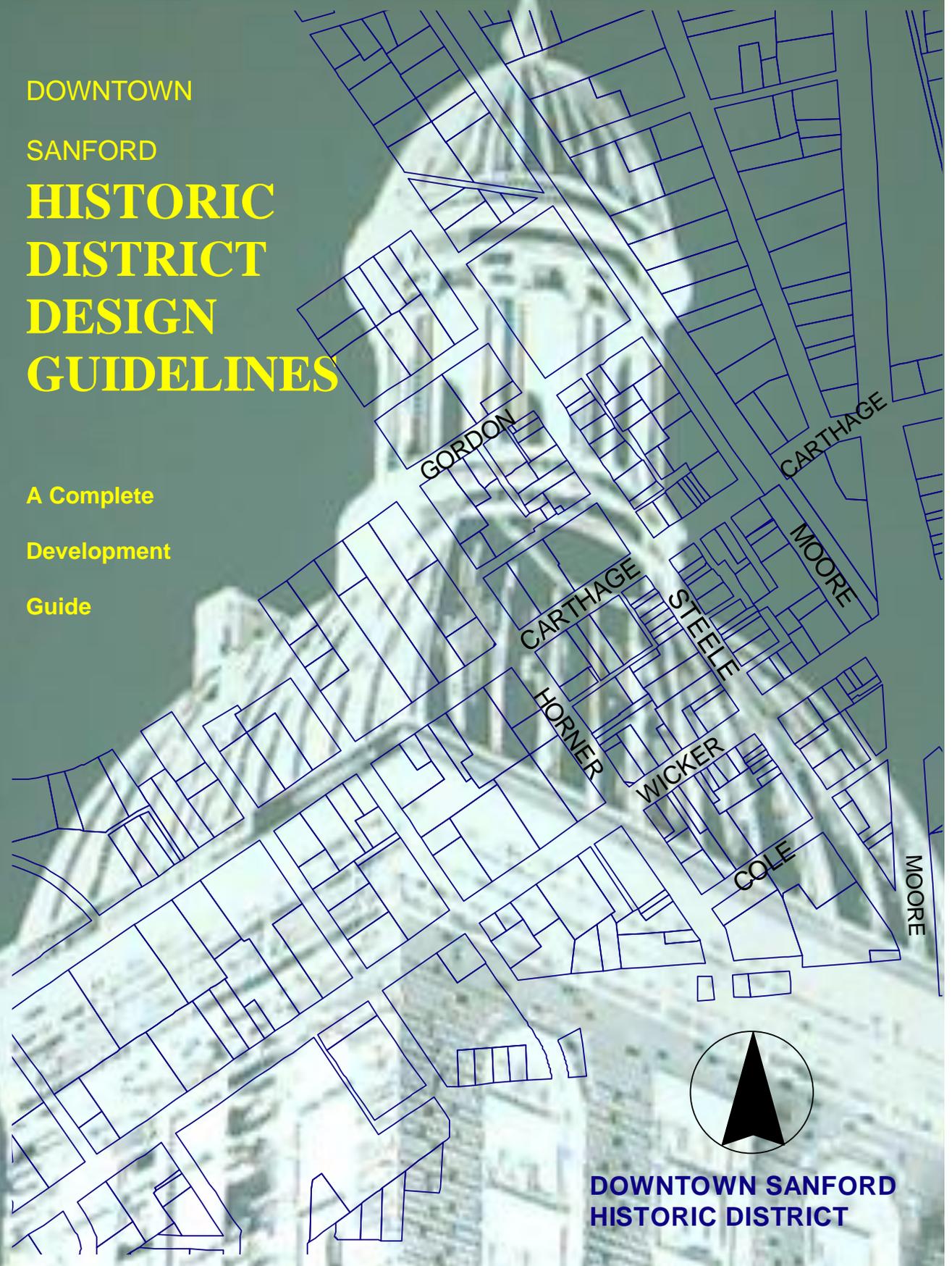


DOWNTOWN

SANFORD

# HISTORIC DISTRICT DESIGN GUIDELINES

A Complete  
Development  
Guide



DOWNTOWN SANFORD  
HISTORIC DISTRICT

Amended February 27, 2023

|   |           |
|---|-----------|
| <b>I. INTRODUCTION</b>  | <b>2</b>  |
| <b>PURPOSE OF THE DESIGN GUIDELINES</b>                         | <b>2</b>  |
| <b>SANFORD HISTORIC PRESERVATION COMMISSION</b>                 | <b>2</b>  |
| <b>THE DESIGN REVIEW PROCESS</b>                                | <b>3</b>  |
| <b>CERTIFICATES OF APPROPRIATENESS</b>                          | <b>3</b>  |
| <b>APPEALS AND COMPLIANCE</b>                                   | <b>4</b>  |
| <b>II. HISTORY OF THE DISTRICT</b>                              | <b>5</b>  |
| <b>HISTORY OF THE DISTRICT BUILDINGS</b>                        | <b>5</b>  |
| 1. EARLY HISTORY  | 5         |
| <b>III. ANALYSIS OF THE DISTRICT</b>                            | <b>10</b> |
| <b>BOUNDARIES OF THE DISTRICT</b>                               | <b>10</b> |
| <b>ARCHITECTURAL AND HISTORIC SIGNIFICANCE</b>                  | <b>11</b> |
| 1. CRITERIA   | 11        |
| 2. PIVOTAL STRUCTURES   | 11        |
| 3. OTHER STRUCTURE  | 11        |
| <b>ARCHITECTURAL STYLES</b>                                     | <b>12</b> |
| <b>BUILDING CONDITION</b>                                       | <b>13</b> |
| 2. CONDITION OF STRUCTURES                                      | 13        |
| <b>BUILDING CONFIGURATION AND CONTEXT</b>                       | <b>13</b> |
| 1. STOREFRONT BUILDINGS   | 13        |
| 2. FREESTANDING BUILDINGS                                       | 14        |
| 3. CONTEXT  | 14        |
| <b>SIGNAGE</b>  | <b>14</b> |
| <b>IV. PRINCIPLES AND DESIGN REVIEW CRITERIA</b>                | <b>15</b> |
| <b>INTRODUCTION</b>   | <b>15</b> |
| 1. THE SECRETARY OF THE INTERIOR’S STANDARDS FOR REHABILITATION | 15        |
| 2. ORGANIZATION OF THE DESIGN REVIEW CRITERIA                   | 16        |
| 3. IMPACT OF NEW CONSTRUCTION                                   | 17        |
| <b>LOCAL REVIEW CRITERIA</b>                                    | <b>17</b> |
| <b>1. NEW CONSTRUCTION IN CONTINUOUS BLOCKFACES</b>             | <b>17</b> |
| A. DESIGN ELEMENTS AND MASS PROPORTIONS                         | 18        |
| B. FRONT FAÇADE HEIGHT  | 18        |
| C. SETBACK  | 18        |
| D. FENESTRATION   | 18        |
| E. MATERIALS AND TEXTURES                                       | 19        |
| F. ROOFS FORMS AND EQUIPMENT                                    | 19        |
| <b>2. NEW CONSTRUCTION ON FREESTANDING SITES</b>                | <b>19</b> |
| A. DESIGN ELEMENTS AND MASS PROPORTIONS                         | 19        |
| B. MATERIALS AND TEXTURES                                       | 19        |
| C. PEDESTRIAN AMENITIES   | 20        |
| D. SITE PLACEMENT   | 20        |

|           |  |           |
|-----------|--|-----------|
| E.        | ENTRANCE ORIENTATION                         | 20        |
| F.        | SETBACK                                      | 20        |
| G.        | ROOF EQUIPMENT                               | 20        |
| <b>3.</b> | <b>REHABILITATION OF EXISTING STRUCTURES</b> | <b>20</b> |
| A.        | MAINTENANCE AND REPAIR                       | 21        |
| B.        | REMOVAL                                      | 21        |
| C.        | REPLACEMENT AND RECONSTRUCTION               | 21        |
| D.        | WINDOWS AND OPENINGS                         | 22        |
| E.        | MASONRY                                      | 22        |
| F.        | WOOD   | 22        |
| <b>4.</b> | <b>STREETSCAPE</b>                           | <b>23</b> |
| A.        | LANDSCAPE PLANTINGS                          | 23        |
| B.        | PAVING                                       | 23        |
| C.        | FENCES AND WALLS                             | 23        |
| D.        | STREET FURNITURE                             | 24        |
| E.        | VISTAS                                       | 24        |
| F.        | PARKING                                      | 24        |
| G.        | PEDESTRIAN ACCESS AND AMENITIES              | 24        |
| H.        | SIGNS AND AWNINGS                            | 24        |
| I.        | UTILITIES                                    | 25        |
| <b>5.</b> | <b>MOVING OF STRUCTURES</b>                  | <b>25</b> |
| <b>6.</b> | <b>DEMOLITION</b>                            | <b>26</b> |
| <b>V.</b> | <b>CONCLUSION</b>                            | <b>30</b> |

---

|                             |           |
|-----------------------------|-----------|
| <b>APPENDIX A: GLOSSARY</b> | <b>32</b> |
|-----------------------------|-----------|

---



## Table of Figures

|  |    |
|--|----|
| FIGURE 1: DOWNTOWN HISTORIC BOUNDARIES MAP ..... | 1  |
| FIGURE 2: SIGNIFICANCE .....                     | 12 |
| FIGURE 3: PIVOTAL STRUCTURES .....               | 12 |
| FIGURE 4: WIDTH AND PROPORTION.....              | 28 |
| FIGURE 5: RHYTHM OF FENESTRATION.....            | 29 |



## Figure 1: Downtown Historic Boundaries Map

## **I. Introduction**

### **Purpose of the Design Guidelines**

Downtown Sanford is an important symbol for the people of this community. It represents the geographical, cultural, financial, governmental and historical center of the Sanford community. Downtown best represents Sanford past. Where the original Sanford commercial and trade center once stood, people can still see Art Deco terra cotta building decoration, corbelled brick storefronts and Neoclassic Ionic columns to remind them of days gone by.

Downtown Sanford is experiencing a renaissance. Construction projects abound, bringing new activity and people to downtown. Numbers of old buildings are being either rehabilitated for new uses or eyed as sites for new buildings. The renewed rush for downtown development may remove from the downtown one of the elements that contributes to its unique charm: its architectural heritage.

The purpose of these Design Guidelines is to establish as an explicit, formal City policy the preservation of the architectural heritage and integrity of downtown Sanford. The Design Guidelines offer a specific set of policies and standards which will ensure that necessary changes to the built environment in downtown will be sensitive to its architectural heritage. Adoption of this document and official designation of the downtown as a local historic district sets into motion numerous actions, both regulatory and non-regulatory, to implement the 2020 Land Use Plan 's historic preservation goal.

### **Sanford Historic Preservation Commission**

The Sanford Historic Preservation Commission serves the public both as an administrator for the districts and as a facilitator to people who own properties in these areas. It provides assistance to owners and tenants, helps them plan the alterations that they are considering for their properties, and guides owners through the application process necessary to implement those changes.

The commission consists of seven (7) members appointed by the City Council for staggered, three-year terms. A majority of the commission members must be qualified by special interest, knowledge, or training in such fields as history or architecture. Also, all members of the commission must live within Sanford's planning jurisdiction, and at least one member of the commission must either reside or own property in the established historic district.

The commission has several powers and responsibilities, including recommending to the City Council the designation, or the removal, of historic district overlay zoning; granting requests for proposed changes within the historic district; conducting educational programs on historic preservation; cooperating with state, federal, and local governments, in pursuance of its responsibilities; and conducting meetings or hearings which are necessary to carry out these purposes.

## **The Design Review Process**

Historic districts are not created to prevent change. The Historic Preservation Commission offers assistance to the property owner in shaping changes while meeting the requirements of the City Code. The City Code provides for a process that ensures that property changes are within the intent and the character of the historic district. In this special design review process, plans are examined before work is begun. The process does not require property owners to make changes to their properties, and it does not apply to interior alterations or routine maintenance that does not affect exterior appearance. However, any exterior alterations, new construction, demolition, significant landscape changes, or moving of buildings is considered. In the case of demolition, the City Code provides for a delay of up to one (1) year during which alternatives to demolition can be explored.

An important purpose of the Historic Preservation Commission is to assist and consult with property owners about proposed changes to properties in the historic districts. In the early planning stages of a project, property owners should call the Historic Preservation Commission staff with any questions or concerns. The staff can assist by interpreting the City Code, suggesting solutions to problems, and explaining the review process. Furthermore, staff can make on-site consultations and provide technical assistance in solving related problems.

## **Certificates of Appropriateness**

Design guidelines for reviewing the compatibility of changes in the districts with the existing character of the districts were adopted in 1997. These guidelines are based on a commonsense approach to the enhancement of historic structures and districts. They stress the importance of protecting and maintaining historic structures and districts, and they advocate repair over replacement. The Historic Preservation Commission will provide property owners with a copy of the relevant guidelines for a project. Following an application review, a Certificate of Appropriateness is issued to show that the proposed project has been reviewed according to the design guidelines and found to be appropriate.

The Historic Preservation Commission has established a Design Review Advisory Committee to assist property owners in interpreting the guidelines for complex projects such as major additions and new construction. The Historic Preservation Commission is made up of volunteers who are familiar with the guidelines. This group meets with property owners informally before any application is completed or reviewed. The dates of the Historic Preservation Commission monthly meetings are available from the Historic Preservation Commission.

A Certificate of Appropriateness is not necessary for routine maintenance, which includes repair or replacement when there is no change in the design, materials, or general appearance of the structure or the grounds; however, a certificate of appropriateness is issued for all other projects. Any repair or replacement necessitating a change in design, materials, or general appearance is defined as an alteration and

requires a certificate of appropriateness, as does any proposed new construction or site development.

An application form for a Certificate of Appropriateness may be obtained from the Historic Preservation Commission office. Drawings and/or photographs depicting the proposed changes are generally required for the review.

Most applications can be reviewed and approved by the Historic Preservation Commission staff through the minor work process. Major work projects are reviewed by the Historic Preservation Commission Certificate of Appropriateness Committee. Examples of these types of changes are new construction, additions, demolition, tree removal, and parking lots. The seven-member Certificate of Appropriateness Committee meets monthly, and a decision is usually reached during the meeting at which the application is heard.

### **Appeals and Compliance**

In any action granting or denying any Certificate of Appropriateness, an appeal may be taken to the Board of Adjustment within fifteen days following the decision. Appeals regarding the granting or the denying of Certificates of Appropriateness should be in the nature of *certiorari* (challenging only whether the commission followed its rules and procedures).

Any person or corporation who violates any of the provisions of the Historic District regulations is subject to a civil penalty of not more than \$100 per day. The penalty may not be assessed until the violator has been notified of the violation; however, each day of a continuing violation constitutes a separate violation and may be fined separately.

## **II. History of the District**

This section of the Downtown Sanford Historic Preservation Design Guidelines describes the history of the district's buildings and urban landscape.

### **History of the District Buildings**

The history of downtown Sanford presents one of the most compelling reasons for the preservation of the historic district. The architecture of downtown is representative of the diverse players who molded the City into a center for industry, commerce, education and culture. The focus of the design guidelines is on buildings constructed in the nineteenth and twentieth century. However, the personalities, events and architecture of the City's earliest years have had a major impact on modern Downtown Sanford.

#### **1. Early History**

Sanford (population (21,000) is located in the central Piedmont area of North Carolina, occupying the gently rolling hills of the state, which are flanked on each side by the mountain region of the west and the coastal area of the east. Several rivers and streams lace the region, providing opportunities for successful cash crops (primarily tobacco) and recreational facilities for activities such as water skiing, camping, and hiking. Since its incorporation in 1874, Sanford has been an active railroad and industrial center, known as one of the nation's largest producers of brick and pottery products. The Downtown Sanford Historic District is located in the geographical center of the city about 370 feet above sea level and is considered the major activity and service center of the city, county, and much of the surrounding area. Its 96 structures occupy an area of approximately 36 acres, roughly bounded by Gordon Street on the north, Chatham Street on the east, Cole Street on the south and Horner Boulevard on the west.

The streets of Sanford basically follow a grid pattern, with the major arteries corresponding with the many highways that pass through the town and the district area. The angular and unsystematic placement of the streets in the eastern portion of the district is caused by the paths and crossings of the extensive railroad track system of the Atlantic, Southern, and Seaboard Coast lines. The railroad tracks also serve as a natural division between the old and new sections of the downtown area, having served to develop the town in its early history and playing an important role even in today's situation as an active rail center. Some major streets running perpendicular to the tracks change names after crossing over into the older area--Carthage becomes Charlotte and Wicker becomes McIver. The principal streets running northwest to southeast in the district are Steele, Moore, and Chatham, the rear lot lines of whose buildings form the eastern boundary of the district. Horner Boulevard, the western boundary, is a major four-lane highway, running parallel to the downtown area and forming a boundary between the central business district and other activities and growth. The streets of the district are nearly all bordered with small holly trees, the result of a downtown development plan suggestion by Odell and Associates consulting firm in 1976.

Development in the district dates principally from the boom period of about 1895 to 1930, with a few significant buildings dating from an earlier or later time. Beyond the boundaries of the district are buildings of uniformly later date, different use, different densities, and some strip development. Land uses within the district remain essentially unchanged since the principal period of development, with most structures dedicated to commercial uses. A few houses survive in residential use, while several others have been adapted for use as offices. Other land uses in the area include light industrial and public/institutional, such as municipal offices and Post Office/Federal Office Building. Changes in building use over time have included the conversion of an early hospital to rental apartments and the closing of major downtown hotels in favor of motels further from the city's center.

For the most part, the buildings in the district are typical of late nineteenth and early twentieth century designs, one to three stories in height (with some taller buildings from the late 1920s and early 1930s), of solid masonry construction, and topped by flat or stepped roofs. Buildings are generally set flush with the sidewalk and have plate glass display windows and recessed entrances. Surviving ornamentation consists of decorative brick and stonework and molded terra cotta restricted on most buildings to the upper floors. Although later twentieth century infill buildings are of simpler design, and a number of early buildings have experienced some degree of alteration, the district retains much of the character and quality that it had achieved by 1930. It remains the "bricky-looking town" described by Bill Sharpe.

As one enters the district from Hawkins Avenue, the first structure encountered is the Railroad House, (individually listed in the National Register in 1973), the only building surviving in the district from the period of Sanford's establishment. The frame Gothic Revival cottage, built by the Raleigh and Augusta, is located across Charlotte Avenue from its present site. After being given to the City, it was moved in 1962 and adapted for use as offices for the Lee County Chamber of Commerce. It is a fitting symbol for a town whose establishment and early development were a direct result of the construction of railroads, an activity which had a dramatic impact on the entire state in the second half of the nineteenth century.

Quite naturally, early commercial development in Sanford occurred adjacent to the rail lines, which were the cause for the town's existence, with a somewhat greater concentration of buildings to the east along what is now Chatham Street. Little is known of the buildings erected prior to 1900, but it can be surmised that many were of frame construction, of one or two stories in height, susceptible to destruction by fire and rapidly replaced by more substantial buildings of masonry construction. Branson's Business Directories for the years between 1878 and 1896 reveal the rapid growth of the commercial life of the town, so that by the latter year, there were well over thirty merchants and tradesmen listed as operating businesses in the town. Specialization of merchandising had begun, as there were jewelers, druggists, milliners, and furniture stores. However, the majority of concerns still were classified as general stores.

Unfortunately, few if any of the buildings associated with these early business ventures survived much beyond the turn of the twentieth century. The 1908 Sanborn Insurance Company maps show a brick furniture store and bank and a bottling works on the northeast side of the intersection of Chatham and Charlotte streets, a site on

the southeast corner of that intersection to be occupied by the Sanford Buggy Manufacturing Company, and a number of one- and two-story frame and brick structures arranged along Chatham Street. West of the tracks, there stood several buildings along Moore Street between Carthage and Wicker Streets, including a post office and the Bank of Sanford Building, which also housed the Opera House (both destroyed). Along the same block of Steele Street were several frame dwellings, a stable, and a marble yard. Moving from west to east on the north side of Carthage Street at the time, one encountered the Graded School and Baptist Church at Steele Street and the Episcopal Church at Moore Street. At the center of a triangle created by Chatham, Moore, and Carthage/Charlotte Streets and crisscrossed by the three rail lines, stood the railroad passenger depot with a farm freight depot several hundred yards to the southeast. The passenger depot was a handsome brick building with the typical heavily bracketed, wide flared overhang on its red tile, hipped roof. Its façade was distinguished by a central gable with a palladian window. This building and the nearby Railroad House served as a natural focal point for the district.

Surviving commercial buildings from the first decade of the twentieth century are typical of those being built in small towns everywhere at the time. Examples include the former bank and drug store at the corner of Chatham and McIver Streets, notable for its corbeled cornice and segmental arch window openings on the north elevation, and the adjacent five-bay commercial building with its coved metal cornice.

By 1915, the Sanborn maps were showing a strong shift in the direction of Sanford's commercial development, perhaps influenced by the location of Little Buffalo Creek to the rear of the buildings on the East Side of Chatham Street. In the preceding seven years, numerous buildings had been constructed along Moore, Wicker, and Steele Streets, while Chatham Street from Charlotte to Maple was fairly complete. A few dwellings survived in the area, but by then, it was given over almost entirely to commercial, light industrial and civic structures. The town's growth as a retail center for the surrounding rural areas necessitated the construction of buildings dedicated to sales of dry goods, drugs, hardware, furniture, and jewelry. There were also banks, undertakers, restaurants, barber shops, 5 & 10¢ stores, insurance offices, a lodge hall, a hotel, livery stables, a bottling works, and a moving picture theater. As is true now, the majority of these buildings were one or two stories in height and of brick construction. Notable exceptions were the Sanford Buggy Company and the McCracken Building, both three-story buildings, which still stand. A handsome City Hall, built about 1910 and located on the north side of Charlotte Avenue just east of Chatham, featured the decorative brickwork, which was to become a hallmark of the town's commercial area, reflecting its debt to the important local brick-making industry. The building is most notable for its massive three-story central tower, covered by a convex four-slope roof and capped by a domed and columned lantern.

The 1925 Sanborn map shows the block bounded by Carthage, Moore, Wicker and Steele Streets as almost fully developed with construction underway on numerous buildings in the area comprising the historic district, as Sanford participated in the construction boom, which swept the nation during the 1920's. During this period, the old bottling works building on the north side of the intersection of Chatham and Charlotte Streets was probably remodeled to its present polychromed Art Deco appearance by the Coca-Cola Bottling Company. Many of the district's landmark buildings were constructed during the 1920's including the Masonic Lodge Building,

the Makepeace Building, and the Temple Theatre. The Lodge is a three-story structure in blond brick featuring granite pilasters rising to a horizontal band above the second-floor windows with four raised medallions bearing the Masonic symbol; this treatment is repeated on the west elevation. The five bays of the Makepeace Building are divided by brick pilasters; at the roofline, these divisions are marked by spheres on plinths. Above the narrow central bay is a terra cotta name panel topped by a pediment and flanked by decorative brick inset panels. Finally, the façade of the Temple Theatre is an eclectic blend of classical and Art Deco details with handsome decorative brick panels, horizontal terra cotta bands, arches, and terra cotta relief panels.

Within the next few years, several other significant structures rose in the thriving central business district and remained important anchors in the area. The six-story Wilrik Hotel, the area's tallest structure, featured restrained classical detail; its first two stories were distinguished by a stone surface capped by a molded cornice, while the sixth-floor windows were topped by a bracketed skirt roof of ceramic tile. Representative of the change from horse powered personal transportation to the automobile was the Cole Pontiac Building at the western edge of the district, the last remaining building in downtown Sanford of the early service stations and automobile sales and repair structures which replaced the livery stable and carriage and buggy shops. This extensive brick structure featured a stepped and arched parapet with stone coping, two ranks of five large arched windows on the west elevation and a variety of terra cotta ornament. Molded terra cotta and cut stonework also ornamented the commercial building which became home to Hubbard's Shoe Store, reflecting the Tudor Revival style so popular in the 1920's. The contemporary structure on the southeast corner of Wicker and Steele Streets, formerly used as a post office, also featured terra cotta decoration, in this case of classical design, including egg and dart molding, modillion blocks, and a scrolled shield medallion above the main entrance. Simpler buildings also survived from the period, but all displayed some degree of decorative brickwork, including horizontal and vertical banding, patterned panels, and tapestry and varicolored bricks, reflecting the town's growing status as a brickmaking center for the nation.

The fact that much of the area was already fully developed combined with the Great Depression to create a decline in the rate of construction in Sanford's central business district during the 1930's, a trend which continues to the present. New construction since 1940 has largely been the result of demolition or destruction by fire of already existing buildings, such as the circa 1950 structure, which replaced the early twentieth century bank and opera house building which burned in 1947. Two significant buildings that survived from the Depression era were the 1930 Carolina Hotel with handsome brick arches decorating its four-story façade, and the former U.S. Post Office, whose restrained classicism was typical of Works Projects Administration buildings constructed during the Depression. Post-Depression and post-World War II construction generally exhibited less architectural flair than earlier buildings, with little or no ornamentation and a fairly bland use of materials. Although most newer buildings continued in the traditional use of brick, some recent structures were concrete block, aggregate materials, and glass walls or screens. The commercial building at the northwest corner of Moore and Wicker Streets was a windowless block covered in concrete, while the structure at 127 South Steele Street was a steel frame with glass wall building with a metal lattice screen covering the façade's upper floors. Several early buildings in the district were altered by the

installation of screens or other coverings of metal, stucco, or permastone, which obscured the façade details typical of late nineteenth and early twentieth century commercial buildings.

The overall visual impact of the area remains that of a pre-World War II commercial district which has undergone normal development since the period of significance. The area to the west of the rail lines is fairly densely developed, with most later buildings erected as infill or replacements for destroyed buildings. East of the rail lines, many buildings are detached from their neighbors, and there has been little infill. The creation of parking lots has had only a minor impact on the district's visual character. Parking spaces at the rear of buildings, in the center of developed blocks, and adjacent to detached buildings have generally provided ample parking for the district. Rehabilitation activities are underway in several buildings, including the Temple Theater and the Wilrik Hotel. A downtown merchants association has formed the Downtown Sanford Redevelopment Corporation and appointed an executive director to work for the continued vitality of the downtown. Sanford also has recently selected as a Main Street community.

### **III. Analysis of the District**

During the summer of 1992, J. Daniel Pezzoni completed a countywide survey and inventory of historic resources. This work updates an earlier survey performed on the downtown Sanford before nomination of the area for listing on the National Register of Historic Places in 1985. A study area was designated which encompassed the National Register boundaries and included the surrounding properties. An inventory data form was completed for each property, including historical, architectural, and landscapes data, photographs and other pertinent information.

The information which resulted from this survey and the previous inventory was used to analyze the attributes and needs of the historic area, and to establish the final boundaries of the Local Historic District. This section of the Downtown Design Guidelines addresses the existing conditions, which make up the Downtown Sanford Historic District. The section is divided into seven subsections:

- Boundaries of the District
- Architectural and Historic Significance
- Architectural Styles
- Physical Condition
- Building Configuration and Context
- Signage

#### **Boundaries of the District**

The Downtown Sanford Historic District is located in the geographical center of the city about 370 feet above sea level and considered the major retail center of the city, county and much of the surrounding area. Its 95 structures occupy an area of approximately 38 acres, roughly bounded on the north by Gordon Street and Carthage/ Charlotte Avenue, on the east by the rear lot lines of the buildings along Chatham Street, on the south by Cole Street and Maple Street, and on the west by Horner Boulevard, as shown on the attached map.

The Downtown Sanford Historic District encompasses the principal blocks which have comprised the town's central business district since the late 1920. Since then, the commercial center has spread from the areas immediately adjacent to the intersecting rail lines to the current western edge of the district, Horner Boulevard (U.S. Highway 421). The U.S. Highway 421 corridor is a highly visible boundary, because it is a major thoroughfare along which much post 1950 strip development has occurred. The northern, eastern, and southern boundaries generally separate the district from residential areas with some late 20<sup>th</sup> century commercial and public use structures in between.

## Architectural and Historic Significance

### 1. Criteria

The City's consultant team evaluated each structure in the study area in terms of architectural and historic significance. The following terms and definitions were used in the evaluation.

- **Pivotal:** Those properties which are unique or best examples of the qualities that make up the district.
- **Contributing:** Those properties which contribute to or support the qualities that make up the district.
- **Noncontributing:** Those properties which do not yet contribute to the district.
- **Intrusive:** Those properties which have a negative impact on the integrity of the district.

The rating of each structure in the district for architectural and historic significance is included in the District Properties List in Appendix B.

### 2. Pivotal Structures

The downtown Sanford Historic District contains 95 buildings on 38 acres. The distribution of these structures across the range of significance rating is shown in **Figure 2: Significance**. Of these structures, 11 buildings, are rated as "pivotal". The buildings constitute the most valuable historic and cultural resources of the downtown area. **Figure 3: Pivotal Structures** lists these individually.

### 3. Other Structure

Of the remaining 85 buildings, 44 are rated as "contributing" to the district. Thirty-five (35 buildings) are rated as "noncontributing", although, by virtue of their age, they may become contributing in the future.

About 5 buildings in the district are rated 'Intrusive'. Buildings are rated as intrusive because of insensitive rehabilitation that applied inappropriate materials to an older building façade. At least one of these 5 buildings can be rated as contributing if inappropriate treatments are removed in a subsequent rehabilitation effort.

# Downtown Sanford Design Guidelines

**Figure 2: Significance**

| Building Rating  | Number of Buildings | Percent of Buildings |
|------------------|---------------------|----------------------|
| Pivotal          | 11                  | 12%                  |
| Contributing     | 44                  | 46%                  |
| Non-contributing | 35                  | 37%                  |
| Intrusive        | 05                  | 5%                   |
| <b>Total</b>     | <b>95</b>           | <b>100%</b>          |

**Figure 3: Pivotal Structures**

| Building Name      | Building Location                | Year Built | Condition                  |
|--------------------|----------------------------------|------------|----------------------------|
| Cole Pontiac       | NE corner of Horner & Carthage   | ca 1925    | Sound                      |
| Temple Theater     | 120 Carthage Street              | ca 1925    | Excellent                  |
| Carolina Hotel     | 100-104 Carthage Street          | 1930       | Excellent                  |
| Hubbard's Building | 112 S. Steele Street             | 1926       | Sound                      |
| Wilrik Hotel       | 204 Wicker Street                | 1925       | Excellent                  |
| Bowers Building    | 209 S. Steel Street / 137 Wicker | ca 1925    | Sound                      |
| Makepeace Building | 101-115 S. Steel Street          | 1924       | Excellent                  |
| Railroad House     | 110 Carthage Street              | 1872       | Excellent                  |
| Passenger Depot    | 106 Charlotte Avenue             | ca 1900    | Excellent                  |
| Coca-Cola Building | 131 Charlotte Avenue             | ca 1908    | Marginally<br>Deteriorated |
| Old City Hall      | 143 Charlotte Avenue             | ca 1909    | Excellent                  |

## Architectural Styles

The buildings in Downtown Sanford represent a broad range of styles, and it is this diversity of historic fabric that establishes the unique character of the district. The different tastes and trends in architecture over the last one hundred years are readily apparent throughout the Downtown area, recalling the time frame of each structure.

Neoclassic, Beaux-arts, Gothic Revival, Art Deco and Modern are all styles associated with the late nineteenth to the mid-twentieth centuries. These styles and others are expressed in the architecture of downtown Sanford. The preservation of downtown requires that a “product of it’s time” philosophy be continued when buildings and additions are erected in the district. In another word, duplication of historic styles should be avoided.

## **Building Condition**

### **1. Criteria**

The inventory of buildings in the District included an evaluation of their physical condition. The criteria in this evaluation are as follows:

**Excellent:** Those properties that exhibit outstanding visual and structural condition.

**Sound:** Those properties that exhibit good visual and structural condition, but may need minor cosmetic repairs or maintenance.

**Marginally Deteriorated:** Those properties that exhibit fair or poor visual and structural condition, but may need moderate repairs and maintenance.

**Deteriorated:** Those properties that exhibit very poor condition and need extensive repairs to upgrade their condition.

### **2. Condition of structures**

The overall condition of structures in the Downtown Historic District is excellent and sound. However, there a number of buildings are showing a sign of deterioration and lack of maintenance. The major problem of the Downtown area is the second-floor level of almost the entire downtown. Other buildings have problems with their street façade and signage. Fortunately, the interest in the downtown area is very strong and improvement and rehabilitation of the historic structures are common everyday activity.

## **Building Configuration and Context**

Much of the character of downtown Sanford relates to the configuration and context of its buildings. The “feel” of downtown landscape is influenced by the building’s proportion on the lot, height, orientation, and setback. In general, two basic configurations of buildings or groups of buildings exist in the downtown. These include two-to-six story storefronts in continuous blockfaces and free-standing structures. The first one of these has in common the most distinguishing character of any downtown: the continuous blockfaces.

### **1. Storefront Buildings**

Early twentieth-Century construction in the downtown, aside from a few grand structures, was mostly storefront commercial buildings. Buildings were constructed of red brick and decorated with wood trim, stone door and window lintels, and brick corbelling. They were placed immediately behind the sidewalk with no setback. Storefront buildings were usually attached to adjacent buildings or separated by only

a few feet. These buildings had pedestrian access directly onto the street. These types of buildings clearly define the face of the block. One of Sanford's best examples was the blockfaces on the west side of Steel Street between Carthage Street and Wicker Street.

## **2. Freestanding Buildings**

Freestanding buildings in the downtown are generally used for institutional purposes. They may include churches, government offices and public utility offices. Generally, freestanding buildings are large structures, have much greater setback, include more extensive landscaping, and offer more pedestrian amenities. Examples of this freestanding building configuration include the Federal building, the former Sanford Public Library and the Old City Hall.

## **3. Context**

The building stock in the downtown is extremely diverse in size, shape and architectural style. There is not represented a single unifying character as one might find in an intact Victorian residential neighborhood, for example. Consequently, when assessing the compatibility of a proposed new building with the existing character, the context is important.

New construction in the context of a blockface with clearly established design elements (height, setback, cornice line, etc.) must be reviewed with a different set of standards for compatibility than new construction on a freestanding-type site. The impact of new construction on neighbors is more severe in the first case than in the second. Design review guidelines for new construction need to reflect the context of a particular structure in the district.

## **Signage**

The signs in downtown Sanford represent a broad range of types and styles. Historic signs are still evident on many of the structures. A popular element in Neoclassic Revival buildings is to engrave the name of the company or institution on the uppermost horizontal feature of the façade. The Makepeace Building, the Cole Pontiac Building and the Masonic Lodge building are three examples of this practice.

Another common sign was the corporate logo or name used as an architectural detail on the façade. Other signs in downtown are as diverse as the architecture. Simple signs in the downtown include awning signs and painted window signs. Although most are recent, neon signs are found on several buildings hanging in storefront windows. Hanging signs are the most common in the District. In some cases, signs are so prominent that they become landmarks in their own right.

In general, signs in the District are compatible with the building on which they are placed, even though they are rarely of a style that is harmonious with the surrounding historic architecture.

## IV. Principles and Design Review Criteria

### Introduction

The preservation of the City's historic fabric is a continuing concern in the face of growth and development. The City of Sanford has the opportunity with its Historic District Overlay Zone to provide a means of achieving a sound policy for rehabilitation, new construction, and streetscape improvements within the Downtown Sanford Historic District.

When local districts are designated, owners of property in the District are bound by the following restriction:

*No exterior construction, alteration, restoration, or rehabilitation activities affecting appearance may be conducted within the historic district without the applicant first obtaining a Certificate of Appropriateness from the Historic Preservation Commission. (Sanford City Code, Section #)*

The design review criteria contained herein are established to guide the Historic Preservation Commission in their decisions about whether a proposed modification will be in keeping with the historic character of downtown Sanford. In addition, these guidelines will assist property owners and developers in understanding what constitutes historically appropriate new construction and rehabilitation.

The overall objective of these general guidelines is to help ensure the integrity of Sanford's historic areas by promoting sensitive rehabilitation and harmonious new construction. The design review criteria will prove to be beneficial during the earliest stages of planning and design of District construction projects.

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

In 1976, the United States Department of the Interior developed national standards for the preservation of historic buildings. The ten standards for the rehabilitation of historic buildings, often referred to as the Secretary's Standards, have been explicitly used by the Sanford Historic Preservation Commission in reviewing proposed changes to historic buildings and properties. Although Standard 1 applied to building use and the Historic Preservation Commission has not reviewed building use, the design principles and criteria of these ten standards were inherent in the Design Guidelines applied by the commission in reviewing proposed changes to all district properties. The 1992 version of the Secretary of the Interior's Standards for Rehabilitation read as follows:

- A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.

- Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
- Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
- Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
- Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
- Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
- Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
- New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## **2. Organization of the Design review Criteria**

While the Secretary's "Standards" offer a good starting point for considering rehabilitation and new construction in historic areas, more detailed guidance will be beneficial in encouraging well designed modifications in downtown Sanford. This section explains the local review criteria that follow.

The local design review criteria are grouped into the following categories:

- New construction in continuous blockfaces
- New construction on freestanding sites
- Rehabilitation of existing structures
- Streetscape
- Relocation of structures and demolition

For each topic area, criteria for appropriate design in the District are provided.

Note that the streetscape design review criteria relate to the appearance of the site, whereas the other design review criteria relate to the appearance of the structure. When a development project is being reviewed for compatibility with the criteria in this document, the streetscape criteria will apply in addition to the appropriate structure criteria.

### **3. Impact of New Construction**

An earlier section in this document identified two distinct building configurations in the District. One of these includes continuous blockfaces while the other relates to freestanding sites. The impact of new construction in the District will affect these differently.

The continuous blockface establishes a strong urban design pattern in the downtown. Along a row of buildings, the buildings' proportions, rhythm of fenestration, setback, height, and orientation are all similar. New construction in "holes" in this urban fabric will directly and substantially affect adjacent structures. It is appropriate that new construction in this context be designed to relate development very closely.

Consequently, the design review criteria for new construction in continuous blockfaces tolerate very little deviation from established patterns. The design review criteria are strongly worded to underscore the importance of compatible new construction.

On freestanding sites, new construction will not affect the adjacent structures as much. They are physically removed from the established patterns of continuous blockfaces. Consequently, it is appropriate for new construction design review criteria in these areas to be more flexible.

## **Local Review Criteria**

### **1. New Construction in Continuous Blockfaces**

One or more vacant lots characterize a site in a continuous blockface, with buildings on either side providing a more or less complete blockface, establishing an identifiable pattern of setback and building height. The existing buildings immediately adjacent, in the same block, and in the facing block provide a very strong context to which new construction must closely relate. Infill construction in a continuous blockface should relate to and respect the continuity and character of existing structures. These blockfaces are the strongest determinant of the character of the area.

**a. Design Elements and Mass Proportions**

- Through the arrangement of design elements and the arrangement of the mass proportions, new construction on continuous blockface sites shall be compatible with other structures in the block that are rated as pivotal or contributing. This is not intended to restrict the overall mass or height of buildings in the District. Where no pivotal or contributing structures exist in the block, pivotal or contributing structures in adjacent blocks or in the entire District shall be used to determine compatibility.

**b. Front Façade Height**

- Architectural significance shall be given to the street level façade to enhance the perception of a continuous blockface.
- In general, the height of the front façade of new construction shall be compatible with other front facades in the blockface.
- Where front facades have varying heights on the blockface, the front façade of new construction shall be a maximum of two stories higher than other front facades in the blockface, if designed appropriately.
- Buildings with three stories or higher shall include a street level façade whose height is compatible with the other structures in the adjacent blockface. The portion of the building above the street level façade may be higher, if it is set back at least 15 feet or sufficiently to preserve the continuity of the blockface's street level façade.

**c. Setback**

- New construction shall maintain the existing street level setback of adjacent buildings.
- Entrances may be set back beyond the front façade provided that structural elements, such as columns, pilasters, etc., align with the street level setback of adjacent buildings.

**d. Fenestration**

- The rhythm of walls, cornices and fenestration (doors and windows) shall be compatible with pivotal or contributing structures in the adjacent blockface. **See Figure 5: Rhythm of fenestration for an illustrative example.**
- The proportion and size of windows shall be compatible with pivotal or contributing structures in the adjacent blockface.
- The street level front façade shall be the primary access into and out of the structure.
- Transparent windows and doors shall constitute at least one half of the first floor front façade.

**e. Materials and textures**

- Materials and textures of new buildings shall be compatible with those found on pivotal or contributing structures in the adjacent blockface.
- Aluminum, vinyl and plastic sidings and details shall not be used.
- Reflective glass curtain walls shall be avoided.

**f. Roofs Forms and Equipment**

- Roofs shall be of a style, shape and slopes that are similar to pivotal or contributing structures.
- All mechanical and utility equipment to be located on the roof shall be set back and/or screened so that the equipment is not visible from adjacent street.

**Note:** Streetscape Design Review Criteria (section 4) apply in addition to the new Construction in Continuous Blockface Criteria.

**2. New Construction on Freestanding Sites**

A freestanding site is generally large, covering one or many individual lots up to an entire block. Buildings on these sites tend to be large, with greater setbacks possible, with parking integral to the site, and with landscaping and pedestrian amenities incorporated into the site. They are usually physically removed from continuous blockfaces. Consequently, nearby buildings often do not establish as strong an urban design pattern as in continuous blockface, and the design review criteria are more flexible.

**a. Design Elements and Mass Proportions**

- Through the arrangement of design elements and the arrangement of the mass proportions, new construction on freestanding sites shall be compatible with other structures in the block that are rated as pivotal or contributing. This is not intended to restrict the overall mass or height of buildings in the District. Where no pivotal or contributing structures exist in the block, pivotal or contributing structures in adjacent blocks or in the entire District shall be used to determine compatibility.

**b. Materials and Textures**

- Materials and textures of new construction shall be compatible with those found in other pivotal or contributing structures in other portions of the Downtown District, especially on nearby buildings.

**c. Pedestrian Amenities**

- Convenient street-level pedestrian connections shall be provided between and through large buildings.

**d. Site Placement**

- New Construction shall be placed on a site to maintain and enhance vistas of historic structures, where possible.

**e. Entrance Orientation**

- Entrance orientation shall be compatible with surrounding structures in the block and other nearby structures. When no particular entrance orientation pattern exists, then new construction need not to adhere to this guideline.

**f. Setback**

- Setback of buildings shall be compatible with surrounding structures in the block and other nearby structures. When no particular setback pattern exists, then new construction need not adhere to this guideline.

**g. Roof Equipment**

- All mechanical and utility equipment to be located on the roof shall be set back and/or screened so that the equipment is not visible from the adjacent street.

**Note:** Streetscape Design Review Criteria (section 4) apply in addition to the new Construction in Continuous Blockface Criteria.

### **3. Rehabilitation of Existing Structures**

The guidelines for rehabilitation of existing structures are oriented toward the design of building alterations rather than the techniques of rehabilitation. The proper approach of rehabilitation is extremely important to maintaining the long-term integrity of older buildings. However, these guidelines emphasize how the appropriate exterior appearance of the rehabilitated structure should look rather than how to carry out proper rehabilitation. This orientation toward exterior appearance in the design guidelines reflects the emphasis of the Historic District Ordinance and the regulatory authority it establishes for the Commission.

Information on proper rehabilitation techniques is available from many sources. Of particular value are the following three sources:

- The Secretary of the Interior's Standards for Rehabilitation.
- The companion publication to the "Secretary's Standards" called Guidelines for Rehabilitation Historic Buildings.
- Numerous publications from the National Trust for Historic Preservation.
- The "Preservation Briefs" from the National Parks Service are particularly valuable.

The staff of the NC Division of Archives and History is also available for consultation. And finally, the staff of the City of Sanford Planning Department is willing and able to assist property owners in understanding good practices for building rehabilitation.

The following criteria should guide rehabilitation:

**a. Maintenance and Repair**

- The proper maintenance and repair of historic buildings and original elements is preferred over their removal, replacement, or reconstruction.
- Do not replace complete elements when portions of the element could be patched or repaired.
- Repair damaged elements by using like materials or other materials, which have the same appearance and are compatible with any remaining part of the original element.

**b. Removal**

- Remove an historic element only if the feature is beyond repair.
- Remove a totally deteriorated historic feature or a non-historic feature with the gentlest means possible to protect the underlying or attached historic material.
- Remove any screening material which was added to the structure in an attempt to hide historic elements and to "modernize" the façade.
- Avoid removal or change of architectural elements that are important aspects of the historical or architectural character of the building.

**c. Replacement and Reconstruction**

- Replace architectural elements only when the element is beyond repair or missing.
- Replace a deteriorated element with the same material and in the same design, if feasible.

- Reconstruct elements to a scale, material, finish, and color compatible with the historic building.
- Prevent addition of elements, which are not original to or appropriate for the historic building.
- Avoid attempts to recreate a false historic appearance on buildings that retain little or none of their original historic elements.

**d. Windows and Openings**

- Do not replace historic windows with contemporary treatments.
- The original size, shape, and number of windows shall be maintained. Retain the original number of window lights (panes).
- Uncover and repair any windows, which have been screened or filled in.
- Properly maintain, paint, caulk, and clean all windows.
- Remove any non-historic signs hanging on the exterior, which obstruct windows or details.
- Do not use darkened or shaded glass as replacements for clear glass.
- Avoid installation of window type heating and air conditioning units on street facing facades.

**e. Masonry**

- The regular inspection and maintenance of masonry, with an eye toward the effects of weathering, is preferable to repair and replacement.
- When repair or replacement is necessary, the new material shall conform to the original in texture, material, and overall appearance.
- Only originally painted masonry shall be repainted. Avoid the painting of previously unpainted masonry surfaces.
- Avoid masonry maintenance methods that are destructive to the original material.

**f. Wood**

- Wood elements shall be regularly inspected for rot, moisture, pest infestation, etc. Wood elements should be properly primed, painted, and caulked to prevent deterioration.
- Consolidation and repair of wood elements is preferred over complete replacement.
- Avoid removing paint without refinishing.
- Avoid using paint removal methods that are destructive to the original material.

## **4. Streetscape**

Streetscape is a general term used to describe the urban landscape. The streetscape includes streets, sidewalks, plazas, advertising and identification signs, traffic signs, utility lines and fixtures, planters, and landscape plantings, awnings, street lighting fixtures, fountains and water features, benches, trash, receptacles, bicycle racks, bus shelters and any other sidewalk furniture. It generally includes privately-owned spaces, as well as, public spaces and rights-of-way.

### **a. Landscape Plantings**

- Landscaped areas shall consist of planting materials that are compatible with and appropriate for the urban environment.
- Existing parks, trees, and other landscaped areas shall be protected from intrusive development.
- Plantings shall be used to screen parking lots, loading areas, and major utility structures.
- No artificial planting materials, such as plastic, fabric, etc., should be used on the exterior of structure nor incorporated into landscaping around structures.
- Incompatible plant materials, such as cacti, palms, yuccas, etc. shall not be used.
- Plantings, which obstruct the view of historic structure or important building details, shall be avoided.
- Avoid plantings, which create a potential hazard or obstacle for pedestrians, such as thorns, falling fruit, and low branching trees over sidewalks, etc.

### **b. Paving**

- Preserve and maintain any areas of original or historic paving materials, such as granite, tiles, paving stones, brick and glass block.
- Paving for sidewalks and plazas shall be compatible with adjacent historic structures and new construction.
- When possible, use paving stones, bricks, or other appropriate material to help break up large expanses of concrete and open paved areas.
- Avoid gravel walkways and parking lots.
- Avoid large expanses of paving without landscape areas.

### **c. Fences and Walls**

- Use fences, gates and walls in addition to landscaping to appropriately screen parking lots, loading areas, trash receptacles, and utility structures.
- Design fences and walls to be compatible with and integral to the buildings they serve.

- Use appropriate materials for fences and walls such as stone, brick, iron, and wood.
- Avoid chain link, basket weave and other incompatible fence types and styles.

**d. Street Furniture**

- Do not use inaccurate and inappropriate historic styles for street furniture (benches, lighting, landscape structures, etc.) and water features.
- Avoid brightly colored and high gloss surfaces for street furniture and water features.

**e. Vistas**

- Prominent vistas of important structures and amenities shall not be obstructed by buildings or landscape features.
- Use landscape features and plantings to enhance and complement vistas.

**f. Parking**

- Parking lots and structures shall be screened to be compatible with adjacent structures. Screens include fences, walls, and plantings.
- Parking structures shall be compatible with adjacent structures in material, scale, and fenestration.
- Avoid unpaved parking lots.
- Avoid attempts to design parking structures in a historic style.

**g. Pedestrian Access and Amenities**

- The primary pedestrian access to a building shall be located on the street level façade.
- Pedestrian amenities, such as display windows, lighting, seating, shelter, etc., shall be incorporated into the primary façade of new construction, as appropriate.
- Windows and doors shall make up at least one half of the street level façade.

**h. Signs and Awnings**

- Signs and awnings shall be compatible with the structure in size, scale, style, material, and graphics.
- Avoid removal of distinctive signs that are an integral part of the façade or contribute to the historic character of the structure or District.

- The location of new signs and awnings on commercial buildings shall conform with the appropriate placement of signs and awnings on historic buildings.
- Should only the awning covering be replaced the extension from the front façade of the building may remain. However, if the entire structure is removed, (awning covering and the awning structure) and a new awning structure and covering installed the maximum extension shall not exceed 3 feet from the front façade of the building. If a building does not have an awning and one is installed the maximum extension shall not exceed 3 feet from the front façade of the building.
- Design and locate storefront signs so that they do not obstruct architectural details of the building.
- Attach storefront signs in a manner, which does not cause damage or major alteration to the historic elements of a building.
- Use signs of a style appropriate to the age of the building.
- Avoid using translucent plastic signs, which have lighting within the sign.
- Prohibit billboards and large billboard type signs in the District.

#### **i. Utilities**

- Locate utility equipment and facilities in a manner compatible with adjacent historic structures, to the extent feasible.
- Use landscaping, walls and fences as appropriate to screen utility equipment and facilities.
- Locate utility lines underground.

## **5. Moving of Structures**

The City will generally discourage the moving of structures into and out of the District. However, the moving of a historic structure is usually preferred over demolition.

- A building shall be moved only if it is in danger of demolition.
- A historic structure moved from one site to another within the District is preferred to moving the structure out of the district.
- Any building to be moved into the District shall be reviewed according to new construction guidelines.
- A building shall not be moved into the District if its loss will have a negative effect on its original neighborhood.
- Any building being moved must meet all applicable City codes and regulations.

## 6. Demolition

Demolition of historically significant structures is the antithesis of preservation. The policies of this Plan emphasize rehabilitation and adaptive reuse over demolition. Consequently, the Commission will use its authority to delay demolition of historic structures whenever possible to investigate means to save the building.

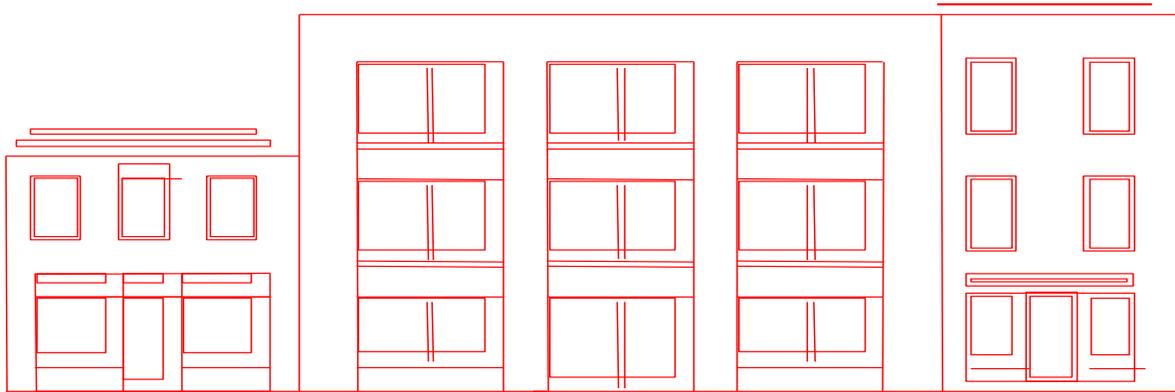
However, it is recognized that, in some cases, older structures may deteriorate to the point that rehabilitation is technically infeasible. In such cases, it is the responsibility of the property owner to demonstrate that rehabilitation is not appropriate.

- If a historic building's condition is deteriorated such that rehabilitation and use of the building is judged not to be feasible, a COA for demolition shall be granted, effective immediately. It is the responsibility of the property owner to demonstrate that rehabilitation is not reasonable.
- If a historic building's condition is such that rehabilitation and use of the building is clearly feasible, a COA for demolition shall be granted with an effective date extended for the maximum time allowed by law. If public safety is threatened, interim steps may have to be taken to close and secure the structure.
- Removal of a portion of a historic building shall be considered to be demolition for the purposes of these guidelines.
- Any application for a COA for demolition shall include plans, if available, for the site after demolition.

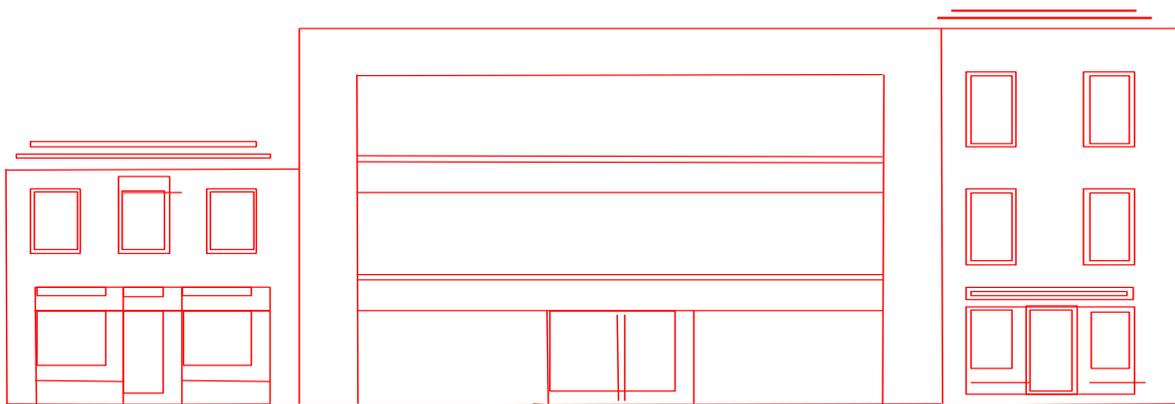


# Downtown Sanford Historic District Design Guidelines

Figure 4: Width and Proportion



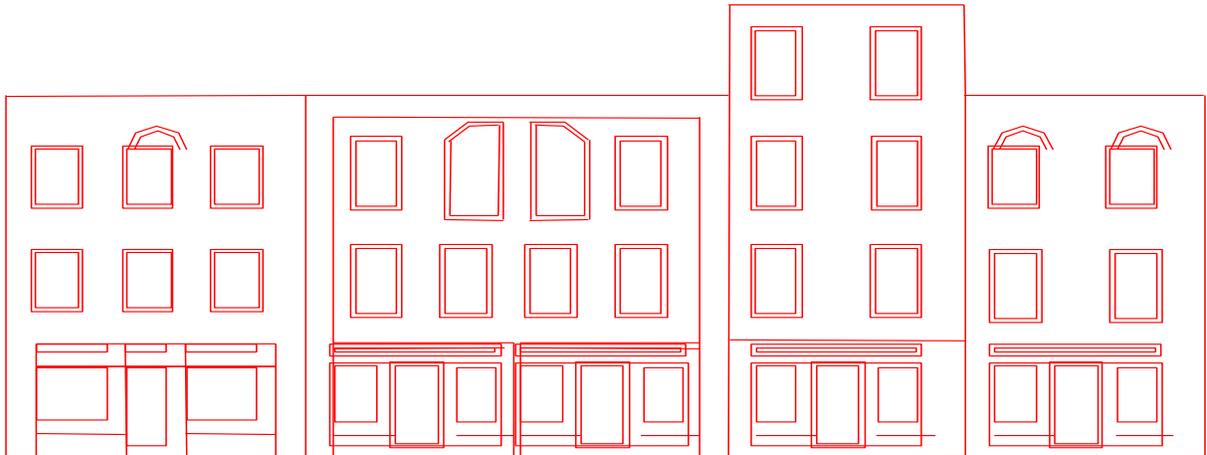
Compatible



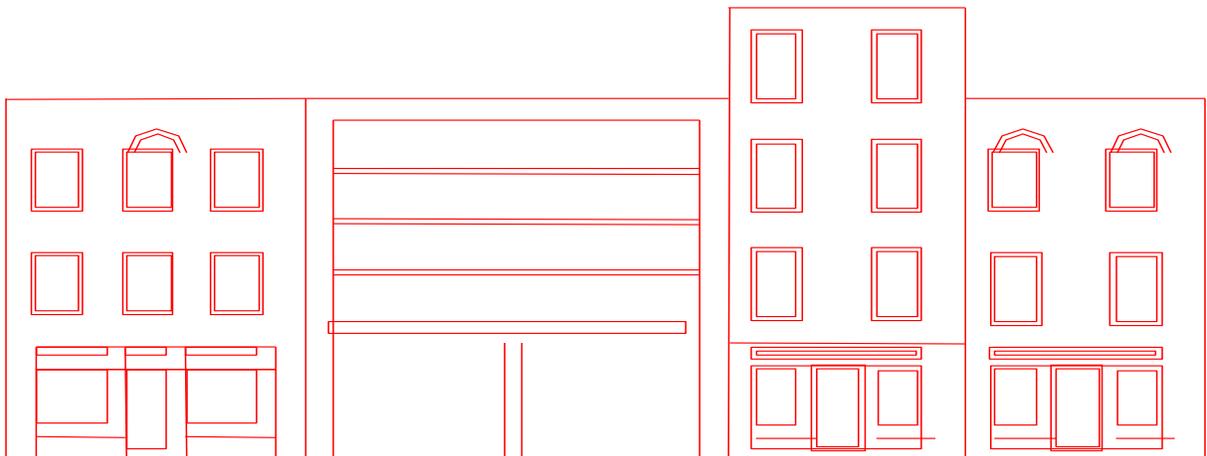
Not Compatible

# Downtown Sanford Historic District Design Guidelines

Figure 5: Rhythm of Fenestration



Compatible



Not Compatible

## V. Conclusion

The designation of the Downtown Sanford Local Historic District and the adoption of the Design Guidelines will establish the area as a locally accepted asset, worthy of protection. The preservation of existing historic buildings and settings and the promotion of harmonious new construction should be the intended focus of this document. Recognizing a historic amenity and protecting it should not be viewed as a hindrance to new construction and creative architecture. Historic district designation should be thought of as a means to continue the Sanford tradition of producing buildings, which are elements of their own time and place. Furthermore, the protection of historic areas in other cities has proven to be a catalyst for development and an important attraction that brings more people to the area for business and shopping.

“Compatibility” will be the primary guide for the Historic District Commission when that body reviews changes in the Downtown Historic District. The objective of the Commission is to ensure the district’s future value as the physical representation of Sanford’s heritage and not to eliminate progress. As one of the few cities which has its downtown listed with the National Register of Historic Places, the local designation of the Downtown Sanford Historic District will be the best means to protect this valuable area.

*The Appendixes that follow include a glossary of terms reflected in this document, the text of the Historic District Overlay Zone as found in the City of Sanford Zoning Ordinance and a list of all properties in the District*



## Downtown Sanford Design Guidelines

### Appendix A: Glossary

|                         |   |
|-------------------------|---|
| <b>BAY</b>              | A visual division on the façade of a building based on underlying structural members.   |
| <b>BLOCK FACE</b>       | The entire block as viewed from the street, including streetscape, building facades, landscaping, front and side yards, and utilities; usually shown in elevation drawings. |
| <b>BRACKET</b>          | A decorative feature hanging below a cornice, which may serve as support.   |
| <b>COLUMN</b>           | A vertical supports, usually supporting a roof structure. Often columns contain a base, shaft, and capital.   |
| <b>COLONNADE</b>        | A row of columns supporting a roof type element.  |
| <b>COPING</b>           | The top of a wall covering which protects the wall from weather.  |
| <b>CORBELING</b>        | Usually brickwork which is stepped up or down at the cornice of chimney of a structure.   |
| <b>CORNICE</b>          | A decorative horizontal projection usually found at the top of an exterior wall or at the perimeter of a roof. The feature is used to give a finished look to the façade.   |
| <b>DENTIL</b>           | An individual element in a row of block-shaped projections beneath a cornice or other architectural feature on a façade.  |
| <b>DISPLAY WINDOW</b>   | The large unobstructed window on one or both sides of the entrance of a store front; also called a “sidelight.”   |
| <b>ELEVATION</b>        | The exterior vertical faces of a structure shown in drawings.   |
| <b>FACADE</b>           | The face or front of a building.  |
| <b>FENESTRATION</b>     | The arrangement of windows and openings on a building.  |
| <b>FOOT PRINT</b>       | The perimeter or outline of a structure as it is positioned on the land in a plan.  |
| <b>INFILL STRUCTURE</b> | A new building in a block or row of existing buildings.   |
| <b>KICKPLATE</b>        | The solid panels below display windows used for support and protection of the glass. The advent of tempered glass, new  |

means of support and larger display windows has made kickplates less important.

|                       |   |
|-----------------------|---|
| <b>LINTEL</b>         | A horizontal structural member which spans the storefront façade above the entrance. Also, a horizontal projection above individual windows; often the store's sign was placed on the lintel. |
| <b>ORIENTATION</b>    | The directional placement of a structure to its setting, the street and other structures.   |
| <b>PATTERN</b>        | The various forms (materials, windows, buildings, etc.) arranged in a rhythmic manner that is repeated on a single building or in a blockface.  |
| <b>PEDIMENT</b>       | A triangular, vertical roof element or gable. The detail has found new acceptance on post-modern architecture.  |
| <b>TIER</b>           | A vertical support wall on either side of a storefront, which defines the ends of the building, or bays. The piers support the lintel and together frame the storefront.                      |
| <b>PILASTER</b>       | A decorative pier that projects from the wall and is treated as a classical column with a capital, shaft and base.  |
| <b>PLAN</b>           | A drawing showing the building and its setting on a horizontal plane.   |
| <b>PRESERVATION</b>   | A process undertaken to maintain a property in its present or historic state.   |
| <b>REHABILITATION</b> | The making of alterations and/or repairs to a structure (of any age) for a new use while retaining its original character.  |
| <b>RENOVATION</b>     | A general term meaning the renewal, rehabilitation or restoration of an historic building.  |
| <b>REPOINTING</b>     | The repair and/or replacement of deteriorated or damaged mortar. Care should be taken to match the original color, texture, style, and composition of the original.                           |
| <b>RESTORATION</b>    | Recreating the appearance of a structure or side from a particular period of time in its history by replacing lost elements and removing later ones.  |
| <b>SCALE</b>          | The relationship of the mass and size of a structure to other buildings and humans.   |
| <b>SOFIT</b>          | The underside of a cornice, arch, stairway or other architectural element.  |

|                    |   |
|--------------------|---|
| <b>STOREFRONT</b>  | The street level façade of a commercial building with an entrance and sidelight. The area behind the storefront is historically a store or shop and the levels above are generally offices, storage, or residential units.    |
| <b>STREETSCAPE</b> | The right-of-way of a street or the view of the entire street including curbs, sidewalks, landscaping, utilities, street furniture and structures.  |
| <b>STUCCO</b>      | A masonry coating, popular at the turn of the century and later, to cover brick and stone walls.  |
| <b>TERRA COTTA</b> | Tiles or construction units made of cast and fired clay. The material is often used for intricate surface details and decorative roof covering. Terra cotta can be glazed or unglazed and comes in various earth tone colors. |
| <b>TEXTURE</b>     | The building and landscape materials (brick, stone, siding, concrete, ground covers, etc.) which are found in a district, block, or site.   |
| <b>TRIM</b>        | The decorative or framing elements applied to a façade to finish or cover construction joints, changes in materials and changes in angles.  |