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DOWNTOWN
THOMASVILLE DESIGN GUIDELINES

DAVID E. GALL, ARCHITECT, P.A.

JANUARY 2020

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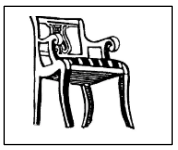

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November 27, 2019

We are pleased to present the ***Downtown Thomasville Design Guidelines*** for development within the Downtown Municipal Service District. Our City's commitment to support Downtown is based on the premise that an economically strong downtown is critical to providing a sense of community identity, pride, and sense of place that makes the entire community's quality of life better.

By providing these guidelines, it is our intent to provide information to property owners, prospective developers, business owners, and others interested in the development of our Downtown. As the title indicates, these are guidelines and are not codified in ordinances; however, they provide a "best practices" guide for the upkeep, maintenance, and repair of buildings that make up the fabric of downtown.

Inside, you will find guidelines for restoring buildings constructed of various materials, resources for funding building renovations, local and regional companies that provide expertise in historic building renovation, and organizations that can help provide additional resources and information.

We also encourage you to utilize the city resources below.

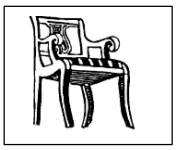
- Thomasville Planning & Inspections Department, 336-475-4249 or their website

- Thomasville Business Development website. This site has links to our Downtown Incentive Program and our Downtown GIS Mapping Tool.

We want you to be successful opening and operating a business, whether it is Downtown or elsewhere in Thomasville. If we can be of further service, please do not hesitate to contact us.

Mayor Raleigh York Jr.

Kelly Craver, City Manager



Introduction

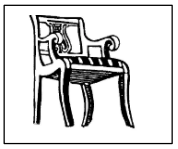
These Design Guidelines are an undertaking of the City of Thomasville and are intended to promote architectural and economic improvements within the Municipal Service District (MSD) established by the City Council of Thomasville. They are intended to work hand-in-hand with other programs available in the MSD such as local building improvements, tax incentives and façade improvement grants. Where the MSD coincides with a portion of the Thomasville Downtown National Register Historic District, owners of properties that are contributing resources in the district can also take advantage of state and federal rehabilitation tax credits. Further information on incentives and tax advantages can be found in Appendix A in this document.

In addition to these Guidelines, the City of Thomasville has other concurrent programs that define parameters for building improvement work, including the Code of Ordinances and the Thomasville Land Development Plan. At the state level, building improvement work is codified by the North Carolina Existing Building Code and the North Carolina Accessibility Code. Federal civil rights legislation in the form of the Americans with Disabilities Act impacts building improvement work.

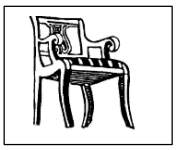
Various entities in Thomasville, Davidson County, and the State of North Carolina offer assistance supporting building improvement work. The primary resource at the City of Thomasville is the Planning and Inspections Department. Façade grants and other public projects are administered through the People Achieving Community Enhancement (PACE) group. Issues involving the abatement or remediation of hazardous building materials are administered by the North Carolina Department of Health and Human Services.

This project was funded by a Local Capacity grant provided by the North Carolina Department of Commerce, NC Main Street and Rural Planning Center's Downtown Strong Initiative. Downtown Strong was created to provide downtown revitalization expertise to rural communities. Experts in downtown development engaged the community to develop an Opportunity Assessment and Implementation Plan to encourage local development. One of the key action steps identified was to develop these Downtown Design Guidelines.

Ultimately, all of the ordinances, grant programs, entities, and organizations have the same goal: working for the common good and for beneficial economic growth in the community. This document focuses primarily on downtown Thomasville with its buildings, streets and rail lines, green spaces, and *the Big Chair* being character-defining features and elements of the community's history. Of course, the inhabitants of downtown, its citizens, merchants, building owners, public servants, and visitors also comprise equally significant definers of the



character of downtown through their patronage of businesses, use of public and private spaces, support for public art (such as painted murals) and finding Thomasville a unique place to call home. These Design Guidelines, then, offer a thought-provoking basis of support for designing, maintaining, and improving downtown Thomasville.



How to Use These Guidelines:

These Guidelines are written in three major divisions and are made particular to downtown Thomasville:

Storefronts and Facades: an overview of the basic features in the design of a storefront and façade (see pages 7-11);

Materials and Enhancements: an in-depth review of the primary materials and enhancements used in the construction of a storefront/façade with an eye to good maintenance practices that will increase their longevity. These materials and enhancements include: masonry, metals, wood, glass, awnings, signage, paint/color, pavements, and details (see pages 12-34).

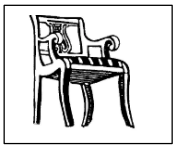
Appendices:

Appendix A describes sources of financial support that building owners can call upon that are particular to Thomasville's Municipal Service District (MSD) and the Thomasville Downtown National Register Historic District, where it coincides with the MSD (see pages 37-39).

Appendix B presents further helpful information, often provided free of charge by trade groups or non-profit associations that can help to make a building or façade improvement project a success (see pages 40-47).

Appendix C includes maps illustrating the boundaries of the Municipal Service District and Downtown Thomasville National Register Historic District (see pages 48-50).

Where do I start? Is there a specific question that has prompted you to examine these guidelines? Questions regarding specific materials are answered in the "Materials" section. Questions more directly related to aesthetics or appearance, such as signs or paint colors, can be examined in "Enhancements." To get the best overview of how all aspects of façade and building improvement work together, please consider reading this entire document.



General Comments Before Proceeding with a Project

■ Building owners should conduct a periodic maintenance examination of their properties, looking for signs of deterioration, material failures, settlement, vandalism, and other changes. A routine maintenance program can intercept and interrupt problems before they become major repair undertakings and reduce renovation costs.
■ Be advised that original materials used for details, color and major construction elements (such as the building's frame, roof, walls, doors and windows) should be retained. Later in this document, the integration of original materials as a system for construction is described in detail, but suffice it to say that the stability, longevity, and operation of the parts of a building work better when original materials are maintained and kept. Further, retaining original materials keeps intact the original historic appearance and character of building elements and details, better supporting the physical history of the community.
■ Undertake alterations to older buildings using the gentlest means possible to avoid causing harm to unique historic materials and building systems.
■ Avoid making changes to buildings with new materials and details that create a false sense of the building's original appearance.
■ When possible, retain and repair original materials and details rather than replacing them.
■ Learn about the original appearance of a building by consulting old photographic or drawing resources that can be found at the local library or may be available on on-line websites or via old postcards.
■ Consult *The Secretary of the Interior's Standards for Rehabilitation* published by the National Park Service for guidance on how to undertake building repair, renovation, and rehabilitation projects. Adherence to these standards is a requirement for projects where historic rehabilitation tax credits are solicited.

Storefronts and Facades

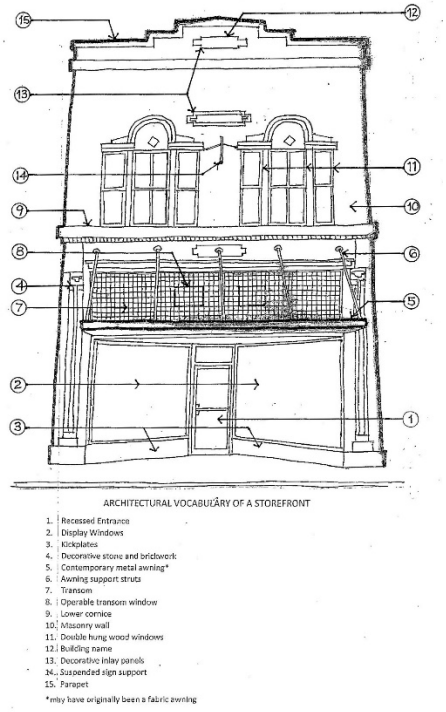


Figure 1

See next page for enlarged illustration.

Figure 2

Beautifully restored storefront with typical historic elements: display windows at grade, awning, transom, signage, second floor windows, upper cornice with moldings, and masonry parapet. Stock photo for illustration only.

Many commercial storefronts and facades in downtown Thomasville date to the early twentieth century and are composed of many similar parts and elements. These parts and elements form an architectural *vocabulary* that we can call upon as a common language to describe a storefront or façade. See **Figure #1** (**also next page**) for the locations and names of the parts and elements. This section of the Design Guidelines describes the similar features that these buildings share via this common vocabulary.

General Characteristics

The designs of many early twentieth century commercial storefronts have common elements: a first floor storefront with large glass display windows above painted wood kickplates covered by a wide protective awning whose top is immediately below a cornice that runs the full width of the façade (see **Figure #2**). Often, if the awning was made of fabric and could be retracted, it concealed transom glazing in the form of leaded glass panels or individual panes of glass that helped to allow daylighting into the depth of the first floor commercial space. Doors are often, but not always, centrally located and constructed of wood and glass to make the building entrance easy to identify and have special importance.

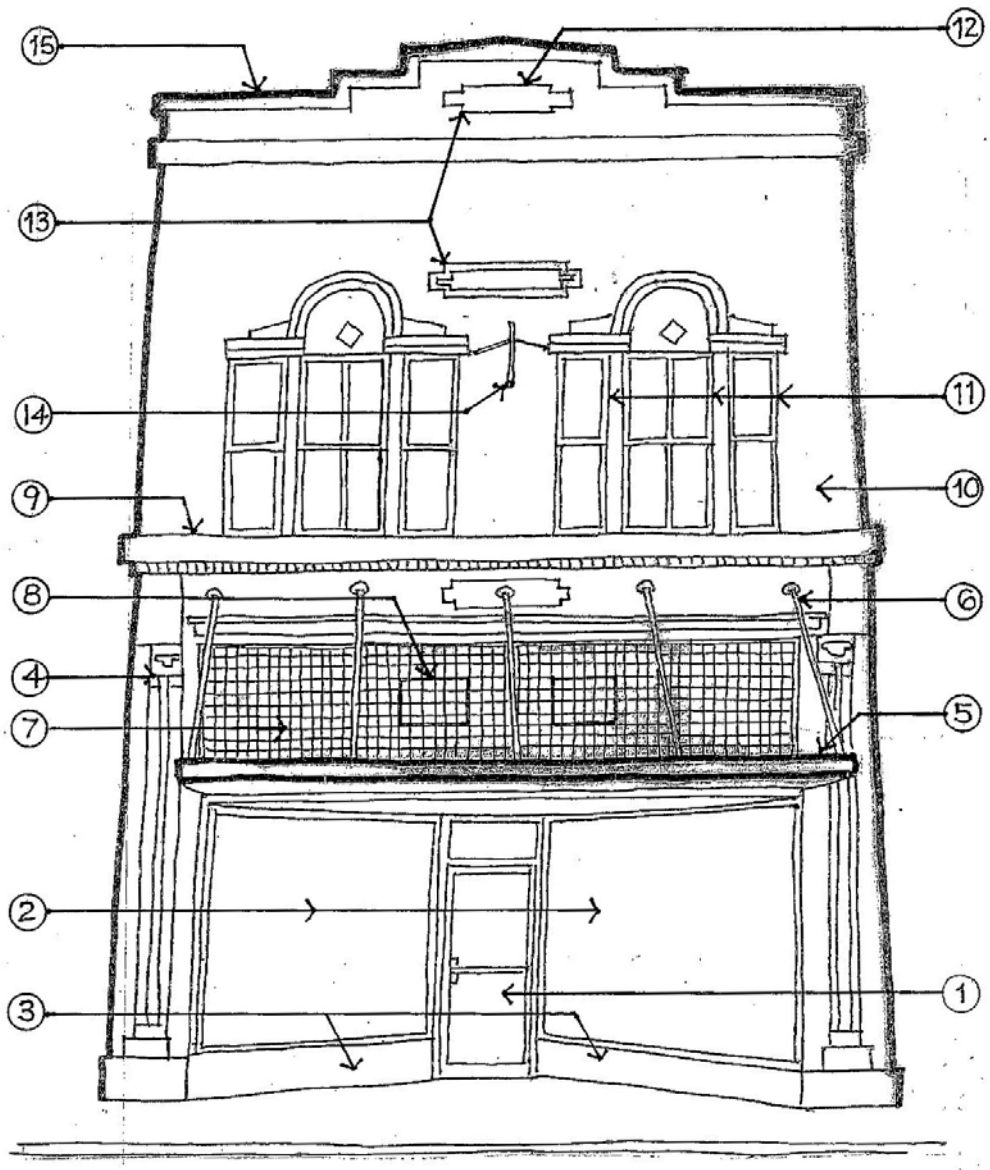
In downtown Thomasville, some storefronts lack their original fabric awning, as/or it has been replaced by a more recent metal awning. Nevertheless, the awning continues to provide weather protection to persons on the sidewalk while shading the display windows and entry door.

Above the first floor storefront, there are usually one or two stories that formerly housed other commercial office tenants or were occupied by apartments. These upper floors usually had large windows arranged in a regular horizontal and vertical grid pattern with each vertical grouping called a “bay.”

The top of a typical storefront is often defined by a cornice or parapet wall that protrudes above the roof line, thus concealing the edge of a roof which often sloped to the rear of the building. The cornice could be a brightly painted piece of pressed sheet metal or, if a brick parapet wall, the masonry arranged in patterns of horizontal and vertical bricks or stone with their faces set in or protruding from the surrounding masonry.

These various architectural features and design techniques have a special *scale* and *proportion,* as well as being characterized by common construction materials such as masonry, wood, metal, and glass.

See page 23 for recommendations on building, sign, and display lighting.



ARCHITECTURAL VOCABULARY OF A STOREFRONT

1. Recessed Entrance
2. Display Windows
3. Kickplates
4. Decorative stone and brickwork
5. Contemporary metal awning*
6. Awning support struts
7. Transom
8. Operable transom window
9. Lower cornice
10. Masonry wall
11. Double hung wood windows
12. Building name
13. Decorative inlay panels
14. Suspended sign support
15. Parapet

*may have originally been a fabric awning

Figure 1, Enlarged

***Figure* 3**

Scale, proportion, and height as well as stone masonry make Thomasville City Hall a significant façade in downtown.

***Figure* 4**

Carved limestone detailing and leaded glass transom at 34 Salem Street.

Scale

Scale references the size of an object when compared to another object or to the human body. Early twentieth century storefronts were given a greater *scale* by making their front parapet walls taller at the roof line in order to give the façade a greater importance or *presence* at the street (see **Figure #3**). Rear walls were of less importance and were often of a lesser height for a practical reason – to allow the roof to slope from front to rear for drainage. Architectural elements such as doors, windows, moldings, and awnings at the street front helped to provide an overall human scale.

Proportion

Proportion describes the relationship of the size of one part of a building or façade to the whole. Building facades that have good or pleasing proportions can be defined by the relationship of the number and size of windows to the overall façade area. Doors are sometimes made larger relative to the overall façade to give them importance and to denote their location as the point of entry. Other elements that can contribute to good façade proportions are awnings, transoms, and wood or masonry detail work.

Height and Width

The height and width of buildings in downtown Thomasville vary with their location. On the most prominent of downtown streets, Main Street and Salem Street, there are many commercial buildings of two or three stories in height. These reflect the prominence of these streets as places of commerce (both in the early twentieth century and today) as well as the overall street widths and the rail right-of-way. Buildings on intersecting streets are mostly one story in height.

Materials

Brick masonry is the predominant exterior wall material in downtown Thomasville with some buildings having additional stonework of granite or limestone. Owing to the age of buildings constructed with brick masonry, most have been built with lime-based mortar (see Masonry section of these Guidelines). Wood framed windows and doors are common to many of the older buildings, although some have been changed to contemporary aluminum framing. These altered buildings also have aluminum awnings. Clear glazing of windows and doors is prevalent in downtown Thomasville, although there are two extant buildings with their original leaded glass transoms (see **Figure #4**).

Doors

Original storefront doors in Thomasville are primarily made of wood with large windows. On buildings with

Figure 5

Original second floor windows and beautiful masonry details can be seen at this shop at 38 West Main Street. Vertical dividers in upper sash of each window are called "muntins."

Figure 6

Original steel windows at 100 Liberty Street have tilt openable sashes.

Figure 7

Rehabilitated steel windows can be found at 14 East Guilford Street.

altered facades, many have been replaced with aluminum and glass doors. In either case, the openings have either a single wide door or paired doors. Often, doors are recessed from the sidewalk for weather protection and to increase the amount of glass windows for the merchandise display.

Windows

Original storefront windows are large and framed with either painted wood or metal such as bronze. Large windows provide greater area for products to be displayed to shoppers. Many of the display areas have a raised floor resulting in low "knee walls" or "kickplate walls" facing the street. These low walls are often made of painted wood and accentuated with recessed panels and moldings. Upper story sashes often consist of painted wood, double-hung sashes in masonry openings with flat or arched heads. A few windows in downtown Thomasville have larger panes of glass subdivided into smaller openings with painted wood "muntins" (see **Figure #5**). Wood windows can have great longevity via periodic rehabilitation projects. The process of wood window rehabilitation includes: cleaning, repairing deteriorated wood members, replacing any broken glass, reglazing of sash panes, installing new ropes for old double-hung sashes, and installing new copper or bronze bent metal weatherstripping.

Many older commercial buildings, including both large manufacturing facilities and small structures, such as auto repair garages, utilized steel windows. See **Figures #6 and #7**. It is well recommended and possible to rehabilitate old steel windows and keep them in service. The rehabilitation process for a steel window usually includes: cleaning and removing metal corrosion, reglazing sash panes, painting, installing new weatherstripping, and cleaning and repairing original operating hardware.

Rehabilitation of Storefronts

Original building materials such as brick, wood, and metal have durability and serviceability and can provide exterior finishes with longevity, as long as they are well maintained (see **Figure #8, next page**). The installation of substitute exterior finish materials such as aluminum or vinyl can destroy or conceal original building materials and features. Avoid installing new fronts or decorative materials which were unavailable when the building was constructed. Because of changing public perceptions of building styles over the years, many older storefronts have been covered with metal skins and have undergone window and door replacements with aluminum or vinyl products. When possible, these alterations should be reversed so that a storefront is rehabilitated to its original appearance as the best way to facilitate façade maintenance and to improve the visual appearance of downtown Thomasville.

Figure 8

The front of this old firehouse is an example of a restored façade with nicely rehabilitated masonry, doors, windows, and parapet moldings. Stock photo for illustration only.

Utilities

New utility work can often be added to an older building without negatively impacting its appearance. When possible, install conduits or piping on the interior where they can be protected from the weather and kept from cluttering the façade. Where utilities must be installed at the exterior, consider locating them on the side or rear of a structure. If these utilities must be installed on the front, they can be cleverly concealed with vertical runs placed inside of a non-functioning downspout and horizontal runs hidden behind awnings or metal cornices.

Hazardous Materials

The most common hazardous material found during façade improvement projects is lead-containing paint. The removal of lead-containing paint should be undertaken in accordance with all state and federal requirements. Lead paint waste should be collected and bagged with proper identification labels and taken to an appropriate landfill.

As an alternative to removal of lead-containing paint, new paint can be applied over it, a process called "encapsulation." This process delays removal until a future date; however, the application of too many layers of paint on a surface makes it more susceptible to cracking and makes future removal more time consuming.

Another hazardous material sometimes found during façade improvement work is asbestos. It is usually found in liquid-or-trowel-applied layers of asphaltic flashing and/or in caulking or other sealants at door and window frames. Remove asbestos in accordance with governing regulations. The quantity (weight) of abated asbestos determines whether it is disposed of in a special landfill or in a conventional building materials landfill. An important aspect of asbestos removal is preventing it from becoming airborne (friable). Therefore, avoid sanding or abrading asbestos.

Pigeon waste is often found on exterior building surfaces. Contact with this waste can cause diseases or fungal infections. Always wear appropriate gloves, masks, and other protective gear when collecting and disposing of bird waste.

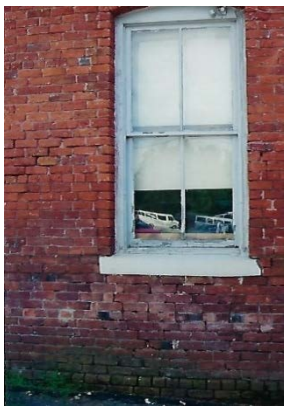
Materials/Masonry

Figure 9

Neo-Romanesque stone façade at 9 Salem Street revealed after removal of contemporary "slip-cover." Balloon and chair provide eye-catching signage for this building.

Figure 10

Red tinted lime-based mortar at second floor of 30 Salem Street.



This photo shows open masonry joints below and to the left of the window in need of repointing.

Figure 11

The predominant exterior finish material on buildings in downtown Thomasville is masonry, mostly in the form of brick, although there are a few structures constructed with stone masonry (see **Figure #9**). When we think of masonry, brick first comes to mind, but masonry can also include materials such as concrete block, glazed block, terra cotta, stone, tile, and stucco. This section will primarily deal with brick masonry.

A masonry building kept in good repair can have a very long life. There are masonry structures in North Carolina that pre-date the Revolutionary War. Masonry construction can be maintained in good condition by keeping their mortar joints intact and by protecting their brick outer surface. Brick and mortar work together as a construction system with each dependent on certain characteristics of the other to be successful in keeping buildings watertight.

Mortar Joints

Many older buildings in downtown Thomasville are constructed with a softer lime-based mortar (see **Figure #10**) as opposed to the much harder Portland cement-based mortars used today. The lime-based mortar allows brick walls to take up expansion and contraction forces owing to daytime heating and nighttime cooling. Lime-based mortars are also vapor permeable, allowing interior water vapor to "breathe" through the wall and escape to the exterior. An easy way to distinguish soft lime-based mortar from hard Portland cement-based mortar is to rake the edge of a joint with a car key. If the key causes mortar to easily dislodge, it is likely a lime-based mortar. If the car key barely scratches the mortar surface, it is likely a Portland cement-based mortar.

While older mortar allows for structural movement and water vapor transmission by virtue of its softness, it does tend to break down more rapidly (see **Figure #11**) than hard mortars and must be replaced periodically via a process called "repointing." In this process, a portion of the older, worn mortar is removed by hand and replaced with new lime-based mortar that matches the chemical composition, strength, texture, and color of the original mortar. In so doing, the brick and mortar system can continue to function in keeping water out of a building. Replacing the old mortar with modern Portland cement mortar should be avoided. Because the Portland cement-based mortar is harder than its lime-based predecessor, it will not accommodate the daytime heating expansion forces and, as a result, these forces act on the softer original bricks, causing cracking and spalling of the brick faces. Moreover, the Portland cement-based mortar is not

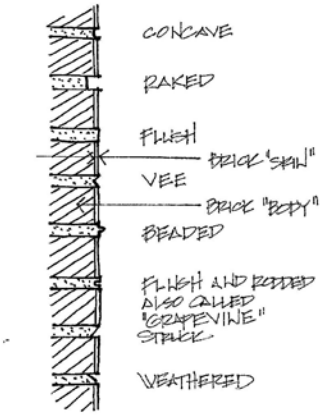


Figure 12

Drawing illustrating various types of "tooled" masonry mortar joints and location of brick "skin" and brick "body."

Figure 13

"Basketweave" brick pattern visible above transom and at parapet.

Figure 14

Pre-1930 buildings were often designed with a more attractive brick at the front and a less costly brick at the sides and rear.

a vapor permeable as lime-based mortar and will force water vapor into the old brick, making it more susceptible to damage from freeze/thaw cycles.

The process of finishing a wet mortar joint is called "tooling." It is an aptly named process, because a mason will use a different tool to press the exposed edge of the mortar as the wall is erected, preparing joints of different profiles (see **Figure #12**). When repairing old masonry walls or constructing new masonry work in an older building, be sure to match the type of "tooling" used on the old joints.

Masonry is laid in arrangements called "bonding patterns." The most common bonding pattern is called "running bond" where, in each course, the bricks are offset horizontally by half a brick below, thus creating a wall where structural continuity is created by the overlapping of bricks. See **Figures #13 and 15 (next page)** for other brick bonding patterns, including stacked, soldiers, sailors, and rowlocks. In pre-1930 brickwork, the exterior masonry walls often carry loads directly (as opposed to a non-bearing wall where brick is used as a veneer) and the walls need added thickness. This is often accomplished by laying two or three wythes of brick parallel to each other and linking the wythes with "header" bricks. A common brick wall pattern that uses headers is called a two wythe or three wythe wall with sixth course headers. This means that the header bricks are laid every sixth course. See **Figure #16 (next page)** for a sixth course header wall in downtown Thomasville.

Old mortar may also have a color different from modern gray mortar. The coloration of old mortar was usually accomplished by adding sand, clay, or even soot of a certain color as a basic ingredient in the original mortar mix. Examples of structures in downtown that have tinted mortar include the upper story of 30 Salem Street (see **Figure #10, previous page**). By carefully mixing contemporary color additives and/or aggregates, new mortar can be made to match old tinted mortar. The mason can "experiment" by making several mortar samples with different proportions of ingredients, and, after allowing the wet mortar to cure (harden), the new color samples can be compared to the old mortar color. Allow at least 72 hours for the mortar to cure before making a color comparison.

Pre-1930 buildings often employ bricks of two different colors and qualities. Sometimes, more of the construction budget was used to pay for brick with a special color or appearance at the front elevation of a building. To save money on the remaining brickwork at the sides and rear, a less costly brick was installed. It is possible to discern these differences by the varying color of the bricks at the front and the sides/rear (see **Figure #14**).

Always obtain the services of a qualified mason to do repointing and/or brick repair/patching work. Check the mason's references and visit other repointing jobs he/she

Figure 15

This façade has many brick pattern types: running bond for main body of wall, "soldiers" above window head, second color of brick introduced in two brick high belt course, and "rowlock" course just under stone coping at top parapet. Also, note "ghost" of sign image at side wall.

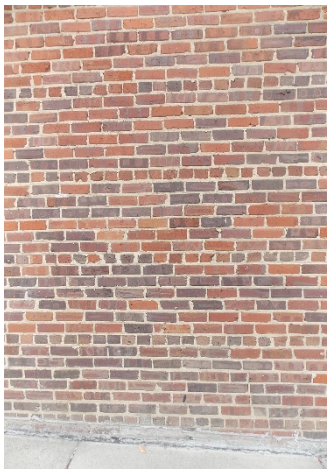


Figure 16

Masonry wall with running bond brick masonry with sixth course headers on the east wall of the building located at 24 West Main Street.

has done. Does his/her work look compatible with other older work? Is the work they have completed been found to be watertight? Ask the mason questions based on the recommendations in these Guidelines. Does the mason have experience in mixing and installing lime-based mortar? Does the mason have experience in using hand tools (rather than power saws) for removal of old mortar? Always insist that repointing be undertaken to match the color, composition, and tooling of original mortar and patching be undertaken with custom fired brick made to match the color and size of the original brick.

Brick

Like the mortar (their "system" counterpart), the brick used in the pre-1930 buildings in downtown Thomasville is of a different composition than today's bricks. The older bricks have a hard kiln-fired exterior surface or "skin" (see **Figure #12, previous page**) that keeps them watertight. The inside of the older brick (called the "body" of the brick) is strong enough to carry roof and floor loads but is not fired hard like the skin and is softer. So, it is very important to maintain the skin of older bricks so that water cannot get inside and cause deterioration through freezing and thawing.

There are several ways in which the brick skin and brick body can be damaged – all having to do with the penetration of water. One of the most prevalent, and avoidable, types of damage is the removal of the skin of the brick by high pressure abrasive blasting with water or particles such as sand. Not only is the brick damaged by blasting, but the soft mortar is likewise removed. Thus, the consequence of water or particle blasting is that the entire "system" of brick and mortar is rendered ineffective for keeping out water.

There are two other often-found forms of damage to brick walls: 1) a failure of flashing materials, usually at the roof line, that allows water into the inner portions of the wall, and 2) a failure to provide adequate drainage at the base of a wall, thus allowing moisture to collect and soak into the brick, creating a process called "rising damp," where the ponded moisture travels upward into the wall, often causing discoloration on the brick faces. To obtain a complete and watertight repair job, be certain all flashings are in place and there is positive drainage *away* from the base of all exterior walls. New flashing materials should match original materials (usually copper).

Cleaning of brick to remove soil or paint should be undertaken with the gentlest possible means. Removal of dirt and soiling can be done by using water, a mild detergent (tri-sodium phosphate is often used) solution and a bristle brush (not a wire brush). If pressure washing is desired, the nozzle pressure should not exceed 500 psi. Bird droppings are very acidic and should be removed. If stronger methods are needed to combat a stain or graffiti, contact a qualified professional (see Sources of Further Assistance in Appendix B of this document) who can visit

your building and recommend a mild chemical cleaning agent that is compatible with the brick and formulated to remove a specific type of stain. Always do a test patch of any cleaning agent in a concealed or less prominent location to determine whether it might cause damage to the brick. Protect non-masonry surfaces such as wood, glass, and metal from contact with the cleaning agent. Steam cleaning is often an effective way to remove soiling, but it should only be undertaken by a qualified professional. Cleaning operations can cause disruptions to public streets and sidewalks by the presence of ladders, scaffolding, cleaning equipment, and accumulated dust and dirt. Always obtain the required work permit from the City (see Sources of Further Assistance) before proceeding with cleaning operations.

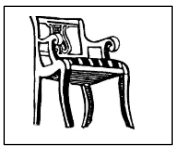
Patching of old brick walls with new brick should be avoided; however, when the need for patching cannot be avoided, such as when a new door or window opening is introduced into the wall, old brick should be carefully salvaged and reused with a lime-based mortar to accomplish a patch. Be careful to place the reinstalled salvaged brick with its hard-fired skin facing the exterior.

Practices to Avoid

Figure 17

Photo of masonry and mortar joints badly damaged by abrasive blasting.

□ Do not clean by abrasive means (see **Figure 17**) such as: 1) sandblasting; 2) hard particle blasting such as nut shells; 3) high pressure water (with a force greater than 500 psi); or 4) inappropriate chemical cleaning compounds. Any chemical cleaner should be carefully selected to suit a particular type of brick and the type of stain or soiling to be removed. The selection of any chemical cleaner should be guided by consultation with a representative of the chemical manufacturer to assure the compound's compatibility with a particular cleaner. Most chemical suppliers will provide such consultation free of charge. Always consider a first-time application of a cleaning product or method in an inconspicuous or hidden area of a brick wall to verify that the resulting work has a satisfactory appearance.
□ Do not clean with water or steam during the winter when walls do not have sufficient time to dry and freezing/thawing could damage the brick and mortar.
□ Do not paint brick. Paint films can serve as a barrier to water vapor transmission and could trap moisture in a wall system. Any brick that has already been painted should remain with a paint finish because it might cause more harm to the brick to remove the paint. If paint is considered as a brick finish, consult with the paint supplier to obtain advice on primers and paints that can *breathe* (such as acrylic products) to allow interior water vapor to migrate out of the wall system.
□ Do not use contemporary moisture repellents or surface treatments to make brick "water tight." These products have a limited life expectancy, can trap moisture that is already in a wall system, and often have a chemical ionic composition that will actually trap urban dirt and soiling in the face of a brick wall.



□ Do not use contemporary Portland cement-based mortars that are too hard for repointing old brick. Hard mortars will concentrate structural stresses into the body of a brick, causing spalling of the outer skin surface. Further, contemporary mortars do not allow water vapor to pass from the interior to the exterior and this moisture transmission is then forced into the body of the brick making older brick more likely to be damaged by freezing/thawing.
□ Do not use powerful radial saw tools or hammers for mortar removal, because overcutting can damage the edges of brick. Instead, use smaller grinders or other hand tools that can be carefully operated when removing mortar.
□ Do not use modern day brick for patch work. If new bricks are needed for patching, consult with a local brick supplier who can fire custom-made bricks to match the original size shape, color, and texture of your original brick. Local suppliers of custom-made brick can be found in Appendix B in these guidelines.

Materials/Wood

Figure 18

Wood is a unique material that can be bent into arched shapes at windows at 108 Salem Street.

Figure 19

Original wood ceiling and wall trim remain at this entrance at 10 East Main Street.

Like masonry, wood is a predominant material in downtown Thomasville. While masonry is used primarily as a structural and building skin material, wood is mainly found in the form of doors and windows (see **Figure #18**) and their frames, and decorative work such as kickplates, cornices, brackets, ceilings (see **Figure #19**) or trim.

Because wood is susceptible to rotting if exposed to moisture for long periods of time, it is important to protect it from weathering. The best way to maintain wood in good condition is to keep it dry through the use of paint coatings and caulking. Detection of moisture damage is the first step in controlling wood deterioration. Evidence of moisture damage to wood surfaces can be detected by areas where there is paint failure or there are surface stain marks such as mildew.

Damp wood is a haven for insects, particularly termites. Building owners should take steps to contract with a pest control company to provide periodic treatments to deter insect damage to wood surfaces. Wood that has heavy contact with water, such as window sills, can be further protected by sloping it to shed water.

Because wood is used for many distinctive details in downtown, every effort should be made to preserve wood surfaces as visual elements. Carefully observe areas where water may penetrate wood surfaces, such as joints where wood adjoins other surfaces (such as masonry), where it may be in contact with earth, or where water may lay on it. Where wood has deteriorated, it can be repaired or replaced. Repairs can be accomplished by filling cracks with glue or putty. Damage to detailed or carved shapes can be done through a process called “epoxy consolidation.” In this process, a trained craftsman spreads or injects a special liquid epoxy into a deteriorated area. The material hardens and can then be reworked by sanding to reestablish a particular molding profile or carving. As a last resort, deteriorated wood can be entirely replaced by using a new piece of wood milled to match its original counterpart, thus maintaining the original character and appearance of a detail. Repair as much old wood as possible, fitting new pieces where repair is not possible. Older wood will often last longer than a repair with new material because the old wood often has a tighter, denser grain that makes it more moisture resistant.

Although paint is recognized as a decorative treatment, it is first and foremost a protective measure, critical to the long term maintenance of wood. All wood repairs should be completed by priming and painting the repaired surface. Any new wood should also be “back primed,” by applying primer or sealer finish to the concealed back and ends of a piece of new wood. The back priming of the ends of a piece of wood are the most critical, because these locations are where the end grain is exposed and provides

the quickest path for moisture to enter and exit. The priming process allows wood to resist shrinkage due to loss of its natural moisture. Any new wood should be "pressure treated" to resist insect attack and deterioration. Pressure-treated wood can be painted immediately after installation if it has been kiln dried after treatment. Lumber that has been so treated is stamped with "KDAT." Be aware there are many grades of pressure-treated wood, and be sure to look for the KDAT stamp if you intend to immediately paint the wood. If this stamp is not present, then the wood should be exposed to the environment for a period of months before it is painted to give time for the impregnated chemicals to leach to the surface.

Practices to Avoid

Figure 20

Don't do this. High pressure water blasting can gouge wood surfaces. In this case, high pressure water is being driven upwards under siding and trim forcing moisture into the interior of the wall.

□ Do not use abrasive blasting methods to remove paint from wood surfaces (see **Figure #20**). Abrasive blasting will create greater surface exposure of the grain of the wood making it more susceptible to absorbing moisture thus causing rot. Even if covered by a new coat of paint, the abrasive blasted surface will have a rough finish.
□ Do not use caustic chemical strippers to remove paint from wood. Use of such chemicals can result in raising the wood grain. Use only chemicals specially manufactured for application on wood surfaces, or use a heat gun coupled with gentle hand removal of paint.
□ Do not replace finely crafted or milled wood surfaces such as moldings with flat boards. A building's architectural character is best maintained by replacement with a piece that is detailed to match the original piece.
□ Do not install exterior wood as level surfaces. Exterior wood must be installed with slope to shed water.
□ Do not install wood that has not been properly primed on all surfaces and particularly backs and exposed end grain.
□ Do not replace or cover wood surfaces (such as wood doors or windows) with contemporary materials such as vinyl or aluminum. The use of substitute materials causes a loss of historic character, and when wood is covered by vinyl or aluminum, moisture can be trapped within the wall leading to the deterioration of the wood substrate.

Materials/Metals

Figure 21

Original cast iron attic vents at 12 East Guilford Street are small but noteworthy pieces of this historic façade.

Figure 22

Original cast iron stair tread at 24 West Main Street.

Figure 23

Intricately detailed iron gate at Cates Alley.

Metal is used in different forms and types throughout downtown Thomasville for both decorative and functional purposes (see **Figures #21 and 22**). These uses can be dated to pre-1930 construction, and there are beautiful contemporary uses as well (see **Figure #23**).

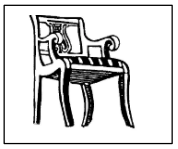
Like other building materials, metals can deteriorate or be damaged and require repair, rehabilitation, or replacement. Ferrous (iron containing) metals such as cast iron, pressed metal sheets, or non-galvanized (also called "plain steel") require paint to protect them from corrosion. Other softer metals such as lead, copper, and aluminum do not require paint protection, but they should be carefully examined for other forms of deterioration such as loss of anchorage, missing fasteners, or contact with two different metals ("dissimilar metals.")

The use of metals in the structure of a building can cause unwanted chemical interactions between the metals. When dissimilar metals come into contact with each other, a type of very low reaction called "galvanic" or "electrolytic" takes place causing the weaker of the two metals to slowly corrode. So, the use of a steel nail to fasten a piece of aluminum or copper will eventually cause the latter to deteriorate. This process is easy to overcome by using fasteners of the same metal as the piece to be fastened.

Pieces of ornamental metal that are missing or damaged should be repaired or replaced with new reproductions of similar metal. Companies that can fabricate or cast replacement metalwork are noted in Appendix B of these Guidelines. There are commercial substitutes available for cast iron work that have aluminum, epoxy, or fiberglass reinforced cement (GFRC) substrates. Be aware that these substitutes are of varying durability. They are best undertaken in consultation with a fabricator familiar with their use and should only be considered as a last resort when it is not possible to match the original metalwork.

Repair or replace missing metal fasteners. When possible, use new metal fasteners that match the original.

Before painting old metal, remove all corrosion by using the gentlest means possible. Hand scraping and wire brushing are the most common methods for removal of corrosion and old paint. Excessive paint buildup or corrosion may require low pressure abrasive blasting or the use of chemical strippers. Sandblasting is a common abrasive cleaning method that can cause physical and/or aesthetic damage to metals, if not done carefully and by a trained professional. Sandblasting should only be undertaken with metals of sufficient thickness to withstand the process without thinning the metal or damaging detail ornamentation.



Practices to Avoid

□ Do not have contact between dissimilar metals.
□ Do not have ferrous (iron-based) metal come into contact with asphalt-based roofing or coatings.
□ Do not cover metalwork with cladding. The architectural character of the metalwork is lost and surfaces hidden by the cladding could deteriorate, and such damage or defects would remain concealed.
□ Do not neglect corrosion or repair work. Corrosion is an active and continuous process that will only get worse if it is not addressed.
□ Do not use metal primers and paint finishes not created for application on metal.
□ Do not use “quick” economical methods of application of paint such as by spraying. Spray application of paint is not recommended unless by a skilled applicator. Unskilled work results in uneven or thin paint films that hasten the need for future repainting of surfaces. Paint is best applied by brush.
□ Do not use abrasive blasting of soft, coated, or ornamental metal surfaces.
□ Do not replace finely detailed metalwork with new undetailed materials. Replacement work should match the original in size, proportion, material, and detailing.

Materials/Glass

Figure 24

Carved limestone detailing and leaded glass transom at 34 Salem Street.

Glass appears in storefronts in downtown Thomasville in primarily two forms: clear "plate" glass in storefront display windows; or in upper floor windows overlooking the street. Glass is also used for transom glazing (see Storefront section in these Guidelines) in some storefronts, either as small plate glass panels (such as at 220 West Main Street), or in small square panes with a frosted appearance set into lead framing called "caming." Examples of leaded glass transoms can be seen at 32 East Main Street and 34 Salem Street (see **Figure 24**).

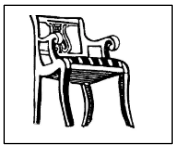
The transom glazing has often been concealed by contemporary building alterations and can still be found concealed by opaque panels of metal or plywood or by signage. By removing the contemporary work, the transoms can be exposed again and facilitate their original function of allowing more daylight to penetrate into the deeper areas of the store, farthest from the street. Modern day renovations in some stores have added "dropped ceilings" concealing original tin ceilings. Insulation is sometimes laid on the dropped ceilings, although insulation is most effective when it is added at the roof line. Therefore, if insulation can be relocated or installed at another location, modern day ceilings at storefronts can be removed, tin ceilings refinished, and "period" light fixtures reinstalled to renew the store's original appearance.

Leaded glass transoms sometimes need repair, usually involving work on the caming between the small panes of glass. A local craftsman can be called upon to do this repair work (see Appendix B in these Guidelines).

Single pane glazing occurs in most secondary wood windows. If maintenance has not been done regularly on these original windows, it may be necessary to undertake a process called "window rehabilitation" to renew the windows, including saving the original glass. This process involves a step-by-step process of removing sashes from frames, using an epoxy compound to repair any deteriorated wood, removing and reinstalling original glass with new glazing compound, and installing new weatherstripping and sash cords and weights, and, lastly, painting all interior and exterior wood surfaces. The process of "window rehabilitation" can result in a renewed and weathertight original window.

Practices to Avoid

□ Do not cover original transoms.
□ Do not remove original glass or modify window or door framing so that the special character of the glass or opening is lost.
□ Do not substitute modern glass products such as "float," mirrored, or colored glass for original glazing. There are



contemporary economical glass materials that are fabricated with the “wavy” appearance of older glass that can be used as replacement material.
□ Do not replace old opaque glazing such as Carrera glass or Vitrolite with enameled metal panels. These replacements do not have the same visual character as the original glass and can warp or rust.

Facade Enhancements/Signs

Figure 25

Reproduction of historic advertising sign at north wall of 30 Salem Street.

Signs are devices that identify and advertise a business. Keep in mind that while signs are often most thought of "identifiers," a building or business can also be identified (and advertised) by other features that communicate with potential customers, including window and sidewalk displays, flags or other fabric features, and colors. It is important for all signage, whether it be an identifier or an advertisement, should be well-designed and neatly done, thus contributing to a pleasant appearance for downtown Thomasville

Signs should be designed to be specific to a particular store and be an integral part of the overall façade. Important aspects of signs are: location, size, shape, color, lighting, text style (font), content and size, and construction materials. Signs must be securely attached to the building and conform to all requirements of the NC Building Code and the City of Thomasville Sign Ordinance.

Signs are important historic and architectural features of downtown commercial areas. Check the library and on-line sources for old photos that may illustrate an historic sign at a particular address in downtown Thomasville. These old photos can provide ideas that could inform the creation of new signage or provide a design that could be repeated.

Painted advertisements on building walls can also be found in old photos and can be replicated when approved by the City's Sign Ordinance. An example of such a sign is the painted Pepsi advertisement on the north wall of the building at 30 Salem Street (see **Figure #25**).

If your building has an original sign or a sign that has been deemed to be "non-conforming" and is "grandfathered" by the Sign Ordinance, keep it in good repair. Check for secure attachment of the sign to the façade. If needed, make repairs to sign attachment and sign faces to match original materials and colors.

Figure 26

Easily readable signage on door at 24 East Main Street.

Sign Design and Installation

Location

Locate signs to improve and enhance, rather than detract from a storefront or façade. Signs on older structures are typically located under the first floor cornice immediately above the storefront, because they are the most visible to pedestrian and auto traffic. Other traditional sign locations include: lettering on doors (see **Figure #26**) or display windows, bracket-mounted signs hanging perpendicular to the street (similar to sign at 28 Salem Street), or on awning surfaces. Align new signs with bays or rhythms on facades created by the placement of windows or other architectural details. Signs best communicate their message to customers at the street level. Upper story

signs are not as effective in this regard; however, upper-story tenants can identify their locations with small signs in street-facing windows.

See the section on Awnings in these Guidelines for further information on sign placement.

Figure 27

9 Salem Street "Balloon and Chair" artwork provide eye-catching signage for this building.

Size

The size of a sign should be proportional to its surroundings and support the architectural character of a façade. For example, there is often a defined area with a border of wood or masonry near the first floor cornice where a sign was originally intended. Usually, this area is above the top of the awning and below the first floor cornice (example 44 East Main Street). Sometimes the area is subdivided into smaller areas, and signs should respect the number of bays or paneled areas, rather than exceeding their limits or spanning the dividers.

Shape

The shape of a sign should follow the general guidelines in the above paragraph, allowing the sign to enhance, rather than overwhelm, the features of the façade or impose an unusual or inappropriate shape. In most cases, below cornice/above awning signs are rectangular, but they can be enhanced with cut-out corners, edge banding with trim or paint, or other treatments. In this way, a sign can appropriately fit its location while remaining unique and attractive and communicating its message. Unusually shaped signs are often best installed perpendicular to a façade so its unique identifying shape can be read from both sides of the sign.

Sometimes, easily identifiable three-dimensional objects can make eye-catching and attractive signs (example: balloon and chair on the façade at 9 Salem Street seen in **Figure #27**). Be sure such signs are firmly anchored, because they can catch a lot of air on a windy day.

Figure 28

This simple window sign at 1 JW Thomas Way conveys what customers need to know in traditional barber shop colors of red, white, and blue. The flag is a further attention getter and is patriotic.

Color

Coordinate the color of your sign with the color scheme of your façade (see **Figure #28**). Letters and graphics that contrast with their background is effective but should not clash with other colors used for trim paint or awning fabric. See the "color" section of these Guidelines for more information on how to select colors.

Signs in older structures often used gold leaf or black edge treatment as accents on text or sign edges. Gold is a non-corrosive metal that will retain its gloss over time and craftsmen with experience in its application are still available today. There are contemporary substitutes available today, but they do not have the longevity of real gold leaf. See 24 East Main Street (**Figure #26, previous page**) for gold lettering on the front door.

The quality of paint and primers used on exterior signs is also very important to assure longevity. For example, paints and primers with a higher content of color "solids" will cost more and last longer. The use of a high quality paint for exterior sign work is always a good decision.

Lighting

Lighting is a valuable façade enhancement tool. Brightly lit display windows (see **Figure #29**) can be an attractive source of advertising and can be coordinated with signs lettered on glass windows and doors (example: 24 West Main Street). Pre-1930 buildings usually did not have ground mounted lighting for overall façade illumination.

Figure 29

This shop at 10 West Main Street created an eye-catching advertisement by spotlighting colorful objects in a display window.

Signs on older buildings were either unlit or illuminated by incandescent fixtures that cast light directly onto the sign surface. Avoid fluorescent or LED lamp types for direct illumination of signs because they do not provide good color rendition. Bulbs should be shielded with covers or hoods to conceal them from direct viewing. Neon can be used on some signs, especially if documentation can be found documenting its age as a "non-conforming" sign.

Text Style and Content

Letter styles for signs can be categorized in three types:

- **This style is called "serif" because each letter retains a distinctive "tail" or articulation of each line stroke.**
- **This style is called "san serif" because it lacks the small articulations on the ends of each stroke.**
- ***This style is called "italicized" and resembles hand written script.***

Signs on pre-1930 commercial buildings generally use a "serif" letter style in all capital letters or a mixture of lower case and capitals. Letters were either painted onto the sign surface or cut from wood or metal into specific letter shapes and applied individually to wall surfaces. Letters applied to glass surfaces generally incorporated serif or italicized script styles done in gold leaf. There are exceptions to these guidelines, especially for larger painted wall signs, and it is most helpful to use old photographs to research the specific style of sign used on a particular storefront. Contemporary letter styles should be avoided on older buildings, however, other letter styles and graphics may be used when appropriate such as the sleek "moderne" style used on Depression-era Art Deco façades.

Consideration of sign "content" should include the general appearance of the sign as well as text, graphics, and logos. All of the latter aspects fall under the term "nomenclature." It is important to coordinate sign nomenclature so that any special graphics or logos work in harmony with the sign's text style and color. For example,

contemporary graphics of a franchised “chain” establishment may be inappropriate with a text style from an earlier era. Work with a sign fabricator and designer who is familiar with historic façades to obtain qualified design advice in developing a good sign design.

Construction Materials

Painted wood and sheet metal signs predominate on older facades, however, other materials may also be used, if an old photograph provides documentation. On masonry structures, signs were sometimes made of inlaid ceramic, terra cotta, or cast stone work. Painted masonry walls were often used; these painted signs can be reapplied, provided that the condition of the masonry is first verified and any needed repointing completed (see Masonry section of these Guidelines). Signs can be applied to glazed surfaces using etched glass or surface applied letters on the interior side of the glass. Awning signs can be surface applied with vinyl letters or stitched into the awning fabric (examples: 42 Salem Street and 38 West Main Street).

Figure 30

Signs can even appear in terrazzo entry flooring.

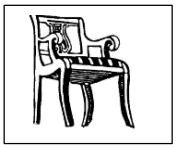
Painted wood signs will have greater longevity by using a high quality paint and weather resistant wood. Marine-grade plywood is a good base material, if properly sealed and finished. Raised letters can be cut from redwood and painted. Pine can be used for signage, if a high grade of wood is used, and particularly if the wood has a tight grain.

Metal in the form of galvanized sheets or cast letters is an appropriate sign material if it galvanized; however, realize that galvanizing does eventually breakdown, and galvanized metal should be painted with the proper primer. Cast aluminum or bronze sign letters do not corrode but will require periodic cleaning or refinishing.

Signs can even be placed in pavements. An original historic sign can be seen in the terrazzo paving at 10 West Main Street (**see Figure #30**).

Avoid using plastic materials or castings on historic buildings in the downtown area. They are historically inappropriate and detract from the architectural character of downtown.

All signs must be properly secured to their facades in accordance with the NC Building Code. Non-corrosive stainless steel fasteners are well recommended to avoid rust “streaking” from galvanized or plain steel bolts and screws. You can determine if you have a good grade of stainless steel by applying a magnet to it. If the magnet sticks to the metal, its iron content is too high, and eventually it will rust. Use stainless steel that a magnet will not cling to because it has a higher chromium content than iron. Inspect all signs periodically to verify their condition and attachments; promptly make needed repairs and refinishing to keep signs in good condition and attractive to customers.



Practices to Avoid

□ Do not install signs that do not comply with the local sign ordinance and the NC Building Code.
□ Do not install overly large signs or signs with colors that do not harmonize with their façade.
□ Do not install signs that conceal or cover building features and details.
□ Do not locate signs at the top of a façade.
□ Do not install signs with flashing lights.
□ Do not install signs with illegible text.
□ Do not install signs in locations where they would not have been originally located.
□ Do not install signs with ferrous, corrosive, fasteners that will cause staining if in contact with water. Instead, use stainless steel or other "non-corrosive" fasteners.
□ Do not install plastic, internally lit signs that were not available at the time the building was constructed.
□ Do not install too many signs that cannot be easily read because there is too much text or has competing images. Instead, "keep it simple" with regard to text size and content.
□ Do not install ground or pole mounted lighting illuminating an entire façade.

Façade Enhancements/Awnings

Figure 31

This simple and colorful awning and the potted flowers make this address stand out.

Figure 32

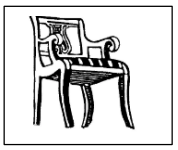
Colorful quarter-sphere awnings make this building at 17 West Main Street stand out, although they are more than 1/3 of the height of the opening.

Awnings are an attractive and practical façade enhancement and are appropriate for older buildings in the downtown area. Awnings can also draw attention to new buildings (see **Figure 31**). The color of the awning fabric may be used to complement other colors used for paint and signs and the size of the awning can create a good sense of proportion in a façade. On a practical level, a well-designed awning can protect pedestrians from the weather and shade the contents of display windows from the summer sun. Retractable awnings can reduce interior cooling costs and, when retracted in winter, can allow the sun's rays to penetrate and warm the interior. While the recommendations of this section are primarily intended for awnings at older buildings, an awning at a contemporary building can brighten its façade and make it more attractive (example: 17 West Main Street – see **Figure #32**).

Awnings are available in a variety of materials and should be selected based on the material type and the age of the façade. Traditional canvas awnings continue to be available; however, awnings are now also fabricated of other materials including cotton, polyester, and acrylics. Fabric treatments are available to make an awning fade and fire resistant. Because most awnings are installed over a public right-of-way, fire resistance is required by the NC Building Code. Canvas is the most appropriate material from an historical standpoint for pre-1930 faces. Metal awnings can be found on Art Deco era buildings of the 1930s and on Modernist buildings from the 1950s and 1960s (example: 10 West Guilford Street - see **Figure #28, page 24**). Metal awnings are also often used in building renovations for structures of all ages. Old photos are a good source of information on the appearance of original awnings. On some buildings, upper story windows had awnings as well, and it is appropriate to reinstall this type of awning.

The design of an awning should complement the architectural features of a building, rather than overwhelm them. The height and width of an awning should be in good proportion to the overall façade. Its height should not be more than 1/3 of the height of the opening that it covers, and the shape of the top of the awning should follow the top of the opening, (i.e., a round-headed awning should be considered for arched openings, and a flat-headed awning should be used at square-edged rectangular openings.)

Awnings can provide good opportunities for identifying the name and address of a business and even for such advertisements as a logo. Take care in selecting awning colors that complement building paint colors and use appropriate text style and size (see Signs section of these Guidelines).



The lifespan of an awning can vary widely, but it's generally 5-7 years. Longevity can be extended through proper initial installation, using a well-designed frame with taut fabric, selection of a durable fabric material, and the use of retractable frames that allows the awning to be concealed during high winds. Awnings should be cleaned and inspected annually. Tighten the awning fabric attachment to its frame if it is loose.

Practices to Avoid

□ Do not use poorly designed awnings that do not: a) reflect an originally installed awning, b) properly fit an opening; and c) have appropriate colors or graphics.
□ Do not use awnings that obscure architectural details.
□ Do not use back-lighted awnings for pre-1940 structures.
□ Do not neglect needed repairs.

Façade Enhancements/Color

Figure 33

The building at Trade Street has a brightly colored mural and uses lively colors on an infill panel in a closed window opening.

Figure 34

Painted stucco work highlight details at the second floor of 20 Salem Street.

The use of color, primarily in the form of paint, is an enhancement for any building and adds to the vitality of downtown Thomasville (see **Figure #33**). A primary purpose of paint is to protect wood and metal surfaces from deterioration caused by moisture. These surfaces may be such elements as trim work and may also include structural members. Another purpose of paint work is to improve a building's appearance and to accent architectural features (see **Figure #34**). Certain colors and color combinations are often representative of a particular time period, and those colors can be reproduced today to provide an authentic and accurate rendition of an historic façade. It is even possible to undertake an analysis of layers of existing paint through the services of a paint conservator who can do a microscopic analysis of each layer of paint and determine exact original colors. This process grades colors and hues via the Munsell System of paint colors that provides a numerical designation for all colors. Also, paint dealers can now take a small chip of an existing color, scan it electronically, and create a formula for a new paint that is an exact match. Original paint colors can be sometimes found by carefully exploring locations where new trim may have covered an original color.

An overall color scheme can be developed for a façade that ranges from large broad painted surfaces such as kickplates or other wood panels to brackets, frames, and trim. Base colors for broad surfaces should be soft, neutral hues with brighter colors reserved for accent work. The overall appearance of downtown Thomasville can be enhanced by coordination of paint colors between adjoining buildings.

Consider the daytime orientation of a façade when selecting colors. Structures that face south or west receive full sunlight most of the day and appear "warmer" than those facing east or north. This may influence your color selections.

An important task preceding any paint work is the proper preparation of the surface to receive paint. Old paint is best removed using a process of hand scraping and sanding (feathering of raised edges of paint). If the surface is metal, it is important to prepare it by removing any corrosion. Heat guns or plates should only be used to remove paint as a last resort and, then, only with great care by a trained person because of the risk of fire at concealed substrates.

Any old paint that contains lead should be collected and disposed of legally (see Hazardous Materials section of these Guidelines).

Apply paint only with a brush or roller. The use of spray application sometimes does not give full thickness of paint coatings that then lack longevity.

Use high quality paints that have a high percentage content of color "solids." These paints will have greater longevity than inexpensive paints having less "solids" content.

Employ a qualified and experienced painter who will first examine the condition of the material to be painted and inform you of the need for repairs prior to painting. Any damp material will not hold a paint finish as long as a surface that is clean and dry. Often, a painting contract is made provisional on the contractor's acceptance of the surface to be painted. That is to say, the contractor can be instructed not to proceed with a paint job if he/she is not confident that the surface to receive paint is ready and stable. A qualified painter can also assist in selecting the appropriate primer needed for a given surface.

Figure 35

Beautiful blooming flowers highlight this doorway at 42 Salem Street and their containers shield the wheelchair access ramp.

The use of landscape or potted plant materials with colorful leaves or flowers can also provide a way of introducing color in a storefront (see **Figure 35**). They can provide a pleasant contrast to neutral background colors or unfinished masonry and draw attention to an entry or display window.

Practices to Avoid:
□ Do not paint surfaces not originally painted such as masonry, terra cotta, copper, bronze, brass, aluminum, or glass.
□ Do not use primers and paints on surfaces not intended by paint manufacturers, e.g. use a wood primer on wood surfaces.
□ Do not use inappropriate colors that may be gaudy or awkwardly combined with other colors.
□ Do not use harsh abrasive methods (such as high pressure water or particle blasting) to remove old paint especially from wood and masonry surfaces. Abrasive paint removal can harm or destroy the underlying surface.

Façade Enhancements/Pavements

The use of colorful and patterned pavements can present an attractive entrance to a storefront. See examples at 9, 20, and 46 Salem Street (see **Figures #36 and 37**). Predominant pre-1930 paver materials are ceramic or quarry tiles, terrazzo (see **Figure #30, page 26**), or bricks and may be installed in interesting checkerboard, basket weave, or other patterns either with or without solid borders. Sometimes pavers are fully or partially covered by new work, particularly changes in the location of entry doors or display windows. In the course of a rehab project, if original pavers are discovered, preserve them, and considering using them as a guide to redefine an old entranceway.

Keep pavers in good condition with periodic cleaning and repointing of any mortar or grout joints that may have developed cracks or voids. For patching, use new mortars with compositions and colors to match original materials and employ skilled tradesmen to do repair work.

Beyond the right-of-way line, the City of Thomasville has used brick pavers and stamped concrete work on public sidewalks as positive enhancements to the downtown environment.

Good alternatives to the use of salt as a wintertime ice remover are new non-corrosive, environmentally friendly (bio-degradable) liquid ice melt products. These products have a lower freezing point that salt-based products when applied to ice and can be applied to concrete, asphalt, or paver surfaces either before or after an ice coating. They form a high traction film that can be easily removed with a shovel. The products are non-flammable and are safe to handle and store.

Practices to Avoid:
□ Do not destroy or cover original pavements.
□ Do not use salt or other harsh chemicals for removal of snow and ice.

Figure 36

Hexagonal tile pavers, black ceramic tile "kickplate" and original wood door and hardware at 46 Salem Street.

Figure 37

Ceramic tile in checkerboard paving pattern with border at 20 Salem Street.

Figure 38

Neo-Romanesque stone façade at 9 Salem Street revealed after removal of contemporary "slip-cover."

Figure 39

Boldly defined entry at 104 West Colonial Drive.

Cast iron lamp post base at north side of Salem Street.

Figure 40

Façade Enhancements/Details

Downtown Thomasville is filled with many unique construction details that add to the richness and attractiveness of the area. Some are practical, some are aesthetic, and some are both. This section of the Guidelines deals with these small but very important features. Please consider walking the downtown area to view, first hand, the beautiful architectural details discussed below.

The architectural styles of earlier eras are enhanced by both hand-crafted and machine made trim, accessories, special materials, and techniques/methods of construction. It is important to preserve, maintain, and restore details in order to retain a building's unique architectural integrity and historic character. If there are details that may be partially lost or destroyed, restore them using matching designs and materials. When it is difficult to determine the appearance of an original detail, an old photograph of a building can be helpful, and, lacking such a photograph, an examination of an intact similar building can be useful

Masonry Details

There is fine brick work on the buildings at 220 West Main Street and 34 Salem Street. The building at 9 Salem Street (the historic Page Trust Building – see **Figure #38**) has beautiful stone masonry (that was long concealed by a modern day metal covering) using massive pieces of limestone with rusticated mortar joints. East and West Main Streets have fine masonry detailing on various buildings along the north side of the street. At 34 Salem Street, there is interesting brick and limestone masonry work, including carved limestone capitals on the front corner pilasters. At 10 Salem Street (City Hall) there is fine stone masonry work, and the stone entry at 104 West Colonial Drive is truly robust and powerful (see **Figure #39**).

Metal Details

Historic cast iron work can be seen in downtown Thomasville at the two historic lampposts on the west side of Salem Street between West Guilford Street and JW Thomas Way (see **Figure #40**). The brass plated doors at 12 Commerce Street are unique. Beautiful contemporary metalwork can be seen on the gates at Cates Alley (see **Figure #41**) and at the PACE Courtyard. Decorative cast iron attic vents can be seen above the second story windows on the south side of 12 East Guilford Street (see **Figure #42**).

Wood Details

The use of wood as a detailing element can be seen at various locations in downtown. Original wood doors are

Figure 41

Intricately detailed iron gate at Cates Alley.

Figure 42

Original cast iron attic vents at 12 East Guilford Street are small but noteworthy pieces of this historic façade.

Figure 43

Original wood ceiling and wall trim remain at this entrance at 10 East Main Street.

found at 24 East Main Street and at 46 Salem Street. An original wood entry ceiling can be seen at 10 East Main Street (see **Figure #43**). Wood windows in an Ecclesiastical style can be seen on the side walls at 108 Salem Street.

Other unique architecture in downtown

Buildings constructed from approximately 1950-1970 are called "Modernist" architecture. Because the National Park Service regards structures of 50 years of age or more as "historic," there are several well-preserved historic Modernist structures in downtown Thomasville at: 10 West Guilford Street (see **Figure #44**), 1-5 JW Thomas Way (see **Figure #45**), and at 50 West Main Street (see **Figure #46**). Every effort should be made to maintain these buildings with their original construction.

Practices to Avoid:
□ Do not conceal or destroy original architectural details.
□ Do not neglect repair work.
□ Do not remove original detail work for sale by auction, antique dealers, or by internet sale.
□ Do not add new, contemporary details where none previously existed.

Figure 44

Downtown has unique and attractive "Modernist" buildings such as 10 West Guilford Street.

Figure 45

"Modernist" building at 1 JW Thomas Way.

Figure 46

This gas station at 50 West Main retains a number of each original Modernist elements: radial roof over pumps, roof overhang, display wall and pole-mounted street sign.

Figure 47

Large buildings are community assets awaiting new uses.

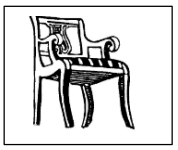
Large Building Considerations

The departure of some companies from Thomasville has provided the community with assets in the form of buildings with large floor plates available to house many new uses (see **Figure #47**). A cooperative approach among private and public entities will be useful in bringing these new uses to fruition.

Recommendations Respecting Reuse of Large Buildings

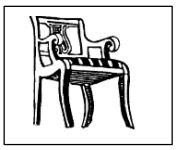
■ Become knowledgeable about these properties by preparing an inventory describing the location, number of stories, floor area, and zoning for each. Consider opportunities for rezoning that might support and encourage new uses.
■ Consider undertaking Feasibility Studies of selected large buildings to create floor plan drawings (if none are available), document their condition, identify their construction type and allowable occupancies (per NC Building Code), and document required life safety and accessibility alterations per code requirements.
■ Make documentation available to developers via site specific marketing brochures.
■ Work with county and state commerce departments to learn of developers or consortiums who might be seeking sites for development projects that could be facilitated by the available stock of large buildings.
■ For properties not already listed in a National Register (NR) Historic District, investigate the possibility of individual listing(s) on the NR through the NC State Historic Preservation Office. Apprise developers of any possibilities for historic rehabilitation tax credits.
■ Create façade improvement designs in accordance with *The Secretary of the Interior's Standards for Rehabilitation.*
■ Investigate the availability of Energy Tax Credits available for renovation projects via local incentives or state grant programs.
■ Where programming "drives" the need for smaller spaces, do space planning that divides larger spaces into multi-uses that may include any of the following: retail, restaurant, professional, service, institutional, governmental, residential, and small scale light manufacturing.
■ Have local "brainstorming" sessions to consider alternative new uses for large buildings, for example:

a. Telephone call centers
b. Museums or display facilities.
c. Residential occupancies such as apartments or condominiums.
d. Cinema and/or music venues.
e. Exercise gymnasiums.
f. Conference centers with integral hotel facilities.
g. Event Space.
h. Brewery/Distillery/Cidery/Meadery/Winery.
i. Food Hall/Restaurants.
j. Co-ops (Grocery, Department, etc.)
k. Furniture/Home Furnishings.



l. Indoor Marketplace.
m. Small Scale Light Manufacturing.

Note: retail and restaurant uses should be located in the front of a building to attract and build customer foot traffic.



APPENDIX A

Incentives for Historic Rehabilitation in Downtown Thomasville, NC

There are a variety of grant opportunities available to owners of historic properties within Thomasville's Downtown Historic District. Requirements vary. This appendix is intended to be used as a guide to determine what grants may be applicable to specific projects depending on project size, use, scope, and schedule. Other funding options may be available. Those interested should research funding options that may intersect with their specific project goals.

Federal & State Incentives

For income producing historic properties, state and federal historic tax credits are available. Taken together, they produce a substantial return on investment. Both require a review of proposed work using the *Secretary's Standards for Historic Rehabilitation.* Further, both applications are submitted to the Division of Historical Resources of the North Carolina Department of Natural and Cultural Resources.

Federal Historic Rehabilitation Tax Credit
National Park Service

20% Tax Credit	Historic Rehabilitation of Income Producing Structures

Requirements are outlined below. More information can be found at https://www.nps.gov/tps/tax-incentives/before-you-apply.htm

State Historic Rehabilitation Tax Credit
North Carolina Department of Natural and Cultural Resources

15% Tax Credit	Historic Rehabilitation of Income Producing Structures for the first $10 million in Qualified Rehabilitation Expenditures
+ 10% Tax Credit	for the next $10 million in Qualified Rehabilitation Expenditures (max $20 million)

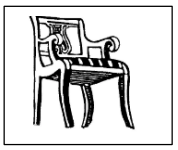
+ 5% Development Tier Bonus (see NC State Historic Preservation Office supplement)

+ 5% Targeted Investment Bonus (see NC State Historic Preservation Office supplement)

The application for state historic tax credits for income-producing properties in North Carolina must accompany a completed federal historic tax credit application. Applicants are encouraged to visit https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office/restoration-0 to review the application and a full list of requirements.

Requirements for State & Federal Historic Tax Credits

1. Building must be a Certified Historic Structure.
2. Rehabilitation expenses must exceed the adjusted basis of the building or $5,000 within a 24 month period (for phased projects, a 60 month period).
3. Rehabilitation work must meet the Secretary of the Interior's Standards for Rehabilitation.
4. After rehabilitation, the building must be used for an income-producing purpose for at least five years.



Building Reuse Grant
NC Department of Commerce

The NC Department of Commerce understands that suitable buildings for business use are a fundamental building block for economic development, and many older buildings in your community can still offer an attractive location for a growing company. However, the costs for renovating or upfitting these buildings can be prohibitive. To this end, the Department offers a Building Reuse Grant program.

This program provides grants to local governments for projects that involve:

1. The renovation of vacant buildings (buildings must have been vacant for a minimum of 3 months),
2. The renovation or expansion of a building occupied by an existing North Carolina company wishing to expand in their current location; or
3. The renovation, expansion or construction of health care entities that will lead to the creation of new, full-time jobs.

Applicants are encouraged to visit *https://www.nccommerce.com/grants-incentives/building-or-site-funds/building-reuse/building-reuse-state-rural-grants to review a full list of requirements and contact information for Department of Commerce program administrators.*

Local Incentives

Downtown District Tax Incentive Program
City of Thomasville

This program provides a post-rehabilitation tax increase reimbursement for properties rehabilitated within the City of Thomasville Business Improvement District. The program can be found within the City's Code of Ordinances in Section 160A-537(b)(3).

Applicants are encouraged to visit https://www.thomasville-nc.gov/downtown-district-tax-incentive-program to review a full list of requirements.

Façade Grant Program
PACE Group Inc.

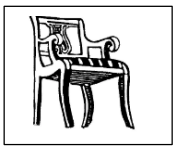
This program provides businesses and non-residential property owners an incentive to renovate exterior facades of buildings within the City of Thomasville Business Incentives District.

60% Grant Façade Related Costs (max $7,200)

Requirements for the Façade Grant:

1. Only one grant can be awarded per property.
2. Project must be started within 90 days of execution of Façade Grant contract.

Applicants are encouraged to visit http://www.pacethomasville.org/historic-downtown-building-restoration to review a full list of requirements.



Glossary of Terms

***Adjusted Basis**. The formula below is used to determine if the work proposed equates to a substantial rehabilitation, i.e. the cost of rehabilitation exceeds the pre-rehabilitation cost the building. The substantial rehabilitation test must be met within two years (or five years for a project completed in multiple phases).*

A — B — C + D = adjusted basis

A = purchase price of the property (building and land)
B = the cost of the land at the time of purchase
C = depreciation taken for an income-producing property
D = cost of any capital improvements made since purchase

***Certified Historic Structure**.* A building that is listed individually in the National Register of Historic Places or a building that is located in a registered historic district and certified by the National Park Service as contributing to the historic significance of the district.

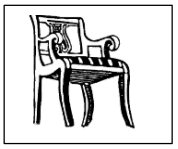
***Income Producing Property**.* Buildings that are used for commercial, industrial, agricultural, rental residential, or apartment uses.

***Qualified Rehabilitation Expenditures**.* Costs that are directly related to the repair or improvement of structural or architectural features of the historic building. In addition to these "hard costs," there are "soft costs" that qualify.

***Soft Costs**.* Construction period interest and taxes, architect fees, engineering fees, construction management costs, reasonable developer fees, and other fees paid that would normally be charged to a capital account.

***Secretary of the Interior's Standards for Rehabilitation**.* The criteria used to determine if a rehabilitation project qualifies as a certified rehabilitation. The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features.

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



shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

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

***Structural Components**:* Walls, partitions, floors, ceilings, permanent coverings such as paneling or tiling, windows and doors, components of central air conditioning or heating systems, plumbing and plumbing fixtures, electrical wiring and lighting fixtures, chimneys, stairs, escalators, elevators, sprinkling systems, fire escapes, and other components related to the operation and maintenance of the building.

NC DEPARTMENT OF NATURAL AND CULTURAL RESOURCES

North Carolina
State Historic Preservation Office

Historic Preservation Tax Incentives for Income-Producing Properties

Federal and state rehabilitation tax credits provide jobs, bolster the tax base, and revitalize existing buildings and infrastructure, while preserving the state's priceless historic character. These programs, administered by our office, the State Historic Preservation Office, in conjunction with the National Park Service, encourage the conservation of North Carolina's historic resources.

Owners and developers may potentially receive a 20% federal income tax credit and a 15-25% state income tax credit for certified rehabilitations of income-producing historic structures.

Example for Income-Producing Properties

$1,000,000 Rehabilitation Expenses
20% Federal Tax Credit
x 15% Base Level State Tax Credit *
$350,000 Tax Credit Amount **

* The state tax credit is graduated according to project budget. For the first $10M in qualified rehabilitation expenditures, the credit is 15%. For the next $10M in qualified rehabilitation expenditures (i.e., up to $20M), the credit is 10%. There is no tax credit for qualified rehabilitation expenditures exceeding $20M.

** The following **bonus state tax credits** are potentially available to property owners and developers:

- **5% Development Tier Bonus** for projects in Tier 1 or 2 Counties with qualified rehabilitation expenditures up to $20M.
- **5% Targeted Investment Bonus** for manufacturing or agricultural properties at least 65% vacant for two years preceding eligibility certification, and with qualified rehabilitation expenditures up to $20M. Eligibility certification for this bonus credit is made by the State Historic Preservation Officer.

Eligibility

- Buildings listed in the **National Register of Historic Places**, either individually or as a contributing building in a National Register Historic District, are candidates. Contributing buildings within one of the state's three Certified Local Historic Districts in Raleigh, Goldsboro, or Madison, are also candidates.
- The rehabilitation of the historic structure must be substantial. For income-producing properties, the rehabilitation expenses must exceed the greater of the adjusted basis of the building, or $5,000 within a 24- month period (for phased projects, a 60-month period).
- All rehabilitation work must meet **The Secretary of the Interior's *Standards for Rehabilitation***. Applications are subject to a joint review by the State Historic Preservation Office and the National Park Service, with final authority resting with the National Park Service.

The Secretary of the Interior's Standards for Rehabilitation were developed to determine the appropriateness of proposed project work on National Register listed properties and have been widely used since 1976. The intent of the Standards is to promote the long-term preservation of a property's significance through the preservation of historic materials and features on the exterior and interior of buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction.

Revised May 2018

Application Process

Property owners are strongly advised to consult with our office before beginning a rehabilitation to resolve potential design and rehabilitation problems that could result in the denial of the credits.

There is a three-step application process. Applications are submitted by the owner for review by the State Historic Preservation Office (HPO), which provides technical assistance on appropriate rehabilitation treatments, application advice, and potential site visits. The HPO forwards the application to the National Park Service (NPS) with a recommendation. NPS reviews the rehabilitation project for conformance with *the Standards* and issues a certification decision.

- **Part 1 – Evaluation of Significance**
  Provides documentation that the building contributes to a National Register Historic District or property. No documentation is needed for single buildings individually listed in the National Register.
- **Part 2 (Federal) and Part A (State) – Description of Rehabilitation**
  Consists of detailed descriptions of existing conditions and the proposed work, overall before rehabilitation photos, and plans or drawings, as needed, to fully describe the scope of the rehabilitation project.
- **Part 3 (Federal) and Part B (State) – Request for Certification of Completed Work**
  Consists of after photos documenting the rehabilitated property.

Claiming the Credit

- The credits cannot be claimed against the cost of acquisition, new additions (volume increase), site work, or personal property. Generally, costs incurred for rehabilitating the existing structure will qualify as rehabilitation expenses.
- Property owners must begin claiming the tax credit(s) in the year the building is placed into service. The federal tax credits must be claimed over a period of five years, minimum, and may be applied to tax returns one year before, and up to twenty years after, the building is placed into service.
- The state tax credits may be claimed entirely the year the structure is placed in service, or carried forward up to nine years.

Taxpayers should consult a tax advisor, NC Department of Revenue, or the Internal Revenue Service for help in determining tax and other financial implications.

A property is listed in the **National Register of Historic Places** by a nomination prepared according to detailed state and federal guidelines. Although all nominations are reviewed by the State Historic Preservation Office, the final authority on National Register listing is the Keeper of the National Register in Washington, D.C. Most nominations are prepared by private consultants hired by property owners, local governments, or private non-profit organizations. The nomination process typically takes a minimum of six months, and may take much longer. For information about the National Register of Historic Places, and the requirements and procedures for listing, please contact our office.

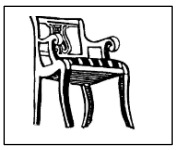
NORTH CAROLINA DEPARTMENT OF NATURAL & CULTURAL RESOURCES

— For program information, contact Tim Simmons, Senior Preservation Architect and Income-Producing Tax Credit Coordinator at tim.simmons@ncdcr.gov or 919-814-6585.

— For application materials, contact Jannette Coleridge-Taylor, Program Assistant at janette.coleridge-taylor@ncdcr.gov or 919-814-6590.

— For information on the state non-income-producing, or residential, rehabilitation tax credit program, visit the HPO website at http://hpo.ncdcr.gov/tchome.htm.

Revised May 2018



APPENDIX B

SOURCES OF FURTHER ASSISTANCE:

Neither the author of these Guidelines nor the City of Thomasville endorse any particular contractor, sub-contractor, or supplier. Building owners should always check a contractor's references before signing a contract.

The lists below are not intended to be all-inclusive. A contractor, sub-contractor, or supplier who wishes to be added to the list should first contact the City of Thomasville and provide references and photographs of similar previous work.

Building and façade repair and rehabilitation work is best undertaken by trained professionals who are familiar with materials and labor techniques and how they are coordinated with other trades. Free advice can also be gained from trade organizations, material suppliers, government resources, and non-profit advisory groups:

Thomasville City Government:

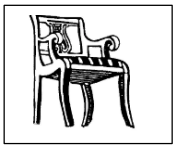
Mr. Chuck George, Director
Planning and Inspections Director
City of Thomasville
10 Salem St.
Thomasville, NC 27360
(336) 475-4255
chuck.george@thomasville-nc.gov

City of Thomasville
Historic Preservation Commission
Mr. David Yemm, Chairman
(336) 259-4522

North Carolina State Government

NC Main Street and Rural Planning Center
NC Department of Commerce
Division of Community Assistance
4313 Mail Service Center
Raleigh, NC 27699-4313
Liz Parham, CMSM, Director
(919) 814-4658
lparham@nccommerce.com
Darren Rhodes
(336) 618-5117
drhodes@nccommerce.com

NC Department of Cultural Resources
State Historic Preservation Office
109 East Jones Street
Raleigh, NC 27601
(919) 814-6570
Brett Sturm, Restoration Specialist
(919) 814-6589
brett.sturm@ncdcr.gov



Tim Simmons, AIA, Senior Preservation Architect
and Federal Rehabilitation Tax Credit Coordinator
(919) 814-6585
tim.simmons@ncdcr.gov

National Preservation Organizations:

National Trust for Historic Preservation
2600 Virginia Avenue NW
Suite 1100
Washington, DC 20037
Phone: (202) 588-6000; (800) 944-6847
info@savingplaces.org

National Trust for Historic Preservation
Southern Regional Office
517 Savannah Highway
Charleston, SC 29407
John Hildreth, Executive Director
Phone: (843) 722-8552
www.nthp.org

United States Government

U.S. Department of the Interior
National Park Service
1849 C Street NW
Washington, DC 20240
Dan Smith, Deputy Director
https://www.nps.gov/aboutus/contactinformation.html

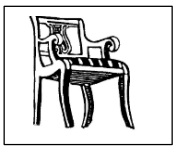
National Park Service
Southeast Regional Office
Atlanta Federal Center, 1924 Building
100 Alabama Street SW
Atlanta, GA 30303
Phone: (404) 507-5792
Fax: (404) 562-3202
https://www.nps.gov/subjects/nationalhistoriclandmarks/contact-us-southeast-region.html

Professional and Trade Groups:

The Association for Preservation Technology
P.O. Box 7317
Springfield, IL 62791
Phone: (217) 529-9039
https://www.apti.org/

The Historic Preservation Foundation of North Carolina, Inc.
P.O. Box 27644
Raleigh, NC 27611-7644
Phone: (919) 832-3652
info@presnc.org

Architectural Woodwork Institute
46179 Westlake Drive, Suite 120
Potomac Falls, VA 20165
Phone: (571) 323-3636
Fax: (571) 323-3630
info@awinet.org



The Brick Industry Association
12007 Sunrise Valley Drive
Suite 430
Reston, VA 20191
Phone: (703) 620-0010
Fax: (703) 620-3928
http://www.gobrick.com/

National Glass Association
1945 Old Gallows Road
Suite 750
Vienna, VA 22182
Phone: (703) 442-4890 ext. 127
Fax: (703) 442-0630
https://www.glass.org/contact/html

Local History Information:

City of Thomasville
Historic Preservation Commission
Mr. David Yemm, Chairman
(336) 259-4522

Ms. Catherine Matthews Hoffman
Davidson County Historical Museum
Old Courthouse on the Square
Lexington, NC 27292
(704) 242-2035

General Contractors:

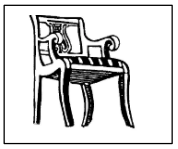
Burton Builders
718 Miller Street
High Point, NC 27262
(336) 883-4318
burbuild@aol.com

Litwin Construction, Inc.
459 Shuler Road
Thomasville, NC 27360
(336) 880-6576

Rehab Builders
406 East Fourth Street
Winston-Salem, NC 27101
14 East Guilford Street
(336) 722-6132
contact@rehabbuilders.com

Custom Brick Masonry Suppliers:

Old Carolina Brick Co.
Box 77
Salisbury, NC 28144
Phone: (704) 636-8850
www.handmadebrick.com



New London Brick Inc.
17375 Old Beatty Ford Rd.
Gold Hill, NC 28071
Phone: (704) 279-6901
Fax: (704) 209-3360

Statesville Brick Company
391 Brick Yard Road
Statesville, NC 28677
(704) 872-4123
bricksales@statesvillebrick.com

Custom Brick and Supply Co.
1833 Capital Blvd.
Raleigh, NC 27604
(919) 832-2804
mailbox@custombrick.com

Masonry Cleaning Chemicals:

ProSoCo, Inc.
3741 Greenway Circle
Lawrence, KS 66046
Phone: (800) 255-4255
customercare@prosoco.com

Spirit Sales Group
4905 Millcrest Court
Raleigh, NC 27609
Phone: (919) 909-9839
Scott Kind
https://www.spiritsalesgroup.com

Diedrich Technologies, Inc.
310 Wayto Road
Schenectady, NY 12303
(800) 283-3888

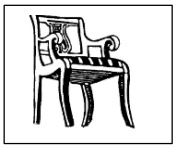
Mortar Suppliers:

Essroc Materials, Inc.
1001 N. Hoskins Rd.
Charlotte, NC 28216
Phone: (704) 394-0293

Essroc Riverton Corporation
1111 Riverton Road
Front Royal, VA 22630
Phone: (540) 631-3240

Brick Masons with experience
In Repointing Work:

Austin Construction Group LLC
5407 Pleasant Hill Church Road
Marshville, NC 28102
Phone: (704) 221-6818
acg1@windstream.net



Metal Work Fabricators:

Architectural Iron Company
104 Ironwood Court
Milford, PA 18337-0126
Phone: (800) 442-4766
Fax: (570) 296-4766
www.architecturaliron.com

Historical Arts & Casting Inc.
5580 West Bagley Park Road
West Jordan, UT 84081
Phone: (800) 225-1414; (801) 280-2400
Fax: (801) 280-2493
www.historicalarts.com

Ramco Fabricators Inc.
9501 West Market Street
P.O. Box 549
Colfax, NC 27235
Phone: (336) 996-6073
Fax: (336) 993-4692
ramco@ramcofabricators.com

Swaim Ornamental Iron Works
2570 Landmark Drive
Winston-Salem, NC 27103
Phone: (336)-765-5271
https://www.swaimornamentalnc.com/

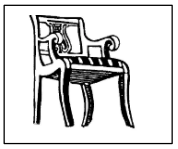
Lawler Foundry Corporation
P.O. Box 320069
Birmingham, AL 35232
Phone: (800) 624-9512
Fax: (205) 595-0599
www.lawlerfoundry.com

Suppliers of Custom Woodwork:

Rowland Woodworking Inc
P.O. Box 1510
111 E. Market Center Drive
High Point, NC 27260
Phone: (336) 887-0700
Fax: (336) 887-0701
www.rowlandwordworking.com

Salisbury Lumber and Supply Co.
1905 S. Railroad Street
Salisbury, NC 28144
Phone: (704) 603-4501

Goodman Millwork
201 Lumber Street
Salisbury, NC 28145
Phone: (704) 633-2421
www.goodmanmillwork.com



Smith Millwork
920 Robbins Street
Lexington, NC 27292
Phone: (800) 222-8498
Fax: (336) 243-2688
www.smithmillwork.com

Aluminum Castings:

Alloy Casting
3900 Peachtree Road
Mesquite, TX 75180
Phone: (800) 527-1319
jonalloy@aol.com

W.F. Norman Corporation
214 N. Cedar
P.O. Box 323
Nevada, MO 64772
Phone: (800) 641-4038; (417) 667-5552
Fax: (417) 667-2708
https://wfnorman.com/

Vulcan Supply Corporation
No. 29 Coppersmiths, Inc.
P.O. Box 100
38 Stewart Road
Westford, VT 05494
Phone: (802) 878-6415
info@vulcansupply.com
https://vulcansupply.com/contact.php

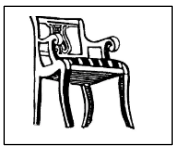
Albert J. Wagner & Son LLC
2510 Route 176, Unit B
Crystal Lake, IL 60014
Phone: (773) 935-1414; (815) 459-1287
Fax: (815) 710-3120
http://wagnerandsons.org/home/3829560

Door Hardware:

Ball & Ball LLC Hardware Reproductions
463 W. Lincoln Highway
Exton, PA 19341
Phone: (800) 257-3711; (610) 363-7330
Fax: (610) 363-7639
www.ballandball.com

Window and Leaded Glass Rehabilitation

David Hoggard
Double Hung, Inc.
2801 Patterson Avenue
Greensboro, NC 27407
Phone: 1-888-235-8956
frontoffice@double-hung.com



Dan Ledbetter
Hold Fast, Inc.
Charlotte, NC
(704) 578-8943
holdfastcappy@yahoo.com

Custom Window Manufacturers:

Pella Window and Door Company
690 Jonestown Road
Suite 150
Winston-Salem, NC 27103
Phone: (336) 774-0154
https://www.pella.com/plan-your-project/

Marvin Windows and Doors
P.O. Box 100
Warroad, MN 56763
Phone: (888) 537-7828
https://www.marvin.com/contact-us

Custom Glass Suppliers:

Bendheim, Inc.
200 Lexington Avenue
New York, NY 10016
Phone: (800) 221-7379
https://bendheim.com/professional/contact

Dodge Stained Glass
Dodge Studio
1021 State Route 82
Hopewell Junction, NY 12533
Phone: (845) 221-2096
dodgestudio@aol.com

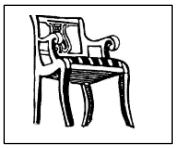
Vitrolite and Carrara Glass Suppliers:

The Hyland Studio
650 Reed Street
Santa Clara, CA 95050
Phone: (408) 748-1806
www.hylandstudio.com

Paint Products:

Sherwin-Williams, MAB Paints, Duron Paints
708 A Randolph Street
Thomasville, NC 27360-5713
Phone: (336) 476-1161

Coronado Paint
Williamsburg Paint and Floor Covering, Inc.
617 National Hwy
Thomasville, NC 27360
Phone: (336) 475-0173; Fax: (336) 475-8582



Paint Color Matching Assistance:

Munsell Color
4300 44th Street SE
Grand Rapids, MI 49512
Phone: (877) 888-1720
https://munsell.com/

Awnings:

The Dize Company
1512 S. Main Street
Winston-Salem, NC 27127
Phone: (336) 722-5181; (800) 583-8243
Fax: (336) 761-1334
dize@dizeco.com

Neon Sign Design and Repair:

Davis Sign Company
208 Regent Drive
Winston-Salem, NC 27103
Phone: (336) 765-2990
www.dizecompany.com

Epoxy Consolidation:

Mr. Dan Ledbetter
704-578-8943

THOMASVILLE HISTORIC DISTRICTS AND LOCAL HISTORIC LANDMARKS

LEGEND
LOCAL HISTORIC DISTRICT
NATIONAL REGISTER DISTRICT
LOCAL HISTORIC LANDMARK

LOCAL HISTORIC DISTRICT
NATIONAL REGISTER DISTRICT
LOCAL HISTORIC DISTRICT AND NATIONAL REGISTER DISTRICT

NORTH

Thomasville Historic Preservation Commission
Thomasville, North Carolina

FEBRUARY 4, 2014
Scale: 1'=800'

THOMASVILLE HISTORIC DISTRICTS AND LOCAL HISTORIC LANDMARKS

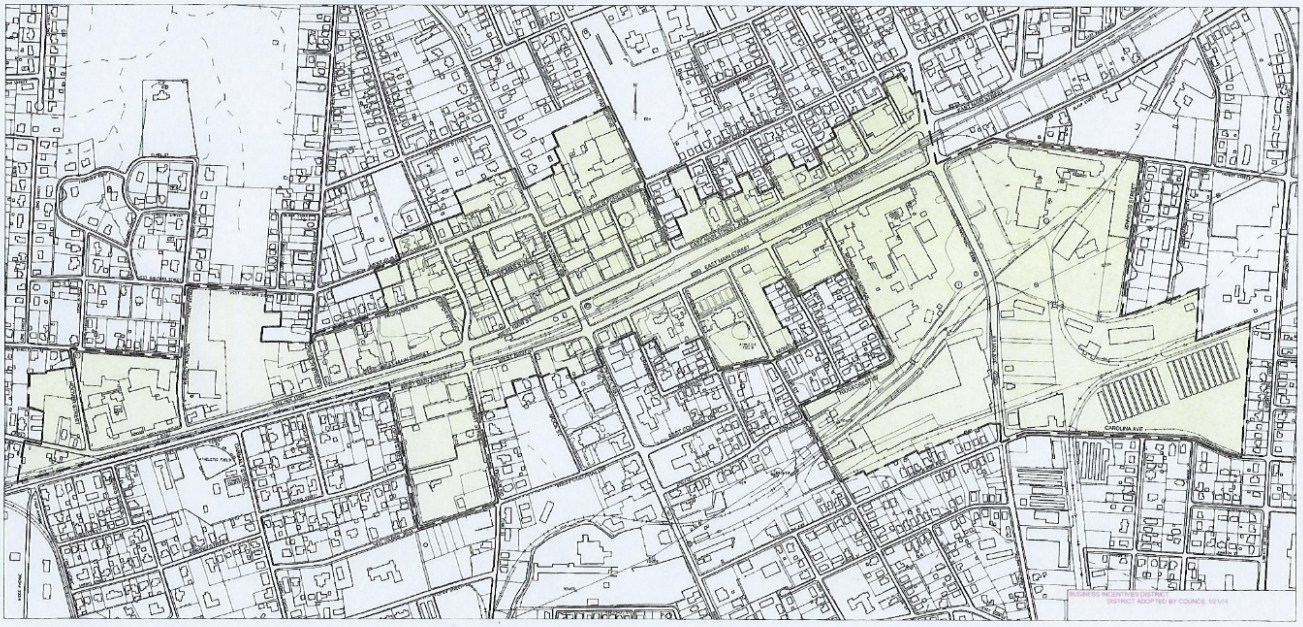
LEGEND
LOCAL HISTORIC DISTRICT
NATIONAL REGISTER DISTRICT
LOCAL HISTORIC LANDMARK
MUNICIPAL SERVICE DISTRICT

LOCAL HISTORIC DISTRICT
NATIONAL REGISTER DISTRICT
LOCAL HISTORIC DISTRICT AND NATIONAL REGISTER DISTRICT

NORTH

Thomasville Historic Preservation Commission
Thomasville, North Carolina

FEBRUARY 4, 2014
Scale: 1'=800'



THOMASVILLE MUNICIPAL SERVICE DISTRICT