OXFORD DESIGN GUIDELINES

for the Preservation of Historic Buildings in Oxford, North Carolina

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adopted December 2016

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Table of Contents

Table of Contents i
Preface iii

CHAPTER 1: INTRODUCTION TO PRESERVATION IN OXFORD
History of Preservation Efforts in Oxford 2
Character and History of the Oxford Historic District 8
Roles and Responsibilities 11

CHAPTER 2: PERMITS AND PROCEDURES
Certificates of Appropriateness (COAs) 16
Procedures for Filing a COA Application 21

CHAPTER 3: STYLE GUIDE
Style Introduction 26
Architectural Style Glossary 27

CHAPTER 4: DESIGN GUIDELINES
Introduction to the Design Guidelines 36
Secretary of the Interior's Standards for Rehabilitation 37
Changes to the Building Exterior 39
1. Exterior Walls 40
2. Wood 42
3. Masonry 44
4. Paint 46
5. Roofs and Chimneys 48
6. Windows and Doors (Fenestration) 50
7. Porches, Porticos, and Balconies 54
8. Utilities and Mechanical Equipment 56
9. Garages, Outbuildings, and Ancillary Structures 58
10. Storefronts 60
Additions and New Construction 63
11. Additions 64
12. New Construction 66
Landscape and Setting 69
13. Walkways, Driveways, and Parking Lots 70
14. Fences, Walls, and Gates 72
15. Landscaping and Site Features 74
16. Lighting 76
17. Signage 78

CHAPTER 5: RELOCATION AND DEMOLITION
18. Relocation 82
19. Demolition 84
Demolition by Neglect 86

Table of Contents, cont.

APPENDICES

Appendix A: Building Diagrams 89
Appendix B: Glossary 101
Appendix C: Historic Preservation Resources 121
Appendix D: Certificate of Appropriateness Application Documents 127
Appendix E: Historic District Properties 141

Preface

The ***Oxford Design Guidelines*** 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 within the locally-designated historic districts of College Street and Main Street (see boundary maps on pages 5-6). These ***Design Guidelines*** should be referenced when an owner first contemplates an exterior change or addition to an historic property or any new construction within the local historic districts, well in advance of purchases for one's project and before any work begins. The intent of these guidelines is to promote historic preservation within the City of Oxford and thereby, maintain the unique architectural character of the City. While the guidelines apply only to the locally-designated historic districts, they may also be used as a reference for anyone wishing to maintain the historic integrity of an older building.

The basic principles of the ***Design Guidelines*** 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 Guidelines***—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 OXFORD

History of Preservation Efforts in Oxford

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

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 Statues 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." Oxford adopted legislation allowing it to establish a historic preservation commission (HPC) in 2007 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 Oxford

In the mid-1980s, a group of concerned Granville County citizens initiated a formal effort to protect its historic resources. This group of historic preservation advocates began the laborious task of identifying, researching, and nominating properties to the National Register. In 1988, the Oxford Historic District was officially listed in the National Register (see map on page 7). This district encompasses the core of Oxford, including the commercial downtown and portions of the residential neighborhoods flanking downtown to the north and south (the full National Register nomination form can be found on the North Carolina SHPO website, here: http://www.hpo.ncdcr.gov/nr/GV0521.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, Oxford 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. The Granville Historical Society, whose members had pursued the National Register listing, had simultaneously advocated for local historic district designation but there was insufficient support.

In the mid-2000s, a new group of concerned residents within the Oxford Historic District reignited the effort to establish an HPC. By this time, a few architecturally significant buildings in the historic district had fallen into disrepair; Oxford 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 new group of concerned citizens was successful and on May 8, 2007, the Oxford Board of Commissioners (BOC) officially established the Oxford Historic Preservation Commission. The *Oxford Historic Preservation Ordinance* and the *Oxford HPC Charter and Rules of Procedure* can be found on the Oxford HPC website http://www.oxfordhpc.org/legal-documents.html.

The following year, the city established two local historic districts over which the HPC would have authority to review and oversee all exterior changes. The designated historic districts were named the College Street and Main Street Historic Districts. The boundaries for the local historic districts were formed from the Oxford Historic District listed on the National Register, minus the downtown district (which the BOC excluded from the HPC review process.)

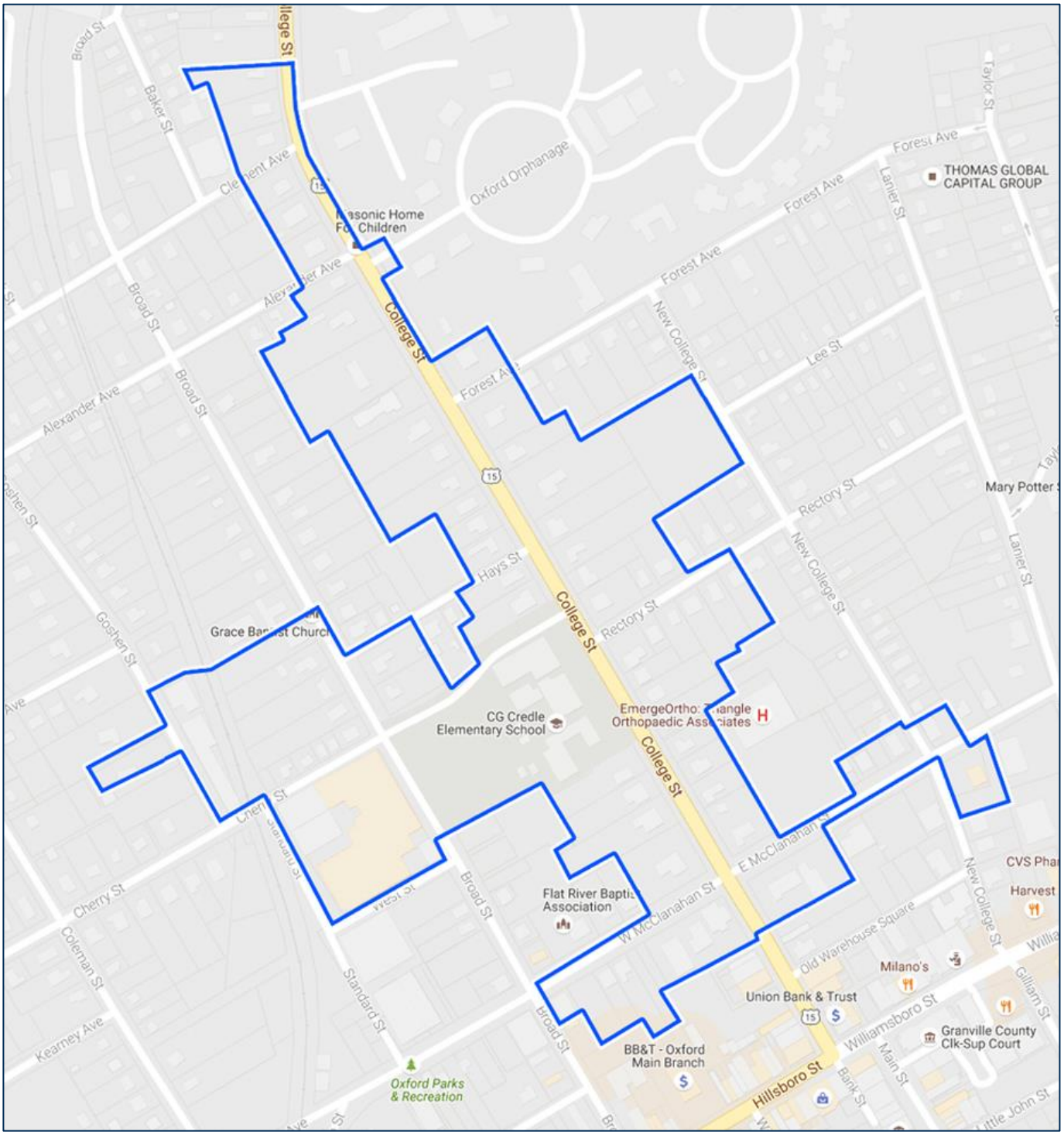
In 2014, Oxford was awarded Certified Local Government (CLG) status by the National Park Service. Created in 1980 as an amendment to the NHPA, the CLG program is a federal program, administered by the SHPO, under which local governments may be certified to participate in the national framework of historic preservation programs. CLG status demonstrates a local government's commitment to preservation and comes with benefits to include technical support from the SHPO as well as eligibility for CLG grants from the Historic Preservation Fund. Designation as a CLG granted Oxford a way to participate more formally in the state and national historic preservation programs. Specific benefits of earning a CLG designation include: promoting community-wide preservation; recognizing and supporting a community's local preservation programs, and; establishing the credentials of quality for local preservation programs.

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 either local historic district, contact the HPC Staff Liaison in the Oxford Planning and Zoning Department.

Differences Between Local and National Historic District Designation

National Register Historic District	Local Historic District
Oxford's National Register historic district name: • Oxford Historic District	Oxford's local historic districts names: • College Street Historic District • Main Street Historic 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 city 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 Guidelines*** 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 Guidelines*** 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 Guidelines***, 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.

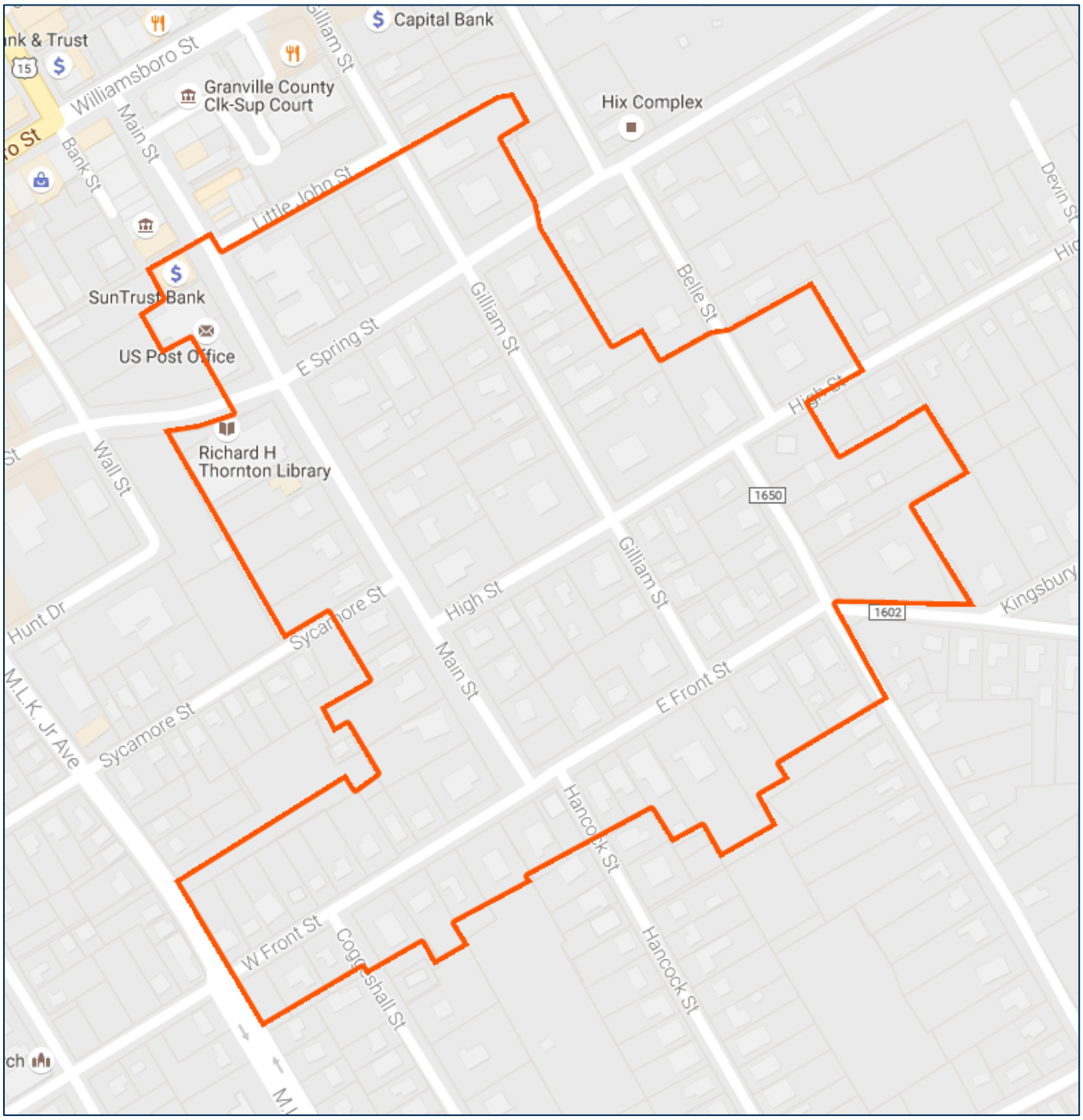
College Street Historic District



Base layer: Google Maps 2016.

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

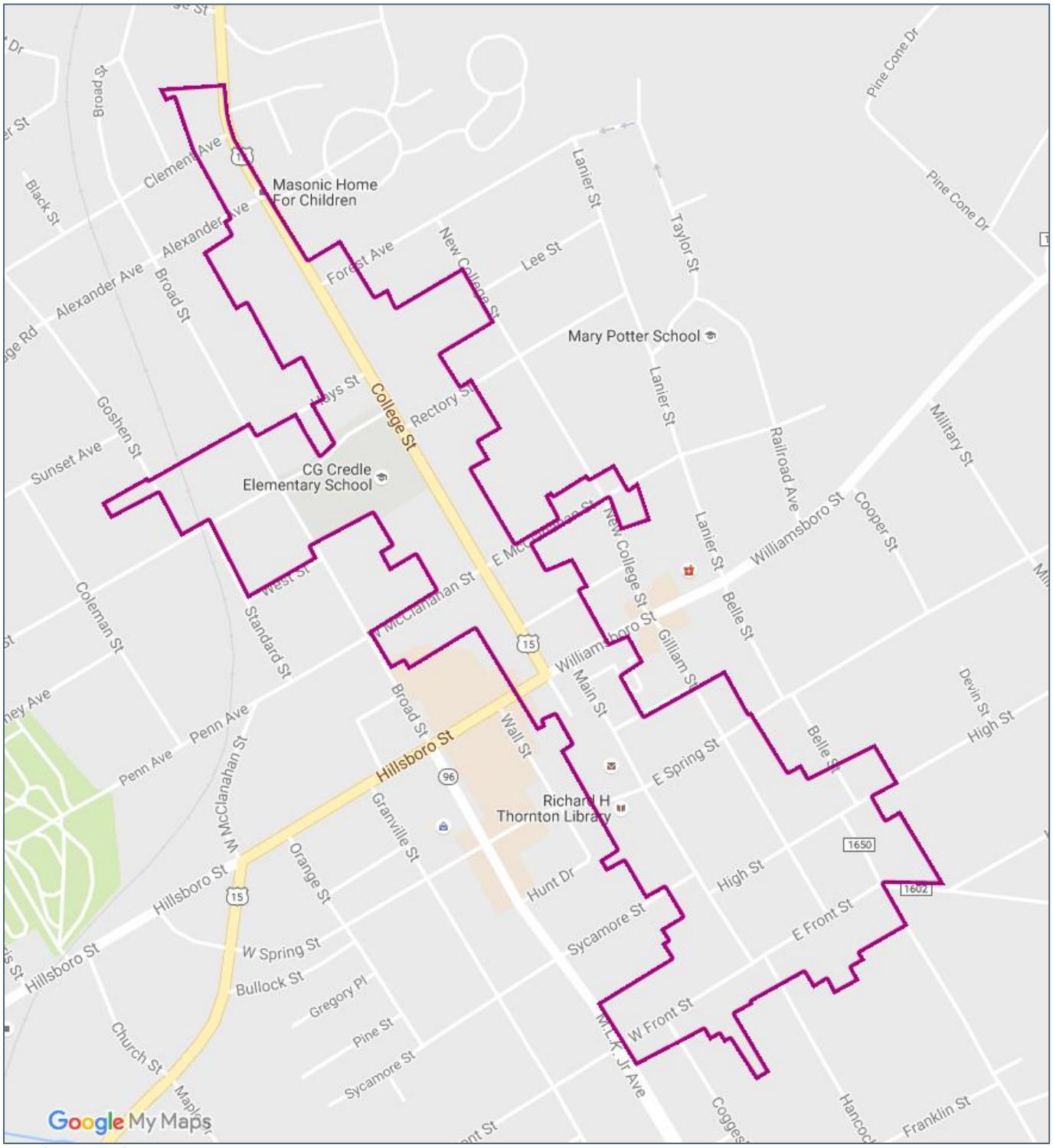
Main Street Historic District



Base layer: Google Maps 2016.

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

National Register-Listed Oxford Historic District



Base layer: Google Maps 2016.

See Appendix E for the inventory of properties included in the National Register-listed Oxford Historic District.

Character and History of the Oxford Historic District

The following has been adapted from the Oxford Historic District *National Register of Historic Places Registration Form. Published April 28, 1988, NR Number 88000403.*

Significance Statement

Graciously placed along the broad, shaded streets that radiate out from the stately 1838 Granville County Courthouse, the buildings of the Oxford Historic District have changed little and continue to vividly evoke the life of a genteel, nineteenth and early twentieth century, North Carolina county seat and tobacco market. Architecturally varied and exceptional, the residences, churches, businesses and tobacco buildings form a more evocative whole than any other tobacco town of the Bright Leaf Border Belt, including Henderson and Roxboro to the east and west and South Boston across the border in Virginia. The 246 buildings, objects and sites, only 32 of which were built after 1937, stand at the town's commercial center and at the two residential neighborhoods that stretch from the courthouse to the north out from College Street and to the south out from Main Street. The district is eligible for the National Register under Criterion A because it illustrates the development and growth of Oxford during the antebellum Plantation Era, as well as the town's continued growth and ultimate ascendance in the county during the post-Civil War years of the Bright Leaf Tobacco Era. The quality and variety of the historic architecture are preserved in the district, particularly its many fine Romantic, Victorian and Eclectic style residences.

History

The historic appearance of the Oxford Historic District is suggested by its early history and maps, and by the location of its surviving early streets and buildings. Tradition holds that Oxford derives its name from that of the plantation of Samuel Benton. A member of the colonial assembly, Benton arranged for the Granville County seat to be moved in 1764 to his estate, where a new courthouse was built. The present courthouse stands on the same site as this early building. A 2000-acre tract of land, comprising some or all of Benton's estate, was acquired in 1805 by Thomas Blount Littlejohn. In 1812 he sold off fifty acres of land around the courthouse, at the behest of the legislature, to form a town. Four years later Oxford was officially incorporated.

No buildings survive in the town or the district that date from prior to the 1820s, but the original development of Oxford is suggested by the plan of it drawn on the 1812 deed in which Littlejohn sold his land to the commissioners. To this day the area on the plan represents the heart of Oxford and its historic district, almost all of which is encompassed by it. The town was centered, as it continues to be, on the courthouse, its limits defined as encompassing an area a "half mile from the courthouse in any direction."

In 1818 and in 1826 the town limits were expanded and, though no record of the actual change in town limits survives, a map drawn in 1826 is in conformity with an act of the legislature of that year, showing the town having grown to include 79 renumbered lots. The early concentrated development of the blocks between Front Street and Hillsboro and Williamsboro streets is still reflected in the town, which today contains a majority of the town's oldest buildings.

Growth continued apace in Oxford in the antebellum years. The decade between 1850 and 1860 saw Oxford's population increase by more than 30 percent, from 669 to 878. Its boundaries were accordingly expanded, in 1852, to encompass all property within a thousand yards of the courthouse. These city limits would remain the same until 1947. During this decade the Mason's St. John's College, which was converted to the Oxford Orphanage in the 1870s, was established and the town was an active commercial and court center. A list of commercial occupations from the Census of 1850 includes several merchants, lawyers, clerks and coachmasters, as well as a tailor, shoemaker, blacksmith and other craftsmen. No maps from between 1826 and 1882, or subsidiary accounts, survive that detail the appearance of the northern part of town near and along College Street. Gray's Map of 1882 shows, however, that College Street was almost exclusively residential. Most of these houses were likely built prior to the Civil War.

Gray's Map of 1882, when compared with the map of 1826, shows expansion in all directions. The most notable change is the growth along College Street. Growth also occurred to the southwest of the district along Granville,

Orange and Sycamore streets, the site of the former plantation of Rhodes Nash Herndon. A primarily African American neighborhood since at least the drafting of Gray's map, this area of town retains a few antebellum residences.

The timely creation of Gray's Map captures a town on the verge of a dramatic transformation. The arrival of the railroad in 1881 and the growth of the bright leaf industry combined to irrevocably change the face of Oxford. A newspaper article referring to a 1ost 1880 city directory lists Oxford as having three drug stores, one hotel, two boarding houses, four barrooms, two barber shops, one foundry, a carriage factory and three tobacco warehouses. This modest commercial sector would grow substantially in the years between 1880 and 1890, and Oxford would change from a small town and farm crossroads to a bustling tobacco center.

Two devastating fires, one in November of 1886, the other in March of 1887, were also to change the face of town, at least its commercial center. The 1886 fire burned the west side of Main Street from Hillsboro Street to the former Herndon Street a block south. The 1887 blaze was even more destructive, destroying the same block of Main again, along with a half block of the west side of College Street (where Herndon Block Number 2 now stands) and both sides of Hillsboro Street from College Street west to the edge of the district and a half block beyond. Luckily neither fire jumped Main Street, leaving the town with two major, pre-Civil War, non-residential buildings, the courthouse and the jail. Where the commercial district had previously been almost exclusively frame, it was to be rebuilt in brick.

The arrival of the Oxford and Henderson Railroad in 1881, with its depot located on the northern side of Williamsboro Street east of the edge of the district, initiated the expansion of Oxford surrounding the historic district. (Both depot and tracks, now gone, had been shifted farther east by 1922.) The appearance of Railroad Avenue and the growth of streets to the east and west of College Street, as well as the creation of King (now Kingsbury) Street off Henderson Street southeast of the district, were the results of the town's attempt to meet the demands of its increasing population. The Southern Railway, which entered through the western section of the town in 1888, spawned development along Broad Street and the creation of Cherry Street in the northwestern part of the town. The former Imperial Tobacco Company at West and Goshen streets and the former Liggett & Meyers Prizery at 402 Goshen Street are reminders of the industry that grew up along this railroad, the depot of which no longer stands. Between 1896 and1904 the Seaboard Air Line Railroad entered through the southeastern part of Oxford. Its depot, which was once located at the center of town on Littlejohn Street, as well as its town tracks, have also been destroyed.

The hard times of the 1890s squelched much of the town's expansion, but by 1900 its recovery had begun and it could boast to having five tobacco sales warehouses, ten tobacco prize warehouses, two tobacco storehouses, three tobacco stemmeries and, its governmental functions not forgotten, 11 lawyers. By 1906 the town had a water works and electric lighting, and by 1916 much of its commercial section was being paved; a 1916 photograph shows crews at work, still using horse-drawn equipment, paving Main Street. Even though the town was expanding in all directions, commercial growth was still largely limited to the town's central intersection contained within the district and the largest and finest houses also continued to be built within the bounds of the district.

Physical expansion after the early twentieth century largely took place outside of the district and even the town limits, however. This expansion was recognized by the legal extension of the town boundaries in 1947. As Oxford changed so did its reliance on tobacco. The last Sanborn Map of Oxford done in 1928 shows six tobacco warehouses near the central commercial area of the town, three within the district and three just at its edge.

Special Character of the Historic Districts

The National Register-listed Oxford Historic District embraces the first developed sections of the town and includes a majority of its surviving nineteenth century buildings and most of its significant early twentieth century buildings as well. Long and relatively narrow, the district contains primarily residential buildings with some churches, government buildings, banks, tobacco processing facilities and several commercial buildings. The locally designated College Street and Main Street historic districts do not include the commercial core of Oxford but are otherwise generally congruent with the overall Oxford Historic District boundary as listed in the National Register.

The two residential sections of the Oxford Historic District to the north and south of the commercial area vary somewhat in character.

- The area comprising the Main Street Historic District, in south Oxford, was settled somewhat earlier than College Street and has a greater number of older homes situated on smaller lots. The streets in the southern section often come together at T-intersections and the district has no single, major thoroughfare. The intersections create dramatic house lots, providing one with the unexpected pleasure of rounding a corner and having a vista of an avenue with a beautiful home rising at the end.

- College Street Historic District, to the north of the commercial area, is in contrast a major thoroughfare: a long, wide, tree-lined avenue bordered by beautiful homes and churches set back from the road on large lots. House after house, built from the 1820s through the 1920s, declare the prosperity of Oxford throughout much of its historic growth. Both residential areas share an astonishing collection of impeccably maintained homes representing a wealth of styles and types from the Georgian and Federal through the Craftsman bungalow and Period Revival cottage.

Roles & Responsibilities

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

Oxford Historic Preservation Commission

Mission:

1. *Safeguard the heritage of the City of Oxford ("Oxford") 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 Oxford 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 Oxford Board of Commissioners, 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 Oxford by ensuring that exterior alterations, new construction, additions, demolitions, or other changes will not adversely impact the character or aesthetics of the historic districts. The HPC makes decisions to approve, approve with conditions, or deny the COA request based on findings of fact and adherence to established ***Design Guidelines*** 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 is provided on the National Park Service's Technical Preservation Services website (http://www.nps.gov/tps/standards.htm).

The Oxford HPC consists of a group of seven volunteer members appointed by the Oxford 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 City of Oxford, 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 GS 160 A-400.9, 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, a Code of Ethics, and ***Design Guidelines***. 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. The Code of Ethics describes expectations for conduct by HPC members and requires conflicts of interest to be declared and avoided. Both the Rules of Procedure and the Code of Ethics are available in the *Charter and Rules of Procedure* on the HPC website, at http://www.oxfordhpc.org/legal-documents.html.

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." Housed within the NC Department of Natural and Cultural Resources, the NC SHPO performs a variety services, including:

- Managing the Certified Local Government (CLG) program (in which the City of Oxford participates);
- Maintaining the statewide survey of historic buildings, districts and landscapes;
- Nominating properties to the National Register of Historic Places;
- Conducting environmental reviews for state and federal projects affecting historic and archaeological properties;
- Providing technical assistance to property owners and local preservation commissions;
- Administering the state and federal rehabilitation income tax credit program; and
- Offering grant assistance for preservation projects to certified local governments.

Additional information about services can be found on their website (http://www.hpo.ncdcr.gov/services.htm).

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).

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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 HPC Staff Liaison. 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 Oxford ***Design Guidelines***. 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 City 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 paint colors or 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 HPC Staff Liaison in the Planning and Zoning Department 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 color, 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 Guidelines*** contained within this document, the COA will be approved by the Minor Works Committee, which consists of the HPC Staff Liaison and the HPC Chair. If the application does not comply with the ***Design Guidelines*** 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, 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 HPC Staff Liaison at the Planning and Zoning Department for clarification and to set up a 15-minute appointment prior to submitting the COA application.

Project Category	Maintenance (No COA Needed)	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)			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	Replacing diseased or damaged trees	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, design, or color
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 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 or paint colors

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, design, or color
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, design, or color

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 same weather-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, glazing, and color 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 HPC Staff Liaison at the Oxford Planning and Zoning Department. Once it has been determined that the project requires a COA, a COA Application Package must be filed with the Planning and Zoning Department. A stop work order can be issued by the City of Oxford for non-compliance of the COA requirement. In addition to completing the two-page application (available on the HPC website, http://www.oxfordhpc.org/application-package.html, and at the Oxford Planning and Zoning Department office), the COA application package must include the following components:

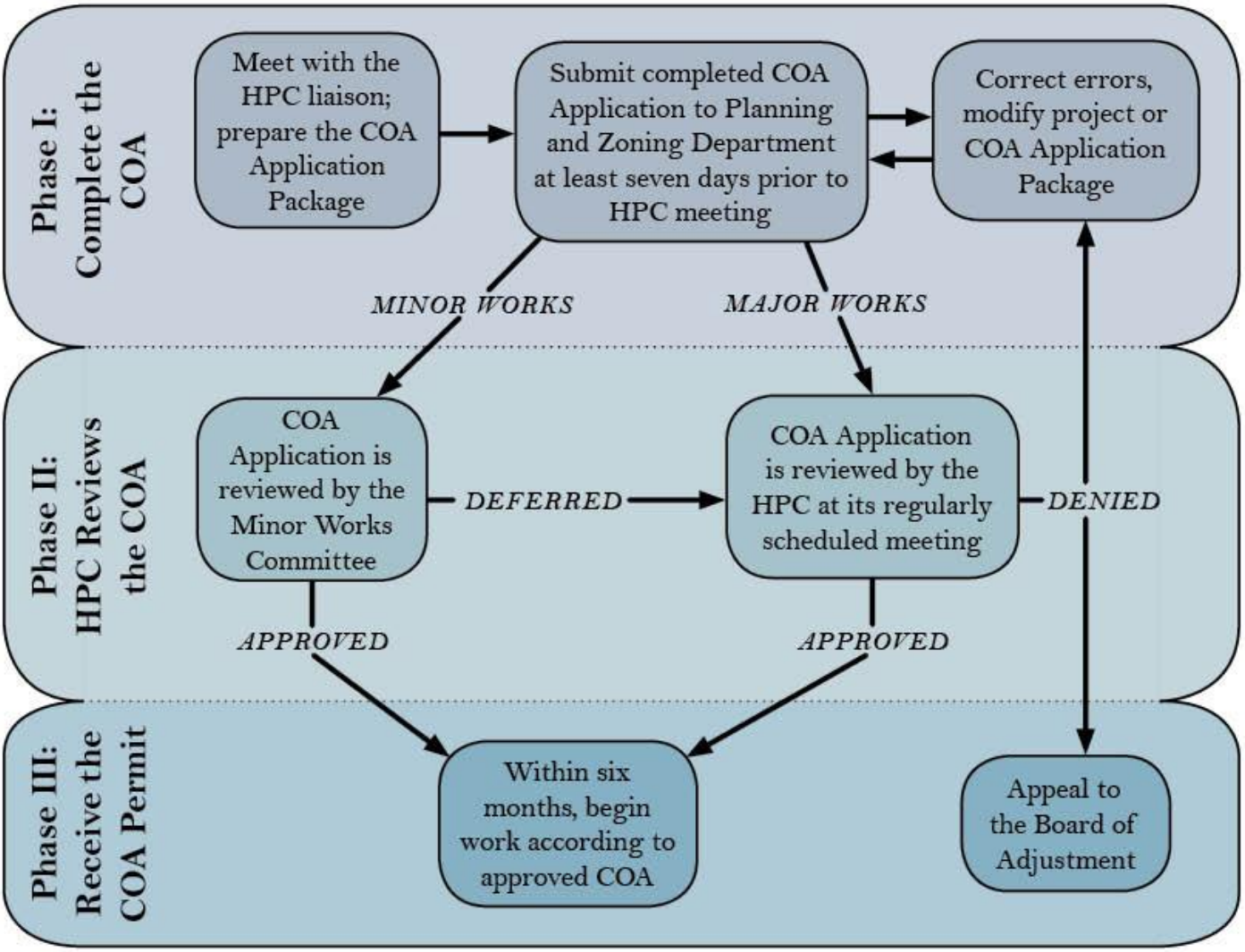
- Explanation of the proposed project, including project considerations and preparation methods;
- Overview photograph(s) of the existing building elevation or yard area where the work is proposed, with arrows or boxes indicating where the proposed work will occur;
- Detailed photograph(s) of the area 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 is proposed; and
- Any other supplemental material as recommended by the HPC or HPC Staff Liaison.

> Note: The HPC cannot review an incomplete COA application package. Incomplete COA application packages will be returned to the applicant. A returned application package can be resubmitted when all requested elements are included to satisfy the submission criteria.

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.

The HPC Staff Liaison can be contacted through the Oxford Planning and Zoning Department, at (919) 603-1117. Additional information and office hours are noted on the Planning and Zoning Department website: (http://www.oxfordnc.org/index.asp?SEC=B39D0976-B73B-4F5D-BAE1-60665D55AE8F&Type=B_BASIC)

Procedures for Filing a COA Application



Phase I: Complete the COA

Before planning any project, please thoroughly review the ***Design Guidelines***. 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 HPC Staff Liaison at the Planning and Zoning Department. The HPC Staff Liaison 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 HPC Staff Liaison for review. The COA Application Package must be submitted at least seven (7) days prior to the regularly scheduled HPC meeting in order 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 (MSC) of the HPC, which consists of the HPC Staff Liaison and the HPC chair. The application will be approved if the MWC finds that it complies with the Oxford ***Design Guidelines***. If the project does not comply with the ***Design Guidelines*** 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 seven (7) days in advance of the next scheduled HPC meeting. HPC meetings are held at 6pm on the third Thursday of the month from January through October, and as required in November and December. Please check the HPC website or call the Oxford Planning and Zoning Department 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
- Exterior colors congruous with the architectural style of the structure
- 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
- Mature trees are protected (please see Appendix A for the Oxford HPC'c definition of a mature tree)

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 Oxford 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 Guidelines*** 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 Guidelines***, nor is it an overruling the application of the ***Design Guidelines***; 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 rather be approved by the HPC Staff Liaison. 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.

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CHAPTER 3:

STYLE GUIDE

Style Introduction

The College Street and Main Street historic districts contain 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). Primarily residential in use, the buildings in the historic districts were constructed between the 1820s and present day, with the majority dating from between 1881 when the railroad arrived until 1939 and the start of World War II.

Nearly all major architectural styles popular during the nineteenth and twentieth centuries are represented in the historic districts. Most commonly found is the Colonial Revival style, followed by Queen Anne and Neoclassical styles. In many instances, buildings were designed with characteristics from more than one style or were historically altered to reflect evolving architectural preferences. Regardless of the style (or styles) of the building, 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 Oxford 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 Oxford 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 Oxford, the most common residential building forms include the I-house, double-pile, 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. A double-pile house is similar to the I-house but slightly larger at two rooms deep and often with a center hallway and staircase. Both were common throughout the nineteenth and into the beginning of the twentieth century. In Oxford, the double-pile and I-house are demonstrated in the Greek Revival, Federal, Italianate, and Colonial Revival styles.

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.

Double-pile house

Bungalow

I-house

Federal (1780-1840)

The Federal style was the dominant style of the new republic. It is similar to its predecessor, the Georgian style, but tends to have simpler, or more refined decoration.

The Taylor-McClanahan-Smith House on College Street and the Bryant-Kingsbury House on Goshen Street are the two surviving examples of the Federal style in Oxford.

Taylor-McClanahan-Smith House (ca. 1820)

Common local features:

- Symmetrical façade
- Columned porticoes and porches
- A prominent main entrance often with pilasters, a fanlight, and sidelights
- Singularly placed double-hung sash windows

Common local paint colors:

- Body color: whites, pale pastels
- Trim color: white, black
- Sash, door color: white
- Shutter color: black

Greek Revival (1825-1860)

This style incorporates the elements of classical Greek architecture. Its popularity during the second quarter of the nineteenth century is often attributed to the democratic zeal of the nation at that time. Generally, Greek Revival structures exhibit unadorned simplicity with smooth white exteriors.

The Kingsbury-Bryan House on High Street is the best example of this style in Oxford.

Kingsbury-Bryan House (1842)

Common local features:

- I-House building type
- Symmetrical façade
- Wide band of trim below the roofline
- Wide wood trim around windows and doors, imitating classical entablatures
- Partial- or full-width porch with squared or rounded columns, often with Doric or Ionic capitals
- Prominent central entrance flanked by sidelights and a transom light.

Common local paint colors:

- Body color: whites, tans, grays, pale colors (like blue)
- Trim color: white, black
- Sash, door color: white, black, green, red
- Shutter color: black, dark colors

Italianate (1840-1885, locally 1870-1927)

This picturesque style became popular in Oxford primarily in the decades following the arrival of the railroad and tobacco industry. The majority of the surviving industrial buildings within the College Street Historic District contain Italianate details.

The Col. Roger O. Gregory House on College Street is the best residential example, while the Imperial Tobacco Co. buildings on Broad Street are an industrial example of this style in Oxford.

Col. Roger O. Gregory House (1880)

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

Common local paint colors:

- Body color: whites, tans, grays, pale colors (like yellows, blues)
- Trim color: whites, tans, grays
- Sash, door color: whites, black, grays, brighter colors (like reds, greens)
- Shutter color: black, dark colors

Gothic Revival (1840-1880)

Gothic Revival was part of a mid-nineteenth-century architectural trend that emphasized picturesque and romantic elements. It typically featured decorative vergeboards, finials, window tracery and decorative molding along with steeply pitched roofs or castellated parapets or towers. While there are no purely Gothic Revival buildings in the Oxford historic districts, features that characterize the style can be found on several of Oxford's religious buildings. The Oxford Methodist and the Timothy Darling Presbyterian churches both combine elements of the Gothic Revival style with elements of the Queen Anne Style.

Timothy Darling Presbyterian Church (1906)

Common local features:

- Steeply pitched, often cross-gable roofs
- Pointed arch windows and doors
- Window tracery

Common local paint colors:

- Body color: natural or red-washed brick
- Trim, sash, door colors: whites, browns

Second Empire (1855-1885)

The Second Empire style was popular at the same time as the Italianate style and shares many similar characteristics, except for one key feature: the mansard roof. Specific to this style, the mansard roof is a dual-pitched roof named after a 17th century French architect, Mansart.

Hundley-White House (1889)

Only three Second Empire building exist in the Oxford Historic District. The Hundley-White House ("Villa") is the most elaborate of this style in Oxford.

Common local features:

- Undulating façade
- Mansard roof with dormer windows
- Molded cornices
- Decorative brackets beneath eaves
- Tall narrow windows

Common local paint colors:

- Body color: whites, brighter colors (like pinks, blues)
- Trim color: whites
- Sash, door color: whites, black

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 Oxford and are sometimes combined with other styles like Colonial or Gothic Revival.

Erwin Baird House (1902)

The Erwin Baird House on College Street represents this style. The Oxford Methodist Church on College Street combines this style with Gothic Revival details.

Common local 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

Common local paint colors:

- Body color: whites, tans, grays, pale colors (like yellows, blues, peach)
- Trim color: whites, colors darker than the body color, but still subdued
- Sash, door color: whites, black, brighter colors (like reds)
- Shutter color: black, dark colors

Eastlake (1875-1890)

This Victorian style is similar to the Stick and Queen Anne styles except for its elaborate three-dimensional details. This style is based on the architecture of English architect Charles L. Eastlake.

The Hundley-Cannady House on College Street represents this style.

Hundley-Cannady House (1880)

Common local features:

- Scrollwork and gingerbread details
- Rows of spindles
- Turned posts and balusters
- Circular decorative motifs
- Curved brackets

Common local paint colors:

- Body color: tans, pale colors (like blues, yellows)
- Trim color: whites, blues, tans
- Sash, door color: whites, tans

Colonial Revival (1880-1955)

One of the most popular and widespread styles of the twentieth century, Colonial Revival is exhibited on all types of buildings in varying shapes and sizes. 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 James W. Horner House is a textbook residential example of this style. The C.G. Credle School exhibits this style with some Neoclassical influences.

James W. Horner House (1913)

Common local 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

Common local paint colors:

- Body color: natural brick, whites, grays, pale colors (like blues, tans, yellows)
- Trim color: whites, black
- Sash, door color: whites, black, brighter colors (like reds, greens, blues)
- Shutter color: black, dark colors, brighter colors that contrast the body color

Dutch Colonial Revival (1900-1950)

This variant of the Colonial Revival style is characterized by the gambrel roof shape. Besides the building form, this style features many of the same details as Colonial Revival.

Only two examples exist within the historic districts: the Franklin W. Hancock Sr. House on West Front Street and the Dr. Roy Noblin House on College Street.

Common Local Features:

- Elaborate front entrance, typically with sidelights, a transom, and pediment
- Gables are either enclosed or feature gable returns
- Dormer windows
- One-story, partial- or full-width porches or porticos with classical column supports

Common local paint colors:

- Body color: natural brick, whites
- Trim color: whites
- Sash, door color: whites, black
- Shutter color: black, dark colors

Franklin W. Hancock Sr. House (1914)

Tudor Revival (1890-1940)

The Tudor Revival style is based loosely on early English building tradition. In Oxford, it was incorporated on smaller cottages towards the end of its popularity.

The Sidney Cutts House on East Front Street and the Maurice Pruitt House on High Street are the only two examples in the historic districts.

Common local features:

- Steeply pitched and cross-gable roofs
- Prominent exterior brick chimneys
- Multi-paned windows often grouped together

Common local paint colors:

- Body color: natural brick
- Sash color: whites
- Door color: whites, natural wood, stained wood
- Shutter color: black, dark colors

Sidney Cutts House (1931)

Neoclassical (1895-1955)

Also referred to as Classical Revival, this style was highly popular during the first half of the twentieth century, though not quite as prominent as the contemporaneous Colonial Revival style. Neoclassical buildings emphasized and exaggerated many of the basic classical elements including columns, doorways, cornices, and porticoes.

This style is common among the City's religious, institutional, and governmental buildings, but several residential examples exist as well. The Robert G. Lassiter House and the former Oxford Post Office are excellent representations of this style.

Common local features:

- Large box-shape form with a hipped roof, often with dormer windows
- Large two-story porticos with ornate columns, Ionic or Corinthian capitals
- Elaborate and decorative door surrounds
- Boxed eaves with dentils or modillions beneath
- Smaller wings or a porte-cochere

Robert G. Lassiter House (1908)

Common local paint colors:

- Body color: natural brick, whites
- Trim color: whites, tans
- Sash, door color: whites, black
- Shutter color: black, dark colors

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.

An excellent Oxford example is the Outlaw Hunt House on West Front Street.

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

Outlaw Hunt House (1920)

Common local paint colors:

- Body color: natural brick, whites, tans, grays, pale colors (like yellows)
- Trim color: whites
- Sash, door color: whites, black, greens, brighter colors (like reds, yellows)
- Shutter color: black, dark colors, brighter colors (like reds)

Art Deco (1925-1940)

This style of decorative design is characterized by asymmetry, geometrical forms, and (in interiors) bold colors. It reached the height of its popularity in the 1920s and 1930s and was most popular for commercial buildings and movie theaters. In Oxford, the Art Deco style is exhibited by the Orpheum Theater.

Common local features:

- Angular, vertically oriented facades
- Stepped-back façade massing
- Vertical window strips

Common local paint colors:

- Body color: whites, pale colors
- Trim color: whites, black, pale colors, contrasting colors
- Sash and door color: whites, black

Orpheum Theater (1943)

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 parsed down versions of earlier revival styles, particularly Colonial and Tudor.

The J.M. Reams House on East Front Street is a good example of this style.

Common local features:

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

Common local paint colors:

- Body color: natural brick, whites, pale colors (like grays, greens, yellows)
- Trim color: whites
- Sash color: whites, black
- Door color: whites, black, brighter colors (like blues, reds)
- Shutter color: black, dark colors

J.M. Reams House (1954)

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CHAPTER 4:

DESIGN GUIDELINES

Introduction to the *Design Guidelines*

The purpose of the Oxford ***Design Guidelines*** 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 Guidelines*** are intended to serve both the Oxford 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 Guidelines*** 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 Oxford ***Design Guidelines*** 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 Oxford ***Design Guidelines*** were developed based on the above ten standards.

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Changes to the Building Exterior

The ***Design Guidelines*** 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 Guidelines*** 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 Oxford. 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.

The vinyl siding has covered the dwelling's historic architectural features, including original siding, trim, and fascia. The pediment seen in the bottom part of the photograph shows what original materials would have been visible – scalloped shingles and detailed fascia.

Well maintained exterior wall, with intricate detailing

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 particular building materials. The NPS Preservation Briefs #22 The Preservation and Repair of Historic Stucco provides helpful information for stucco buildings.

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 Guidelines

General Guidelines	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 Oxford.
Allowed	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.
Not Allowed	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 incongruous with a building's architectural style or the local historic districts.
	1.309	Vinyl paint or vinyl coatings as a paint substitute.

2. Wood

Wood is the most commonly found building material in the Oxford 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 Oxford's architectural character.

The painting scheme on this well-perserved woodwork highlights the architectural detailing and is historically appropriate to the Victorian architectural style of the building.

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 Oxford 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. More information about the use of synthetic material is provided in Section 1: Exterior Walls.

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. Guidelines for painting in the Oxford Historic Districts can be found in Section 4: Paint.

Left: This Victorian was clad with aluminum siding at one time. The front turret developed moisture issues that went unnoticed for decades, requiring the entire turret and adjacent porch to be entirely reclad with new wood siding. The rear side wall siding was salvageable.

Right: Same Victorian after restoration.

2. Wood Guidelines

General Guidelines	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 Oxford.
Allowed	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 that are congruous with the architectural style of the building.
	2.202	New or alternative paint colors that maintain the spirit of the architectural style descriptions in Chapter 3 "Styles" or another credible source.
Not Allowed	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, hardiplank, 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 incongruous with a building's architectural style or the local historic districts.
	2.308	Vinyl paint or vinyl coatings as a paint substitute.

3. Masonry

Like wood, masonry is a commonly found material in the Oxford 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, window sills and lintels, and steps and walkways. Preservation, maintenance, and repair are critical to ensuring the longevity of masonry in Oxford.

The overall appearance of a brick masonry wall is based on the color and texture of the brick, the color and depth of the mortar joints, and the overall pattern of the bricks. Above, the mortar joints are wider and deeper (raked joint), compared to the narrow, flush joints below.

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

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.

Suggested Mortar Types for Different Exposures			
	Exposure		
Masonry Material	*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

Painting Masonry

Painting historic masonry walls is generally permitted in the historic districts, but is discouraged on previously unpainted surfaces 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 Guidelines

General Guidelines	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.
Allowed	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 that are congruous with the architectural style of the building.
Not Allowed	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.

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

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. handscraping). Abrasive cleaning, such as sandblasting is damaging to the historic material and is prohibited in the Oxford historic districts.
- Clean the surface from debris and hand-sand the area to prep for the new layer of 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.

- Continuous patterns of deep cracks in the finish, exposing raw wood below that would not be conducive to creating a smooth surface when painted over.
- Operable features such as doors and windows may have been painted shut.
- New wood is being pieced-in as part of a repair.

Paint Color

The Oxford Historic Preservation Ordinance strictly prohibits the HPC from functioning as design consultants by selecting paint colors for property owners. The HPC's role is to review the exterior colors chosen by the property owner to verify if the colors are congruous with the architectural style and the Historic Districts.

There are several methods available to determine the color options that are congruous with a building's architectural style (as well as the Oxford Historic Districts) 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. Common paint colors for Oxford's historic properties are provided in Chapter 3 "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.

A COA review is not required to repaint a structure with the same color(s). However, if the property owner plans a change in color(s), a COA is required. A paint chip of your chosen color(s) must be included in the COA application package. Include any other paint color research with your package (or during your presentation at the HPC meeting.)

When reviewing a COA application to alter color(s), the HPC will pay particular attention to the research and visual examples provided in the application. However, approval is ultimately dependent on the building's architectural style and whether the selected color is congruous with the Historic Districts. For example, the color palette used on a Victorian Italianate or Queen Anne home in most circumstances will not be suitable for a Greek Revival or Colonial home.

4. Paint Guidelines

General Guidelines	4.100	Start the process to select appropriate paint colors by determining the architectural style of the building. If needed, consult with the HPC Liaison at the Planning and Zoning Department to request assistance determining the building's architectural style.
	4.101	Once the architectural style has been determined, review suitable color options in Chapter 3 "Style Guide". Other options may also be considered (based on research from architectural style books, magazines, websites, paint analysis, photos of other like style historic homes inside or outside Oxford, etc.)
	4.102	Submit a color chip or color palette (including the specific brand paint/paint name or number) of the chosen color(s) with the COA application. Include any other research information or photos that led to the selection of the specific color(s).
	4.103	Bring the chosen color chip and any research completed to the HPC review meeting.
Allowed	4.200	Paint colors that are congruous with the architectural style of the building.
	4.201	New or alternative paint colors that maintain the spirit of the architectural style descriptions in Chapter 3 "Style Guide" or another credible source.
	4.202	Sealants and paint that are compatible with historic masonry material.
	4.203	Paint removal methods that do not harm historical materials (e.g. water-based and non-flammable paint removal products, modern paint shaving devices).
Not Allowed	4.300	Neon or other colors/palettes or paint patterns incongruous with a building's architectural style or the Oxford Historic Districts.
	4.301	Vinyl paint or vinyl coatings as a paint substitute.
	4.302	Paint removal or surface cleaning that damages historical materials (e.g., sandblasting, mechanical scrapers, abrasive cleaning methods)

5. Roofs and Chimneys

The roof is one of the prominent defining features of historic buildings. A variety of roof styles are found in Oxford, most prominently the side-gable or cross-gable roof and the hipped roof. Roofing materials seen in the Oxford Historic Districts include: asphalt shingles, slate, metal, and clay tiles. 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. Complex roof lines and turrets reflect the Queen Anne style, and a steeply pitched roof is common on Gothic and Tudor Revival buildings. Details such as the chimney, eave depth, cornice style, shingle pattern, 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.

The details and characteristics of the original slate roof (above) were incorporated into the roofing material of the building's addition (below).

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 #16, The Repair and Replacement of Historic Wooden Shingle Roofs
- The NPS Preservation Brief #29, The Repair, Replacement, and Maintenance of Historic Slate Roofs
- The NPS Preservation Brief #30, The Preservation and Repair of Historic Clay Tile 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.

Material

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.

Slate is one of the most common historic roofing materials in Oxford. It is among the most durable roofing materials available and can last 60 to 125 years or more, with proper maintenance. Consider the following:

- Many historic roofs contain rows of slate or shingle patterns that should be replicated in the roof repair or replacement.
- Slate roofs have a distinct profile and pattern that cannot be easily replicated with standard asphalt shingles.
- Heavier composite roofing shingles that provide a similar profile as slate can mimic the appearance of an historic slate roof.

Gutters and Downspouts

Homes in the Oxford Historic District typically have either hidden gutters or hanging metal gutters to drain water from the roof. Both the hidden gutter 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 Guidelines

General Guidelines	5.100	Preserve and retain the features which make up the overall form of the roof, including the shape, pitch, chimneys, dormers, overhang and parapets and cornices.
	5.101	Preserve and retain historic roofing material. Example: repaint previously painted metal roofs as needed in a color appropriate for the historic building.
	5.102	Preserve and retain the distinct roof and chimney features that define the style and character of the building, including rafter tails, brackets, verge boards, finials, crown molding, slate or shingle patterns, chimney pots, and corbeling.
	5.103	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.
	5.104	Repair deteriorated and damaged historic chimneys, roofing, roof materials and features using traditional methods. Limit the extent of repairs and replacement to the deteriorated area. Use the same material as the existing material, matching the color, size, weight, texture and dimension of the original. If the original material is not available for replacement, substitute materials will be considered when they match the existing in composition, size color, shape, texture and dimension.
	5.105	Repairs and replacement of historic roofing material must maintain original roofing features. Example: Finials removed to repair or replace a roof must be restored as part of the project.
	5.106	The replacement of missing features should be based on accurate duplications of features as validated by historic, physical or pictorial evidence.
	5.107	Masonry chimney repairs should be limited to the affected area. Match the new masonry, mortar composition and mortar pointing details to the historic masonry. Retain and repair the historic chimney details, including corbeling, chimney crown and chimney pot or cap.
Allowed	5.200	Change of hidden gutter drainage system with hanging half round metal drainage system if evidence can be presented to show failures of original gutter system.
	5.201	Skylights, new dormers and vents discreetly placed so as not to compromise the character of the historic property and/or historic district.
	5.202	Solar panels discreetly placed where they cannot easily be seen, e.g., installed on rear roof along the same plane as the pitch of the roof and located below the ridge of the roofline.
	5.203	Substitute roofing materials that closely resemble historic roofing materials will be considered. Example: synthetic slate instead of natural slate tiles.
	5.204	Adding a chimney topper/cap that stylistically is compatible with the style of the house.
Not Allowed	5.300	Removal of chimneys
	5.301	Removal of historic architectural roof features, example: a dormer or a cupola.
	5.302	Skylights, dormers, vents and other details that compromise the character of the historic property and/or historic district. No skylights allowed on the front elevation of a building.
	5.303	Installation of vinyl gutters with downspouts.
	5.304	Satellite dishes and similar telecommunication antennas or roof top mechanical equipment that is visible from the street.
	5.305	Non-Masonry chimneys (e.g., boxed wood chimneys)
	5.306	Substitute materials that are not congruous with maintaining the historic appearance of the property such as replacing a standing seam tin roof with “commercial tin roofing,” or “agricultural panel roofing,” or “barn roofing.”

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. The National Trust for Historic Preservation published a helpful residential field guide (link in Attachment C) for identifying historic window types and styles. Please refer to Appendix A for window and door illustrations and Appendix B for definitions.

Historic wood window muntins (the narrow pieces of wood that divide the sash, shown above) are proportionate to the overall window size. They can be easily distinguished from faux snap in muntins (shown below), which are flat rather than dimensional.

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 Thermal Upgrading 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. The National Trust for Historic Preservation also has a helpful Frequently Asked Questions reference for historic windows.

Window Repair and Replacement

When historic/original windows need attention, repair or restoration is always the preferable remedy. Severely deteriorated wood can be selectively replaced by splicing new wood into the historic window; and missing or broken hardware can be repaired and reused. 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 size. Replacing historic wood windows with a vinyl replacement windows is not permitted.

Awnings

Awnings were historically common features on both commercial and residential buildings. They offered an additional method of cooling the interior space and protected the window or entrance to the building. Canvas awnings are preferable in the historic districts. 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.

The shutters in the photograph above are properly sized to fit the arched window and are mounted to the inside of the window casing in order to remain operable. The shutters in the photograph below are too narrow for the width of the window and do not give the appearance of being operable as they are mounted on the outside of the window casing.

The handicap access ramp is located in the center of this building elevation, behind shrubbery in the center of the photograph. The location protects the original design of the main entrance and does not detract from the overall character of the building.

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 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.

Retrofits for ADA Compliance

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, appearance, and colors 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. True, divided-light windows with muntin profiles and patterns similar to those found on the 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 Guidelines

General Guidelines

6.100 Preserve and retain those features and characteristics which are distinctive to the window, including the frame, casing, sashes, muntins, glass, sills, lintels, and molding as well as the shutters and hardware.

6.101 Preserve and retain those features and characteristics which are distinctive to the door, including the frame, casing, threshold, panels, lights, muntins, and hardware as well as the overall door surround including sidelights, transom windows, and entablature.

6.102 In the event that a window or door 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.

6.103 In the event that repair is necessary, limit repair to the affected window/door and use recognized restoration methods. New parts of a window or door must match the existing historic material in composition, design, color, texture, scale, and other visual qualities.

6.104 The replacement of missing features, including shutters, trim, transom windows or sidelights, and hardware, must be based on accurate duplications of features as validated by historic, physical or pictorial evidence. It is not appropriate to add details that are incongruous with the architectural integrity of the property or the windows and doors, creating a false historical appearance.

6.105 All historic windows and door openings should be retained. If a new window or door opening (fenestration) is required, it must be located on a secondary elevation and must be compatible with the existing window and door patterns, proportion/size, materials, and details.

6.106 Modifications for handicap access must not compromise the character of historic buildings. To the greatest extent possible, these modifications should be located on the side or rear elevations, must not cover character defining features, and should be reversible without significant damage to the structure. The design of ADA installations must be respectful of and complementary to the character of the historic building.

6.107 Temporary handicap access installations should be removed within sixty (60) days after they are no longer needed.

6.108 Storm windows must be wood or aluminum with a painted or baked enamel finish in a color that coordinates with the existing paint colors or approved new paint colors of the property. The storm window frame must line up with the sash and meeting rails of historic windows.

6.109 Storm doors should be full-view style with painted or baked enamel finish colored to match the door trim.

6.110 Screen doors should be wooden, painted to match the door trim and of a style that complements building architecture.

6.111 Shutters must be appropriate to the size and scale of the window opening.

6.112 Window awnings should not be installed on buildings with window shutters.

6.113 If historically appropriate, awnings on structures before 1940 must be canvas, vinyl-coated canvas or acrylic. The color of the awning must compliment the color and decorative scheme of the building.

6.114 Light fixtures affixed at entrances must be compatible with the overall character and style of the historic building.

6.115 Use traditional and industry recommended techniques for improving energy efficiency in historic buildings, which are intended to preserve and retain the historic features of the building.

6. Windows and Doors Guidelines, cont.

Allowed	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.
Not Allowed	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 Oxford is the front porch, portico, or balcony. 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, single-bay porticos at the main entrance; to detailed one-story, Victorian wrap-around verandas; to multi-story, Neoclassical porches with balconies. The details found on historic porches and porticos exemplify the architectural style of the building and their prominence within Oxford gives the historic districts a cohesive character. Most were historically constructed of wood or with a combination of wood and masonry. 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, porticos and balconies that exist in Oxford. Top: a two-story, full-width portico and a center-bay balcony; middle: full-width, integrated porch; bottom: single-bay portico.

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 Guidelines 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.

Materials

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.

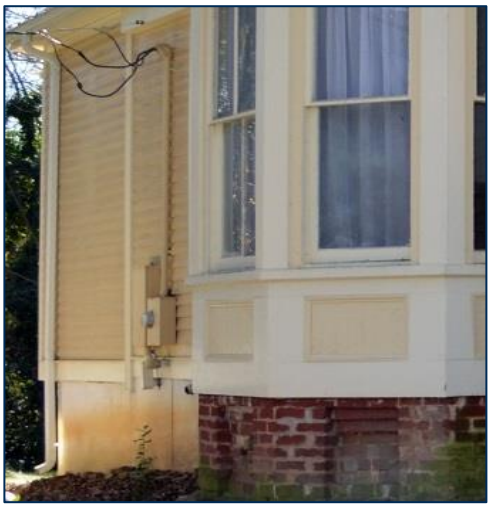
7. Porch, Portico, and Balcony Guidelines

General Guidelines	7.100	Preserve and retain those features and characteristics which are distinctive to the porch, including the overall shape and design, the historic materials, roof components, columns, balustrades, steps, flooring, and trim. Distinct porch details, such as the cornice, rafter tails or balustrade must also be preserved.
	7.101	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 that have taken place over time.)
	7.102	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.
	7.103	When repair is needed, limit the repair to the affected area, using the identical materials, design, color, texture, size, scale and other visual qualities as the existing features.
	7.104	If the distinctive feature has deteriorated to the point that it is beyond repair or restoration and must be replaced, and the original material is not available or it is not practical to replace with in-kind materials, replacement materials shall closely resemble the existing in visual qualities (design, color, texture, size, scale, etc.)
	7.105	The replacement of missing distinctive architectural features should be based on accurate duplications of features as depicted in historic, physical or pictorial evidence.
	7.106	The porch shall be painted in a manner consistent with the color scheme of the entire building.
	7.107	Porch lighting must be compatible with the overall character of the historic building and historic districts. (See Section 16. Lighting)
Allowed	7.200	Secondary porches on the side or rear of a home (not easily visible from the street) may be enclosed if and only when the enclosure preserves the architectural character of the porch and building and no architectural features are compromised.
	7.201	Recessed porch lights can be installed but care should be taken to minimize harm to historic materials.
	7.202	Substitute materials to replace rotten wood posts, columns, column bases or capitals as well as roof railings is allowed, but they must visually match the original material in design, size, scale, texture, dimension, and color. Specifically, architectural elements like columns can be replaced where needed with high quality water and insect resistant products like resins and fiber cement as long as the overall appearance is consistent with the original design or architectural integrity of the structure and the historic districts as a whole.
	7.203	Adding a porch to a house that does not have a porch as long as the new porch design is compatible with the style of the house and congruous with the architectural integrity of the district.
Not Allowed	7.300	Adding details that are not compatible to the design of the porch (or structure or building), especially as it applies to creating a false historical appearance.
	7.301	Enclosing front porches or prominent secondary porches visible from the street.
	7.302	Substitute materials that are not congruous with maintaining the historic appearance of the property such as hollow aluminum or vinyl or plastic columns.
	7.303	Removing an original front porch.

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.

Properly screened mechanical equipment on the rear elevation of the former Oxford Post Office – front view (top) and side view (above).



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

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.

8. Utility and Mechanical Equipment Guidelines

General Guidelines	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 to the house must be attached 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.
Allowed	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.
Not Allowed	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.

The historic garage is located at the end of the driveway at the rear of the property. It has a design similar to that of the primary building, with similar a roofline (pyramidal), materials (brick), and overall shape (square).

The window glazing, hardware, and patterned metal on this new garage door are congruous with the character of the historic district.

Discretely located shed

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 guidelines 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, the original details of the outbuilding, including the original doors and windows, should be preserved in order to maintain the appearance of an historic garage. Additions to secondary buildings must follow the same guidelines 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 guidelines described in Section 12. New Construction.

Pre-Fabricated Structures

Pre-fabricated, non-permanent sheds such as ready-made, Amish-type sheds are permitted in the rear of the property. They should be small in scale and congruous with the style of the primary building. Carports and other outbuildings constructed of metal and plastic are incongruous with the characteristics of the historic district.

9. Garage, Outbuilding, and Ancillary Structure Guidelines

General Guidelines	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.
Allowed	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)
Not Allowed	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 Oxford are outside of the local historic districts and projects on these buildings do not require a COA. Property owners are nonetheless encouraged to follow the ***Design Guidelines*** in order to maintain the overall historic integrity of Oxford.

This rehabilitated storefront features the large windows, recessed doorways, and dropped cornice that so often characterize historic storefronts.

The storefront above was rehabilitated using Historic Preservation Tax Credits. The project strictly followed the Secretary of the Interior's Standards for Rehabilitation *and underwent reviews by the NC HPO and NPS.*

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 districts will be reviewed according to all applicable ***Design Guidelines*** in this document. Refer to the sections for project planning considerations and the guidelines specific to each building component. The guidelines presented in this section are additional requirements that apply specifically to storefront rehabilitation.

10. Storefront Guidelines

General Guidelines	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 storefronts materials and features only if deteriorated beyond repair. New or replacement material should match the existing in material, design, color, 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, color, 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, colors 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 and the Orpheum sign on Williamsboro Street). See also, Section 17. Signage.
	10.108	Repaint storefront features in colors that are congruous with the architectural style of the building.
	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.
Allowed	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.
Not Allowed	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.

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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 Guidelines*** 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 guidelines in Section 9. Garages, Outbuildings, and Ancillary Structures. All projects are also subject to the Landscape and Setting guidelines 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, color, 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.

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.

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 the 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.

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 Oxford historic districts 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.

The modern addition (left) to the historic Oxford Post Office (right) reflects the Neoclassical style of the building and the character of the historic district. It has appropriate materials, design, scale, and setback to blend with the surrounding neighborhood.

11. Addition Guidelines

General Guidelines	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.
Allowed	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.
Not Allowed	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.

This 1986 dwelling is consistent with the materials, size, setback, and overall character of the historic district. Details such as the dormer windows and Colonial Revival-inspired entryway are typical of the buildings in the 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 sidewalks, landscaped front walkways, and foundation plantings are characteristic of the Oxford historic districts 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 Guidelines

General Guidelines	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 most 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 districts. 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 districts. 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 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.
Allowed	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.
Not Allowed	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.

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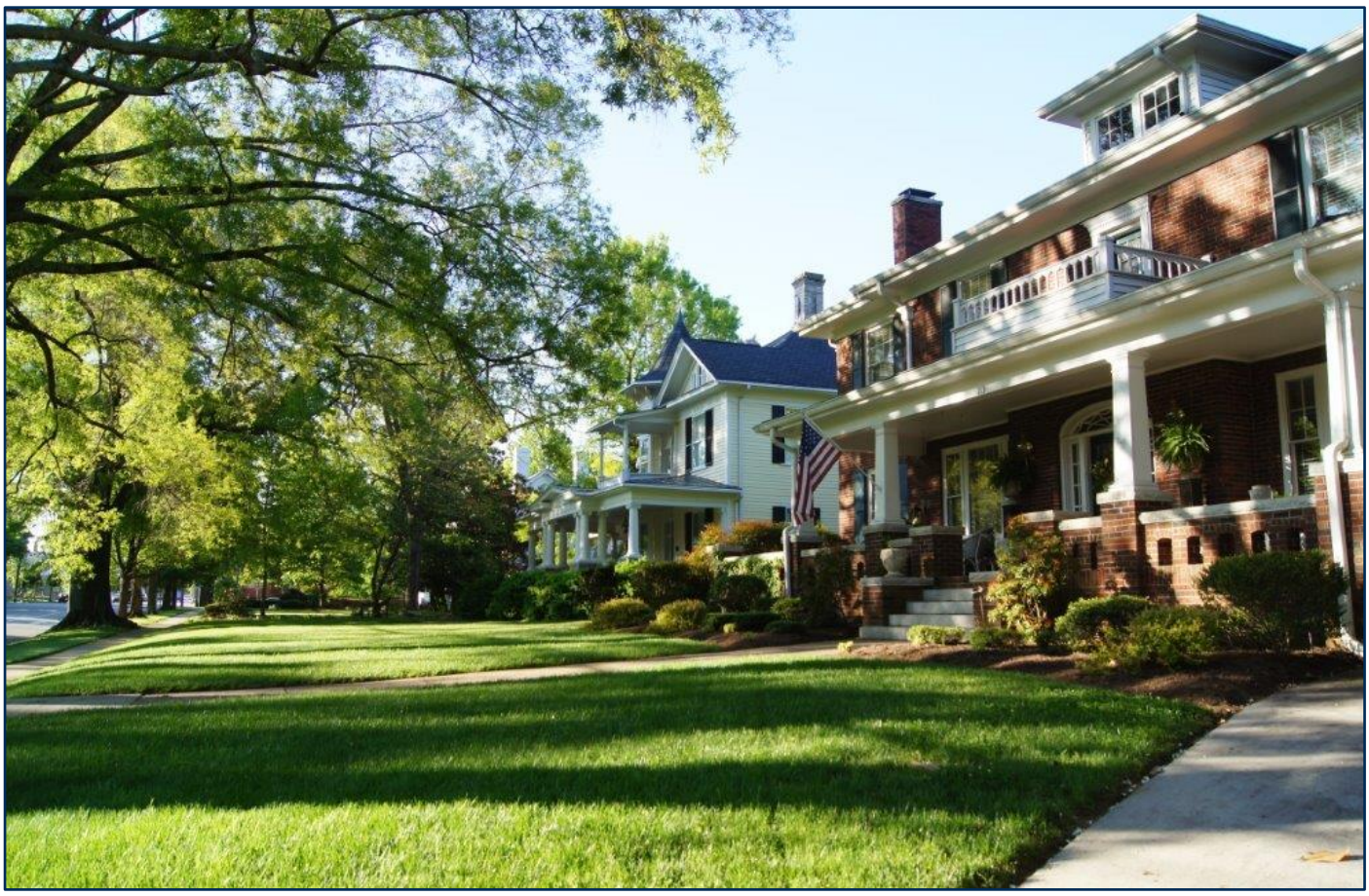


Landscape and Setting

The overall look and setting of the Oxford historic districts are determined by a variety of external features in addition to the style of building facades. Landscaping design and maintenance, sidewalks, parking and driveways, and the rhythm or repetition of buildings are equally critical to the overall setting of the historic district. The tree-lined streets, front walkways, and consistent sidewalk patterns are all characteristics that make Oxford a desirable place to live and visit.

13. Walkways, Driveways, and Parking Lots

Walkways and driveways are common in the Oxford historic districts. 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.

The walkways are incorporated into low masonry walls alnog the front of the property. The walls and walkways are well maintained and include vegetation to accentuate the path to the main entrance.

Project Planning Considerations

Many houses predate the automobile, so the predominant access point on the older homes is a central walkway leading from the sidewalk to the front 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 or brick.
- 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.

Oxford 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.

Historic driveway consisting of gravel runners leading directly to the historic garage in the rear of the property.

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 Guidelines

General Guidelines	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, color, 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, and color of the primary building, the streetscape, and the historic districts.
	13.104	Walkway and driveway materials and colors 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 the 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.
Allowed	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 Guidelines
Not Allowed	13.300	Expanding a single-width driveway to a double-width (or greater) driveway.
	13.301	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. As an integral component to the overall property, historic fences and 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. Numerous examples are found throughout both of Oxford's local historic districts, many utilizing a combination of materials. Refer to Appendix A for additional fence style information.

Historic fence and wall examples from the historic districts.

Project Planning Considerations

A variety of styles and materials are found in the fences and walls of the historic districts. Common materials include brick, stone, metal and wood, many featuring a combination of materials. 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 can reduce the visual impact of new fencing.

Height and Placement

Solid masonry walls are typically found along the street or sidewalk as short retaining walls. They are generally low to the ground with heights of less than two feet. Occasionally, they are surmounted by a short picket fence that still allows passers-by a view of the building façade. Fences encompassing the front yard are typically no more than four feet in height, even with a combination of wall and fence. Fences and walls along the front yard typically abut the sidewalk and enclose the entire front yard.

Fences enclosing rear and rear side yards may be up to six feet in height and solid, but should still respect the character of the historic district, particularly if they are visible from the street. Properties on corner lots must keep the corner side yard open to the public but are permitted to installing a taller privacy fence at the rear yard. Privacy fencing for the back yard must be set back at least to the middle of the side yard. 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 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 Italianate 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 same setback and height restrictions as a privacy fence.

14. Fences, Walls and Gates Guidelines

General Guidelines	14.100	Historic walls, fences, and gates that are significant to defining the historic character of the building must 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, color, 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.
Allowed	14.200	New walls and fencing that employ 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 up to 2 feet (24 inches) in height.
	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, aluminum, wrought/cast iron and high quality composite materials, up to 6 feet (72 inches).
	14.204	Chain link fencing is allowed only in rear yards and rear side yards if it is heavily screened with landscaping. 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.
Not Allowed	14.300	Use of concrete block or other incongruous materials for fencing or walls that are incompatible with the aesthetic of historic districts.
	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, farm/ranch split-rail or other fencing methods incongruous with maintaining the integrity of the historic districts.
	14.304	Chain-link fencing in front and front side yards, or exposed chain-link fencing in the back yard not heavily screened by landscaping.

15. Landscaping and Site Features

Landscaping and site features are the details that complete the overall look and feel of the Oxford historic districts. This includes the trees and vegetation, the patios, decks, and swimming pools, as well as smaller elements such as benches, trash receptacles, and mailboxes (separate sections are reserved lighting and signage). The 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 neighborhood.

This property has a well-designed landscape plan, including short shrubs along the front property line and mature trees framing the view of the house.

This landscaping plan screens a contemporary deck on the rear elevation of the house.

Project Planning Considerations

Protecting the mature vegetation and overall appearance of the streetscape is crucial to preserving the setting and feeling of the historic districts. 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 an Oxford residential property:

- Small front lawn with foundation plantings and several small trees.
- Back yards contain several large trees or a small formal or vegetable garden area.
- Larger trees along the planting strip between a sidewalk and street.

Landscaping should be generally consistent throughout the historic district. Native and commonly used vegetation is encouraged. Refer to Section 609 of the Oxford Zoning Ordinance for shrub and tree species appropriate to Oxford and available in the area.

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 four inches in diameter, 4.5 feet off the ground.

Contemporary Landscape Features

Numerous other site features are commonly found in the 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 Guidelines

General Guidelines	15.100	Historic landscape features that contribute to the overall character of the historic districts must be preserved and retained, including viewsheds, mature trees, 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	Diseased or damaged trees recommended by a tree specialist or arborist for removal should be replaced to maintain the overall appearance of the historic district.
	15.103	Additions and new construction should be situated and constructed in a manner that protects the overall character of the streetscape, including mature trees, viewsheds and topography. Care should be taken to prevent root systems and tree canopies of existing trees from being damaged.
	15.104	New construction projects must include a landscaping plan.
Allowed	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.
Not Allowed	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

Historically appropriate lantern-style portch light fixture

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:

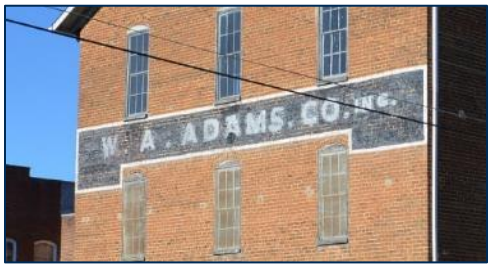
- Brighter lights may be appropriate, but should be angled downward or at signage.
- Avoid lights that would shine into upper-level spaces

16. Lighting Guidelines

General Guidelines	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, color, 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, color, 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.
Allowed	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	Spotlighting a building that enhances the building or landscape in a subtle way.
Not Allowed	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

There are numerous types of signs in the Oxford historic districts. They vary based on the building use, building type, and location within the districts. 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 incorporated 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.



Historic ghost signs like the one seen here should be preserved as-is.

The sign in front of this church is congruous with the architectural style of the church in materials, color, and scale.

Small plaques like the one above are permitted, but must be attached to the building in a location that does not impact the historic material.

Project Planning Considerations

Historic Signage

Historic signage on commercial or industrial 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. Faded painted signs on historic buildings are known as "ghost signs" and should be preserved as is – it is inappropriate to repaint or remove them as they provide character to the historic building.

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 Guidelines

General Guidelines	17.100	Signs must comply with the City'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 (e.g. Orpheum theater sign).
	17.102	Ghost signs should not be removed or repainted. (e.g. W.A. Adams building on the corner of Broad and West Streets)
	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, design and color of the building. They must also respect the size and scale of neighboring buildings and shall not overpower adjacent buildings or signs.
	17.105	Only one mounted sign is allowed per commercial building side with street access.
Allowed	17.200	Historical Markers mounted near entrances. (e.g. National Register plaque, Oxford Historic District painted signs, Oxford HPC Steward Award 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 folding, sandwich-style signs in the commercial district.
Not Allowed	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).

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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
- dissembling 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 NR 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 guidelines described in this section, as well as the guidelines for New Construction, as outlined in Section 12. These guidelines ensure that a 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 Oxford Historic Preservation Ordinance and must follow the ***Design Guidelines*** in this document.

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

18. Relocation Guidelines

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

General Guidelines

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:

- 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 Oxford 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.

Allowed

18.100 Relocating a building to a new compatible site in the Historic Districts.

18.101 Moving a historic building from outside the Historic Districts to a vacant lot within one of the Historic Districts.

19. Demolition

Buildings throughout the Oxford historic districts contribute to the overall historical and physical significance of the districts; 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 block or 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 Oxford 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 guidelines in Section 12 on New Construction.

19. Demolition Guidelines

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

General Guidelines

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 Oxford HPC. At a minimum, it will consist of the following:

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.

Allowed

19.200 Though discouraged, the Oxford 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.

Not Allowed

19.300 Demolishing a house or structure without a COA, or before expiration of a demolition delay period set out in a COA.

Demolition by Neglect

The Oxford Historic Preservation Ordinance states that, "Failure of an owner to regularly, consistently, and fully maintain a designated landmark or any property located within a designated historic district to where it is evident that the property is in a state of disrepair shall constitute demolition by neglect, and without a valid Certificate of Appropriateness, is a violation of this ordinance" (Oxford Historic Preservation Ordinance, Section 9: Demolition by Neglect).

This means that if a property owner allows the condition of an improved property (a property upon which a structure resides) in the local historic districts to fall into such disrepair that the character, structural integrity, or relevant architectural details of the historic building or the historic district may be lost, the property owner is in violation of the Historic Preservation Ordinance. The City of Oxford passed a Demolition by Neglect ordinance in 2009 to establish standards and procedures in order to evaluate when and how the Demolition by Neglect ordinance can be enacted.

The following summarizes the process that occurs when Demolition by Neglect is applied to a property. This section is for information only, as there are no planning considerations, design guidelines, or certificates of appropriateness for this process. The purpose for including it here is to provide a brief overview of the process. The full Demolition by Neglect Ordinance can be found on the HPC's website, http://www.oxfordhpc.org.

What conditions are considered Demolition by Neglect?

The following defects could cause the City to require the property owner to act:

- Deterioration of the features that compromise the structural integrity of the building (such as deterioration of the foundation, exterior walls, roof, mortar, etc. which can cause leaning, sagging, or buckling).
- Ineffective or lack of waterproofing that has allowed the deterioration of the building's structural integrity.
- Untreated rotting or decay that has deteriorated the building's structural integrity.
- Deterioration of the significant architectural features, including those on the landscape.
- Deterioration of any exterior feature that creates a hazardous or unsafe condition to life, health, or other property.

How does the City enforce Demolition by Neglect?

The following is a brief overview of the process. The full Demolition by Neglect Ordinance can be reviewed on the HPC's website. In order for the Demolition by Neglect ordinance to be applied to a property in disrepair, two (2) complaints from two (2) separate citizens (with different addresses) must have been received by the Oxford Planning Department within a single calendar year. The HPC does not and will not initiate this process, but it is bound to administer the application of the ordinance when two complaints have been received.

The Planning Department will conduct an investigation and prepare a staff report on the property. As part of the process, the Planning Director may consult with professional architects, landscape architects, engineers, building inspectors, and historic preservationists.

If the Planning Department finds that the complaints have a basis in fact, the owner of the property in disrepair will be notified that the case will be presented to the HPC. The notification will include:

- a copy of the Planning Department staff report, documenting the violations,
- a description of the Demolition by Neglect process,
- measures that the property owner can take to resolve the issue immediately, and
- a list of financial resources available, if any.

After thirty (30) days have elapsed and if no improvements are made, the HPC will then review the complaints and staff report. If it finds the complaints are warranted, the HPC will then petition the Planning Department to hold a public hearing, the purpose of which is to receive evidence about the deterioration and determine whether the property owner wishes to file a claim of economic hardship with the HPC.

If the HPC orders a public hearing, Planning Department staff will provide the property owner with:

- a written finding stating that the HPC has reason to believe that the property is undergoing demolition by neglect,
- a description of the conditions that led to this determination,
- notice that a hearing will be held before the Planning Director between thirty (30) and forty-five (45) days from receipt of the notice.

The property owner will have a right to answer and give testimony at the hearing.

If the Planning Director concludes after the hearing that the property is in fact undergoing demolition by neglect, the Planning Director will issue an order that requires the property owner to repair the defects that constitute demolition by neglect within a specified amount of time.

Within ten (10) days of this order, the property owner has the right to claim undue economic hardship to the HPC (see below). If the property owner does so, the order to make repairs is on hold until the economic hardship claim is resolved.

Findings made by the Planning Department or HPC may be appealed to the Board of Adjustment. The procedures for appeal are outlined in the Oxford Demolition by Neglect ordinance. Penalties and remedies for noncompliance are also outlined in the Demolition by Neglect Ordinance.

Undue Economic Hardship

Undue economic hardship is defined as the property owner's financial inability to make repairs to their building, and the hardship must be proven by the property owner in a hearing before the HPC. The HPC will hold the hearing in closed session, but minutes will be taken. The property owner must provide evidence regarding their financial hardship, including:

- nature of the ownership of the property,
- value of the land and improvements, including any assessments,
- cost of repairs needed to remedy the situation,
- a variety of financial and tax information of the owner or parties in interest,
- information about the past purchase of the property, and
- information about any attempted sale or rent of the property.

A full list of the required items is available in the Oxford Demolition by Neglect ordinance.

At the hearing, the HPC will hear relevant evidence and testimony and within sixty (60) days following the hearing, make a determination regarding whether the property owner has a valid claim for undue economic hardship. If no economic hardship finding is made, the property owner will be required to comply with orders to repair the

property. If a finding is made that the property owner will suffer undue economic hardship, the finding will include plans to relieve the undue economic hardship.

Plans to alleviate economic hardship may include:

- financial resources if available,
- acquisition or purchase proposals,
- changes in applicable zoning regulation, or
- consideration for temporary waiver of the provisions of the ordinance sufficient to mitigate the undue economic hardship.

If the provisions of the ordinance are eased, the HPC will revisit the issue annually until all repairs are made to alleviate the demolition by neglect finding. If repairs have not yet been made, the property owner will need to demonstrate continued economic hardship at the annual review.

Findings made by the Planning Department or HPC may be appealed to the Board of Adjustment. The procedures for appeal are outlined in the Oxford Demolition by Neglect ordinance.

APPENDIX A:

DIAGRAMS AND ILLUSTRATIONS

Anatomy of a House – page 90

Anatomy of a Storefront – page 91

Window Components – page 92

Door Components – page 93

Roofs and Chimneys – page 94

Gutters – page 96

Fencing – page 97

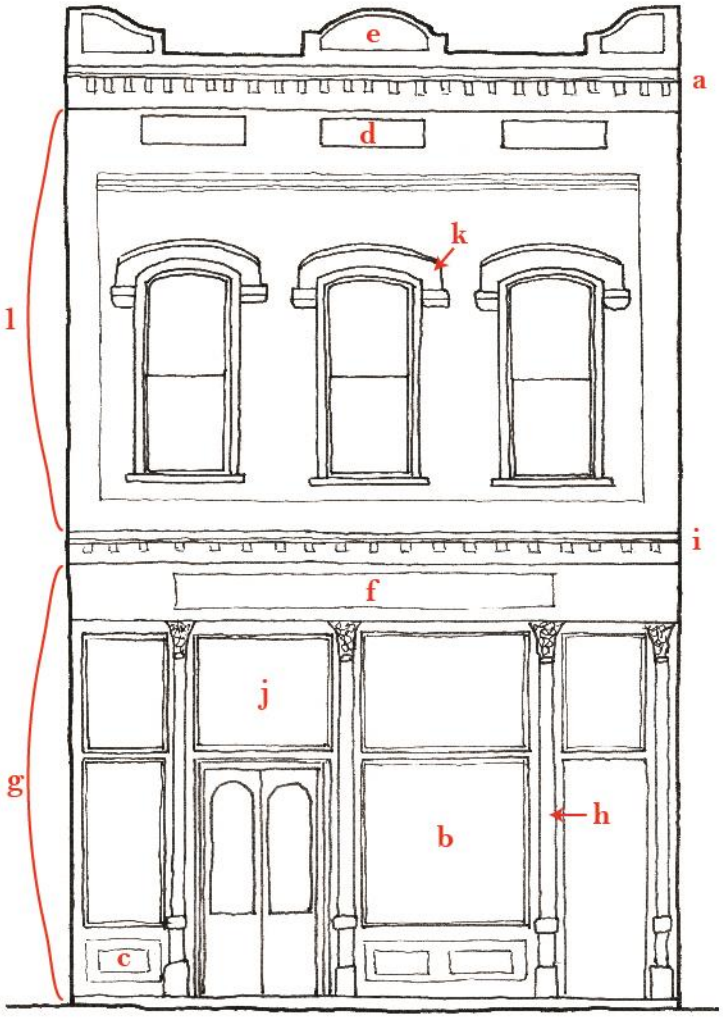
Scale and Setback – page 98

Anatomy of a House

Common House Components

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

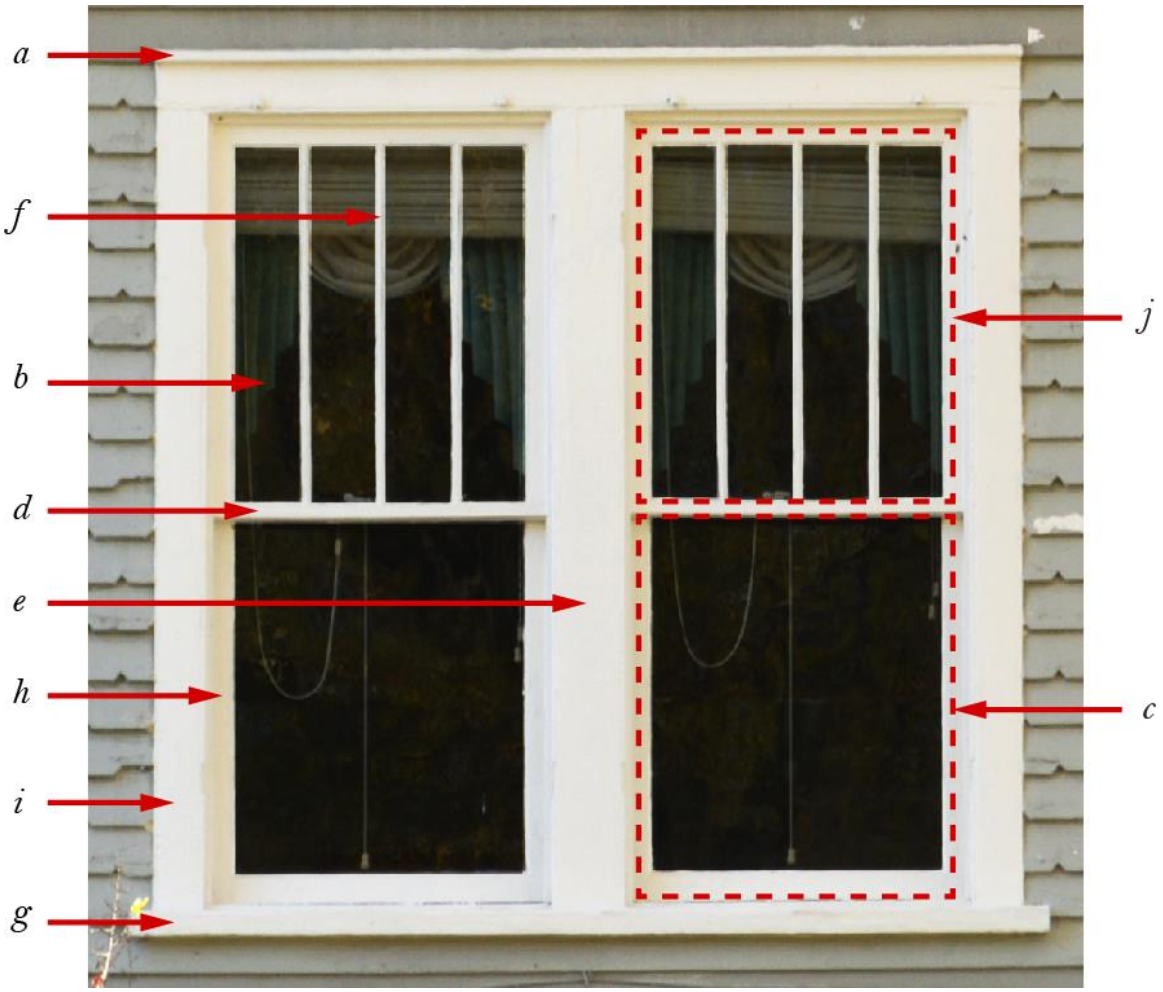
Anatomy of a Storefront



Common Storefront Components

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

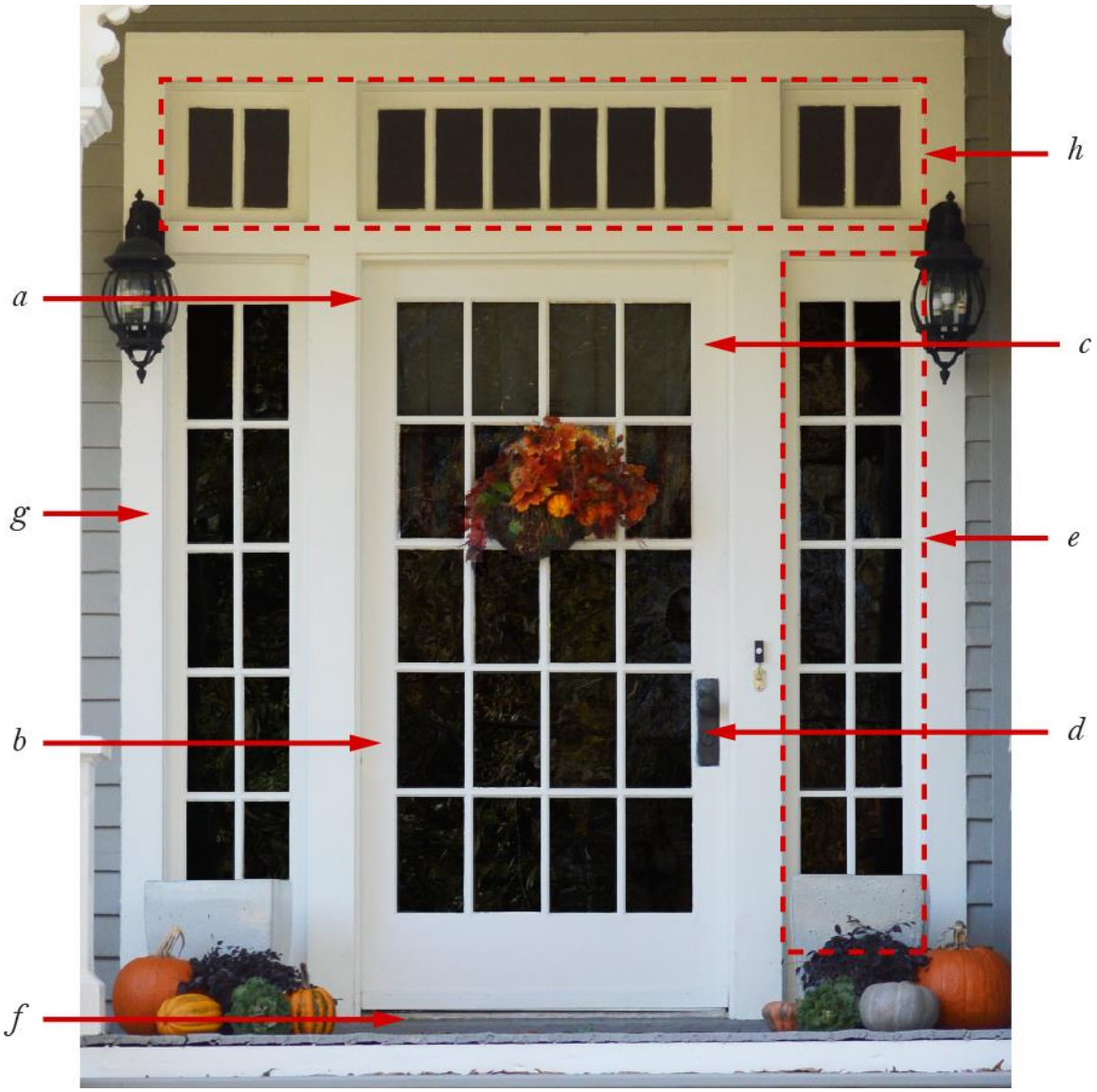
Window Components



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

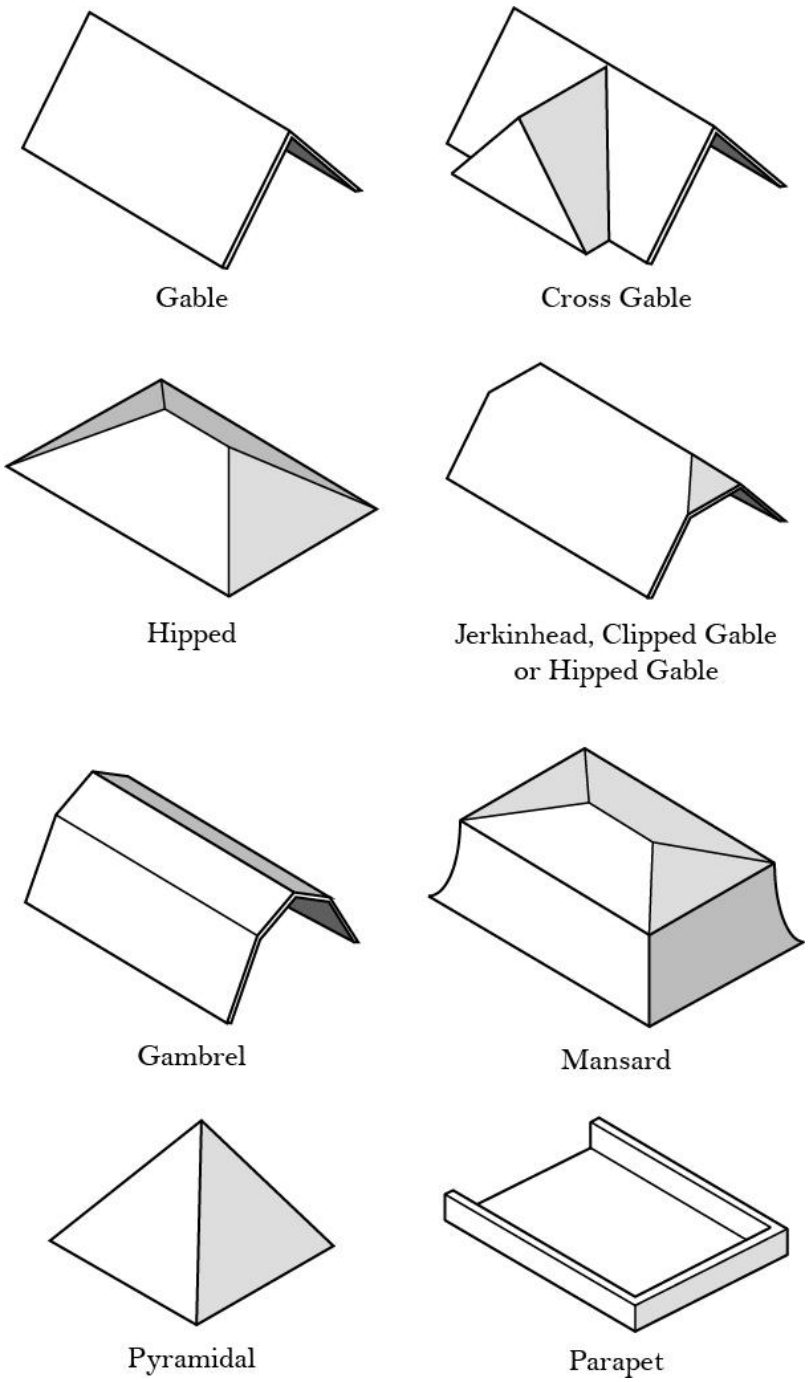
Door Components



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

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

Roofs and Chimneys



Common Roof Shapes

Interior slope chimney

Interior ridge chimney

Interior end wall chimney

Exterior end wall chimney

Chimney Placement Terms

Standard Cornice Styles

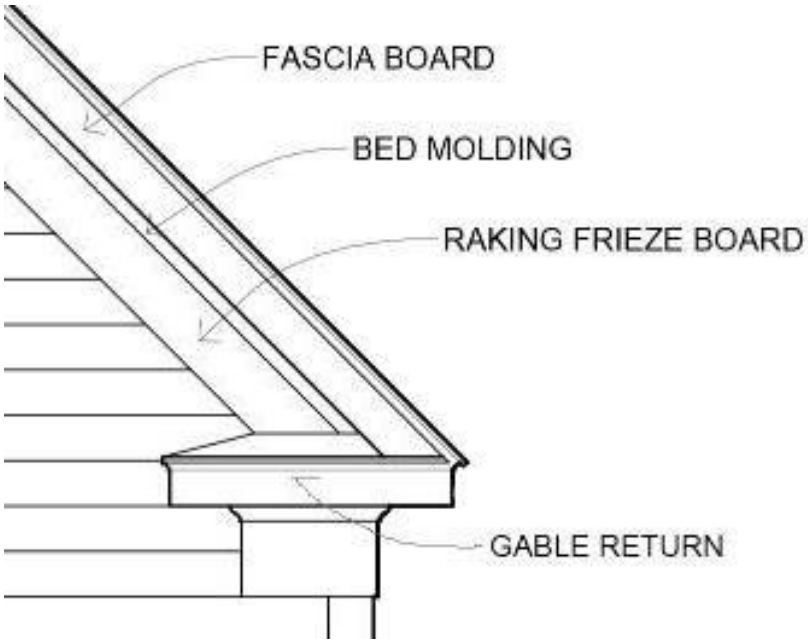
Box cornice

Open cornice

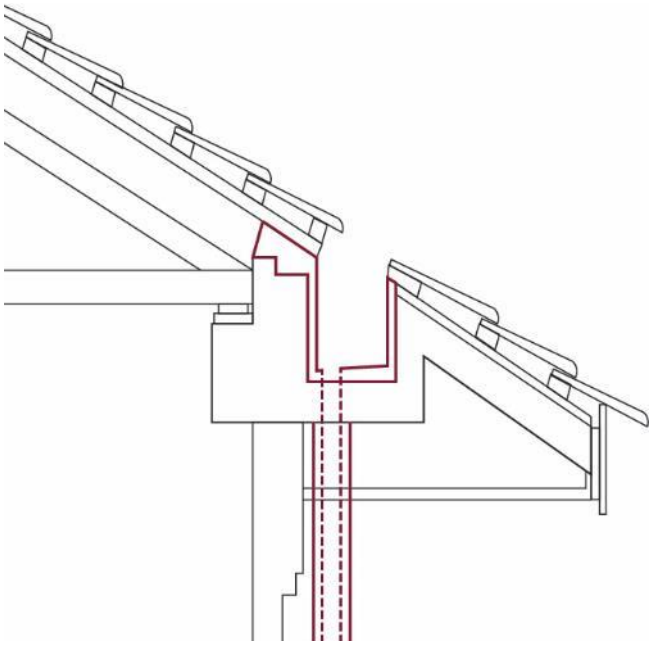
Return cornice (gable return)

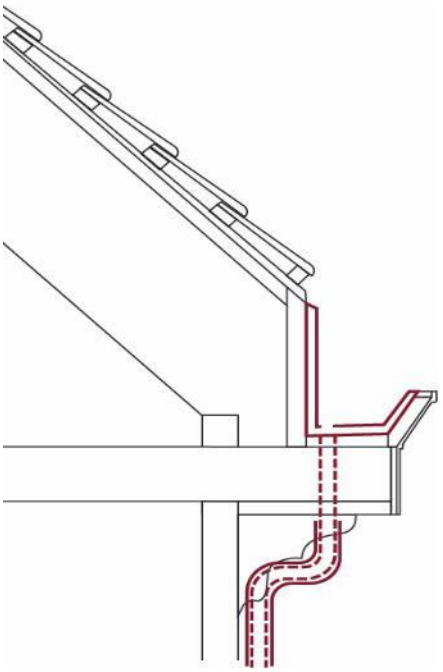
Close cornice

Roofline Terminology



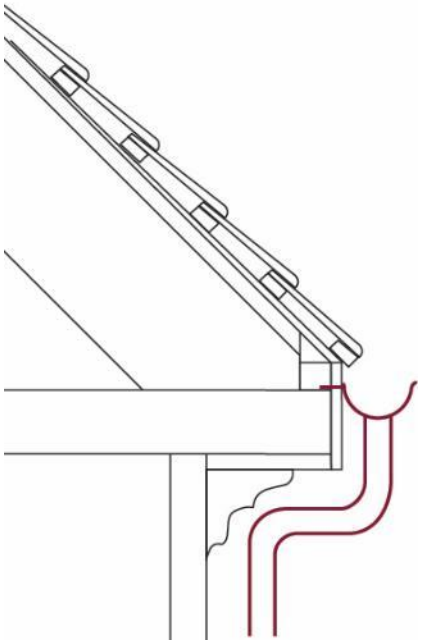
Gutters

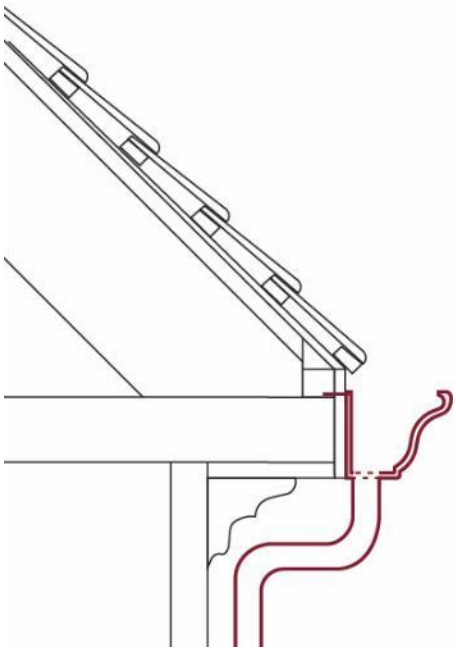




Hidden gutters, also known as built-in or box gutters, are drainage systems that were incorporated into the roof eave. The downspout extends from the gutter, through the boxed cornice, to the ground. The two illustrations above are both versions of the hidden gutter system.

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.





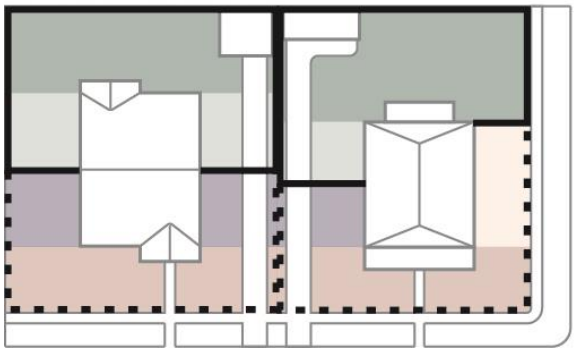
Fencing

The diagrams to the right 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.

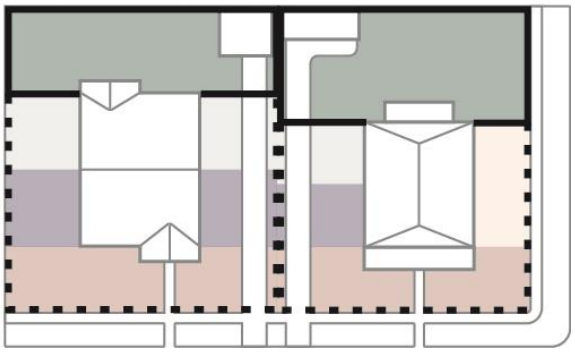
Legend

- 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

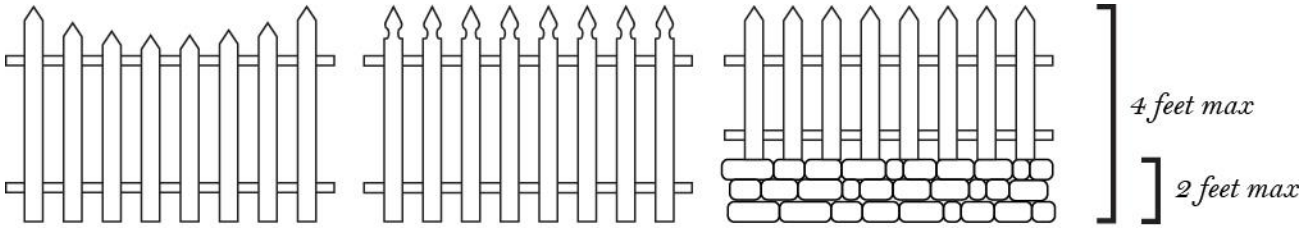
Minimum Setback



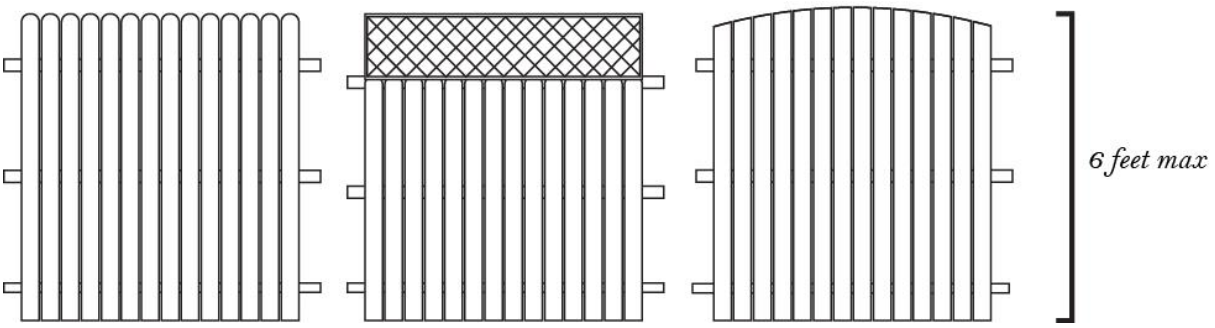
Preferred Setback



Common Wood Fence Styles



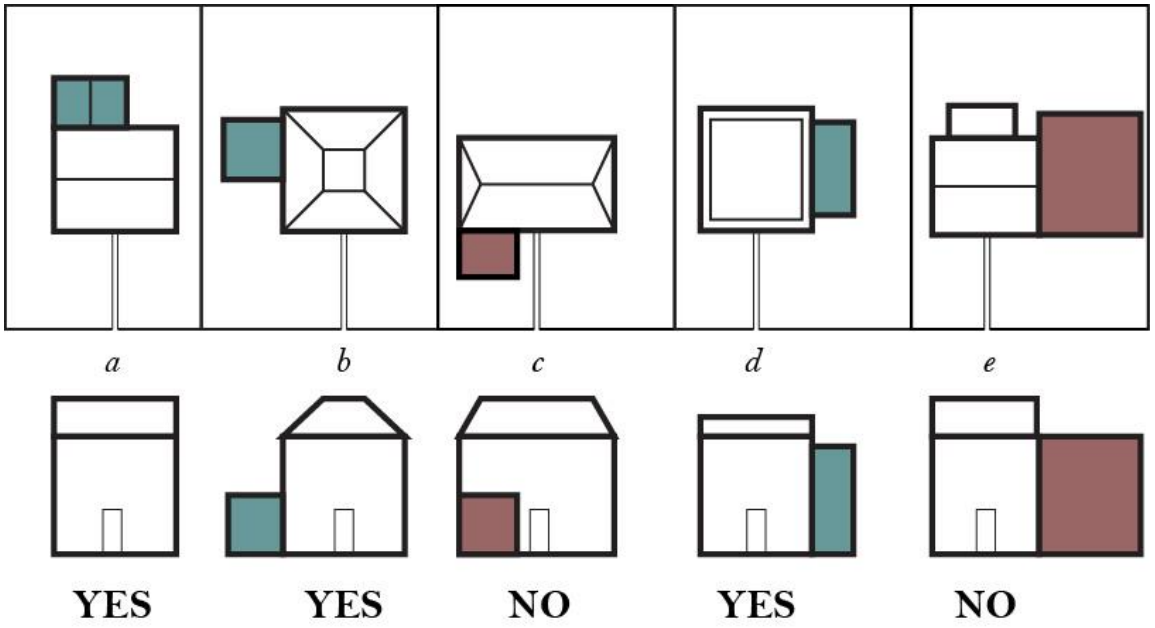
Open-view fencing examples: standard scalloped (inverse arch) picket fence, gothic picket fence, and a combination masonry wall-picket fence.



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

Scale and Setback

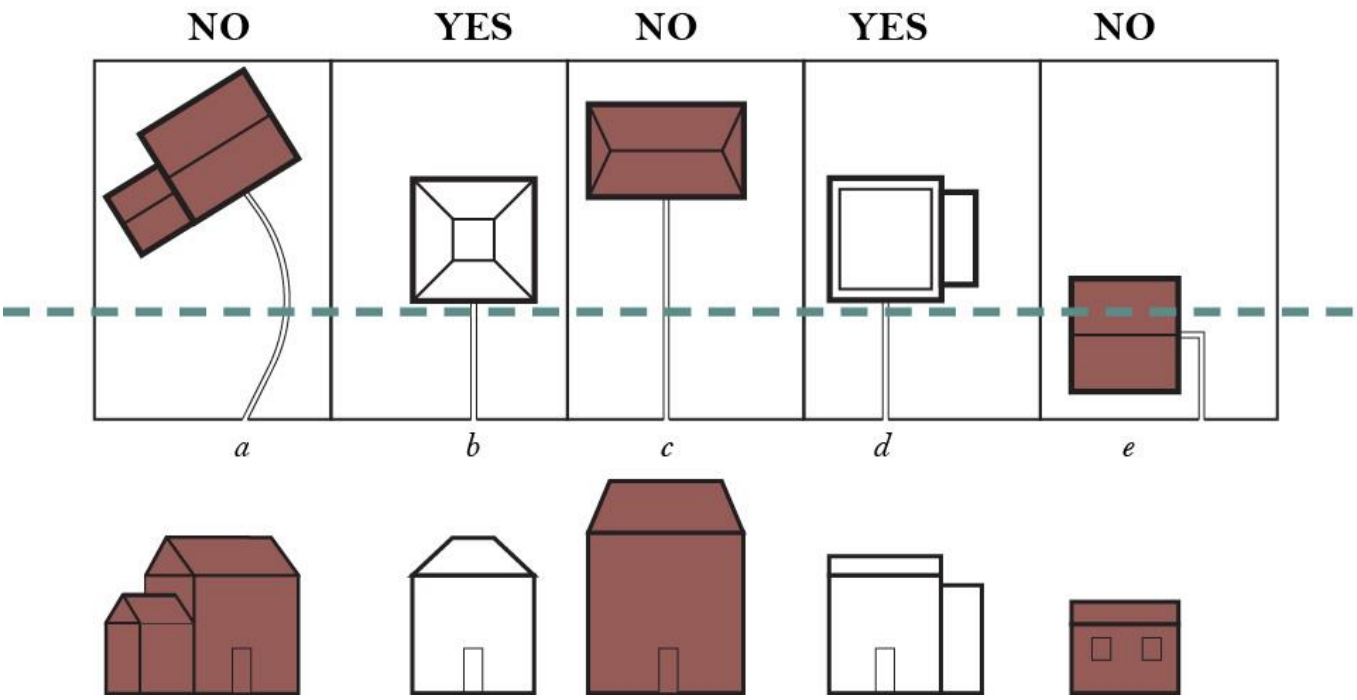
Additions



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 Oxford historic districts.

New Construction



New buildings in the local historic districts 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.

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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 Congrous.

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.

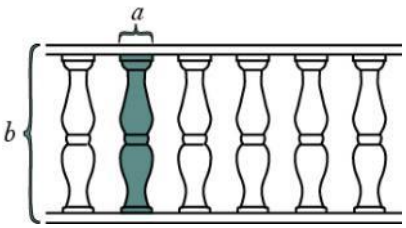
ARCHITRAVE: The lowest part of an entablature. An architrave is sometimes used by itself, as around a window or door. (See "Entablature")

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.

Architectural shingles

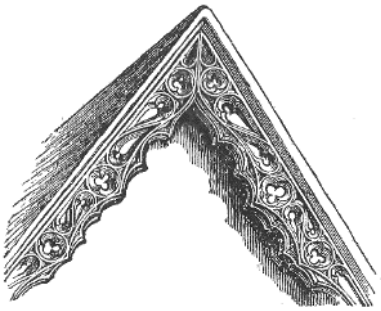
Awning affixed over a window

Balcony above the main entrance of 404 College Street.



Drawing depicting an individual baluster (a) that, together with other balusters and the top rail, comprise a balustrade (b).

B



Bargeboard

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)

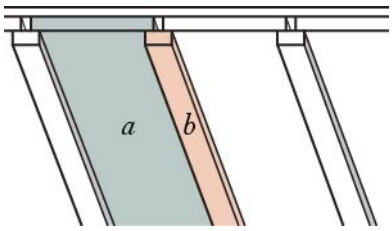


Illustration of board (a) and batten (b) siding.

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")

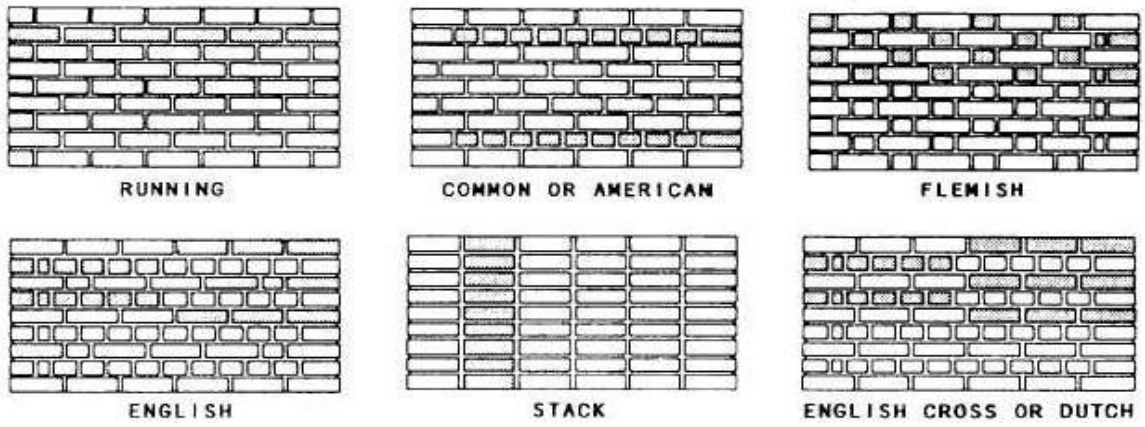
BOARD AND BATTEN: Vertical flush board which has had smaller strips of wood nailed over cracks between adjacent boards used as exterior siding.

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).

Decorative bracket on a porch support.

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)

Example of a bungalow in the Main Street Historic District.

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.

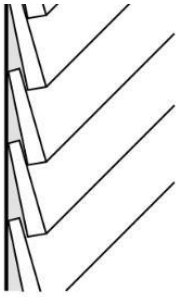
CERTIFIED LOCAL GOVERNMENT (CLG): a designation issued by the State Historic Preservation Office in partnership with the National Parks Service to recognize that the local government met the required standards so that it can participate in NHPA programs.

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.

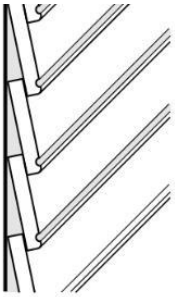
CHARACTER-DEFINING: Those architectural materials and features of a building that define the historic nature of that building. Such elements may include the form of the building, exterior cladding, roof materials, door and window design, exterior features, exterior and interior trim, etc.

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

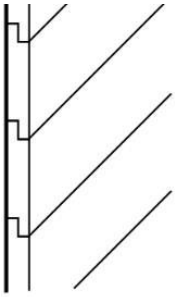
CLAPBOARD: A wooden board, often with one side thicker than the other, used for exterior siding. Term is synonymous with weatherboard.



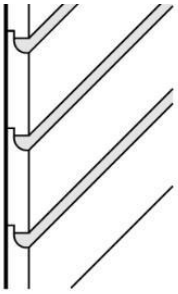
Clapboard siding



Beaded clapboard



Flushboard siding, with shiplap joint



German or Drop siding

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")

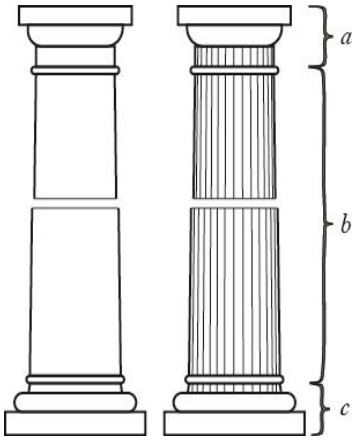
CORNER BOARD: A vertical board at the intersection of two walls. A corner board serves as a joint for the intersecting clapboard as well as concealing the ends of the clapboard. During the Greek Revival and Classical Revival periods, corner boards were frequently ornamented to resemble pilasters at every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

Photograph highlighting the clipped corners of the projecting bay.



Basic composition of a column: capital (a), shaft (b), and base (c). Both columns illustrated here have Doric capitals and the column on the right is

Metal coping on a brick parapet.

Building parapet with corbelling.

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.

Crenelated tower.

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 of process of neglecting the maintenance and repairs of a building, thus allowing the building to deteriorate to the point where demolition may be necessary.

DENTIL: A small rectangular block in a series, projecting like teeth, as under a cornice. Modillions, which are sometimes referred to as dentils, are actually larger and more separated. (See "Modillions")

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.

Cupola on the Granville County Courthouse.

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.

DORIC ORDER: A classical order most readily distinguished by its simple, unornamented capitals. (See "Order")

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

Dormer windows

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)

ECLECTIC: Exhibiting elements and characteristics of more than one historic style simultaneously.

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

ELLIPTICAL: Shaped like a flattened circle.

Engaged column

ENGAGED COLUMNS: Columns partly embedded in a wall, often referred to 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.

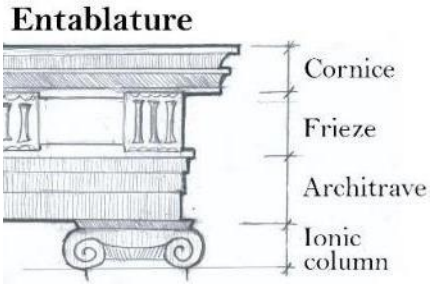
ENTRANCE AREA: The point of entry into a building or storefront to provide weather protection and protection from the outward swing of a door. Made up of the following components: door, transom window (above the door), sidelights or display window, and floor area.

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

ERECT: To build or construct, as in a structure.

EYEBROW WINDOW: A small curved window in an attic story.

Engaged porch



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")

Eyebrow window

The façade is on the main elevation of the building, shown in the left side of this photograph.

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.

Fanlight

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.

Gingerbread ornamentation

H

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

HALF-TIMBERING: A wall construction in which the spaces between members of the timber frame are filled with brick, stone, or other material.

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.

HIGH STYLE: The more ornately detailed version of a particular architectural style; used in contrast to simpler examples, both from different periods or the same period; the opposite of vernacular.

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 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.

Example of a half-story, exhibited by the dormer windows in the second floor.

Example of half-timbering

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

HITCHING POST: An upright post once used for hitching horses.

HOOD 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.

Large, decorative hood molding above a window on College Avenue

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")

IONIC ORDER: A classical order distinguished by the form of the capital, with a spiral scroll, called a volute, on either side. (See also "Splayed Ionic" and "Order")

IRON LACE: Decorative, lacy patterns formed in cast iron and used for railing.

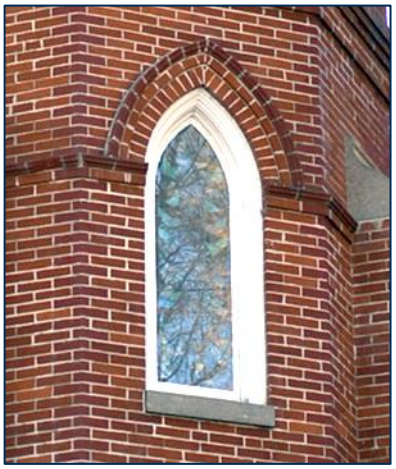
Brass kickplates on the bottom of the doors.

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.



Lancet window

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).

Leaded glass in the transom and sidelights of this entrance.

Lintel above a window.

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)

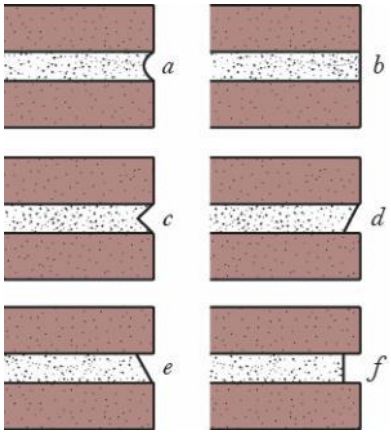
METOPE: The square space between triglyphs in a Doric frieze.

MILLSTONE: A large circular stone once used for grinding grains.

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.

View looking up towards a cornice, showing dentils (a) and modillions (b).



Mortar Joint Styles: a. Concave joint, b. V-joint, c. Weather joint, d. Flush joint, e. Struck joint, f. Raked joint

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)

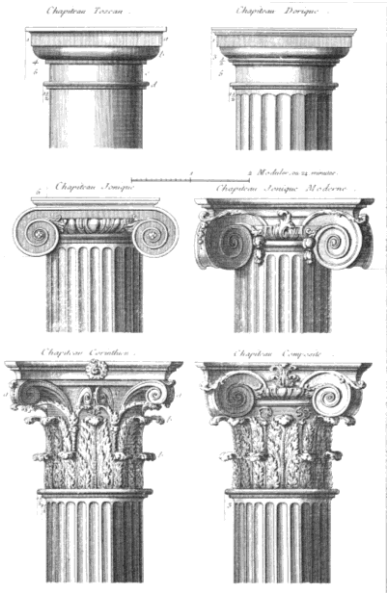
The house above was constructed in 1960 and is considered to be a non-contributing building because it was constructed outside of the period of significance of the Oxford Historic Distrct. Below is an example of a house that would be considered non-contributing due to the alterations it has undergone to the porch and original exterior materials. Both are subject to the COA review process, but neither are eligible for Historic Preservation Tax Credits.

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")



Illustrations of the three most common orders. From top to bottom: Doric order, Ionic Order, Corinthian Order.

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

Oriel window

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")

Palladian window

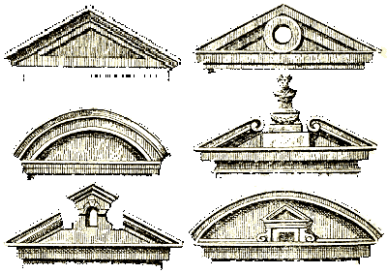


Illustration of historic pediment examples

Pergola

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.

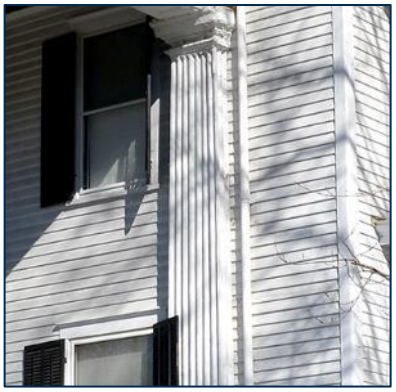
PRESERVATION: The adaptive use, conservation, protection, reconstruction, restoration, rehabilitation, or stabilization of sites, buildings, districts, structures, or monuments significant to the heritage of the people of Oxford (or any area).

> **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.



Fluted pilaster

Porte-cochere

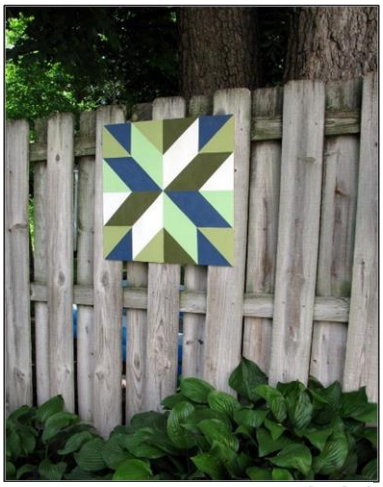
Portico

Pressed metal roof

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.



Quilt Block

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 of 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.

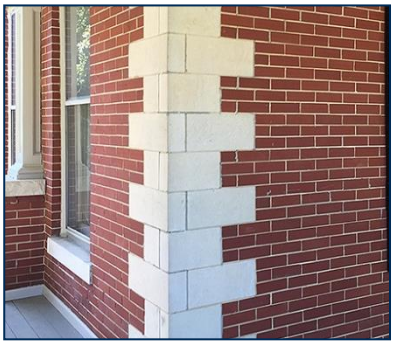
REPLICATE: To copy or reproduce an historic building or element.

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.



Quoin

Rafter tails

Rustication

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

The middle building exhibits no rhythm among its architectural features, and is incongruent with the rhythm of the surrounding historic buildings.

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.

Alternating squared, sawtooth, and fishscale shingles.

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)

Example of a semi-engaged porch (circled), connected to, but in a different plane than, the gambrel roof.

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.

Example of a shed dormer.

The building in the middle is significantly out of scale with the surrounding historic buildings, in terms of height, massing, and window and door size.

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:

Shutter (left) and blind (right)

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.

Arched Spandrel

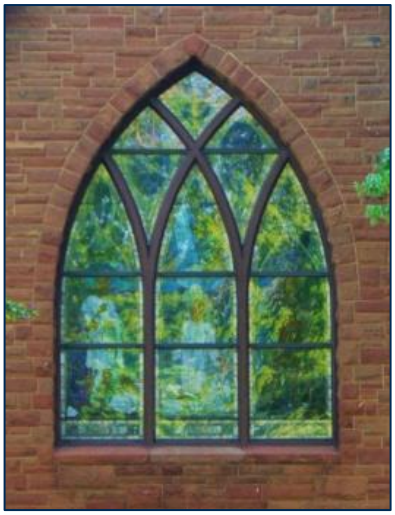
SPINDLE: A short decorative turned piece.

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.

Spindle frieze

SPLAYED IONIC: A variation of the classical Ionic order which was frequently used during the late nineteenth century and early twentieth century. The term distinguishes the fact that the volutes turn outward, thus each scroll being at a right angle to the adjacent scrolls. Other expressions of the Ionic capital are flat at the front and back. The source of these differences is that the Greeks turned forward the outer volute of the corner capitals in the front colonnade so that the corner capital would not offer only the side view of the volute onto the return colonnade.

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.



Stained glass window with arched tracery.

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.

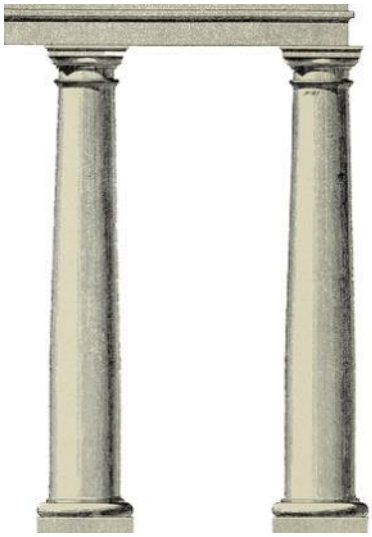
TRACERY: The cured mullions or bars of a stone-framed window. Also, ornamental work of pierced patterns in or on a screen or window.

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)

TUSCAN ORDER: A classical order most readily distinguished by its simplicity. The columns are never fluted, and the capitals are unornamented.



Columns with Tuscan order

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.

Veranda

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.

WATTLE AND DAUB: A method of construction with thin branches (wattles) plastered over with clay mud (daub).

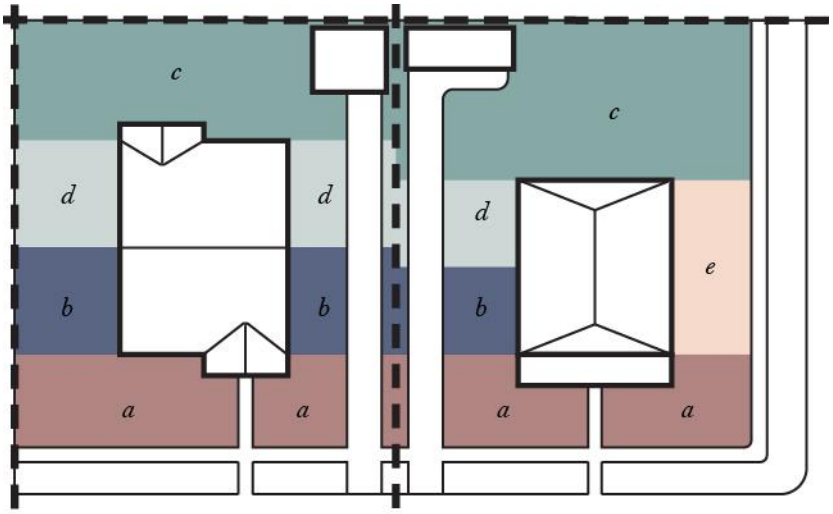
WEATHERBOARD: See "Clapboard"

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.

Water table on a masonry building.

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.

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APPENDIX C:

HISTORIC PRESERVATION RESOURCES

Local Resources

Historic Preservation groups, organizations, and resources specific to the greater Oxford area:

1. Oxford Historic Preservation Commission website (www.oxfordhpc.org)
2. Oxford Historic Preservation Commission Facebook page (https://www.facebook.com/oxfordhistoricpreservationcommission/)
3. Granville Historical Society and Granville Historical Museum (www.granvillemuseumnc.org)
4. North Carolina State Historic Preservation Office website (www.hpo.ncdcr.gov)
5. Book: *Heritage and Homesteads: The History and Architecture of Granville County, North Carolina*. Marvin A. Brown and Andrew J. Carleson. Granville County Historical Society, 1988. Available at the Granville County Historical Society Museum, Oxford. Telephone: 919-693-9706. Email: gcmuseum@earthlink.net.

National Park Service Preservation Briefs

Technical historic preservation guidance from the National Park Service (https://www.nps.gov/tps/how-to-preserve/briefs.htm):

1. Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2. Repointing Mortar Joints in Historic Masonry Buildings
3. Improving Energy Efficiency in Historic Buildings
4. Roofing for Historic Buildings
5. The Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete
16. The Use of Substitute Materials on Historic Building Exteriors
17. Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character
18. Rehabilitating Interiors in Historic Buildings—Identifying Character-Defining Elements
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster—Walls and Ceilings

22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement, and Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic Wooden Porches
46. The Preservation and Reuse of Historic Gas Stations
47. Maintaining the Exterior of Small and Medium Size Historic Buildings

Secretary of the Interior's Standards and Guidelines

Standards for Preservation and Guidelines for the Treatment and Preservation of Historic Buildings from the National Park Service (https://www.nps.gov/tps/standards.htm)

- Choosing an Appropriate Treatment for a Historic Building
- Using the Standards and Guidelines for a Preservation, Rehabilitation, Restoration, or Reconstruction Project
- The Secretary of the Interior's Standards - Introduction to the Standards
- Preserving
  - Standards for Preservation
  - Guidelines for Preserving Historic Buildings
- Rehabilitating
  - Standards for Rehabilitation
  - Guidelines for Rehabilitating Historic Buildings
- Restoring
  - Standards for Restoration
  - Guidelines for Restoring Historic Buildings
- Reconstructing
  - Standards for Reconstruction
  - Guidelines for Reconstruction
- Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings

Funding Sources

Resources for Grants and Tax Credits in the State of North Carolina:

- North Carolina SHPO - Grants for Historic Preservation Projects (http://www.hpo.ncdcr.gov/grants.htm)
- North Carolina SHPO - Assistance to Owners of Historic Buildings (http://www.hpo.ncdcr.gov/assist.htm)
- North Carolina SHPO - Federal and State Historic Preservation Tax Credits (http://www.hpo.ncdcr.gov/tchome.htm)
- Commercial Historic Preservation Tax Credit Fact Sheet (http://www.hpo.ncdcr.gov/TaxCredits/Commercial%20Fact%20Sheethighres.pdf)
- 2016 North Carolina Historic Preservation Tax Credit Fact Sheet (http://www.hpo.ncdcr.gov/TaxCredits/2016-NCTaxCredits.pdf)
- Preservation Directory (http://www.preservationdirectory.com/PreservationGeneralResources/GrantsFundingSources.aspx)

Additional Resources

Historic Preservation Groups and Organizations in the State of North Carolina and beyond:

- Preservation North Carolina (http://www.presnc.org/)
- North Carolina Main Street (http://www.nccommerce.com/rd)
- Roster of Local North Carolina Historical Commissions (http://www.hpo.ncdcr.gov/NCPreservationCommissions.pdf)
- The North Carolina State Historic Preservation Office - Natural and Cultural Resources (http://www.hpo.ncdcr.gov/default.htm)
- The National Trust for Historic Preservation (http://www.preservationnation.org/)
- National Alliance of Preservation Commissions (https://napcommissions.org/)

Historic Sanborn Fire Insurance Company maps of Oxford, N.C.

- http://dc.lib.unc.edu/cdm/search/collection/ncmaps/searchterm/Granville%20County!Sanborn/field/spatia!publis/mode/exact!exact/conn/and!and/order/date!title/ad/asc/cosuppress/0

Architectural Style Guides

- Residential Field Guide for Historic Windows, National Trust for Historic Preservation (http://www.preservationnation.org/information-center/sustainable-communities/buildings/weatherization/windows/additional-resources/nthp_windows_field_guide.pdf)
- Book: *A Visual Dictionary of Architecture*, 2nd ed. Francis D.K. Ching. New York: John Wiley & Sons, Inc., 2012.
- Book: *A Field Guide to American Architecture*, 2nd ed. Virginia Savage McAlester. New York: Knopf, 2013.

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APPENDIX D:

COA APPLICATION DOCUMENTS

Blank COA Application

City of Oxford
Historic Preservation Commission

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 Cheryl Hart, Oxford City Planner, to obtain COA application and to review application requirements for submission.

Step 2: Prepare Application Package
Read the Design Guidelines to ensure your project adheres to the guidelines. 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.

Step 3: Submit Application Package
Send completed package to Cheryl Hart *at cheryl_hart@oxfordnc.org OR* schedule a second 15-minute appointment with the City Planner to submit application and supporting documentation. Supply the city with **one original and seven copies of all application materials** at least 7 **calendar days** prior to the next scheduled commission meeting. There is no fee for the filing of the application.

Step 4: Receive City Planner Comments
The City Planner will review the application package and provide comments if needed. The applicant is encouraged to work with the Planner to address any issues identified, i.e., missing information or obvious deviations from the Guidelines. Once the Planner determines the application is complete, the application will be placed on the next available Historic Preservation Commission meeting agenda. Incomplete submissions will not be processed.

Step 5: 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 2 weeks, pending research. **Please note that the project may also require a separate building permit prior to any work commencing. 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	
Property Address	
Telephone	
e-mail	
Description of project	Check all that apply ☐ Exterior alteration on existing structure(s). ☐ Construction of a new structure. ☐ Addition to an existing structure. ☐ Alteration or new construction relative to yard area. ☐ 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 Materials**	**Proposed Materials**
Build new freestanding garage to replace original garage demolished by storm. (example)	-(gray) wood siding -(black) Asphalt shingles	-(white) wood siding -(black) tin roof -wooden carriage house doors
Replace rotting cupola on roof of house (example)	(white) painted wood	(white) painted composite

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

_____ Date: _____

Step 6: Notify the Planning Director when your project is completed.

Send an e-mail to Cheryl Hart *at cheryl_hart@oxfordnc.org to make her aware that ALL of the above named projects have been completed. Note: All projects completed within two (2) years of the COA are eligible for consideration for the Oxford HPC Stewardship Award. The winner is announced at the Oxford Board of Commissioner's meeting each May wherein the winner receives a certificate and bronze plaque.*

Sample COA Application

City of Oxford
Historic Preservation Commission

CERTIFICATE OF APPROPRIATENESS (COA) APPLICATION PACKAGE

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REQUIRED GENERAL INFORMATION

Applicant Name	Oxford Property Owner
Property Address	Oxford Historic District
Telephone	
e-mail	
Description of project	Check all that apply ☑ Exterior alteration on existing structure(s). ☑ Construction of a new structure. ☐ Addition to an existing structure. ☑ Alteration or new construction relative to yard area. ☐ 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 Materials	Proposed Materials
Build new freestanding garage to replace original garage demolished by storm. (example)	-(gray) wood siding -(black) Asphalt shingles	-(white) wood siding -(black) tin roof -wooden carriage house doors
Replace rotting cupola on roof of house (example)	(white) painted wood	(white) painted composite
Repaint primary structure with change in color from white to yellow	white painted wood	yellow painted wood
Construct storage building in rear yard to match primary structure	n/a	yellow painted wood
Replace 4' fencing along side and rear yard property lines	wood picket/wire	premium vinyl picket

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

Property Owner Signature _____ Date: Submission Date _____

Step 6: Notify the Planning Director when your project is completed.

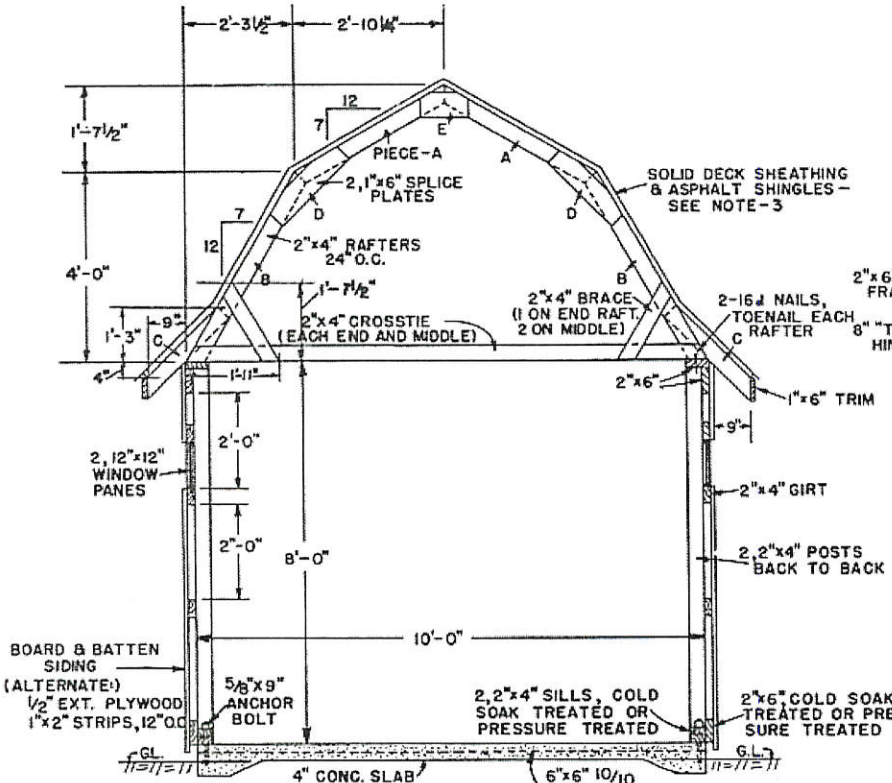
Send an e-mail to Cheryl Hart *at cheryl_hart@oxfordnc.org to make her aware that ALL of the above named projects have been completed. Note: All projects completed within two (2) years of the COA are eligible for consideration for the Oxford HPC Stewardship Award. The winner is announced at the Oxford Board of Commissioner's meeting each May wherein the winner receives a certificate and bronze plaque.*

Oxford Historic Preservation Commission
COA Check List

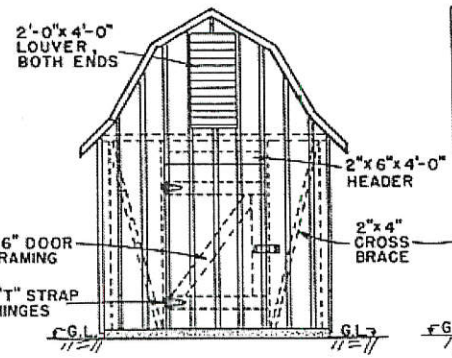
✓	Info Needed [If not applicable to your project, write NA in left column]
☑	Property details – include current photos of property, especially relevant views Photos can be e-mailed to cheryl_hart@oxfordnc.org if you prefer.
☑	Complete COA application form [If you are hand delivering your package, 7 copies are needed.]
☐	Do you anticipate that your renovation project(s) in a 24-month period will cost $10,000 or more? If yes, contact the N.C. Historic Preservation office about possible tax credits. http://www.hpo.ncdcr.gov/ Tim Simmons (*tim.simmons@ncdcr.gov*), 919-807-6585, or David Christenbury (*david.christenbury@ncdcr.gov*), 919-807-6574. If your proposed project qualifies, submit details as to how you were advised to proceed with your project? Write DNQ in left column if your project did not qualify for tax credits.
☑	Comprehensive sketch includes • dimensions of existing structure(s) at issue • dimensions of proposed changes and/or dimensions of new structure • setback and placement on lot (with dimensions)
☐	COA application specifies materials to be used, i.e., wood clapboard, brick foundation, iron fence. Brass porch lights, granite stoop, fiber cement siding, composite column, etc.
☑	Are you changing the color of your house? If yes, samples of paint colors are included
☐ NA	Are you changing or eliminating any architectural details (i.e., columns, chimneys, shutters, trims, etc). If yes, information/photos about these plans are included.
☐ NA	Are you changing your roofline or roofing material? If so, roofing material info or sample is included. A Blueprint is included to depict roofline changes.
☐ NA	Are you changing any aspect of the windows and/or doors? If yes, bring documentation to support the reasoning and info about the products you intend to use.
☑	Are you changing any aspect of the form and proportion of the structure? i.e., porch removal, adding dormers, constructing an addition, etc. If yes, submit documentation to support your reasoning for removal of house elements and/or a comprehensive sketch (blueprint) of the proposed changes.
☑	Are you changing appurtenant fixtures, i.e., exterior lighting, fencing, signage, exterior walls, etc.? If yes, submit info about your proposed changes. ***Sample of fence material will brought to the application review hearing.***
☐ NA	Do you have structural issues to resolve? If yes, submit documentation to explain the issue and info about your proposed changes. If you plan to demolish your structure, a substantial explanation must be included.
☐ NA	Will your proposed changes require the removal of mature trees? If yes, please submit documentation to explain why this is unavoidable.

I have read the Oxford Historic Preservation Design Guidelines and believe my project proposal meets the defined standards.

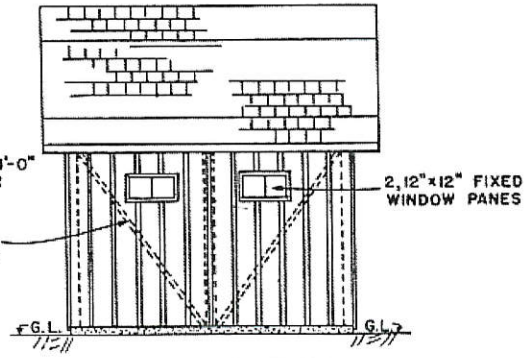
Sign: Property Owner Signature _____



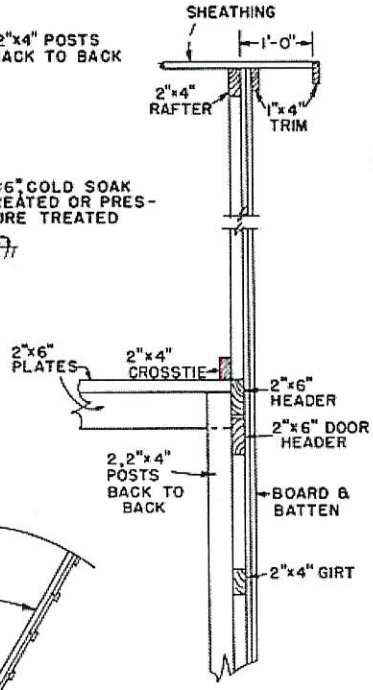
SECTION A-A



END ELEVATION



SIDE ELEVATION



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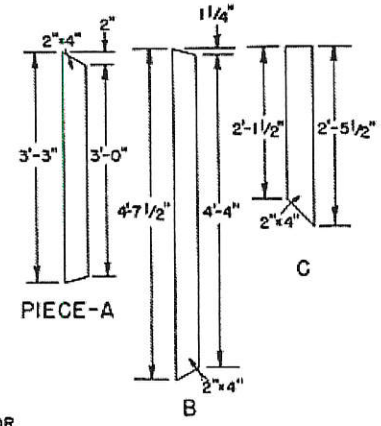
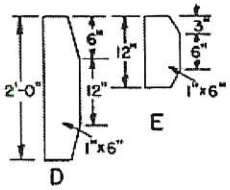
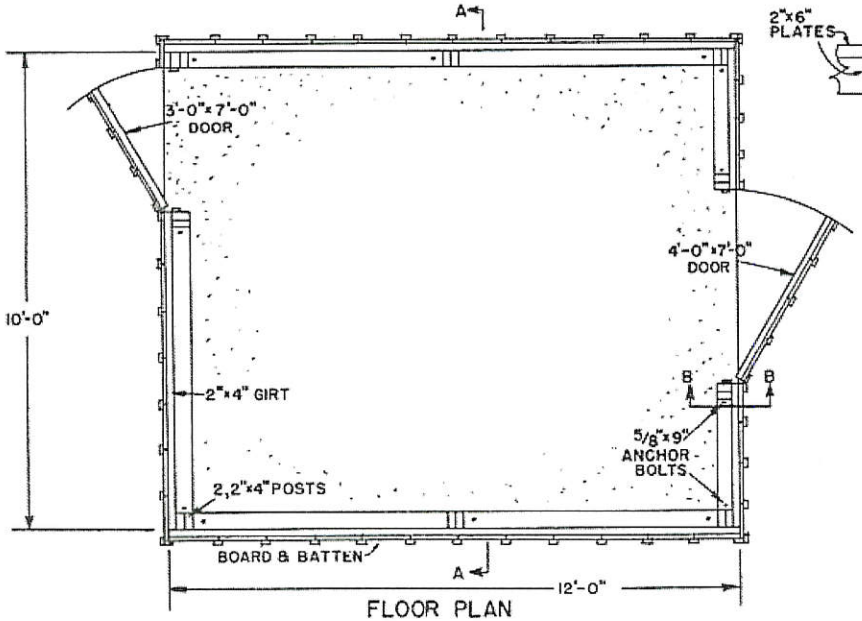


CUTTING DIAGRAM RAFTERS



CUTTING DIAGRAM SPLICE PLATES



FLOOR PLAN

BILL OF MATERIALS

4 - 2" x 4" x 8' Treated
4 - 2" x 4" x 12' Treated
2 - 2" x 6" x 10' Treated
2 - 2" x 6" x 12' Treated
19 - 2" x 4" x 8'
30 - 2" x 4" x 10'
10 - 2" x 4" x 12'
5 - 2" x 6" x 10'
5 - 2" x 6" x 12'
6 - 1" x 6" x 10'
8 - 1" x 4" x 10'
2 - 1" x 6" x 14'
24 - 1" x 12" x 8'
4 - 1" x 12" x 10'
6 - 1" x 12" x 12'
8 - 1" x 12" x 14'
500 lin. ft. 1" x 8" Battens
2½yds. 5 bag mix concrete
300 bd. ft. 1" sheathing
3 squares asphalt building paper
3 squares 265# asphalt shingles
8 - 12" x 12" window panes
64 lin. ft. quarter-round
2 sets 2 ea. 8" "T" strap hinges with screws
2 lock hasps with screws
12- 5/8" x 9" anchor bolts
120 sq. ft. 6" x 6" 10/10 W.W.F.
31# 20d nails
16# 8d nails

NOTES:

1. 1"x6" SPLICE PLATE ON ONE SIDE ONLY ON END RAFTERS.
2. 2"x4" CROSSTIE ON EACH END AND ON CENTER RAFTER.
3. SOLID DECK SHEATHING, 1" BOARDS 14'-0" LONG, 12" OVERHANG. 265# ASPHALT SHINGLES OVER ASPHALT BUILDING PAPER. ALT.: 5/8" PLYWOOD SHEATHING.

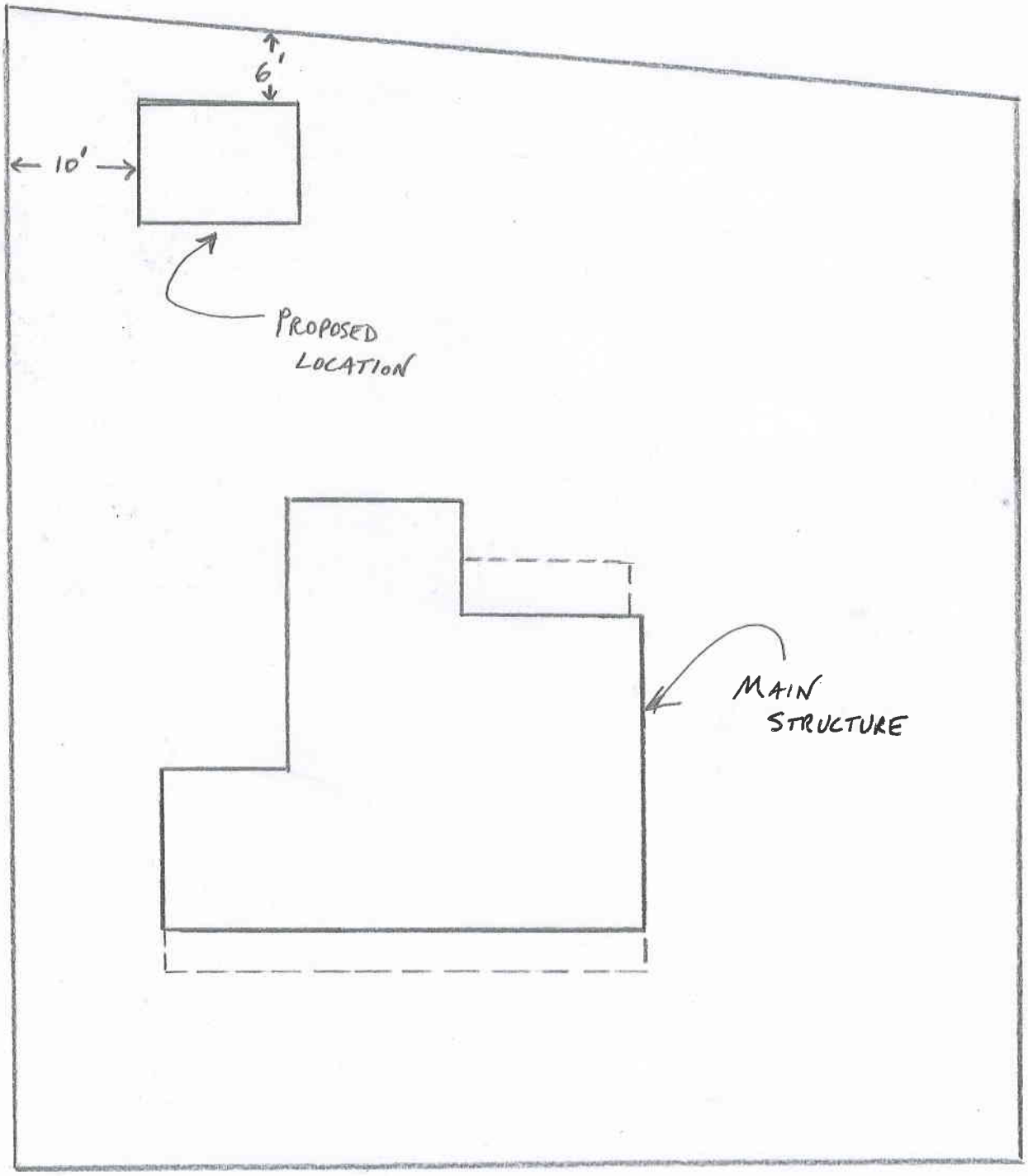
V.P.I. PLAN N-1.06

COOPERATIVE EXTENSION WORK IN AGRICULTURE AND HOME ECONOMICS
STATE OF TENNESSEE
UNIVERSITY OF TENNESSEE AND UNITED STATES DEPARTMENT OF AGRICULTURE COOPERATING

STORAGE BUILDING FOR GARDEN TOOLS

VA. '70	6093	SHEET 1 OF 1

OXFORD PROPERTY OWNER
OXFORD HISTORIC DISTRICT
ATTACHMENT TO COA APPLICATION



SITE PLAN

Sample Historic Preservation Commission COA Review Worksheet

Note: This is the form the HPC uses in the review and deliberation process to determine if the project is congruous with the architectural style of the property and the historic district as a whole.

City of Oxford
Historic Preservation Commission

1. Property Address: _____

2. Property Type:

- ☐ Contributing
- ☐ Non-Contributing

- ☐ Residential
- ☐ Commercial
- ☐ Church
- ☐ Government or School

Project Types:

Structure	Alteration, addition, construction, demolition
Roof	Alteration, replacement, etc.
Architectural Details	Columns, masonry, trim, shutters, etc.
Fenestrations	Windows and doors
Appurtenant Fixtures	Lighting, fences, walls, signage, etc.
Structural Conditions	Preservation, Rehabilitation, Restoration

Mitigating Factors:

If deemed irreparable or cost prohibitive to repair, substitutions are congruent with the historic characteristics of the building.

	Project 1	Project 2	Project 3	Project 4	Project 5
Project Description	Repaint primary structure in yellow	Construct storage building in rear yard	Replace 4' fencing in side and rear yards		
Project Type (Circle one for each project)	Structure	Structure	Structure	Structure	Structure
	Roof	Roof	Roof	Roof	Roof
	Architectural Details	Architectural Details	Architectural Details	Architectural Details	Architectural Details
	Fenestrations	Fenestrations	Fenestrations	Fenestrations	Fenestrations
	Appurtenant Fixtures	Appurtenant Fixtures	Appurtenant Fixtures	Appurtenant Fixtures	Appurtenant Fixtures
	Structural Conditions	Structural Conditions	Structural Conditions	Structural Conditions	Structural Conditions
	Landscape	Landscape	Landscape	Landscape	Landscape

Findings of Fact (indicate one finding for each feature below for each project)	C	Congruous (historically appropriate and/or harmonious with existing adjacent and surrounding buildings
	N	Not Congruous (i.e., too large or small, use of new or inappropriate materials, etc.)
	X	Not Applicable

1. Height (Scale)	X				
Mitigating Factors:					
2. General Form and Proportion (Shape and size)	X				
Mitigating Factors:					
3. Placement (Setback, façade width, space between structures)	X				
Mitigating Factors:					
4. Materials	X				
Mitigating Factors:					
5. Color					
Mitigating Factors:					
6. Landscape (Impact on mature trees)	X				

Based on the above findings of fact, this request is:	Approved	Approved	Approved	Approved	Approved
	Not Approved	Not Approved	Not Approved	Not Approved	Not Approved
	Approved with Conditions	Approved with Conditions	Approved with Conditions	Approved with Conditions	Approved with Conditions

Signature:_____ Date: _____

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APPENDIX E:

HISTORIC DISTRICT PROPERTIES

College Street Historic District (local historic district)

Broad Street

301 Broad St.
305 Broad St.
306 Broad St.
309 Broad St.
310 Broad St.
401 Broad St.
405 Broad St.

Cherry Street

204 Cherry St
206 Cherry St.
208 Cherry St.
210 Cherry St.

College Street

140 College St.
149 College St.
200 College St.
204 College St.
203 College St.
208 College St.
209 College St.
210 College St.
213 College St.
214 College St.
217 College St.
218 College St.
222 College St.
223 College St.
224 College St.
226 College St.
302 College St.
306 College St.
308 College St.
309 College St.
311 College St.
400 College St.
403 College St.
404 College St.
407 College St.
410 College St.
411 College St.
414 College St.
415 College St.
419 College St.
500 College St.
503 College St.
509 College St.
513 College St.
517 College St.
601 College St.
607 College St.
611 College St.
707 College St.
709 College St.
711 College St.

Goshen Street

100 Goshen St.
102 Goshen St.
417 Goshen St.

East McClanahan Street

121 E. McClanahan St.
201 E. McClanahan St.
202 E. McClanahan St.

West McClanahan Street

115 W. McClanahan St.
117 W. McClanahan St.
123 W. McClanahan St.

Rectory Street

104 Rectory St.
108 Rectory St.
109 Rectory St.
111 Rectory St.
112 Rectory St.
114 Rectory St.

West Street

100 West St.

Main Street Historic District (local historic district)

Coggeshall St.

402 Coggeshall St.

East Front St.

100 E. Front St.
102 E. Front St.
104 E. Front St.
105 E. Front St.
107 E. Front St.
108 E. Front St.
114 E. Front St.
115 E. Front St.
201 E. Front St.
202 E. Front St.
205 E. Front St.
206 E. Front St.
207 E. Front St.
208 E. Front St.
209 E. Front St.

West Front St.

101 W. Front St.
103 W. Front St.
108 W. Front St.
109 W. Front St.
110 W. Front St.
112 W. Front St.
113 W. Front St.
116 W. Front St.
117 W. Front St.
119 W. Front St.
120 W. Front St.
122 W. Front St
126 W. Front St.
128 W. Front St.
129 W. Front St.
132 W. Front St.

Gilliam St.

121 Gilliam St.
120 Gilliam St.
125 Gilliam St.
201 Gilliam St.
205 Gilliam St.
206 Gilliam St.
207 Gilliam St.
208 Gilliam St.
209 Gilliam St.
212 Gilliam St.
213 Gilliam St.
214 Gilliam St.
215 Gilliam St.
220 Gilliam St.
221 Gilliam St.
305 Gilliam St.
306 Gilliam St.
309 Gilliam St.

High St.

104 High St.
106 High St.
110 High St.
114 High St.
200 High St.
204 High St.
213 High St.
303 High St.

Main St.

147 Main St.
203 Main St
207 Main St.
210 Main St.
214 Main St.
213 Main St.
216 Main St.
219 Main St.
221 Main St.
222 Main St.
224 Main St.
301 Main St.
302 Main St.
304 Main St.
305 Main St.
307 Main St.
308 Main St.
312 Main St.
316 Main St.

Raleigh Road

303 Raleigh Road
305 Raleigh Road
307 Raleigh Road
311 Raleigh Road
315 Raleigh Road
300 Raleigh Road
304 Raleigh Road
308 Raleigh Road

East Spring St.

107 E. Spring St.
111 E. Spring St.
115 E. Spring St.
104 E. Spring St.
110 E. Spring St.

Oxford Historic District (National Register historic district)

To view the nomination form and inventory of properties recorded in 1988 on the National Register of Historic Places as part of the Oxford Historic District, please click the following link found on the NC State Historic Preservation Office website.

The full nomination form is available on the NC SHPO website (http://www.hpo.ncdcr.gov/nr/GV0521.pdf).

INVENTORY LIST OF HISTORIC DISTRICT PROPERTIES

METHODOLOGY

ID#: Properties are numbered consecutively, street by street. Streets in the northern part of the district are covered first, then those in the southern part of the district. Major outbuildings - such as garages and detached kitchens - and other associated buildings - such as classroom annexes and additional industrial buildings - are assigned the number of the primary inventoried property and a sub letter. For example, St. Stephen's Episcopal Church is number 6* in the inventory; its detached parish house is number 6a. Outbuildings insubstantial in size and scale, such as sheds and small garages, are not included in the inventory list. An asterisk after the number of a property, such as that following the number 6 of St. Stephen's Epicopal Church, indicates that a complete inventory file is on file at the Division of Archives and History, Survey and Planning Branch, in Raleigh, North Carolina. These files include North Carolina Historic Structures computer inventory forms; field notes; extensive black and white photographs and, often, colored slides; research notes; and narrative architectural/historical descriptions. Properties with ID numbers not followed by asterisks, such as property number 4, the recently constructed 1st American Savings Bank, have less detailed individual files which include at least one photograph and a completed computer inventory form.

STATUS: The letter "C" under the status of the property indicates that it is a property that contributes to the integrity of the district. The letters "NC" denote a non-contributing property. The letter "C" standing alones denotes a building. "C-site" denotes a contributing site; "C-obj" denotes a contributing object. "NC-age" indicates that the property is non-contributing because it was built within 50 years of the preparation of this nomination. "NC-alt" indicates that the property is non-contributing because alterations have damaged its integrity.

NAME: The name of the property is in most instances that of the earliest known owner or use. Where a later owner or owners had a notable association with the property, through length of

ownership or occupancy or by making significant alterations, the property is given a compound name. Ownership and uses were determined through deeds; interviews with property owners, descendants of former owners and local historians; early maps, particularly Gray's Oxford map of 1882 and those of the Sanborn Fire Insurance Company; city directories, particularly Miller' Oxford directory of 1929-30; and newspaper articles and other documents preserved in the numerous scrapbooks of the Hays Collection located in the Richard H. Thornton Public Library in Oxford.

ADDRESS: The address listed is the present address of the property. North-south running streets are organized from south to north, following the east side of the street first, then the west. East-west running streets are followed from west to east, starting on the north side of the street, then the south. Apparent inconsistencies of numbering of West and East Front Streets are caused by aberrant numbering of those streets - the properties on those streets are followed from west to east, starting on their north sides.

DATE: The dates of properties are those when the property was built or, when precise information was not available, estimates. These precise dates and estimates are based upon the sources described above that were used to determine property names, as well as the town's limited tax records and the apparent age of the property. Apparent age was determined through physical appearance, particularly stylistic features, floor plans, materials and methods of construction. Most dates listed as between two years, especially in the commercial area of the district, are based upon the Sanborn maps. For example, property number 24, Herndon Block Number 2, does not appear on the 1885 Sanborn map, but does appear on the next drawn map, that of 1888.

STYLE: The style terms are basically those employed by Virginia and Lee McAlester in A Field Guide to American Houses. Where a property displays more than one noteworthy style, the styles are listed in descending order of importance. Unless otherwise noted in parenthesis after the style, all residential properties and their outbuildings are of frame and all non-residential properties are of brick construction. Where a property displays no notable style, such as a garage, its style is listed as "Functional."

HGHT: The height of a property is its present height. "1.5" denotes a one-and-a-half-story tall property; "2.5" denotes a two-and-a-half-story property. Where a property has two principal heights, both are listed.

PRESENT USE: The present use denotes the present, rather than the historic, use of the property. Its historic use is indicated by its name.

Additional notable information about a property that is not included within the above categories is given briefly in a sentence underneath the inventory list information about the property. Further information about many properties is found in the narrative statements and description that precede this inventory list.

INDIVIDUAL PROPERTIES

ID#	STATUS	NAME	ADDRESS	DATE	STYLE	HGHT	PRESENT USE
1*	C	(Former) Union Bank & Trust Co	108 College St	1913	Beaux Arts	2	Bank
2*	C	(Former) Upchurch-Currin Store	114 College St	1909	Italianate	2	Retail store
3*	C	Lyon-Winston Building	118 College St	1911	Italianate	2	Retail store
4	NC-age	1st American Savings Bank	128 College St	1980s	Modern (brick veneer)	1	Bank
5	NC-alt	Oxford Credit Union	134 College St	1930s	Modern (brk & stone vnr)	1	Credit union
6*	C	St Stephens Episcopal Church	140 College St	1902	Richardsonian Rom/Gothic Revival/Shingle (stone)	1	Church
6a	NC-age	Parish house		1958	Modern	1	Parish house
6b	NC-age	(Former) boy scout hut		1947	Modern vernacular (log)	1	Meeting house
6c	C-site	Church cemetery		1850s	N/A	N/A	Cemetery
7*	C	Edwards-Cannady House	200 College St	1870s	Italianate	2	Dwelling
7a	C	Dwelling/garage		1870s	Functional	1	Garage
8*	C	(Former) L C Edwards Law Office	204 College St	1870s	Italianate	1	Dwelling
Shifted from southwest to northwest corner of lot in early 20th cent and converted to residence							
9*	C	Hundley-White House/"The Villa"	208 College St	1889	Second Empire	2	Dwelling
10	C	Stark-Mayes House	210 College St	1906	Colonial Revival	2	Dwelling
11*	C	Luther Stark House	214 College St	1904	I-House/Colonial Rev	2	Dwelling
12	C	Mattie Hobgood House	218 College St	1906	Queen Anne/Italianate	2	Dwelling
13	C	Dr. Roy Noblin House	222 College St	1932	Colonial Rev (brick vnr)	2	Dwelling
14	C	John Ellington House	224 College St	1928	Colonial Rev (brick vnr)	2	Dwelling
15	C	Henry Furman House	226 College St	1900	I-House/Italianate	2	Dwelling
16*	C	St. Stephens Episcopal Rectory	302 College St	1923	Colonial Revival	2	Dwelling
17*	C	William A Adams House	306 College St	betw 1885-91	I-House/Ital/Col Rev	2	Dwelling

18*	C	Pinnix-Bradsher House	308 College St	1880s	Italianate/Queen Anne	2	Dwelling
19*	C	Booth-Watkins-Mitchell House	400 College St	1880s	Italianate	2	Dwelling
20*	C	C D Ray House	404 College St	1911	Neo-Classical	2	Dwelling
20a	C	Garage/dwelling		1911	Functional	2	Garage
21*	C	Thomas Lanier House	410 College St	1900	Queen Anne	2	Dwelling
22*	C	Col Roger O Gregory House	414 College St	early 1880s	Italianate	2	Dwelling
22a	C	(Former) kitchen		early 1880s	Functional (brick)	1	Garage
23*	C	Oxford Orphanage Supt's House	College Street	1918	Colonial Revival (brick)	2.5	Dwelling
23a	C-obj	John H. Mills Memorial Gateway		1931	Colonial Revival (brick)	N/A	Gateway
24*	C	Herndon Block Number 2	101-113 College St	betw 1885-88	Italianate	2	Retail stores
25*	C	(Former) Acme Hardware Store	127-139 College St	betw 1915-22	Italianate	2	Retail stores
26*	C	Oxford Methodist Church	149 College St	1903	Queen Anne/Gothic Rev	1	Church
26a	C	Lyon Education Building		1912	Italianate	2	Educ bldg
26b	NC-age	Education building annex		1973	Modern (concrete block and brick veneer)	2	Educ bldg
27*	C	Taylor-McClanahan-Smith House	203 College St	1820s	Georgian/transitional/ Federal	2	Dwelling
27a	C	Garage		early 1900s	Functional	1	Garage
27b	C	Guest house		1928	Modern vernacular (log)	1	Storage
28*	C	Erwin-Baird House	209 College St	betw 1902-08	Queen Anne	2.5	Dwelling
29	C	Helen Taylor House	213 College St	betw 1922-28	Col Rev/Bung (brk vnr)	2.5	Dwelling
29a	C	Garage/dwelling		betw 1922-28	Functional (brick vnr)	2	Garage
30*	C	Watkins Family House	217 College St	1900s	Colonial Revival	2	Dwelling
30a	C	Garage/dwelling		1900s	Functional (brick vnr)	1.5	Dwelling
31*	C	C G Credle School	223 College St	1911	Col Rev/Neo-Classical	2	School
31a	C	Recreation Building		1934	Colonial Revival	1	Gym
31b	NC-age	Classroom annex		1952	International (concrete block and brick veneer)	1	Classrooms
32	C	Robert S Bradsher House	309 College St	betw 1915-22	Colonial Revival	2.5	Dwelling

33	C	Dr J M Hays House	311 College St	1880s	Queen Anne	1	Dwelling
33a	C	Garage		early 1900s	Functional	1	Garage
34	C	E L Parham House	403 College St	1936	Colonial Rev (brick vnr)	2	Dwelling
35*	C	Dr W N Thomas House	405 College St	1926	Colonial Rev (brick vnr)	2.5	Dwelling
35a	C	Garage		1926	Functional (brick vnr)	1	Garage
36	C	Martha Taylor House	409 College St	1914	Bungalow	1.5	Dwelling
37*	C	Lyon-Faucette House	411 College St	1880s	I-House/Colonial Revival	2	Dwelling
37a	C	Garage		early 1900s	Functional	1	Garage
38*	C	Chapman-Hummel House	415 College St	1880s	Italianate/Colonial Rev	2	Dwelling
39*	C	Abner N Jones House	419 College St	1857	Greek Revival	2	Dwelling
40*	C	A A Hicks House	503 College St	1903	Neo-Classical	2.5	Funeral Home
41	NC-age	James W Crawford Jr House	509 College St	1975	Colonial Revival	2	Dwelling
42*	C	Dorsey-Brown-Floyd House	513 College St	1880s	Italianate/Colonial Rev	2.5	Dwelling
43*	C	Hundley-Cannady House	517 College St	1880s	Eastlake	2.5	Dwelling
44*	C	Norman Burwell House	601 College St	late 1880s	Colonial Rev/Italianate	2	Dwelling
44a	C	(Former) kitchen		late 1880s	Functional	1	Storage
45*	C	White-Britt House	607 College St	1880s	Colonial Revival	2.5	Dwelling
45a	C	(Former) kitchen		1880s	Functional	1	Storage
46	C	Meadows House	611 College St	1911	I-House/Colonial Revival	2	Dwelling
47	NC-age	John M Royster House	707 College St	1947	Ranch (brick veneer)	1.5	Dwelling
48*	C	Crews-Turner House	709 College St	early 1920s	Bungalow (brick vnr)	2	Dwelling
49*	C	Webb-Adams House	711 College St	1880s	Colonial Revival	2	Dwelling
50*	C	(Former) L H Currin - American Tobacco Company Prize House	New College St	1880s	Italianate	1	Vacant
51*	C	Bullock-Crews House	306 Broad St	1903	I-House/Italianate	2	Dwelling

52*	C	John Henry Bullock House	310 Broad St	1891	Queen Anne	2	Dwelling
52a	C	Garage		1891	Functional	1	Garage
53	C	E G Moss House	301 Broad St	ca 1900	I-House	2	Dwelling
54	C	J R Furguson House	305 Broad St	ca 1900	Queen Anne	1	Dwelling
55	NC-age	Bill Roller House	309 Broad St	1960	Ranch	1	Dwelling
56	C	William Z Mitchell House	401 Broad St	1880s	Queen Anne	1	Dwelling
57*	C	John Z Mitchell House	405 Broad St	1880s	Queen Anne	2	Dwelling
58*	C	(Former) Imperial Tobacco Co: -Storage Building	SW corner Broad and West Sts	betw 1888-92	Italianate	3.5	Industrial
		Imperial Tobacco Company acquired this building, which was built as a prizery for John Meadows, between 1915 and 1919					
58a	C	-Storage & Processing Bldgs		betw 1904-09	Italianate	2;1	Industrial
58b	C	-Storage & Receiving Bldgs		betw 1909-15	Italianate	1	Industrial
58c	C	-Storage & Redrying Bldgs		betw 1915-22	Italianate	1	Industrial
59*	C	Bryant-Kingsbury House	417 Goshen St	ca 1826	Georgian/transitional/ Federal	2	Dwelling
		Probably the oldest building in Oxford, the Bryant-Kingsbury House was moved to its present site from the northern head of Main Street in 1910					
60	C	(Former) Liggett & Meyers Prizery	402 Goshen St	1925	Italianate	1	Plumbers
61	C	G S Perkins Jr House	204 Cherry St	betw 1922-28	Bungalow	1	Dwelling
62	C	T L Blalock House	206 Cherry St	betw 1922-28	Bungalow	1	Dwelling
63*	C	Yancey-Morton House	208 Cherry St	betw 1904-09	Queen Anne	2	Dwelling
64*	C	Apartment House	210 Cherry St	betw 1915-22	Queen Anne	2	Dwelling
65*	C	(Former) Export Leaf Tobacco Co	220 Cherry St	1927	Italianate	2	Vacant
66*	C	(Former) St Stephens Episcopal Rectory	109 Rectory	1867	Second Empire	2	Dwelling
67*	C	Dennis G Brummitt House	111 Rectory	1880s	Queen Anne	2	Dwelling

68	C	E E Fuller House	104 Rectory St	betw 1922-28	Bungalow	1.5	Dwelling
69	C	Carrie Fuller House	108 Rectory St	betw 1909-15	Colonial Revival	2	Dwelling
70*	C	John R Perkinson House	112 Rectory St	1905	Queen Anne	2	Dwelling
71	C	Lawson J Speed House	114 Rectory St	1906	Queen Anne/Colonial Rev	2	Dwelling
72	C	Wood-Goodwin House	115 W McClanahan St	betw 1915-22	Colonial Revival	2	Retail store
73	C	Samuel Cohn House	117 W McClanahan St	betw 1915-22	Bungalow	1.5	Offices
74*	C	Timothy Darling Presbyterian Church	123 W McClanahan St	1906	Queen Anne/Gothic Rev (brick veneer)	1	Church
75	C	Oscar Chappell House	121 E McClanahan St	betw 1915-22	Queen Anne	1	Dwelling
76*	C	(Former) Mary Potter School Shop	201 E McClanahan St	1927	Colonial Revival	1	Storage
77*	C	Dr. George C. Shaw House	202 E McClanahan St	1921	Bungalow (brick)	1.5	Dwelling
78*	C	(Former) Oxford Buggy Company Building	Watkins Street	betw 1922-28	Functional (metal clad)	1	Storage
79*	C	(Former) R C Watkins & Son Barn/Livery Stable	Watkins Street	betw 1909-15	Functional	1	Storage
80	C	(Former) Virginia-Carolina Ice Company	110 Watkins Street	1929	Functional	1	Wholesale Store
81*	C	(Former) First National Bank of Oxford	109 Hillsboro St	betw 1888-92	Beaux Arts	3	Bank
82	C	(Former) Horner Bros Co Store	119 Hillsboro St	1909	Italianate	2	Retail store
83*	NC-alt	Union National Bank	103 Williamsboro St	betw 1888-92	Modern facade	2	Bank
84*	C	(Former) National Bank of Granville	107 Williamsboro St	1891	Richardsonian Romanesque (stone and brick)	2	Offices
85*	C	Hunt Building	117 Williamsboro St	betw 1885-88	Italianate	2	Dry cleaners

86	C	(Former) Oxford Electric Co	123 Williamsboro St	betw 1915-22	Italianate	2	Retail stores
87	C	(Former) Granville County Health Department	127 Williamsboro St	1910s	Italianate	2	Retail stores
88*	NC-age	Orpheum Theatre	129 Williamsboro St	1943	Moderne	2	Movie theatre
89	NC-alt	Granville Cty Courthouse Annex	120 Williamsboro St	betw 1904-09	Modern	2	Cty offices
90*	C	(Former) Oxford Opera House	122 Williamsboro St	1888	Gothic Revival	2	Fire dept; Cty offices
91*	C	(Former) Granville County Jail	Court Street	ca 1858	Greek Revival	2	County museum
92	C	(Former) Granville Park Inc.	107 Littlejohn St	betw 1922-28	Italianate	1	Offices
93	C	(Former) Oxford Building and Loan Association	109 Littlejohn St	betw 1922-28	Italianate	1	Offices
94	C	(Former) Western Union Telegraph Company Bldg	111 Littlejohn St	betw 1922-28	Italianate	1	Offices
95	C	(Former) Public Ledger Printing Office	120 Littlejohn St	betw 1909-15	Italianate	1	Baptist youth hut
96*	C	Granville County Courthouse	101 Main St	1838-40	Greek Revival	2	Cty courthse
Listed on the National Register of Historic Places in 1979							
97*	C	Rogers-Brown Building	111 Main St	betw 1909-15	Colonial Revival	2	Retail store
98*	C	Granville Furniture Company	117 Main St	early 1880s	Italianate	2	Retail store
99	C	(Former) J C Penney Store	121 Main St	early 1880s	Italianate	2	Retail store
100	NC-alt	(Former) Princess Theatre	123 Main St	early 1880s	Modern facade	2	Retail store
101	C	Hall's Drug Store	125 Main St	betw 1885-88	Italianate	2	Drug store
102	C	(Former) Dr S H Cannady Office	127 Main St	btw1897-1904	Italianate	1	Beauty salon
103	NC-alt	(Former) Cherkas Tailor Shop	131 Main St	betw 1915-22	Modern facade	1	Retail store
104	C	Elliott's Jewelers	133 Main St	betw 1915-22	Italianate	1	Retail store
105	C	(Former) D Penders Grocery	135 Main St	betw 1915-22	Italianate	2	Offices

106*	C	(Former) Oxford Post Office	SE corner Main and Littlejohn Sts	1913	Neo-Classical	2	Oxf Bapt Ch education bldg
107*	C	Oxford Baptist Church	147 Main St	1928	Neo-Classical/Col Rev	1	Church
108*	C	Thomas White Jr House	203 Main St	1889	Colonial Revival	2.5	Dwelling
108a	C	Garage		early 1900s	Functional	1.5	Garage
109	C	W H Fleming House	207 Main St	1922	Col Rev/Bung (brk vnr)	2	Dwelling
109a	C	Garage/dwelling		1922	Functional (brick vnr)	2	Garage
110	C	J R Wood House	213 Main St	betw 1915-22	Colonial Revival	2.5	Dwelling
110a	C	Garage		betw 1915-22	Functional	1	Garage
111	C	Samuel Hall House	219 Main St	1936	Colonial Revival (brick)	2	Dwelling
112*	C	John G Hall House	221 Main St	1913	Neo-Classical	2.5	Dwelling
112a	C	Garage		1913	Functional	1	Garage
113*	C	Samuel M Watkins House	301 Main St	1880s	Second Empire	3	Dwelling
114	NC-age	T S Royster House	305 Main St	1939	Colonial Revival	1.5	Dwelling
115	NC-age	James Pruitt House	307 Main St	1950	Colonial Rev (brick vnr)	1.5	Dwelling
116	NC-alt	(Former) Long Co Store	100 Main St	betw 1885-88	Modern facade	2	Retail store
117	NC-alt	(Former) Hub Store	106 Main St	betw 1885-88	Modern facade	2	Retail store

The former Long Co and Hub Stores were built as one building, Herndon Block No. 1; substantial alterations have effaced their integrity and set them off as two distinct buildings

118*	C	(Former) Rose's Dept Store	110 Main St	betw 1904-09	Italianate	2	Retail store
119*	C	(Former) C & M Hosiery Mills Offices	118 Main St	early 1880s; late 1920s	Moderne	2	Offices

Originally two adjoined but separate buildings, this property was brought to its present, unified appearance by Samuel Cohn after he purchased it in 1928

120	NC-alt	(Former) Perkinson-Green Store	124 Main St	betw 1909-15	Modern facade	2	Retail store
121	C	(Former) Kittrell Music Store	130 Main St	betw 1915-22	Italianate	1	Retail store
122	NC-age	Central Carolina Bank	140 Main St	1970-71	Modern	1	Bank

123	NC-age	Oxford Post Office and Federal Building	144 Main St	1967	Modern	1;2	Post office, Fedl offices
124	NC-age	Richard H. Thornton Library	210 Main St	1963	Modern	1	Library
125	C-obj	Confederate Monument	In front of library	1909	Classical	N/A	Monument
Moved from in front in courthouse in 1971							
126	C	Dr C White House	214 Main St	1886	I-House/Colonial Revival	2	Dwelling
127*	C	Herndon-White-Sharp House	216 Main St	1872	I-House/Italianate	2	Dwelling
128	NC-age	John Webb House	222 Main St	early 1970s	Ranch	1	Dwelling
129*	C	Sarah Hall House	224 Main St	1880s	I-House/Italianate	2	Dwelling
130*	C	Parks-Routon House	302 Main St	1880s	Colonial Revival	2	Dwelling
131*	C	Cannady Family House	304 Main St	1880s	Queen Anne	1	Dwelling
132*	C	Cozart-Cannady House	308 Main St	1870s	Italianate/Colonial Rev	2	Dwelling
132a	C	Garage		early 1900s	Functional	1.5	Garage
133*	C	Hester-Harris House	312 Main St	1916	Bungalow	2.5	Dwelling
133a	C	Garage		1916	Functional (brick vnr)	1	Garage
133b	C	Carriage house/stable		1880s	Functional	1.5	Garage
134	C	Dr G S Watkins House	316 Main St	1919	Colonial Rev/Bungalow	2	Dwelling
134a	C	Garage		1919	Functional (brick vnr)	1	Garage
135*	C	Oxford Presbyterian Church	121 Gilliam St	1892	Queen Anne/Gothic Rev	1	Church
136*	C	Bransford Ballou House	125 Gilliam St	betw 1904-15	Colonial Revival	2.5	Dwelling
137*	C	James W Horner House	201 Gilliam St	1913	Colonial Revival	2.5	Dwelling
137a	C	Garage/dwelling		1913	Functional	1.5	Garage
138	C	Eliza Pool House	205 Gilliam St	turn-of-cent	I-House/Colonial Rev	2	Dwelling
Shifted to present site from lot to north in 1913 when James W Horner House built							
139	C	E G Crews House	207 Gilliam St	betw 1909-15	Colonial Revival	2	Dwelling
140	C	H J Council House	209 Gilliam St	betw 1904-09	Queen Anne	1	Dwelling

141*	C	Veasey-Williams House	213 Gilliam St	1912	Queen Anne/Colonial Rev	2	Dwelling
142	C	W J Long House	215 Gilliam St	1913	Bungalow	1.5	Dwelling
143*	C	Robert G Lassiter House	221 Gilliam St	1908	Neo-Classical	2.5	Dwelling
144	C	R D Currin House	305 Gilliam St	betw 1922-28	Bungalow	1	Dwelling
145	NC-age	Lelia Cutts House	309 Gilliam St	1944	Ranch	1	Dwelling
146*	C	Oxford's Women's Club	118 Gilliam St	ca 1850	I-House/Greek Rev(frame)	2	Club house
Former dwelling, shifted to present site from lot to the south circa 1912							
147	NC-age	City Barber Shop	120 Gilliam St	early 1940s	Modern (concrete block)	1	Barber shop
148	NC-age	John Mullins House	206 Gilliam St	1950s	Ranch/Colonial Revival	1	Dwelling
149	C	Medford House	208 Gilliam St	1899	I-House/Colonial Revival	2	Dwelling
150*	C	Ernest Linwood House	212 Gilliam St	1915	Queen Anne/Colonial Rev	2	Dwelling
151	NC-age	Edward Taylor House	214 Gilliam St	1964	Ranch/Col Rev(brick vnr)	1	Dwelling
152*	C	Marcellus Lanier House	220 Gilliam St	betw 1847-51	I-House/Greek Revival	2.5	Dwelling
152a	NC-age	Garage		post-1940	Functional	1	Garage
153	C	V W Taylor House	306 Gilliam St	betw 1922-28	Colonial Revival	2	Dwelling
154	NC-age	Claude Rucker House	303 Raleigh St	1940s	Colonial Rev (brick vnr)	1	Dwelling
155	NC-age	Ray Knott House	305 Raleigh St	1952	Colonial Rev (brick vnr)	1	Dwelling
156*	C	(Former) Oxford Female Seminary	307 Raleigh St	1904	Colonial Revival (frame)	2	Dwelling
157	NC-age	Sam Baird House	311 Raleigh St	1938	Colonial Rev (brick vnr)	1.5	Dwelling
158*	C	Beverly S Royster House	315 Raleigh St	betw 1900-02	Chateauesque/Col Rev	2.5	Dwelling
159*	C	Mary L Hargrove House	300 Raleigh St	1890	Queen Anne	2	Dwelling
160*	C	Howell Family House	304 Raleigh St	1907	I-House/Colonial Rev	2	Dwelling
161*	C	Will Landis House	308 Raleigh St	1900s	Colonial Rev/Queen Anne	1.5	Dwelling

162*	C	Frank Blalock House	107 E Spring St	1910	Queen Anne/Colonial Rev	2	Dwelling
163*	C	Kingsbury-Young-Yancey House	111 E Spring St	betw 1845-55	I-House/Greek Revival	2	Dwelling
164*	C	Augustus Hall House	115 E Spring St	1912	Colonial Revival	2.5	Dwelling
165	NC-age	Carolina Telephone Building	104 E Spring St	early 1980s	Modern (brick veneer)	1	Offices
166	C	J C Cooper House	110 E Spring St	1920	Bungalow	2	Dwelling
167*	C	(Former) Oxford Methodist Ch	114 E Spring St	late 1830s	Greek Revival (frame)	1	Dwelling
Converted to dwelling after 1866; moved from SW corner of Sycamore and Main Sts to present site between 1897 and 1904							
168*	C	James M Currin House	213 High St	1886	Queen Anne/Colonial Rev	2	Dwelling
169*	C	Kingsbury-Bryan House	303 High St	1842	I-House/Greek Revival	2	Dwelling
169a	C	(Former) smokehouse		ca 1842	Vernacular functional	1	Storage
170	NC-age	Maurice Pruitt House	104 High St	1938	Tudor Rev (brick vnr)	1.5	Dwelling
171	C	Aiken-Royster House	106 High St	1887	Queen Anne	1	Dwelling
172*	C	Crews Family House	108 High St	1890s	I-House/Colonial Rev	2	Dwelling
173*	C	Betts-Taylor House	110 High St	1840s	I-House/Greek Revival	2	Dwelling
174*	C	Lassiter-Mullins House	200 High St	1870s	Queen Anne	1	Dwelling
175*	C	William A Devin House	204 High St	1880s	Queen Anne	1	Dwelling
176	C	Murray-Johnson House	132 W Front St	1913	Queen Anne/Colonial Rev	1	Dwelling
177	C	Grover Yancey House	128 W Front St	1913	I-House/Colonial Rev	2	Dwelling
178	C	Crews-Tunstall House	126 W Front St	1913	Queen Anne/Colonial Rev	1	Dwelling
179	C	Cleveland H Timberlake House	122 W Front St	1913	I-House/Colonial Rev	2	Dwelling
180	NC-age	John E Pittard House	120 W Front St	early 1980s	Ranch/Colonial Revival	1	Dwelling
181*	C	Henry-Ellen Humphries House	116 W Front St	1902	I-House/Colonial Revival	2	Dwelling
182*	C	Watkins-Harris House	112 W Front St	1880s	Italianate	1.5	Dwelling

Moved to site from corner of Main and Front streets in 1918

183	C	W H Pryor House	110 W Front St	betw 1915-22	Colonial Revival	2	Dwelling
184	NC-age	Mattie B Harris House	108 W Front St	1986	Ranch/Col Rev(brick vnr)	1.5	Dwelling
185*	C	Titus Grandy House	129 W Front St	1850s	I-House/Greek Revival	2	Dwelling
186*	C	Outlaw Hunt House	119 W Front St	1920	Bungalow	1.5	Dwelling
187	NC-age	Ben Pace House	117 W Front St	1972	Modern (brick veneer)	2	Dwelling
188*	C	Joshua A Stradley House	113 W Front St	1860s	Greek Revival	1	Dwelling
189*	C	Easton-Hancock House	109 W Front St	1915	Colonial Rev/Bungalow	2.5	Dwelling
190*	C	Franklin W Hancock Sr House	103 W Front St	1914	Dutch Colonial Revival	2	Dwelling
190a	C	Garage/dwelling		1914	Functional	2	Garage
191	C	N M Ferebee House	101 W Front St	betw 1915-22	Bungalow	1.5	Dwelling
192*	C	Frank Shamburger House	105 E Front St	1910	Colonial Revival	2	Dwelling
193	NC-age	Prentiss Ezell House	107 E Front St	1950	Ranch/Col Rev (brk vnr)	1	Dwelling
194*	C	James S Rogers House	115 E Front St	1904	Colonial Revival	1.5	Dwelling
195*	C	Sidney Cutts House	201 E Front St	1931	Tudor Revival (brk vnr)	1.5	Dwelling
196	C	Williams-Crenshaw House	205 E Front St	betw 1909-15	Colonial Revival	2	Dwelling
197	NC-age	J M Reams House	207 E Front St	1954	Ranch/Colonial Revival	1	Dwelling
198*	C	Joseph Terons House	209 E Front St	early 1880s	Queen Anne	2	Dwelling
199	C	J P Harris House	100 E Front St	1913	Bungalow	1.5	Dwelling
200	C	Joseph H Averett House	102 E Front St	betw 1915-22	Bungalow	1.5	Dwelling
201*	C	Thad G Stem House	104 E Front St	betw 1915-22	Colonial Rev/Bungalow	2	Dwelling
201a	NC-age	Garage		post-1940	Functional	1	Garage
202*	C	Herndon-Hunt House	108 E Front St	1850s;1910s	Greek Rev;Colonial Rev	2.5	Dwelling

Early in 20th century original Greek Revival style, antebellum house was rotated on lot and Colonial Revival style

block was added to its front

203*	C	Sallie Hunt Davis House	114 E Front St	1916	Queen Anne/Col Rev/Bung	2	Dwelling
203a	C	Garage		1916	Functional	1	Garage
204*	C	Mary Hunt Parker House	202 E Front St	1880s	I-House/Italianate (brk)	2	Dwelling
205	C	Williams-Washington House	206 E Front St	1926	Colonial Rev (brick vnr)	1	Dwelling
205a	NC-age	Garage		1954	Functional	1.5	Garage
206*	C	Medford-Washington House	208 E Front St	1926	Mediterranean Period Rev	1	Dwelling
207	NC-age	Marie Hunt House	402 Coggeshall St	1945	Colonial Revival		Dwelling