where to Find Native Plants

Look for native plants propagated from locally collected seed. This helps protect the unique characteristics of individual plants of the species growing wild in your area and ensures that the plants you use in your landscaping are best adapted to the local environment. Avoid planting cultivars of native plants when possible. Most of these variants may have been selected for qualities other than their value to wildlife, making them less desirable as wildlife plants. Although many conventional nurseries do not carry a large variety of native species, especially non-cultivars, the number of reputable nurseries

specializing in these plants is on the rise. Be wary of “deals” on native plants, especially orchids and trilliums, which often indicate the plants were collected from wild areas. Collecting plants from the wild contributes to the destruction of their habitats and often increases the chance of planting failure. Occasionally, local nature centers and botanical gardens initiate native plant rescues from areas soon to be cleared for development—these can be good and appropriate wild sources. In addition, it is possible to collect wild seed and sow or propagate native plants from the seed (Figure

12). See Phillips (1985), Bir (1992), and Schopmeyer (1974) for more on propagating native plants from seed.

To locate a nursery near you that sells native plants, visit:

- North Carolina Botanical Garden: ncbg.unc.edu/2019/08/09/recommended-sources-for-native-plants/
- North Carolina Forest Service: www.ncforestservice.gov/Urban/pdf/NurseriesSellingNativeTrees.pdf
- North Carolina Native Plant Society: ncwildflower.org/native-plant-nurseries/

In addition, you can consult with local parks, nature preserves, garden clubs, botanical gardens, arboreta, and the local Extension Center for the names of additional native plant providers.

Eradication and Control of Non-natives

Herbicides or manual removal can be used to eliminate or control unwanted non-native plants (Figure 13). Because the results of these activities vary from county to county, you may need to experiment before finding the most successful approach for your property. In some cases, a range of native plant species already may be present. In others, a single non-native species may dominate a piece of property, requiring the landowner take extreme measures to increase the diversity and abundance of native plants.

Known invasive plants in North Carolina are listed in Table 2. This list is not comprehensive, and most of the plants named have already spread throughout North Carolina to the extent they can never be controlled completely. To prevent the list from continuing to grow, carefully consider a non-native plant's potential for invasiveness before introducing it on your property, especially when trying to attract wildlife. For more information on methods of control required for non-native plant species, contact your local Extension Center. The *North Carolina Agricultural Chemicals Manual*, published by North Carolina State University, and *Nonnative Invasive Plants of Southern Forests*, published by the US Forest Service, are excellent references for non-native plant control.



Figure 12. You'll have to compete with American goldfinches for coneflower seed if you hope to propagate your own plants from seed. Photo by iStock.com/ABDESIGN



Figure 13. Although many invasive plants like Japanese honeysuckle are here to stay, they can be controlled locally by using herbicides or removing by hand. Photo by Chris Moorman

Table 2. Known invasive plants in North Carolina

Plant Type	Common Name	Scientific Name
Trees	Tree-of-Heaven	<i>Ailanthus altissima</i>
	Mimosa	<i>Albizia julibrissin</i>
	Chinaberry	<i>Melia azedarach</i>
	Princess Tree	<i>Paulownia tomentosa</i>
	Chinese Tallow Tree	<i>Sapindus saponaria</i>
Shrubs	Japanese Barberry	<i>Berberis thunbergii</i>
	Russian Olive	<i>Elaeagnus angustifolia</i>
	Autumn Olive	<i>Elaeagnus umbellata</i>
	Bicolor Lespedeza	<i>Lespedeza bicolor</i>
	Japanese Privet	<i>Ligustrum japonicum</i>
	Chinese Privet	<i>Ligustrum sinense</i>
	Common Privet	<i>Ligustrum vulgare</i>
	Oregon Grape	<i>Mahonia bealei</i>
	Multiflora Rose	<i>Rosa multiflora</i>
Vines	Porcelain-Berry	<i>Ampelopsis brevipedunculata</i>
	Oriental Bittersweet	<i>Celastrus orbiculatus</i>
	English Ivy	<i>Hedera helix</i>
	Japanese Honeysuckle	<i>Lonicera japonica</i>
	Kudzu	<i>Pueraria lobata</i>
	Japanese Wisteria	<i>Wisteria floribunda</i>
Herbs	Chinese Wisteria	<i>Wisteria sinensis</i>
	Crown Vetch	<i>Coronilla varia</i>
	Queen Anne's Lace	<i>Daucus carota</i>
	Tall Fescue	<i>Lolium arundinaceum</i>
	Sericea Lespedeza	<i>Lespedeza sericea</i>
	White Sweet Clover	<i>Melilotus alba</i>
	Japanese Grass	<i>Microstegium vimineum</i>
	Johnson Grass	<i>Sorghum halepense</i>

Resources

Native Plant Information

North Carolina Native Plant Society
www.ncwildflower.org

North Carolina Botanical Garden
ncbg.unc.edu

North Carolina Plant Conservation Program
www.ncagr.gov/plantindustry/plant/plantconserve

North Carolina State Extension Gardening
gardening.ces.ncsu.edu

North Carolina Extension Gardener Plant Toolbox
plants.ces.ncsu.edu

Wildlife Friendly Landscapes
wildlifefriendlylandscapes.ces.ncsu.edu

Non-native and Invasive Plant Information

Non-native Invasive Plants of Southern Forests: A Field Guide for Identification and Control
www.srs.fs.usda.gov/pubs/gtr/gtr_srs062/

Southeast Exotic Pest Plant Council
www.se-epcc.org

Plant Conservation Alliance
www.plantconservationalliance.org

U.S. Fish and Wildlife Service
invasives.fws.gov

United States Department of Agriculture PLANTS Database
plants.usda.gov

North Carolina Agricultural Chemicals Manual
content.ces.ncsu.edu/north-carolina-agricultural-chemicals-manual

Backyard and Other Wildlife

NC State Extension Publications
forestry.ces.ncsu.edu/forestry-wildlife

North Carolina Wildlife Resources Commission
ncwildlife.org

National Wildlife Federation
www.nwf.org/Garden-For-Wildlife/Wildlife.aspx

Wildlife Friendly Landscapes
wildlifefriendlylandscapes.ces.ncsu.edu

Additional Resources

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APPENDIX E

Cameron Architectural Survey

A large portion of the following historical background is from the Cameron Historic District National Register of Historic Places Registration Form. Published October 1983, Report Number MR0014. To read the full report, please visit Town Hall or [click here](#).

Born of a plank road and a railroad and spurred on by the prosperity of the turpentine and dewberry industries, Cameron, North Carolina, flourished and grew in the late nineteenth and early twentieth centuries. Farmers, merchants, and railroad men settled there and built their homes and businesses along the main thoroughfare. Though the trains do not stop in Cameron now, and the dewberries do not grow there on a grand scale anymore, Carthage Street remains much as it always has with its fine houses, substantial commercial structures, and buffer of trees. It is a tightly concentrated linear village of modest frame and brick buildings, canopied with trees, and clearly set off from the adjacent farmland.

The buildings are one- and two-story frame and brick structures displaying elements of the popular styles of the era in which most of them were built 1875 to 1925. While there is little information on builders or suppliers of materials for the buildings in Cameron, certain features recur throughout the town. The profusion of sawn work detail varies from house to house but often the variations of porch railings or brackets from one house to the next is slight. German siding is found on a number of houses as well as several outbuildings. Board and batten was also a favorite construction technique for outbuildings in the town. One very notable recurring feature is a door, known as "The Cameron Door," with two horizontal panels below and two arched vertical windows above. In some houses the windows are replaced by panels which have the same configuration.

While the district has experienced a loss of four contributing structures since its inclusion into the National Register in 1983 (MR0033, MR0030, MR0029, MR0064), a number of additional buildings were constructed in this district after the National Register District period of significance, which have earned their own historic significance showing the slow but still steady growth of the community into the mid-twentieth century. These examples include the Colonial Revival Muse-Hemphill House (MR0027), the Minimal Traditional ranch style McPherson House (MR0061), and the brick ranch Cole House (MR0060).

In 1983, the Cameron Historic District was officially listed in the National Register of Historic Places. This district encompasses the core of Cameron, including the commercial downtown and residential properties flanking downtown to the north, south, east, and west.

In the fall of 2021, a group comprised of Cameron's elected officials and concerned citizens reached out to The Pines Preservation Guild for assistance in establishing a Historic Preservation Commission based on their current National Register of Historic Places listing. By this time, a few architecturally significant buildings in the historic district had fallen into disrepair; Cameron residents and town officials grew concerned by the lack of maintenance requirements. A driving force behind establishing a local historic preservation ordinance and corresponding local historic district designation stemmed from the desire to prevent demolition by neglect in the historic district. This group of concerned citizens was successful and on September 27, 2022, the Cameron Board of Commissioners (BOC) officially established the Cameron Historic Preservation Commission. The *Cameron Historic Preservation Ordinance* and the *Cameron HPC Rules of Procedure* can be found at the Cameron Town Hall.

The following year (2023), the Town worked to establish a local historic district overlay zone over which the HPC would have the authority to review and oversee all exterior changes. The designated historic district will be named the Cameron Historic District. The boundaries for the local historic district overlay zone were formed from the Cameron Historic District listed on the National Register, only deviating when property boundaries have been absorbed into other adjoining properties since 1983.

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
Carter Street						
	290	MR0060	C	Cole House	ca.1950	Side-gabled one-story running bond brick ranch. A slightly set-back brick addition to the west features a smaller enclosed room and carport. Western end of the carport is supported by decorative metal columns and brick knee-wall. Chimney located between the western wall of primary structure and smaller enclosed room. A smaller, significantly set-back brick addition is on east. Facade features two-over-two horizontal windows of various sizes. An engaged porch contains the main entrance and a picture window with flanking two-over-two horizontal windows.
Carthage Street						
	650	MR0031	C	Former Presbyterian Manse	ca.1940	<p>One-story gable-end stone veneer structure with brick addition on the west end and a screen porch on the east. A pedimented entry porch supported by square supports replaces the original decorative iron porch supports <i>[source: 1983 NR Nomination]</i>. The concrete and brick front porch slab extends to the west along the south facade. Roof has an off-center ridge stone chimney and composite shingles. A half-glazed door with three horizontal light and six-over-six replacement windows. Triangular vents are located in the eaves of the side gables. There is also an additional side entrance from the east.</p> <p>Built by Mrs. Kate McIver; it later became the Presbyterian Manse but is now a private residence <i>[source: 1983 NR Nomination]</i></p>
	644	MR0019	C	Kelly House	ca.1910	<p>Onestory gable end frame residence with end chimney on the east side. The front entrance is composed of a replacement door flanked by pilasters. The porch is supported by square posts. Contemporary frame gable-end addition on the west features three fixed-sash square one-pane windows. Composite roofing on both addition and main structure and wide Hardie Board siding.</p> <p>Originally a triple A, the roofline was later changed to the present configuration. For many years the home of J. Clyde Kelly, a longtime teacher and administrator at Cameron School. A board found during some renovation contained the name of Wicker Lumber Co. <i>[source: 1983 NR Nomination]</i></p>

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
	628	MR0018	C	Jones Farm House	1884	<p>Two-story L-shaped Folk Victorian farmhouse, the gable end is two rooms deep, the wing one-room deep. The entrance, which is located in the recessed wing, contains a Cameron door: two rectangular wooden panels below with two arched vertical lights above. Chamfered square posts support the one-story porch roof that wraps around the east side of the house. A low railing with turned balustrades carries around the porch. The first-story windows extend to the floor. A first-floor window in the gable end is covered by a portico supported by carved brackets. A small balcony extends below the window and is surrounded by a railing with turned balusters. There is a carriage entrance on the western elevation that features a split wooden door with rectangular panels and a glass storm door. The porch has square chamfered posts and turned balusters that match the front porch. Windows are four-over-four vinyl windows that replaced the original four-over-four wooden windows. Additional details include returning eaves, decorative trefoil in triangle vents and ornamentation in the gables, as well as a frieze, cornice, and corner boards. The side gables have oval vents and the same ornamentation as the front gable. Additions have been made to the east side and the rear. The addition to the rear has the same detailing as the rest of the house and has an entrance on the east side, with a pent roof and simple brackets, and a door that is half-glazed.</p> <p>Outbuildings clad with German siding include a small frame kitchen that had an interior chimney, which has since been removed. This kitchen was once connected to the house by a breezeway <i>[source: 1983 NR Nomination]</i> and a garage. The garage is located on the northeast side of the house, and features two sets of six-panel double wooden doors on hinges for vehicles, and a pedestrian entrance on the north portion of this facade. There are original four-over-four wooden windows on the west side elevation. The roof is a front gable with a longer extension over the pedestrian entrance. There are also exposed rafters.</p> <p>C. E. Jones built this house soon after he moved to Cameron from Carthage in 1883 with Will Kennedy and operated the Union Carriage Company. <i>[source: 1983 NR Nomination]</i></p>
	614	MR0027	C	Muse-Hemphill House	ca.1930	<p>Two-story gable-end Colonial Revival house with aluminum siding built to replace one belonging to Andrew Muse which burned in 1936 <i>[source: 1983 NR Nomination]</i>. The house, which is three bays by three bays, has</p>

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
						one-over-one windows and an interior chimney. Round-arched ceiling portico over entrance supported by two brackets. Metal standing seam roof with an exterior chimney on east. One-story hipped roof porch on the east enclosed with vinyl siding and tall vinyl casement windows with entrance on the south.
	600	MR0015	C	Cameron Presbyterian Church	1879, 1949, 1963	<p>The original section of the church is a rectangular frame building with a projecting vestibule area. Arched windows with four-over-four panes on the front and side elevations. The original louvered shutters are intact, although they are now fixed in place. Plain pilasters at the corners. The front entrance is composed of plain double doors set in an arched surround topped by a two-pane transom. The front facade also has an arched frieze and returning eaves. A quatrefoil vent is located in the front facade above the transom. The square bell tower has arched wooden vents on all four sides and is topped with a flared-eave standing seam spire. Frame gable-end additions made to the east, west, and rear elevations in 1949 <i>[source: 1983 NR Nomination]</i>. Each addition features two six over six double-hung windows and an entrance.</p> <p>A brick building, built in 1963, located behind the structure, features the same gable vent as the church, as well as returning eaves, a simple frieze and eight-over-eight windows. The brick bond is a running bond with a single course of flemish bond as a watermark. There is also an interior chimney.</p> <p>A cemetery, located to the northwest of the church property, contains stones dating from the late-nineteenth century to the present. According to local information, Daniel McIntyre's Classical School which appears in the early Branson's Directories was located behind the Church. Modern standing seam metal roof. The session minutes for April 1, 1879 record a meeting to petition the Presbytery to allow a church to be formed in Cameron (Church Directory). The building was completed that year <i>[source: 1983 NR Nomination]</i>.</p>
	562	MR0025	C	Murdock McKeithen House	1892	The two-story Folk Victorian center-hall structure has projecting bays on either side of the entrance and is covered with German siding with additional reeding decorative detail. The front facade boasts three gables,

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						<p>each with returning eaves, scroll-sawn ornament, and a vent with a star in the center. A documentary photograph, taken soon after the house was built, shows a one-story porch covering the entrance with a smaller balcony at the second-story door. Sometime in the early part of the 20th century, the porch was extended the full length of the facade and around the east side, duplicating the original, ornate woodwork. Turned posts support the porch which comprises a scroll-sawn railing, brackets, and gingerbread woodwork. The front door contains two long rectangular vertical panes over two smaller rectangular vertical panels surrounded by transom and sidelights. Four-over-four slim double-hung windows on the exterior. The upper balcony has been slightly altered and features shingles and scroll-sawn railing and a door that matches the front door. The second-floor porch door also features simple drip molding. The corner boards also feature the same three-line decorative reeding pattern as the siding. Additions have been made to the rear. Outbuildings include a small well house which appears in the early documentary photographs, now moved behind the house, two frame sheds, and a frame barn.</p> <p>The interior contains a post and lintel mantel in the east, front room with vigorous Victorian turned, sawn, and molded ornament. The two windows in the projecting bay have molded surrounds and a cornice of sawtooth woodwork. The stair has a carved newel post and turned balusters. This was the home of Murdock McKeithen and his wife, Belle Ferguson McKeithen. McKeithen was one of Cameron's leading merchants for many years. <i>[source: 1983 NR Nomination]</i>.</p>
	538	MR0028	C	John C. Muse House	1878	<p>A two-story gable double-pile Folk Victorian with two additions on the rear. Originally a two-story gable-front house with a rear ell. The two projecting bays on the front facade were added later, and have two-over-two windows on the first floor with a balcony above. Small sawtooth details can be found on the projecting bays between the first floor and the balcony. The first-story porch has four chamfered posts replicating the originals and two chamfered pilasters, and carved replica decorative brackets. The second-story porch has lambs-tongue chamfered posts and pilasters with a railing featuring square balusters. The first-story front porch supports were reconstructed to match after having large Doric columns for a period of time <i>[source: 1983 NR Nomination]</i>. The posts and brackets on the porch located on the west elevation match the posts on the main porches and the entrance from the porch is a solid paneled door. The entrances on both</p>

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
						<p>the first and second stories have six light transoms and four light sidelights, the main entry has a 12-light door, while the second floor has a solid door with two vertical panels. Small balconies with slender lambs-tongue chamfered posts and pilasters, carved brackets, and turned balusters are located on the second story of the projecting bays. The doors to the balconies have two vertical lights. The gable has returning eaves, sawtooth bargeboards, and a decorative vent. Chimneys are located on the west and east elevations. There is a simple frieze. The windows on the side elevations are six-over-six.</p> <p>Interior features include a post and lintel mantel with bold spool-like ornament and a stair with a turned newel and balusters. A frame garage is located in the rear. This house was built by John C. Muse who, with his brother Andrew, established the Muse Brothers Mercantile--one of Cameron's leading businesses for many years. According to Muse's daughter, Miss Minnie Muse, the contractor for the house was a Mr. Dunk Johnson <i>[source: 1983 NR Nomination]</i>.</p>
	524	MR0017	C	Harrington House	ca. 1870	<p>One-and-half story side-gable frame Folk Victorian with a centered front gable with returning eaves. There is a circular window within the front gable. Porch features double thin square columns with scroll-sawn brackets and a railing with scroll-sawn balustrades. Originally only on the southern facade, the one-story porch now wraps around the east facade and has an additional entrance to the rear addition. There is an addition on the south facade with an additional entrance from the front porch. The one-story addition protrudes west beyond the original structure and features three windows with eight-over-one asymmetrical lights. There is an exterior chimney on the addition's western elevation that is flanked by fixed asymmetrical eight-light widows. There are original six-over-six windows on the rest of the house. The front door is half nine lights over paneling. The side gables have quatrefoil vents. The house also has a simple frieze and corner boards.</p>
	516	MR0022	C	McLean House	1920	<p>Frame one-and-a-half-story Craftsman structure with hipped roof. There is a central dormer also with a hipped roof, consisting of paired windows of one-over-one sashes. An engaged porch with a large beadboard frieze supported by slightly battered columns set on brick piers extends around</p>

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
						<p>three sides of the house. The central entrance with a single light half-paneled door is recessed between two projecting bays containing one window each of one-over-one asymmetrical sash. The front porch wall has a chair rail. An interior chimney is set slightly off-center, there is also an exterior chimney on the east elevation. Both the east and west elevations have a small picture window flanked by one-over-one windows, and side enclosed gables with half moon lights. The only outbuilding is a frame garage.</p> <p>Built by Cameron banker J. D. McLean sometime after 1918 when he purchased the lot from W.M. Blue for \$600 <i>[source: 1983 NR Nomination]</i>.</p>
	500	MR0020	C	McFadyen House	1878	<p>Two-story side gable double-pile frame Folk Victorian structure with an exterior chimney, a double portico, and a rear ell. Concrete veneer scored to mimic stone covers exterior chimney. The rear ell has a porch supported by chamfered square posts with scroll-sawn balustrades. The square chamfered posts supporting the front porch have delicate pendant brackets which resemble those shown in the documentary photograph of the Halcyon Hotel which was located up the street <i>[source: 1983 NR Nomination]</i>. Railings with turned balusters enclose the porches. The doors on both stories are the "Cameron doors" with panels instead of glass with a divided transom. Windows are six-over-six. The central and side gables have decorative vents featuring a triangle within a circle and returning eaves. There is a simple frieze. The rear two-story porch was enclosed.</p> <p>There are three one-story outbuildings located on the property -- one gable end with German siding, one gable end with board and batten, and one contemporary metal structure.</p> <p>The interior features plaster walls with a chair rail. Mantels display turned ornament and the stair is composed of a turned newel and balusters. Molded surrounds carry throughout. Upstairs mantels are simple post and lintel.</p> <p>According to a deed Neill A. McFadyen purchased lot 120 from the Goodman Brothers on January 20, 1875 (DI2, p. 516). McFadyen was another of Cameron's leading merchants listed as early as 1877-78 in Branson's Directory as a merchant and in later directories as a seller of</p>

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						saddles and harnesses as well. An 1897 newspaper article describes him as "...a quiet and prosperous merchant of Cameron, and is also engaged in farming and expects to go into fruit farming this fall." <i>[source: News and Observer, August 11, 1897]</i> . His store, which was located on lot 18, does not survive. <i>[source: 1983 NR Nomination]</i>
	484	MR0016	C	Hardy Gulf	1940	<p>A one-story frame garage with a large central open bay. A gambrel frame carport extends perpendicularly in front of the western portion of the south facade and is supported by two metal posts. The carport shelters the solid six-panel wooden door, that is flanked by six-over-six windows. There is a simple frieze. There is a central loading door on the north elevation flanked by two sets of six-over-six replacement windows that are shorter than their openings. Plexiglass is used to cover the opening between the upper window sash and the window frame.</p> <p>This structure was reportedly once part of a two-story building which was later converted to its present appearance. <i>[source: 1983 NR Nomination]</i></p>
	456	MR0032	C	Rodwell House	1890	<p>Two-story pyramidal-roof vinyl German-sided Queen Anne house has irregular massing and a tower with ahexagonal roof and spire on its southwest corner. The first-story porch extends from the tower and carries across the front facade to the eastern facade, and is supported by turned posts with ornamental brackets and spindlework frieze. A railing of turned balusters encloses the porch while turned spindles carry across the top. The entrance, once containing a transom of colored glass surrounding the door with its verticle arched windows <i>[source: 1983 NR Nomination]</i>; now has a door with the upper half featuring small colored panels below and above a central larger glass panel. The three double-hung windows on the first story of the tower have top and bottom sashes featuring a single central colored pane surrounded by additional small rectangular colored panes of glass, characteristic of a Queen Anne window. A small balcony with woodwork identical to that of the front porch is located on the second story of the tower. Another smaller balcony extends from the second floor, and is located directly above the main entrance. The doors on both of the second-floor porches match the main entry. The house has interior chimneys and one-over-one vinyl windows, replacing the original two-over-two windows <i>[source: 1983 NR Nomination]</i>. The front and eastern gables</p>

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
						<p>have decorative cross pieces and four-pane fanlights. There are brackets in the eaves and a rear addition.</p> <p>E. P. Rodwell, Moses Britton's son-in-law, purchased this lot, known as the former H. L. Muse Hotel lot, from W. H. Sikes of Harnett County in 1891 for \$125. According to a 1936 newspaper article, this was previously the site of the hotel as well as the Sikes house, both of which burned <i>[source: Moore County News, Feb. 13, 1936]</i>. The present building was the home of the Presbyterian minister, Rev. W. A. McNeill for many years in the early part of the century. <i>[source: 1983 NR Nomination]</i></p>
	450	MR0059	C	Post Office	1960	<p>One-story side-gable concrete block building with stretcher bond veneer on the front facade. Later addition on the east with Roman raking stretcher bond and central recessed alcove for mailbox placement. The eastern portion of the southern facade has a large rectangular stacked bond brick panel. There is a single entrance on the southwest corner of the building and a large picture window in the center of the south facade. East and north facade is painted concrete block with aluminum frame three pane horizontal awning windows. Eastern gable has wood beaded siding and a triangular vent. Service dock on the north facade.</p>
	425	MR0024	C	Millinery Shop	ca. 1900	<p>The one-story gable-end frame building with German siding and exposed rafters. The front facade is three bays wide. A single recessed door and a large light are set in simple surrounds. West facade features three-over-one original windows and vinyl replacement one-over-one. East facade features three-over-one replacement and original six-over-one windows, between the windows there is a side entrance with a two-light half-paneled door. There is a shed addition to the north and large contemporary galvanized metal workshop to rear.</p> <p>This lot was bought by J. A. McCleny in 1895 and operated a watch repair shop. However, the present building was reportedly built for a millinery shop. <i>[source: 1983 NR Nomination]</i></p>
	428		C	Cameron Jail Building	ca. 1880	<p>One-story rectangular side-gable frame building with clapboard siding, metal standing seam roof, and exposed rafters. Asymmetrical facade with</p>

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						board and batten door on south covered with a small shed roof. A single window covered with security bars is also on the south.
						Originally located on Goodman Street on a lot owned by Sue S. Phillips was moved and renovated by Joe Bauerband of Sanford, N.C
	422	MR0026	C	Muse Brothers Store	1880	Two story running bond brick commercial building with a basement, has a stepped roof with two concrete decorative insets and notable brick corbelling along the roofline. Jack arches ornament the windows, windows are eight-over-eight on south facade first floor, six-over-six throughout. A single-story porch with exposed rafters, square chamfered posts, and square balustrades covers the two single-light double-door entrances, solid panel service entrance, and windows on the first floor. The western facade has a half-paneled double door with nine lights. The eastern facade has three solid wood pedestrian doors from the walkout basement, and metal bars on the ground-floor windows.
						The first store operated by John C. and Andrew Muse on this spot burned in the 1880s. According to Muse's daughter, Miss Minnie Muse, this building was constructed in the latter part of that same decade <i>[source: 1983 NR Nomination]</i> .
	412	MR0062	NC (AGE)	Phillips Supermarket	1977	One-story, brick veneer building with modern glass storefront.
	404	MR0063	NC (AGE)	Storage Barn		Contemporary build galvanized metal siding with large central bay and pedestrian entrance on south facade. Shed roof covers bays. Replaced earlier concrete block building <i>[source: 1983 NR Nomination]</i> .
	403	MR0058	C	Cameron Farm Supply	1950	One-story front gable five bay concrete block building with common bond brick veneer facade, vinyl siding, and vent on gable under eaves, and modern glass storefront. The entrance consists of a double door with large rectangular lights and a large transom above. On the facade above the bays, there is a large rectangular design in the brickwork that is now partially covered by signage. The original windows have been replaced by slightly smaller windows as is evident by the brick infill. The brick veneer wraps slightly to the east and west elevations and would resemble quoins if it wasn't partially painted.
	409	MR0047	C	McKeithen Store	1889	Two-and-a-half-story frame structure with a one-story addition to the rear

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
						<p>and a standing seam metal roof. The first story has a double-door entrance, the exterior set of doors consists of vertical panels above with two vertical panels below. The interior set of double doors consists of vertical glass panels above with two vertical panels below. Windows are six-over-six and flank the entrance. A single-story porch shades the bays on this story. Three six-over-six windows are located on the second story of the front facade, the westernmost of which has had its upper sash removed for the installation of a modern ventilation fan. A vent consisting of two arched panels ventilates the gable. The porch has a flattened arch that reaches from the simple square posts and there are scalloped arched balusters as railing. There is an interior chimney between the original building and the addition. There is a loading door on the ground floor of the east elevation. There are exposed rafters in the eaves.</p> <p>The building still retains its late-19th-century Victorian interior with a sheathed ceiling, counters, and walls lined with shelves and drawers. An interior staircase leads to the second story. According to Murdock McKeithen's granddaughter, Isabel McKeithen Thomas, McKeithen built this store to replace one which burned <i>[source: 1983 NR Nomination]</i>.</p>
	415	MR0049	C	McPherson Store	1898	<p>One-story gable-front frame building with German siding, a standing seam metal roof, and exposed rafters. Three bays wide on the front, windows are two-over-two, and double doors with horizontal panels compose the entrance. The second set of double doors leading into the store from the vestibule have a single light above horizontal rectangular panels. A tall narrow vent is located in the gable. A standing seam shed portico covers the front entrance. There is a loading door on the east elevation with the same design as the front door. There are small shed roofs with exposed rafters above each entrance.</p>
	429	MR0042	C	Greenwood Inn	ca. 1870	<p>Two-story front gable frame rectangular double-pile structure with a basement constructed during the later half of the 1870s. It has a double portico across its front facade and a rear addition. The gable front until recently had a wooden gable ornament. A decorative bell vent exists in the gable end, and there are returning eaves. Original scroll-sawn balusters remain on the lower porch, and replicas exist on the upper porch. The original lambs-tongue chamfered columns exist on the second-floor porch. The first-floor porch columns were replaced with square replacements, the first-floor engaged column on the east is original and still retains the</p>

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
						original lambs-tongue chamfering. A one-story shed porch is located on the west elevation and the rear. Laid out in a side-hall plan, the structure has two windows and two doors on the lower story and three windows and a door on the upper. The eastern entrance on the first floor leads into a large parlor. The second entrance and the entrance on the second floor, both of which consist of "Cameron doors" both with arched panes--lead into the side hall. A third entrance is located on the west elevation, also leading into the hall. The front elevation has two-over-two windows on the first floor and six-over-six windows on the second floor. The east side elevation has six-over-six windows on the first floor and two-over-two windows on the second floor. The west side has one two-over-two window on the second floor and the rest of the first and second-floor windows are six-over-six, with a small horizontal two-light window to the left of the side entrance off of the shed porch. There is an exterior chimney on the east elevation with poured concrete veneer added at a later date to the basement story of the chimney.
	421	MR0037	C	Cameron Depot	ca.1890	<p>One-story rectangular frame hipped-roof building with vinyl replacement windows and doors and fiber-cement board siding, which covers the original board and batten siding. The west elevation consisted of two single entrances flanking two broad loading bays. The east elevation consists of a loading dock and two broad bays with a double window on the south end. The current depot retains much of the same form with loading bays on the side elevation and a single door on the narrow end. The original loading doors on the north and south elevations are intact, although they are covered by smaller replacement doors. Contemporary platform, railing, and ramps were added within last decade for public access.</p> <p>Originally located beside the railroad on the north side of Carthage Street, the depot was moved to prevent demolition by the railroad in 1981. The south end contained entrances for whites and blacks. Documentary photographs show a former depot to be a rectangular hipped-roof board and batten structure [<i>source: 1983 NR Nomination</i>].</p>
	441	MR0057	C	Woman's Club	1952	One-story side-gable house with aluminum siding, exposed rafters, standing seam roof, and pedimented portico supported by two Doric columns. Two sets of two fixed square 12-pane replacement windows on either side of the entrance. One story gable addition off the back. Exterior brick gable-end chimney flanked by six-light replacement windows.

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
	449	MR0052	C	Pharmacy	ca.1900	This two-story common-bond brick building with an ell on the east end was originally a pharmacy with doctor's offices above. The two-story section has a stepped roofline on the side elevations and three entrances on the front facade: a central door leading to the second floor features a two-light transom and a jack arch; entrances on either end consist of single paneled doors with four lights in the upper section and three panels below flanked by two large windows. Eight-pane transoms top each of these bays. The windows on the second story are slightly arched with four-over-four lights. The one-story storefront has a typical early twentieth-century recessed entrance with double doors and projecting display windows. It still retains its pressed tin ceiling. A pent cornice stretches the facade of both buildings. Star Pattress plates supporting the second story are visible on the west elevation. Corner metal support braces are also present. The brick bond features five stretcher courses to one header course.
	457	MR0044	C	Hartsell House	1900	A one-story Queen Anne cross-gable frame structure with German siding. A central gable features decorative scalloped shingling, a quatrefoil vent, and returning eaves, and is mimicked in each gable. Simple Doric columns support the one-story wrap-around porch with a beadboard frieze. The western portion of the porch has been enclosed with glass 20-light multipane sliding windows. The front door is centrally located and has one large light with three small square details and two large square details below. The windows to the left and right of the door are one-over-one and have working louvered shutters. A one-story ell extends to the end. There is an interior brick chimney located towards the rear. One of Cameron's earliest residents, Rev. J. W. Hartsell, resided here <i>[source: 1983 NR Nomination]</i> .
	465	MR0038	NC (AGE)	Methodist Fellowship Hall	1978	One-story gable-front building with aluminum siding. Entrance has a pedimented gable portico with diamond-shaped shingles covering a double-door entrance. Two six-over-six replacement windows flank the entrance. and the building is topped by a rectangular cupola.
	465	MR0039	C	Cameron Methodist Church	1886	The one-story frame building with a projecting vestibule and bell tower. The bell tower is built in two sections and each part – the vestibule and the two sections of the tower – display a triangular pediment with diamond-shaped shingles and rectangular vents. A conical roof topped by a cross finishes the tower. Four tall narrow windows carry down the side elevation, and are covered with louvered shutters. A single window on either side of

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
						the vestibule also has louvered shutters. Pilasters ornament the corners of the building. Above the entrance is a rectangle with scalloped shingles instead of the diamond-shaped shingles found in the tower. Additional features include a simple frieze, returning eaves on the gables, and an exterior chimney on the eastern elevation. The original shingle roof is visible under the modern metal roof. According to the Church history (mimeographed), built by Duncan and Alex Campbell <i>[source: 1983 NR Nomination]</i> .
	485	MR0053	C	Phillips Hardware	ca.1920	<p>One-story rectangular common-bond brick building with a stepped parapeted front. The west side elevation has six bays on the ground level, two of which are old loading dock bays. The front facade contains two large bays on either side with a ten-light transom. A recessed doorway with large display windows and double doors serves as the main entrance. It also has a ten-light transom. To the west of this entrance is a single door topped by a three-light transom. The parapet is supported by small oval Pattress plates and conceals a gabled roof with exposed rafters. The brick bond features six stretcher courses to one header course. There is a walkout basement with pedestrian access on the east elevation.</p> <p>The interior contains a pressed tin ceiling. Local information indicates that this building, originally built as a Ford Automobile agency, was subsequently used as a hardware business and a mule auction center <i>[source: 1983 NR Nomination]</i>.</p>
	509	MR0040	C	Ferguson House	1887	One-and-a-half story Folk Victorian cottage with decorative scroll sawn bargeboards and diamond vent in the central front gable with boxed cornice. The porch roof has a small central gable with a boxed cornice and scroll sawn bargeboards. Square posts with carved brackets support the one-story porch, which features scroll sawn railings. The entrance has a "Cameron door" with two leaded stained glass lights over rectangular panels. The double windows on each side of the door, like those throughout, are six-over-six. On the eastern elevation, there is a large 20-light window flanked by four-over-four windows. The half-story features a large circular stained glass window with a floral design, not original to the structure. There is also an interior chimney. Additions have been made to the rear, including an addition on the east side which has stained glass and a large four-light window.

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
						<p>Outbuildings include a garage with German siding, and a small frame shed.</p> <p>The index to deeds indicates that John Scott sold this lot to Dr. Kenneth Ferguson in 1886. Ferguson served as mayor of Cameron for several terms [source: <i>Branson's Directory for 1890 and 1896</i>]. He later moved to Southern Pines where he served as mayor [source: <i>1983 NR Nomination</i>]. The substantial Queen Anne House he built in that town was destroyed [source: <i>Southern Pines 1981 inventory, p. 23</i>].</p>
	519	MR0045	C	Kennedy-McDonald House	ca.1870	<p>One-story Folk Victorian with a cross gable-roof, returning eaves and a central front gable with a decorative vent. The one-story hipped roof porch is supported by turned posts with scrollwork brackets. A railing of turned balusters encloses the porch. The main entry features a six-light carved wooden door with pairs of six-over-six windows on either side. An exterior chimney and an interior chimney are located on the east elevation, and there is an additional exterior chimney on the west elevation. Windows are six-over-six. The house also features a simple frieze and decorative corner boards. Addition to the rear of the building features three sets of eight-pane casement windows.</p> <p>Kennedy was part owner of the Union Carriage Company with C. E. Jones. Donald McDonald purchased the property in the early twentieth century [source: <i>1983 NR Nomination</i>].</p>
	533	MR0048	C	L. B. McKeithen House	1923	<p>One-and-a-half story cross gabled Craftsman with Colonial Revival details. The full width porch, which carries around two sides, is supported by substantial battered post on brick piers. Square balusters compose the porch railing. A porte-cochere is located on the east side next to the screened-in portion of the porch. The projecting pedimented front gable contains a fanlight. A gable roof dormer located to the east of the front gable has an arched window flanked by two smaller windows. The main entrance is a single door with a full-length light flanked by ten-light sidelights. Windows are vertical five-over-one, four-over-one, and three-over-one, with four three-over-three windows in what would appear to be the dining room, and six-light paired vertical windows in the side gables. A large frieze with two horizontal lines wraps around the house. There are three interior chimneys and several additions.</p> <p>Several outbuildings remain on the property. L. B. McKeithen, son of</p>

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
						Murdock, built this house <i>[source: 1983 NR Nomination]</i> .
	547	MR0035	C	Borst House	1883	<p>The one-and-a-half-story Folk Victorian frame structure with a rear ell has two front gables, both with decorative scroll sawn bargeboards, diamond roof vents, and retuning eaves. A bay window projects from the eastern gable end containing a central four-over-four window with one-over-one windows on either side and carved horizontal rectangles beneath each window. A porch, supported with square posts and decorative brackets, shelters the western gable end which is recessed and contains the main entrance: a single door with nine lights is surrounded by transom and sidelights, to the right of the door is a single four-over-four window. Additional details include decorative corner boards, a simple frieze, two interior brick chimneys, and a spearhead picket fence with small rosettes on the posts.</p> <p>There are also two outbuildings on the property, one with German siding.</p> <p>Everette Borst came to Cameron as an employee of the railroad and purchased a lot from the Goodman Brothers in 1883. He married Elizabeth Blue, the granddaughter of Dougald McDougald <i>[source: 1983 NR Nomination]</i>.</p>
	561	MR0054	C	Phillips House	ca.1890	<p>This one-and-a-half-story Folk Victorian with German Siding has a main roofline that is side-gabled. There are also two front-facing, centrally-placed gables, one of which is located in the ridgeline of the side gable. There is a rear ell, also with German siding. The plain gables have returning eaves and rectangular vents. A porch supported by replacement square posts <i>[source: 1983 NR Nomination]</i> carries across the front and the east side. The central single-light carved wooden door is flanked by pairs of four-over-four windows. The porch also retains its original east-side door. Lattice woodwork has been added on the northeast end of the porch. Additional details include a simple cornice, frieze, and pilasters on the corners of the building.</p>
	573	MR0051	C	Parker House	1918	<p>One-and-a-half-story German-sided hipped-roof house with an engaged porch with slightly flared eaves. Hipped roof dormers with slightly flared eaves and double six-light windows are located on the front and side elevations. The engaged porch is supported by modern square posts set on</p>

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
						<p>brick piers, replacing the original battered square columns <i>[source: 1983 NR Nomination]</i>. The front facade is composed of a single door with one light and wooden details, set slightly off-center. A pair of one-over-one windows is located on the east, while a single window of one-over-one is on the west. The original windows are intact but are covered with contemporary aluminum storm windows. The two interior brick chimneys near each side dormer were recently removed <i>[source: 1983 NR Nomination]</i>. The rear addition features six-over-six windows.</p> <p>The frame garage is also covered in German siding. Built by W. G. Parker, son-in-law of Everette Borst <i>[source: 1983 NR Nomination]</i>.</p>
	583	MR0050	C	O'Briant House	1920	<p>One-and-a-half story side-gabled Craftsman with an engaged porch has a shed dormer with four one-over-one replacement windows on the front facade. One brick chimney is located on the eastern side, and the other is an exterior rear chimney. The porch is composed of square posts and a vinyl replacement railing of square balusters. The siding, windows, and railing are all replacements, and the outbuilding is concrete block.</p> <p>This was the home of a Dr. O'Briant and was built by Make McLean <i>[source: 1983 NR Nomination]</i>.</p>
	593	MR0036	C	Cameron Baptist Church	1952	<p>The one-story Colonial Revival brick veneer church has a projecting vestibule featuring double six-panel doors, a triangular broken pediment with urn design, and a brick staircase with iron railings. The front gables have boxed cornices and vents located under the eaves. Windows are arched and contain stained glass. The building has a frame steeple with wooden vents on all four sides and a pyramidal roof topped by a cross. The brick bond pattern features five stretcher courses, then a Flemish bond course. A hipped-roof brick addition with bond matching the primary church structure and modern replacement windows was added to the rear at a later date, followed by a second brick addition featuring a pyramidal roof and frame copula in 2012 <i>[source: Moore County Tax Records, Permit 2136]</i>.</p> <p>The present building replaced an original frame structure. The Church history states that this congregation was organized in 1854 and moved to Cameron in 1892 <i>[source: 1983 NR Nomination]</i>.</p>

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
NC 24-27	607	N/A	NC (AGE)	Cameron Baptist Church Fellowship Hall	1989	<p>One-story running bond brick veneer gable end structure. Gable end porte-cochere covering double doors projects from the east and a portico on the north covering a six-panel door with a triangular broken pediment with urn design, both supported by brick columns.</p> <p>The 1900 Tally House was on this property <i>[source: 1983 NR Nomination]</i>, demoed 1989 <i>[source: Moore County Tax Records, Field Note]</i>.</p>
	637	MR0041	C	Foust House	1879	<p>The two-story I-House with Italianate elements features a central gable that projects from a side-gabled roof. The gables have boxed cornices, acorn-shaped vents, Italianate brackets along the eaves, and a wide frieze. The windows on the second floor are six-over-six. The first floor features a large porch supported by heavy square posts and carries across the north elevation and around to the east side. The full-width porch roof has a central gable with boxed cornice over the entrance and another gable with boxed cornice over the section of the porch that protrudes at an angle from the NE corner. The front door is the "Cameron door" with glass lights rather than enclosed panels. One-over-one windows on either side of the door extend to the floor. The original chimneys still exist, but are missing their caps and have been enclosed by a rear ell. There are several rear additions, including a screened-in porch with German siding.</p> <p>Outbuildings include a frame garage, a frame shed, and a board and batten shed, as well as a barn and animal pen in clapboard siding. According to a later deed, Foust bought this lot from E. J. Lilly in 1878 <i>[source: 1983 NR Nomination]</i>.</p>
	2504	MR0014	C	McIver House	1950	<p>One-and-a-half-story gable-end painted brick residence with story wrap-around porch covering the main entrance on the south facade and wraps to the west. The front door has six lights over horizontal rectangular panels. Turned porch supports replace original decorative iron porch supports. Gable end chimney on the west elevation. One-over-one replacement windows throughout building and small one-over-one original windows flank the exterior chimney on the first floor. Decorative brick attic vent on eaves. There is a rear addition with an enclosed porch. Built by Mrs. Kate McIver <i>[source: 1983 NR Nomination]</i>.</p>

STREET NAME	STREET #	SHPO ID	C/NC	NAME	YEAR	DESCRIPTION
	2519	MR0046	C	McIntyre-McPherson House	1890	<p>One-story Folk Victorian house with German Novelty siding and gable front and wing frame. The L-shaped porch is supported by paired and triple square columns set on brick piers. The front gable end facing north has return eaves and a rectangular gable vent. A porte-cochere extends to the west side and an exterior chimney is located on the west gable end. There is also a central chimney. The original vertical four-over one-windows and four-light wooden door remain. The outbuildings are board-and-batten and there is a large wooden barn to the southeast.</p> <p>Local information indicates that part of this house was built for the teacher of the classical school, Daniel McIntyre <i>[source: 1983 NR Nomination]</i>.</p>
	2531	MR0043	C	Guthrie House	1900	<p>One-and-a-half-story Craftsman with Folk Victorian details, a front gable, and a boxed cornice. A front-gabled recessed porch with an entrance on the north is supported by square columns, spindlework, small brackets, and square balusters. The porch includes the front door and a pair of one-over-one windows to the right. The side broken gables are supported by brackets. There is a rear chimney, one-over-one replacement windows, and vinyl siding. Outbuildings include a board and batten shed.</p>
	2543	MR0061	C	McPherson House	ca.1960	<p>One-story running bond Minimal Traditional brick ranch with hipped roof and rear interior chimney. Engaged central front porch with decorative wrought iron hand railing, columns, and brackets. Porch features broken terra cotta flooring, a front door with three vertical rectangular lights, and a large picture window flanked by one-over-one smaller windows. Two one-over-one windows frame the porch on the front facade. The rear of the house has a screened-in porch with a gable porte-cochere supported by a brick gable end. Windows are one-over-one replacements.</p>
	2561	MR0056	C	Turner-McPherson House	1867, 1910	<p>Two-story Queen Anne with a cross-gabled and gable on hipped roof featuring returning eaves, sawn work bargeboards, and quatrefoil vents in the front facade, one in the projecting gable end, and the other as an interruption of the roofline. The asymmetrical facade has a one-story full-width porch with Doric Columns. It wraps around the eastern elevation and extends west into a porte-cochere. The porch has a gable over the entrance and another gable over the section that protrudes from the northeast corner. The porch's gables are supported by a cluster of three</p>

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Old Raleigh Road	103	MR0023	NC (integrity)	McPherson House and Store	1920	<p>columns on either side of the steps. Over the entrance, there is a small balcony partially enclosed by a canopy with brackets and scalloped shingles instead of a railing. The west elevation also has a first-floor bay window and an exterior chimney. The front entrance has a single door with a large light. It is flanked by sidelights and there are three transoms, one above the door and one over each sidelight. Windows on the front facade are four-over-four as are those throughout the house. Additional architectural elements include a simple frieze, corner boards, and simple window surrounds. Additions to the rear included an enclosed porch and attached kitchen which was originally detached. There is also a rear chimney.</p> <p>Outbuildings include a board and batten servants' quarters, a board and batten garage, and a frame wash house. Hector Turner married Kate Leach in 1866 and is thought to have built this house for her. Originally an L-shaped house, one room deep, the structure was expanded by Turner's stepdaughter, Mary Eliza, and her husband Hugh McPherson in the early twentieth century <i>[source: 1983 NR Nomination]</i>.</p>
						<p>One-and-a-half-story frame gable-front structure with two angled entrances on front facade. Originally built to house a restaurant and grocery <i>[source: 1983 NR Nomination]</i> now a residence. Vinyl siding, composite roofing, one-story full-facade shed-roof porch, one-story addition with shed roof on the east. Vinyl replacement six-over-six windows.</p>

