

SALEM HISTORICAL COMMISSION GUIDELINES NOTEBOOK

City of Salem, Massachusetts
Salem Historical Commission

2022



ACKNOWLEDGMENTS

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CHAPTER 1

INTRODUCTION & PROCEDURES



A recently restored residence in the Washington Square Historic District.

1.1 PURPOSE OF THE GUIDELINES

The City of Salem has a rich and layered history that is woven throughout its physical fabric. The built environment chronicles its development as a city and as a community, and Salem's residents have long demonstrated their commitment to the protection of the city's historic buildings and places. Thoughtful preservation practice allows historic places to evolve and meet new needs, while maintaining the characteristics that make a place unique.

Recognizing the value and integrity of the city's historic buildings, the City of Salem enacted local polices and established a Historical Commission to oversee community-wide historic preservation planning and regulatory design review. The Historical Commission conducts reviews and approves proposed changes to ensure the protection and preservation of these historic resources.

The purpose of the Salem Historical Commission Guidelines Notebook (the Guidelines) is to advise the treatment of historic buildings in order to preserve and enhance their unique character. They articulate best practices and encourage compatible changes that protect the unique character of Salem's historic districts. The Guidelines are intended to assist property owners, residents, contractors, design professionals, local government staff, and members of the Historical Commission in making appropriate decisions about changes to a historic property and promote good stewardship of Salem's collective heritage.

The Guidelines are based on established preservation practice and philosophy, primarily *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, and Salem's architectural traditions. Salem's first Guidelines were adopted in 1984. The Guidelines are a tool intended to be periodically updated to respond to new treatments, new technologies, and new conditions affecting Salem's built environment. The Guidelines serve to:

- » help implement the city's Historic Preservation Plan and the Historical Commission Ordinance;
- » support the work of the Historical Commission and city staff as the regulatory authorities responsible for preservation;
- » encourage property owners to use appropriate treatment approaches;
- » establish a framework for determining appropriateness; and to promote predictability in decision-making during the design review process.

The Guidelines do not intend to freeze buildings in time, but to manage change to prevent unnecessary or even unintentional loss of Salem's built heritage. They are also not intended to anticipate every possible design scenario. Rather, they establish the framework within which the specific conditions of each proposed project will be reviewed and provide the versatility to develop solutions that are consistent with Salem's preservation goals.



Salem's historic buildings and spaces are unique resources that are part of what make the city special. Local historic districts help protect them for the future.

APPLICABILITY

The Guidelines apply to all buildings, structures, and properties located within designated local historic districts. All proposed exterior alterations, additions, new construction, and demolition are subject to the Guidelines and review by the Salem Historical Commission. Although the Guidelines apply as a regulatory tool within historic districts, its preservation principles and treatment approaches are relevant to all historic buildings in Salem.

1.2 HOW TO USE THE GUIDELINES

First, define your project goals and find **what guidelines** could apply and contribute to an appropriate project development. The document is divided as follows

CHAPTER 1:

INTRODUCTION & PROCEDURES

CHAPTER 2:

SALEM'S HISTORIC DISTRICTS & ARCHITECTURAL STYLES

CHAPTER 3:

GUIDELINES FOR EXISTING BUILDINGS

CHAPTER 4:

GUIDELINES FOR ADDITIONS TO EXISTING BUILDINGS

CHAPTER 5:

GUIDELINES FOR NEW CONSTRUCTION

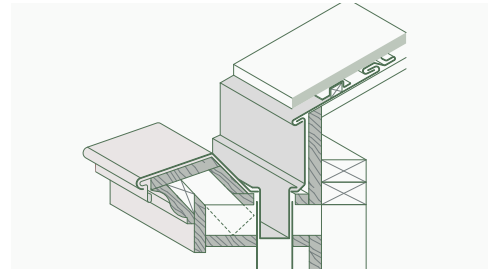
CHAPTER 6:

FURTHER RESOURCES

Use the following graphic to find what are the chapters or sections you need to review according to what you are planning to do in you property.

	CH 1	CH 2	CH 3	CH 4	CH 5	CH 6
Renovate or alter a historic property	●	●	●			●
Renovate or alter a non-historic property	●	●	●			●
Add to a historic property	●	●	●	●		●
Add to a non-historic property	●	●	●	●		●
Build new construction	●	●	●		●	●

Information that you will find throughout the Guidelines includes:



Illustrated terminology and information boxes. When applicable, digital links to relevant published references are included.

USEFUL LINKS

Full text of [Ordinance of 08-04-21 \(Demolition Delay Ordinance\)](#)

Useful Links call-out boxes to direct you to additional resources relevant to your project with digital links to published resources.

REMINDER

All exterior work should be reviewed by the Commission before commencing work. When in doubt, contact the Staff Preservation Planner.

Information call-out boxes with reminders about important concepts and information for applicants..

WINDOW GLAZING



The challenge of improving the energy efficiency of buildings with single pane windows and doors ...

Sustainability notes can be identified in call-out boxes illustrated with a leaf. These will give you information on making your project more environmentally friendly with methods that are compatible with historic materials.

In Guidelines Chapter 3, Chapter 4, and Chapter 5, the information is organized as follows:

3.1 ROOFS

The roof of a house is an important architectural feature and should be treated as such. Roof forms are character-defining features of architectural styles and roofs contribute to a neighborhood's rhythm and sense of scale. Roofs, architectural features, and drainage systems are also functionally important and should be maintained as an interconnected system for the overall longevity of a building. Materials and details critical to the watertight integrity of the roofs, eaves, and drainage systems include metal flashing and trim and should be incorporated in any repair and restoration work undertaken. All efforts should be made to preserve the original roof shape and to properly maintain and replace roof materials as necessary.

Building feature, material, or work type

Design objectives and background information that apply to all guidelines.

MAINTENANCE RECOMMENDATIONS

3.1.1 Inspect roofing systems regularly. Water infiltration through the roof can ultimately damage historic features throughout a building. Identify any broken shingles, exposed sheathing or substrate, damaged or missing flashing, or areas of ponding water for repair. Inspections can be conducted from the ground using binoculars if roof access is difficult. Inspect building interiors for signs of water infiltration. Clear gutters and drainage systems regularly.

DESIGN GUIDELINES

3.1.2 Repair and restore original and historic roofing materials whenever possible. Evaluate the condition and cost of repair of original materials before removing and replacing them. Targeted areas of repair or limited in-kind replacement may be the most effective and lowest-cost solution. Avoid altering roof pitches or shapes.

3.1.3 Repair or replace deteriorated flashing or fasteners with materials that are compatible with the roofing material. Roof problems are often caused by failure of these components rather than the historic roofing material.

3.1.4 Replace historic roofing materials in-kind whenever possible if severe deterioration makes a full replacement necessary. Replacement material should match the original in material composition, dimension, shape, profile, color, pattern, exposure, and overall appearance.

3.1.5 If in-kind replacement is not feasible, replace historic roofing materials with alternate materials that resemble the original as closely as possible. Roof replacement should be sensitive to the original appearance. Alternate materials with rectangular cuts, even spacing, and consistent exposure are recommended to replicate the shape and dimensional appearance of historic materials. Repeat shingles are

or random widths, variegated colors, or exaggerated shadow lines and overhangs are not appropriate.

3.1.6 Replace non-original roofing materials in-kind or with new materials that restore the roof's original appearance. Typical non-original materials are asphalt shingles; original roofing may have been replaced long ago, yet replacement materials are not considered historic due to age and still impact the overall appearance of the building. If the original material is documented, restoration of the original material (such as natural slate) is appropriate but is not required. In-kind replacement materials should match the existing in color, pattern, shape, and profile. Replacement of any color 3-tab asphalt shingle with black or charcoal grey 3-tab shingle is also acceptable.

3.1.7 Replace asbestos shingle roofing with asphalt or synthetic shingles that match the existing color, profile, shape, exposure, and appearance as closely as possible. Asbestos shingles were used in Salem from about 1955 to about 1975. Due to the hazardous nature of asbestos-containing materials, this type of shingle is no longer in general production and cannot be replaced in-kind.

3.1.8 Preserve architectural features that give the roof its unique and building-specific character—such as domers, cupolas, balustrades, cresting, cornices, brackets, and chimneys. Repair and restore features, and replace in-kind only when necessary.

3.1.9 Consider roof ventilation alternatives carefully. Ventilation options are approved on a case-by-case basis and can include ridge vents, bouvered vents, or soffit vents. Proper ventilation may extend the life of a roofing system, but in some cases it can lead to condensation problems with long-term effects on the roofing materials and structural components. Refer to Chapter 3.8 Mechanical and

Design guidelines. Each guideline is expressed as a specific action followed by clarifying information organized around the governing principles of the Standards: (1) Maintain (2) Repair, restore, and reuse (3) Replace in-kind (4) Replace with accepted alternate materials.

Retain, repair, and restore domers that are proportional to the roof and match the architectural style.

Avoid altering the shape and proportion of an existing dormer to be inconsistent with the architectural style and existing features.

Do not combine existing domers into a single larger dormer that is out of scale with the rest of the building. Large single domers are only appropriate for some styles if part of the original design.

Domers are important architectural features that should be preserved. Domers are integral parts of both a roof and a decorative scheme, such as this mansard roof example.

Domers on high-visible side facades are important to the style and rhythm of a building. The original shapes and trim details of historic domers should be preserved.

Diagrams and photographs to illustrate specific guidelines. Diagrams of appropriate or inappropriate approaches are generalized examples.

Green check-mark indicates **appropriate treatment**

Red X indicates **inappropriate treatment**

SECTION SUMMARY BOX

On a roofing project, you can...

- Retain, repair, and restore any existing architectural feature of historic significance that requires work and can remain.
- Locate skylights on non-visible facades.
- Replace materials in-kind.
- Use alternate materials as long as they don't interfere with the historical character of the property.

On a roofing project, avoid to...

- Alter the shape, proportion, and size of existing domers and roofs to replace or repair.
- Locate skylights on primary or highly visible facades.
- Use materials that do not follow the historic character of the building.

APPLICATION CHECKLIST

- Property location (address & historic district)
- Applicant information
- Owner's information
- Description of work
- Property map
- Photos of existing conditions taken from all public ways
- Owner's waiver of appearance (if applicable)
- Elevation drawings (existing & proposed)
- Specifications of proposed materials
- Paint color

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

Retain, repair, and restore domers that are proportional to the roof and match the architectural style.

Avoid altering the shape and proportion of an existing dormer to be inconsistent with the architectural style and existing features.

It is best to locate skylights on completely non-visible facades.

Combining existing domers into a single larger dormer that is out of scale with the rest of the building is not appropriate. Large domers are only appropriate if part of the original design.

If there are no non-visible facades, avoid locating skylights on primary or highly visible facades. Also, locate skylights or results otherwise skylights are not appropriate.

Wood gutters at the House of Seven Gables have been preserved. New collectors and downspouts have been added in appropriate.

Summary page at the end of each section to highlight the key concepts, guidelines, and application checklist as a quick reference.

1.3 BENEFITS OF PRESERVATION

Preservation in Salem is intrinsically woven into the city's everyday life. It plays a key role in achieving the city's planning, economic, social, and environmental goals. By preserving existing buildings and guiding compatible changes, local historic district designation and regulatory design review promotes the benefits of historic preservation that go beyond aesthetics. Historic preservation enhances community character, fosters a sense of pride and collective responsibility, and has proven to have economic, social, cultural, and environmental benefits.

ECONOMIC BENEFITS

- » Studies around the nation have demonstrated that historic district designation helps stabilize, and even enhance, property values. It promotes reinvestment in local neighborhoods.
- » Historic preservation favors local construction jobs and promotes employment and training for skilled craftspeople.
- » Preservation promotes heritage tourism, which is an important industry in Salem.
- » Studies of historic neighborhoods demonstrate that older buildings support small businesses and mixed-use activity to support local resident needs.

ENVIRONMENTAL BENEFITS

- » Preservation promotes maintenance of walkable neighborhoods, as historic neighborhoods developed with pedestrian-oriented plans rather than car-oriented plans.
- » Preservation conserves the embodied energy that went into construction since historic buildings and structures already exist. Therefore, the energy required to fabricate the lumber, bricks, and other details has already been expended.
- » Keeping historic structures and material in good repair reduces the amount of material that is sent to landfills.
- » Historic buildings are intrinsically "green" with substantially lower environmental impact than new construction. New construction often includes demolition of existing buildings, with construction waste accounting for 25%-30% of landfills, in addition to waste associated with the fabrication of new construction materials.

- » Retrofitting existing buildings or certain elements of a building can achieve similar levels of energy efficiency and performance as a new building. Improvements are often simple and inexpensive, and avoid invasive treatments.
- » The most appropriate materials for the majority of preservation projects are often traditional materials that are more sustainable than non-biodegradable manufactured products such as vinyl and plastics. Historic materials can usually be repaired more easily than modern materials and do not require full replacement, therefore reducing the amount of new material produced.

CULTURAL, SOCIAL, AND EDUCATIONAL BENEFITS

- » Preserving historic places promotes cultural and social sustainability by supporting everyday connections between residents and the cultural heritage of the community. Preservation retains the historic buildings that make Salem unique.
- » Preservation of Salem's physical places that played roles in regional, state, and national history protects this history for current and future citizens—both local residents and visitors who come to Salem to learn about this history.
- » Advocacy and education can foster community pride by creating a unique sense of place and local identity, and increasing awareness and appreciation of local history.
- » Repair, restoration, and preservation retains physical teaching tools about local history, local people, and past craft and construction methods.
- » Historic buildings serve as physical spaces to connect with intangible history.

USEFUL LINKS

Read more about how preservation fits into Salem's citywide planning goals in the [Historic Preservation Plan Update \(2015\)](#)

National Trust for Historic Preservation, [Preservation & Economic Resource Center](#) and [Preservation & Sustainability Resource Center](#)

1.4 DESIGN REVIEW PROCEDURES

Change within locally designated historic districts is regulated through a public design review and approval process. This process is administered by the Department of Planning and Community Development (DPCD) and approved through the Salem Historical Commission. Any exterior change proposed to a property in a local historic district must be reviewed by the Commission. Every project must obtain approval through issuance of a Certificate of Non-Applicability, Certificate of Appropriateness, or Certificate of Hardship.

The Certificate type depends on the scope of proposed changes and the visibility of those changes from a public right-of-way. When determining the applicable type of Certificate, “change” is used as a neutral term. It is the amount of change proposed, not its potential positive or negative impact, that informs the appropriate application type. Contacting the DPCD staff early is the best first step in project planning.

REMINDERS FOR APPLICANTS

The appropriate Certificate must be issued before work can begin. After the Certificate is issued, if the scope of work changes or new conditions are uncovered during the course of construction, applicants should contact DPCD staff to discuss the changes. Additional reviews may be required, and the scope changes should be documented to maintain compliance with the Certificate. The Commission may inspect work once it is completed and confirm that it follows the issued Certificate.

A Certificate is required even when work does not require a building permit. Property owners are responsible for obtaining other necessary permits from other City agencies. Building permits and similar approvals cannot be issued without an approved Certificate from the Commission.

WHO'S WHO?

The Department of Planning and Community Development (DPCD) staff provide technical assistance and guidance. The Preservation Planner is the primary contact for preservation work and serves as the Historical Commission Clerk. Staff review applications for completeness, conduct preliminary evaluations, advise the Commission, prepare public meeting materials, and notify abutters.

The Salem Historical Commission (the Commission) is a volunteer board of Salem residents who are appointed by the Mayor and are approved by the City Council. The Commission conducts design review and oversees the designation and preservation of local historic districts. The Commission meets twice a month on the first and third Wednesdays.

Commission members have expertise in architecture, construction, historic preservation, local history, real estate, and planning. Commission members must be qualified to serve on the board and collectively have a breadth of expertise and perspective that benefits Salem's local preservation work.

CERTIFICATE OF NON-APPLICABILITY

A Certificate of Non-Applicability is a way of ratifying that a Certificate of Appropriateness is not required for the work being performed. Applying for a Certificate of Non-Applicability protects a property owner from future challenges about unauthorized changes or possible violations. A Certificate of Non-Applicability is required for the following types of work:

- » Alterations, additions, or new construction not visible from a public way, public street or public park (the Commission will determine what is visible or not visible).
- » Ordinary maintenance, repairs, replacements which do not involve changes in design, material, color or outward appearance.
- » Repainting in-kind, using the existing color (this Certificate can be issued directly by DPCD staff).
- » In-kind replacement of existing roofing to match existing (for all materials, including slate shingles, wood shakes, 3-tab asphalt shingles, architectural asphalt shingles), or replacement of any color 3-tab asphalt shingles with black or charcoal grey 3-tab asphalt shingles.
- » Temporary structures or signs, subject, however, only to such conditions as to duration or use, location, lighting, removal and similar matters as the Commission may reasonably specify.
- » The reconstruction, substantially similar in exterior design, of a building, structure, or exterior architectural features damaged or destroyed by fire, storm or other disaster, provided such reconstruction is begun within one year thereafter and carried forward with due diligence.

Reconstruction resulting after a natural disaster is a significant undertaking. It is highly encouraged to consult with the Commission about a proposed reconstruction. Documentation of the historic feature(s) or building in photographs, architectural drawings, and narrative descriptions are essential resources from which to plan a successful reconstruction project. Refer to the Secretary of the Interior's Standards for Reconstruction for additional guidance.

The Commission cannot deny an application for a Certificate of Non-Applicability if they have determined that the work proposed is non-visible from the public way or is for ordinary maintenance.

CERTIFICATE OF APPROPRIATENESS

A Certificate of Appropriateness is required for any changes that are visible from a public right-of-way. The Commission determines whether the location of proposed work is visible or not. Changes that are subject to review include:

- » Alterations to an existing building
- » Constructing a new addition
- » New construction
- » Partial or full demolition of an existing building

Alterations to an existing building include but are not limited to:

- » Changes in design, material, color, or outward appearance
- » Repair, restoration, or rehabilitation of a historic building
- » Replacement of individual building components or architectural features

The Commission has the authority to conditionally approve alternate materials or components of a project without establishing precedent for future projects and determinations of appropriateness.

MINOR CHANGE

Select types of work can be approved for a Certificate of Appropriateness under the "Minor Change" category. A "minor change" is defined as a change that is "so insubstantial in its effect on the historic district" that it may be reviewed by the Commission without a public hearing, provided that notice be provided to abutters and that 10 days shall elapse after notification before approval shall be granted.

The Minor Change category has been developed to streamline the review and approval process for certain recurring types of work. Review under the Minor Change category is at the discretion of the Commission. Adoption of new Minor Change categories is an ongoing policy process. The Commission's authority to make this determination and waive a public hearing is granted by the Massachusetts Historic Districts Act.

To be approved as a Minor Change, work must:

- » Have an "insubstantial" effect on the district
- » Meet criteria established by the Commission for that specific type of work
- » Have limited visibility from a public right-of-way
- » Meet these Guidelines

CERTIFICATE OF HARDSHIP

A Certificate of Hardship is issued through the same review procedure as a Certificate of Appropriateness. It can only be issued when a Certificate of Appropriateness would be denied as inappropriate for the proposed scope of work and when such denial will involve a substantial hardship, financial or otherwise, to the applicant. Approval of the proposed work must not affect the historic district in general, must be without substantial detriment to the public welfare and must not cause departure from the intent and purposes of the Historic Districts Act or Salem's preservation policies. A Certificate of Hardship will not be approved when the hardship was self-created, such as a financial burden to undo work performed that had not been approved by the Commission.

As an applicant, it may be hard to know if you should file an online application for a Certificate of Appropriateness or for a Certificate of Hardship. A Certificate of Appropriateness is almost always the best way to start. Applicants are encouraged to contact DPCD staff for advice or with project-specific concerns.

REVIEW EXEMPTIONS

The Commission does not review select types of work. Restrictions on the Commission's jurisdiction come from the Historical Commission Ordinance. The following types of work do not require a Certificate, with noted caveats:

- » Storm doors, storm windows, and screens. Note: The paint color of these items does require approval.
- » Window air conditioners.
- » Light fixtures attached to the building.
- » Antennae and similar appurtenances. Note: Satellite dishes do require approval.
- » Interior work that does not affect the exterior in material, design, or outward appearance, or does not require penetration or removal of any exterior features.
- » Terraces, walks, driveway materials and sidewalks, provided that they are substantially at grade level.
- » Landscaping. Note: Barriers or retaining walls used in landscaping, such as railroad ties or brick walls, do require approval.

A property owner undertaking these types of work is encouraged to follow the historic preservation principles contained within these Guidelines and to consider potential impacts to the surrounding historic district. Applicants are invited to consult with DPCD staff and the Commission for recommendations about desirable design solutions.

VIOLATIONS

Undertaking work without approval can result in project delays and possible violations. Unapproved changes are subject to fines and property owners may be required to correct inappropriate work and restore the building or property to its prior appearance. Suspected violations can be reported confidentially to the DPCD staff or the Commission.

DPCD staff will notify a property owner if they are in violation and will indicate the work that must be submitted for approval. An applicant will then go through the same Certificate application process to resolve the violation.

These Guidelines can be used to plan appropriate corrective work or to demonstrate that unapproved work is consistent and might otherwise have been considered appropriate.

The best way to avoid a violation is to submit a Certificate of Non-Applicability application before starting any work and initiate a consultation with staff about the proposed work.

USEFUL LINKS:

PRESERVATION POLICIES

[Chapter 40C of the Massachusetts General Laws](#), known as the Historic Districts Act, enables individual municipalities to create local historical commissions and to designate local historic districts. The City of Salem adopted the Historic Districts Act and established its local policy in the [Historical Commission and Historic Districts Ordinance](#) in 1971. You can read these policies to understand more about the regulatory powers of the Commission.

WHO DETERMINES VISIBILITY?

The visibility of proposed changes from a public right-of-way is an essential factor in determining appropriateness. A public right-of-way can be a street, sidewalk, alley, pedestrian path, park, or similar space in the historic district. The Historical Commission has the final say on whether work will be visible or not.

An applicant should include photographs and demonstrate potential visibility in their application. Department of Planning and Community Development staff will make a site visit and prepare a preliminary determination of visibility. This determination directs the next application step. If staff determines proposed work will not be visible, the application qualifies for Certification of Non-Applicability review. If the Commission confirms proposed work will not be visible, the application will be reviewed under a Certificate of Non-Applicability.

If the Commission determines that proposed work will be visible, the application will be reviewed as a Certificate of Appropriateness. Some projects with limited visibility may be reviewed under the Minor Change category at the discretion of staff and the Commission. Visible projects will be reviewed and evaluated by the Commission at a Public Hearing.

When determining whether something is visible or not, it is important to consider visibility in different seasons and from all surrounding streets. For example, a rear facade or addition may be blocked by trees during the summer but become highly visible during the fall and winter. Irregular street patterns, the space between nearby buildings, and changes in topography in the historic districts can expose parts of your building that may not be visible when standing directly in front of it. Visibility from private property—such as an abutter’s rear yard or interior rooms—does not constitute visibility from the public right-of-way and cannot be considered in determining appropriateness.

PARTICIPATION IN PROJECT REVIEW

All members of the public can comment on the appropriateness or inappropriateness of proposed work in historic districts through the Public Hearing process. Public input, especially from immediate neighbors, is an important part of collaborative preservation work to offer members of the public a chance to support or object to a project that might impact historic resources.

An abutter is a property owner adjacent to the applicant’s property on any side. Abutters and abutters to abutters are notified about a proposed project once an application is accepted for review.

The Commission may consider public comments in their evaluation. The Commission is not bound to approve or deny an application based on public comment.

REMINDERS

All exterior work should be reviewed by the Commission before commencing work.

Unsure if proposed work requires approval? Have questions about what will be visible or recommended treatments? When in doubt, contact DPCD staff.

A pre-application meeting with Staff or a preliminary consultation with the Commission may be the best place to start.

CERTIFICATE OF NON-APPLICABILITY REVIEW PROCEDURE



REMEMBER!

YOU CAN CONSULT WITH
DPCD STAFF PRIOR TO START
THE FILING PROCESS



SUBMIT Application and Supporting
Materials through City's online
permitting portal



DPCD STAFF REVIEW for
application completeness and
conduct a site visit for *for preliminary
determination of non-visibility and
in-kind work*



COMMISSION REVIEW for
non-visibility determination and/or
approval as in-kind work.
Member(s) *may* conduct site visit.

NON-VISIBILITY IN-KIND WORK



APPROVED

CERTIFICATE
ISSUED

NON-VISIBILITY IN-KIND WORK



CONTINUED

APPLICATION REVIEWED
UNDER COA
OR
APPLICANT MAY REVISE AND
RESUBMIT

CERTIFICATES OF APPROPRIATENESS & HARDSHIP REVIEW PROCEDURE



REMEMBER!

YOU CAN CONSULT WITH
DPCD STAFF PRIOR TO START
THE FILING PROCESS



SUBMIT Application and Supporting
Materials through City's online
permitting portal



DPCD STAFF REVIEW for
application completeness and
conduct a site visit for *visibility
determination and/or qualification
under Minor Change category.*

LIMITED VISIBILITY | APPROVED MINOR CHANGE



COMMISSION REVIEW for staff
advertising public hearing notice or
notifies abutters as *Minor Change*

VISIBLE



**COMMISSION REVIEW AT PUBLIC
HEARING** where Commission
discusses application with
Applicant or their representative and
there is opportunity for public
comment



QUALIFIED
AS MINOR CHANGE

CERTIFICATE
ISSUED



NOT QUALIFIED
AS MINOR CHANGE

APPLICATION FURTHER
REVIEWED
AT PUBLIC HEARING



APPROVED

CERTIFICATE
ISSUED



DENIED

APPLICANT CAN
REVISE &
REAPPLY



CONTINUED

FURTHER
INFORMATION
REQUIRED
FOR SUBMISSION
APPROVAL

DEMOLITION DELAY ORDINANCE

Demolition of a historic building is an irreversible loss and a detriment to Salem’s architectural and cultural heritage. Demolition is never encouraged and can be avoided through restoration, rehabilitation, and adaptive reuse. The City of Salem recognized the need to protect vulnerable historic buildings through a local regulatory tool and adopted a Demolition Delay Ordinance (most recently updated in 2021). The purpose of demolition delay is to provide time for exploration of alternatives to demolition and for evaluation of potential significance.

All demolition applications for buildings that are least 50 years old must be submitted to the Commission for review. Buildings that are 50 years old or older are considered age-eligible for listing in the National Register of Historic Places, therefore this threshold is widely accepted for regulatory review.

The Commission reviews demolition applications at a public hearing and determines if the building is a “significant building” and if so, if it is “preferably preserved.”

A historically significant building or structure is considered to be preferably preserved if its demolition would be detrimental to the historical or architectural heritage of Salem. The Commission determines the status of the property based on the following factors:

- » Degree of historic value and significance of the building or structure
- » Architectural value and significance of the building or structure
- » The general design, arrangement, texture and materials of the features and the relation to those features to similar buildings and structures in the nearby area
- » The extent of historic fabric remaining in the building or structure

If the Commission determines that the building is preferably preserved, a delay period of 12 or 18 months begins (for buildings 50-99 years old and 100+ years old, respectively). No demolition permit or building permit may be issued during this period unless the Commission issues an approval.

An applicant should use the demolition delay period to develop alternative solutions that retain the building and are encouraged to work with Staff and the Commission. Possible alternatives include preservation, restoration, adaptive reuse, relocation, transfer to a new owner willing to preserve the building. During the demolition delay period, the Commission may determine that the applicant has made reasonable efforts to analyze alternatives and has submitted substantial proof that demolition is the only feasible action. The Commission can also propose conditions for the applicant to accept, such as approval of proposed development plans.

REMINDER

Demolition applications for buildings **INSIDE** a local historic district are reviewed by the Commission under the Certificate of Appropriateness or Hardship process, regardless of the building’s age. The request can be denied by the Commission.

Demolition Delay review applies to buildings that are 50+ years old and **OUTSIDE** a local historic district.

USEFUL LINKS

[Full text of Ordinance of 08-04-21 \(Demolition Delay Ordinance\)](#)

[Waiver of Demolition Delay Ordinance Application](#)

DEMOLITION DELAY REVIEW PROCEDURE

For age-eligible buildings located outside of a local historic district. Applications within a local historic district must submit an application for a Certificate of Appropriateness or Hardship (page 13).



REMEMBER!

YOU CAN CONSULT WITH DPCD STAFF PRIOR TO START THE FILING PROCESS



SUBMIT Application for Waiver of the Demolition Delay Ordinance and Supporting Materials



DPCD STAFF REVIEW for application completeness, requests additional information if necessary, conducts a site visit.



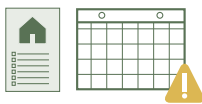
COMMISSION REVIEW AT PUBLIC HEARING where Commission discusses application with Applicant or their representative and there is opportunity for public comment

BUILDING IS SIGNIFICANT

BUILDING IS NOT SIGNIFICANT

Commission may determine alternatives or acceptance of conditions

BUILDING IS PREFERABLY PRESERVED



DEMOLITION DELAY PERIOD

12 months for buildings 50-99 years old
18 months for buildings 100+ years old

↓
DEMOLITION PERMIT ISSUED BY BUILDING COMMISSIONER

BUILDING IS NOT PREFERABLY PRESERVED



APPROVED

↓
DEMOLITION PERMIT ISSUED BY BUILDING COMMISSIONER



APPROVED

↓
DEMOLITION PERMIT ISSUED

1.5 THE SECRETARY OF THE INTERIOR'S STANDARDS

CHOOSING A PRESERVATION TREATMENT

The Guidelines are based on *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, commonly known as the Standards. The Standards were adopted as part of the National Preservation Act of 1966 and administered by the National Park Service. The Standards provide a consistent philosophical approach to proposed work on historic resources and are the primary tool for evaluation used by federal agencies, state governments, and local government bodies throughout the United States.

Four sets of Standards have been developed to fit specific treatment approaches for historic buildings: Preservation, Rehabilitation, Restoration, and Reconstruction. While they share a similar intent, each treatment has its own guidelines and objectives. Understanding the various treatments is important to help identify the most appropriate approach. The National Park Service's definitions of the four treatments are excerpted below:

Preservation is the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Preservation is an appropriate treatment when the objective of the project is to retain the building as it currently exists. Protection, maintenance, and repair are emphasized while replacement is minimized.

Rehabilitation is the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. In Rehabilitation, historic building materials and character-defining features are protected and maintained as they are in the Preservation treatment. However, greater latitude is given to replace extensively deteriorated, damaged, or missing features using either the same material or compatible substitute materials. Of the four treatments, only Rehabilitation allows alterations and the construction of a new addition, if necessary for a continuing or new use for the historic building.

Restoration is the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction

of missing features from the restoration period. Restoration is the treatment that should be followed when the expressed goal of the project is to make the building appear as it did at a particular—and at its most significant—time in its history.

Reconstruction is the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Of the four treatments, the **Standards for Rehabilitation** offer the most universally applicable guidance to protect historic properties and allow for the most flexibility in project development. For this reason, the Standards for Rehabilitation are ubiquitously used for design review in local historic districts. The Standards for Rehabilitation are also the regulatory standard for the Federal Historic Preservation Tax Incentives program. Refer to the Standards for Rehabilitation on the following page.

APPLICANT RESOURCES

The National Park Service has developed a comprehensive collection of project planning resources. Preservation Briefs, Preservation Tech Notes, Guidelines on Sustainability and Guidelines on Flood Adaptation provide in-depth guidance and “how-to” information that is compliant with the Secretary of the Interior's Standards. Specific documents are referenced throughout these Design Guidelines. *The Standards for the Treatment of Historic Properties* and additional information are available at the [National Park Service's website](#)

THE STANDARDS FOR REHABILITATION

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

1.6 PLANNING A PROJECT

KEY PRINCIPLES

The Guidelines are based on The Secretary of Interior's Standards for Rehabilitation which encourage the retention of existing historic materials and architectural features whenever possible. When replacement is necessary, new materials should be historically appropriate. New building elements should be designed with architectural compatibility in mind so that the harmonious exterior relationships of a given building or buildings are preserved. Useful guiding principles include:

Maintenance is the first form of preservation. Maintenance and regular inspection of a historic building helps prevent the serious deterioration of historic materials and features, which can lead to invasive and costly repairs in the future. Identifying any issues early allows minor repairs to be effective and keeps potential problems isolated, protecting the historic building for the long term. Common maintenance work includes clearing drainage systems, repainting wood, and trimming nearby plants.

Repair rather than replace. Deteriorated architectural features should be repaired rather than replaced whenever possible. Repair can stabilize existing features and prevent deterioration. Repair with recognized and tested preservation techniques. Common repairs include consolidation, localized piecing-in of the same material, and mortar repointing.

Replace in-kind. If repair proves inadequate, the next level of intervention is in-kind replacement of extensively deteriorated or damaged elements. In-kind means use of the same material, "like-for-like," and exact replication. The replacement material needs to match the old both physically and visually. Replacements must match the original in size, appearance, design, material, color, texture, and configuration. Historic evidence, in the form of physical, photographic, or records should be referenced for accurate replacement.

Replace with compatible materials. If in-kind replacement is not possible or would not address larger scale deterioration, the next intervention is replacement with acceptable alternate materials. New materials must be compatible with surrounding historic materials. Replacements must match the original material or features as closely as possible in all aspects. New materials must be compatible in performance and not cause damage to adjacent original materials.

Removal and replacement of historic architectural features is strongly discouraged.

Reconstruct non-surviving building features by drawing upon evidence and existing examples within the district.

Lost features should be reconstructed to restore the building's original appearance without making up new details or creating a false sense of history. The use of traditional materials and finishes is always preferred, although in some instances, substitute materials may be used if they are able to convey the same visual appearance.

Alter or add elements for a new use sensitively. New elements may be introduced to the building if they are needed to ensure its continued use or for an adaptive reuse. Alterations should not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations and additions must not impact the surrounding historic district. Alterations and additions should be reversible in the future to the greatest extent possible.

KEY TERMS: SIGNIFICANCE, INTEGRITY & CONDITION

Understanding your property is the best place to begin planning any project at a historic property. Three key factors should be considered to plan a successful project: significance, integrity, and condition.

Significance is simply defined as what makes a property important, on an individual level or as part of a collective. Properties can be significant for their association with important people or events in local, state, or national history, and as representations of architectural design and methods of construction and craftsmanship. Districts can reflect concentrated patterns and themes that extend beyond a specific building. Understanding why a building is individually significant and why it is contributor to its historic district leads to an identification of its important physical features (known as character-defining features) and the time period of that significance.

Integrity is the ability of a building or property to convey its reasons for significance. Seven aspects are used to evaluate integrity, as defined by the National Park Service below. A building or property must retain a majority of these aspects after an alteration for the work to be considered appropriate.

» **Location** is the place where the historic property was constructed or the place where the event occurred.

- » **Design** is the combination of elements that create the form, plan, space, structure and style of the property.
- » **Setting** is the physical environment of the historic property, inclusive of the landscape and spatial relationships of the building/s.
- » **Materials** are the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form the historic property.
- » **Workmanship** is the physical evidence of the crafts of a particular culture or people during any given period in history.
- » **Feeling** is the property's expression of the aesthetic or historic sense of a particular period of time.
- » **Association** is the direct link between an important historic event or person and a historic property.

Condition is the physical state of the building and its components. Addressing existing conditions are generally the impetus for proposed work at a historic building. Existing conditions dictate what level of intervention is necessary and how to approach protecting and preserving a building. It is important to remember that poor condition does not equate to a loss of significance or integrity. Conditions allowed to deteriorate over time may lead to the loss of character-defining features and eventually a loss of integrity.

QUESTIONS TO CONSIDER

When planning a project, it can be helpful to ask the following questions:

- » How old is the building? Does it have multiple time periods of significance? Were early additions or alterations made during those time periods?
- » Is it in a designated local historic district? All exterior work in a local historic district must be reviewed by the Historical Commission. A building outside a local district may be listed or eligible for listing on the National Register of Historic Places or may be subject to other neighborhood-specific design review, such the Downtown Renewal Plan and North River Canal Corridor Master Plan. The preservation principles contained in these Guidelines are relevant to the treatment of all historic properties, even when Commission review is not required.
- » Is the building individually significant and for what reason(s)? Why was the historic district designated, and how does the building contribute to that significance?

- » What are the building or property's character-defining features? In other words, what physical features convey the building's and/or historic district's significance?
- » Does the building retain integrity? What alterations or additional have already occurred?
- » Why is the project being proposed? What is the desired outcome? What aspects or improvements are required and what are flexible?
- » What treatment approach is the most appropriate: preservation, rehabilitation, restoration, reconstruction? Rehabilitation is usually the most appropriate.
- » What are the short- and long-term costs of the proposed materials? What are the expected lifespans of the proposed materials? Sometimes the traditional materials or custom work required for preservation work are more expensive; however, the costs are usually comparable to non-traditional work, especially when considered in the long term. Historically appropriate materials tend to last longer and do not need to be replaced as often, which has economic and environmental benefits. Appropriate materials preserve the integrity of the building and historic district and may contribute to maintaining high property values.
- » If a project involves full or partial demolition, is demolition truly the last resort? What due diligence assessments prove that rehabilitation is not feasible and which alternatives have been explored?

USEFUL LINKS

For additional information about evaluating significance and integrity, see the National Park Service Bulletin "[How to Apply the National Register Criteria for Evaluation.](#)"

For additional information about character-defining features, see National Park Service, [Preservation Brief #17: "Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character"](#) and [Chapter 2](#) of these Guidelines.

SUSTAINABLE PRODUCTS AND RESPONSIBLE PRACTICES

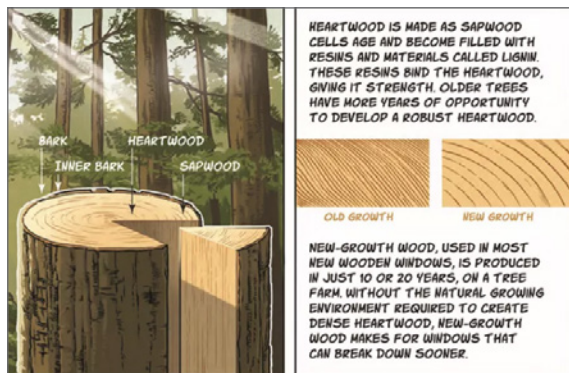
Sustainable Practices in Building and Construction

Practicing sustainability in the built environment generally addresses living in harmony with the natural environment, considering the social, environmental and economic impacts of decisions regarding the use of materials, and reducing our footprint through a more efficient use of clean energy, the conservation of water and a reduction in a material intensive lifestyle. Sustainable building practices involve environmentally responsible and resourcefully efficient use of material throughout a building's life cycle.

Repairing and restoring existing buildings reduces the use of new materials. This creates a corresponding reduction in embodied energy (energy used in the production of materials). Sustainable practices include retrofitting old structures to serve new needs in order to avoid unnecessary demolition and development. Small and low-impact changes to historic buildings can increase their energy efficiency and their longevity without compromising historic character.

Preserving and reusing historic materials whenever possible has clear environmental benefits by avoiding unnecessary production or extraction of new materials.

As a practice, it also takes advantage of the enduring high quality of historic materials. Old growth wood is the best example: old growth wood is dense, strong, and insect-resistant because of the forests' age. New growth wood is grown and harvested much faster so it does not have the longevity of old growth wood. New growth is used in most building and manufacturing process today out of necessity; however, preserving and reusing historic wood where it already exists keeps higher quality materials intact.



A graphic guide about wood windows created by the National Park Service illustrates the difference in tree ring density between old growth wood and new growth wood, which leads to difference in durability and strength.

Sustainable Materials & Reuse

For the purposes of these Guidelines, alternative materials can be appropriate for certain categories of building components based on the criteria that they must meet sustainability criteria and used in conjunction with responsible recycling practices for the materials being replaced. The goal is to promote sustainable use practices by supporting the use of materials that come from ecologically friendly manufacturers, limiting the consumption of natural resources to prevent their depletion or the destruction of the environment through the production of materials, and promote products that clearly reflect substantive environmental improvement.

Sustainable building materials typically considered to be 'green' include lumber from forests that have been certified to a third-party forest standard, rapidly renewable plant materials like bamboo and straw, dimension stone, recycled metal, and other products that are non-toxic, reusable, renewable, and/or recyclable. The Environmental Protection Agency (EPA) also suggests using recycled industrial goods, such as coal combustion products, foundry sand, and demolition debris in construction projects. Energy efficient building materials are promoted through energy rebate programs.

Sustainable architecture often incorporates the use of recycled or salvaged materials, such as reclaimed lumber and recycled copper. Reuse of architectural salvage and reclaimed materials is an appropriate and responsible practice that uses traditional materials without consuming new resources. When older buildings are demolished, many materials and components including wood, stone, mantels, hardware, windows, doors, trim and ornamental details may be reclaimed, renewed and reused, immediately reducing the consumption of new materials. When introducing new materials, it is important to identify those materials that are rapidly replenished within the natural environment.



EVALUATING "GREEN" BUILDING MATERIALS

Research about "green" and "healthy" building materials is ongoing and expanding. When deciding whether to use new materials, consider how it is made, how it will perform over time, how it should be maintained, and how it will deteriorate or be reused.

Sustainable building materials can be found in traditional natural materials procured in renewable and responsible ways and in new products based on recycling other materials. Examples include sustainably harvested wood, sheep wool, hempcrete, panels made from paper flakes, baked earth, rammed earth, clay, vermiculite, flax linen, sisal, seagrass, expanded clay grains, coconut, wood fiber plates, calcium sandstone, locally obtained stone and rock, and bamboo, and non-toxic low-VOC glues and paints.

The sustainability considerations and advantages/disadvantages of certain types of alternative materials and technologies are examined in [Chapter 3: Guidelines for Existing Buildings](#), including:

- » Alternative Exterior Cladding Materials
- » Alternative Decking Materials
- » Alternative Decorative Moldings and Trim
- » Alternative Slate, Cedar, and Asphalt-Based Roofing
- » Alternative Underlayment
- » Alternative Gutter and Leaders

Materials to Avoid

Plastic-based building materials—including vinyl and PVC—are commonly advertised as “maintenance free” and the most affordable option. However, they can have harmful environmental consequences. These impacts are made during their manufacturing and their eventual deterioration and disposal.

Although plastic products may have a lower initial cost, they have shorter life-cycles and require full replacement, which does not save homeowners money in the long term. All building materials requires some amount of inspection, cleaning, and maintenance, so “maintenance free” claims can lead to unintentional neglect and faster deterioration.

The least sustainable building materials also include:

- » VOCs (Volatile Organic Compounds) are organic pollutants in common household products including paint.
- » Petroleum is a key ingredient in the manufacturing of asphalt and rubber roofs.
- » Formaldehyde is found in mass produced building materials and pressed wood products including plywood paneling, MDF and particle board in the bonding adhesives.

SUSTAINABLE BUILDING MATERIALS EXAMPLES



Lumber from certified forests and sustainably harvested wood



Wood fiber panel



Coconut panel



Sheep wool



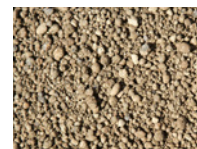
Seagrass



Sisal



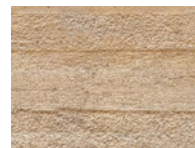
Clay



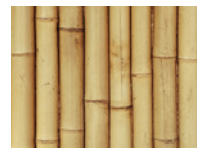
Expanded clay grains



Vermiculite



Earth (rammed earth, baked earth)



Rapidly renewable local plant materials like bamboo and straw.



Local stone



Hempcrete

SUSTAINABLE RECYCLED MATERIALS



Reclaimed lumber



Recycled metal



Any reclaimed material

INDUSTRY TERMS & STANDARDS

- » A Life Cycle Assessment (LCA) is an evaluation of a product's environmental and health impacts over the product's lifespan from raw material extraction, transportation, manufacturing, use and final disposition or reuse.
- » An Environmental Product Declaration (EPD) is a standardized way of quantifying the environmental impact of raw material acquisition, documenting the energy use and efficiency in the harvesting of the materials as well as the emissions to air, soil, water and waste generation. These impacts include the potential for global warming and ozone depletion.
- » The Health Product Declaration Open Standard (HPD) provides a framework for product manufacturers and their ingredient suppliers to report and disclose information about product and associated health information. The HPD Open Standard is a consensus, stakeholder standard governed by the HPD Collaborative, a not-for-profit member organization, and is increasingly seen in product literature.

If you are proposing a new material in a project, providing these types of assessments can help the Commission evaluate appropriateness through an environmental lens.

PRESERVATION IN A CHANGING CLIMATE

Sustainable building practices and consideration of alternate materials are necessary efforts in the face of climate change. The realities of climate change's impact on historic buildings, neighborhoods, and cities is causing a shift in historic preservation practice. It is an opportunity to re-examine traditional methodologies and find new avenues for compromise and innovation in building practice and material use.

Sea level rise is a threat to Salem as a coastal community where many important historic resources associated with the waterfront. Climate change can impact buildings by increasing the frequency of storms, intensity of winds, and altering ambient humidity and freeze/thaw cycles. Buildings subjected to these forces may deteriorate faster and in different ways than before, creating new preservation challenges.

Adaptation to climate change impacts in Salem is an ongoing conversation. Preservation is one component of City-wide planning efforts. These Guidelines acknowledge that how to respond to these a slew of environmental changes while protecting historic resources remains a debate. The recommendations and alternatives presented throughout the document are based on best practices and encourage the use of sustainable and responsible materials whenever possible.

Development of new policies for climate change adaptations is part of the ongoing work by DPCD staff and the Commission and the Salem Preservation Partners initiative.

USEFUL LINKS

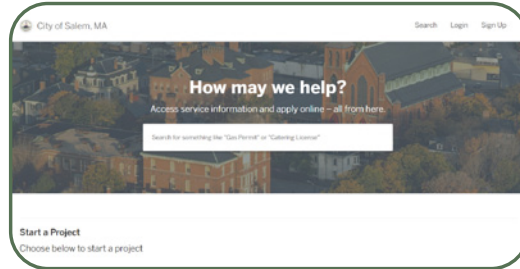
For more information about past efforts from the Preservation Partners initiative, see the [Preserving Salem](#) website.

For National Park Service strategies that comply with the Standards for Rehabilitation, see the National Park Service's [Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings](#) and the [Guidelines on Flood Adaptation for Rehabilitation Historic Buildings](#).

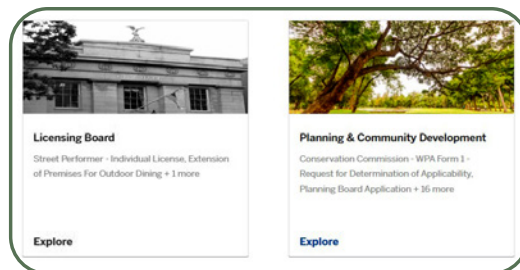
1.7 STARTING YOUR APPLICATION

Once you have established the overarching goals in terms of design and construction work for your project, start the filing application process as follows:

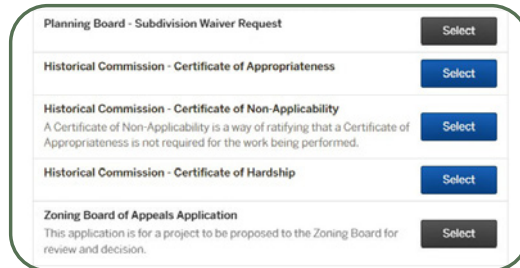
1. First, go to the [City of Salem](#) portal and create an account that will allow you to start the filing application process for your project. The system will allow you to save your draft and continue until you have your application ready to submit.



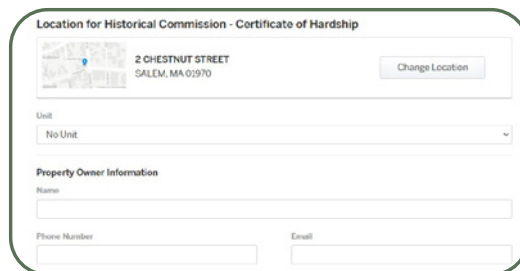
2. Go to "Planning & Community Development" at the bottom of the home menu, and look for the application you need to fill in the list. Depending on the complexity of your project, you might need to fill multiple forms.



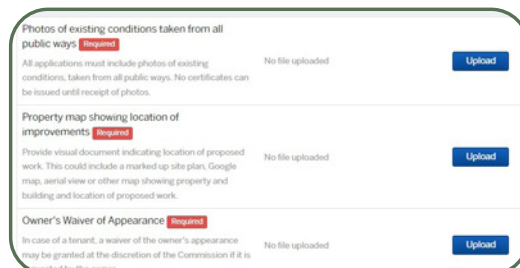
3. Depending on the work you plan to do, you'll have to file an application for a Certificate of Non-Applicability, Certificate of Appropriateness, or Certificate for Hardship. Contact DPCD Staff if you're unsure which to choose.



4. Steps 1 to 5 will guide you through filling in the applicant's and property owner's information, as well as the type of work and the historic district in which you're applying.



5. Steps 6 to 8 will ask to provide the project's description and to upload support documentation. Depending on what certificate you're applying for, the support materials may vary. On the following pages, you'll find examples of what materials you can use.



APPLICATION MATERIALS

When planning any exterior work at a property, prepare and submit applications for approval with plenty of time before you wish to start construction work. Consulting the Guidelines and contacting DPCD staff early in project planning is highly recommended. Staff will determine the correct application type for your project and can advise on appropriate treatments. Preliminary reviews can smooth the design review process and save time and money. When planning a project, it is important to consider impacts of proposed work on both your individual historic building and potential impacts to the surrounding historic district.

Applications must be submitted with supporting materials that describe the proposed scope of work. The application and support materials should provide specific, accurate, and thorough information about the proposed work so the Commission can make an informed determination. It is important to illustrate the condition and appearance of existing features. An application will not be considered complete unless all work items are described and detailed in support materials.

All applications are submitted online through the City's online permitting portal. Standard forms are created online and includes the property address and historic district name, applicant and owner contact information, a description of the proposed project, and support material attachments. There is no fee to apply.

The following materials are required to submit an application through the online portal:

- » Narrative description of the proposed project. You should include the proposed treatment method and why the project is being undertaken.
- » Color photographs.
- » Site plan.
- » Owner's Waiver of Appearance, for tenant applicants.

Additional materials should be submitted for an application to be considered complete. Although an online application can be submitted without them, these support materials are necessary for the Commission to fully understand and evaluate proposed work. The level of detail and relevant materials will depend on the scope of the project.

- » Plan, elevation, and detail drawings with dimensions, clearly showing the location, size, appearance, and materials of proposed work.
- » Manufacturer cut sheets or product data for specific components of the project, such as HVAC equipment or new roof shingles.
- » Paint or exterior finish color.

REMINDERS

- » An applicant will not be required to undertake work beyond their proposed scope, unless a violation has been issued.
- » The presence of a type of material or alteration already in the historic district does not guarantee appropriateness. Such elements may be considered "existing non-conforming" and were in place before the historic district was designated.
- » In the design review process, the Commission considers the unique circumstances of each project. Previous approval of a specific type of project in one setting and set of circumstances does not necessarily set a precedent for approval of future projects that may appear to be similar.

WHAT MAKES A GOOD APPLICATION?

- » Information that is specific to the building and the proposed project.
- » Clear presentation of existing conditions and existing materials.
- » Enough information that the Commission can visualize the proposed changes.
- » In the case of material replacement, documentation of efforts to repair, restore, or replace in-kind, or of infeasibility of repair.

EXAMPLES OF REQUIRED MATERIALS TO SUBMIT

Photos of the building taken from ALL public ways.

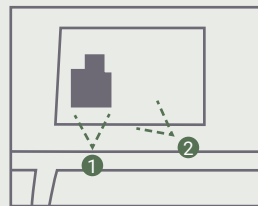
All applications must include photos of the entire building, taken from all public ways. Photos of area(s) of proposed work and existing conditions must be included. No certificates can be issued until receipt of photos.

* Photography tip *

- Include close-up photographs of the areas where work is proposed. It is important that the Commission understand the “before” appearance and the existing conditions of the material.
- A key map of photograph locations and views, or a sightline study, is encouraged.
- The best time to photograph your building is in the morning since light and traffic will be better to get a clear and full shot of the property.



John Pickering House, 18 Broad Street. Full shot showing the existing conditions of the building's main and side facades.



“Pickering House”. Key map showing the location of the photographs.

Property map showing location of work

Provide visual document indicating location of proposed work. This can be any map showing the building footprint, lot, location of proposed work, and proximity of neighboring buildings.

* Map tip *

- Google maps can provide a clear visualization of your property.



“Pickering House” shown on a map screenshot.

Owner's waiver of appearance

In case of a tenant, a waiver of the owner's appearance may be granted at the discretion of the Commission if it is requested by the owner.

EXAMPLES OF OTHER APPLICATION MATERIALS

Plan and elevation drawings of existing conditions and proposed improvements.

Elevations are drawings that show a building's facades like you are looking directly at them. They are typically the best type of drawing to illustrate proposed work. Plans are drawings showing the building from above.

* Drawings tip *

- Using the same scale for existing and proposed drawings will help the staff to review your proposal easier.
- Use colors and patterns to identify the overall material conditions of your property.
- You can use one color for the features that are changing if your project is related to the alteration of an existing property. For example, if you are restoring a historic cornice, you can draw it with red lines in the proposed elevation



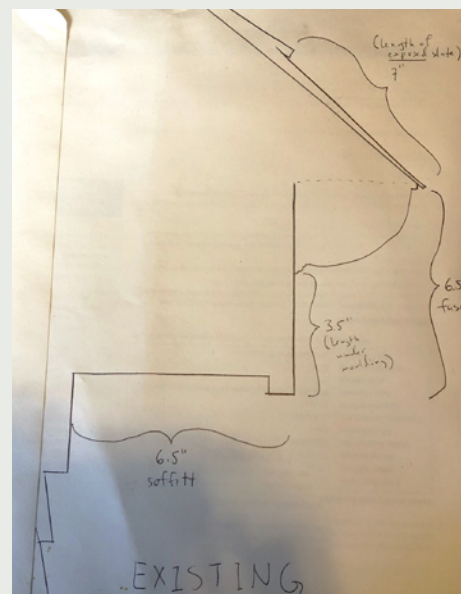
Example of an elevation drawing with annotated conditions.

Drawings of details and other special conditions, including profiles.

In your application, pay special attention to providing accurate dimensioned details of the architectural features that you'll be working with, either in the case of a partial restoration or full replication.

* Details tip *

- Hand-drawn sketches and annotated photos can simply and easily show your proposed scope of work.
- Look into archival resources to see if there are drawings or other types of information that can reveal more about the original architectural details of your property. Many of Salem's historic buildings have been studied in the past.
- Thoroughly document your property's size and its character-defining features before starting a project and/or application.



Example of an hand-drawn detail of an existing gutter (DPCD). Simple drawings can be effective and are acceptable.

EXAMPLES OF OTHER APPLICATION MATERIALS

Paint color

In your application, specify brand, color name, and color number. Provide paint color chips and the manufacturer's color chart in person.

* Paint color tip *

- It is worthwhile to investigate the original color(s) of your property in order to make an informed decision about the colors for your project.
- Photos of color samples on the building can be helpful, but make sure to contact DPCD before painting.
- A digital mock-up of the paint color using photo editing software can also be helpful but is not required.



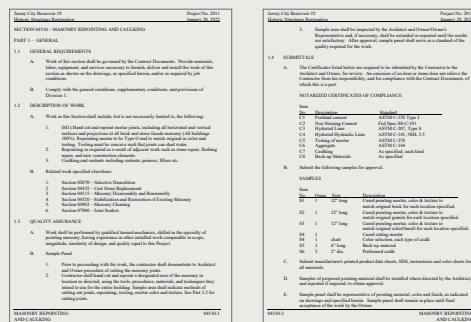
"A Guide to Style, Color, and Architectural Periods" from Historic New England.



Example of physical color samples on the building.

Specifications for proposed work

Technical specifications are prepared by design professionals to accompany drawings, especially for intensive rehabilitation projects or new construction. Specifications detail proposed treatment methods and products to be used. They are useful to the Commission to understand your project.



Example of a masonry repointing specification.

Historic photographs

Historic photographs or drawings that show the original appearance of a building or specific features, or documentation of past alterations, especially if they have influenced the proposed project's treatment approach.

Refer to Guidelines Chapter 6: Further Resources for links to local online historic photo collections.



Historic photos can support your project design. (The John Pickering House, 18 Broad Street; Library of Congress, 1935 HABS MA-212.)

CHAPTER 2

SALEM'S HISTORIC DISTRICTS & ARCHITECTURAL STYLES



Architectural variety adds richness to Salem's built environment, such as Cambridge Street with Hamilton Hall (left), Dutch Colonial Revival, side-gable Greek Revival, and vernacular Queen Anne united in a streetscape.

2.1 INTRODUCTION

Salem is fortunate that its history and architectural heritage has been a focus of academic study, public interest, and private and community commitment to preservation for many decades. This chapter of the Guidelines is intended to explain the different levels of historic designation at work in Salem, the policy framework that supports local historic districts, and the overarching characteristics of historic districts that the Guidelines are designed to protect.

LOCAL HISTORIC DISTRICTS

Designation of local historic districts is one of the most powerful tools that Salem has to recognize and protect its architectural heritage. A local historic district is an area with specific boundaries that embodies historically and architecturally significant qualities; those qualities are protected through a public design review process to ensure that change is sensitively managed within each historic context.

A historic resource can be a district, building, site, structure, or object. Resources can be designated at the national, state, and/or local level. There are common misconceptions about the regulations and protections offered by each level of designation.

Local designation offers the most effective protection for historic buildings when compared to listing in the National or State Registers, because the authority of a regulatory body and its review procedure is enforced through a local preservation ordinance. Local design review is invoked by a property's location and designation status. With national- or state-level designation, review depends on a project's funding or permitting authority. National- and state-level designation and the National Register of Historic Places program are summarized in this chapter.

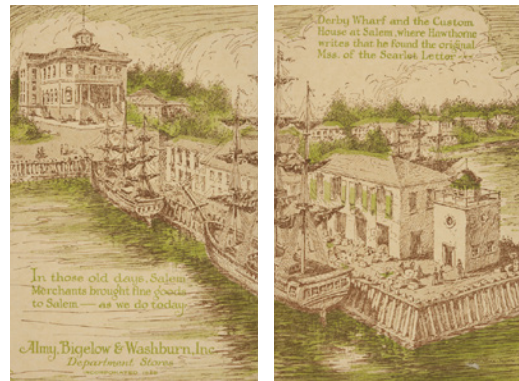
POLICY FRAMEWORK

In 1971, Salem designated its first local historic district and established the Salem Historical Commission. The City did this by adopting the Historical Commission and Historic Districts Ordinance into the municipal code. The authority to create this type of ordinance was enabled by Massachusetts General Laws Chapter 40C, known as the Historic Districts Act. This act articulated its purpose, and thus the purpose of local designation, as follows:

The purpose of this chapter is to promote the educational, cultural, economic and general welfare of the public through the preservation and protection of the distinctive characteristics of buildings and places significant in the history of the commonwealth and its cities and towns or their architecture, and through the maintenance and improvement of settings for such buildings and places and the encouragement of design compatible therewith.

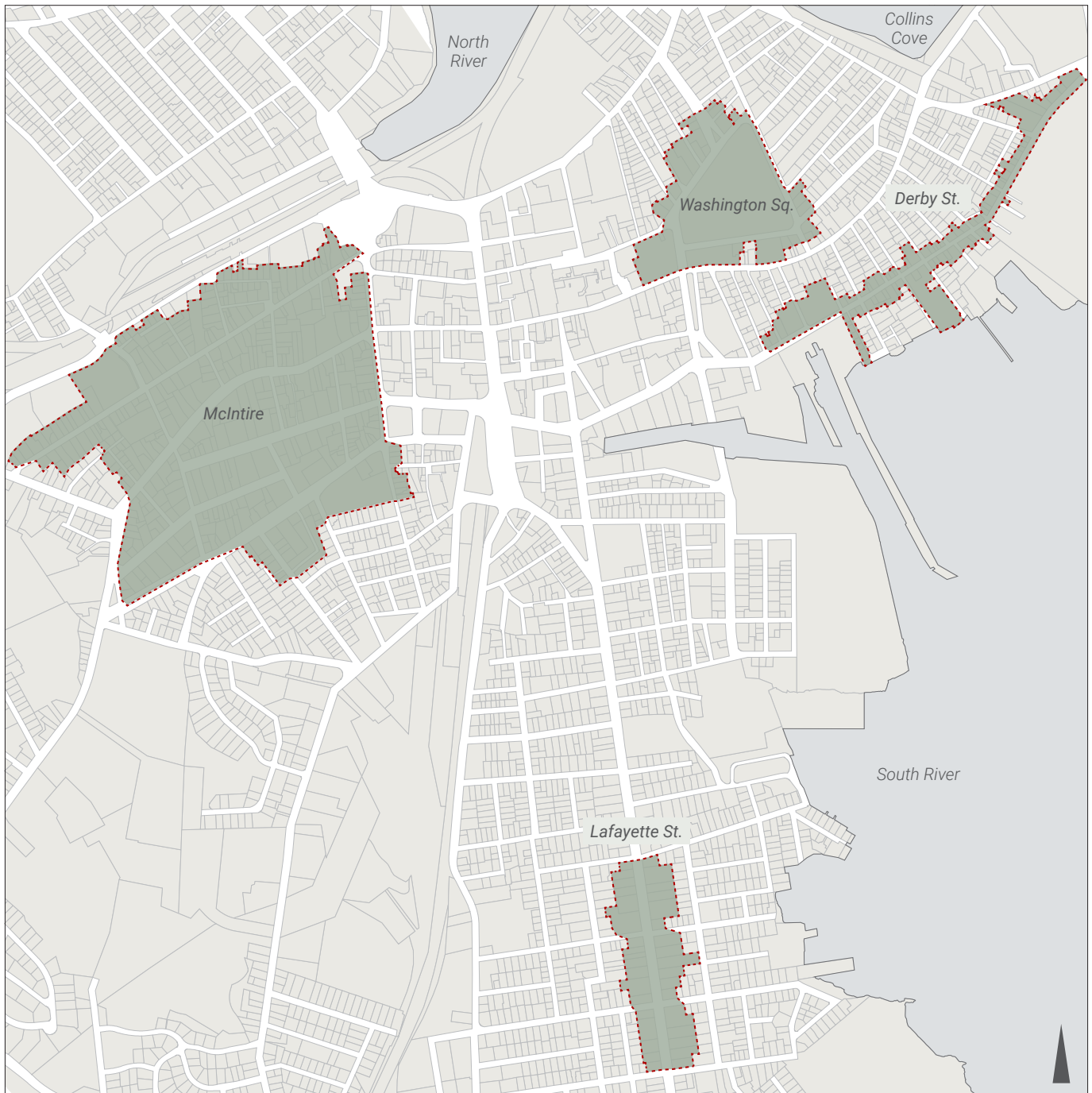
When Salem created its Ordinance, it adopted the Historic Districts Act and its purpose statement for local designation and design review.

The Ordinance works together with Salem's adopted Historic Preservation Plan to achieve the City's preservation goals. Design review by the Commission is an important step in fulfilling the Ordinance's purpose.



The Derby Wharf and Salem Maritime National Historic Site are part of the Derby Street Historic District's commercial significance.

(Top) Source: Historic New England, Ephemera collection



Map of Salem's Local Historic Districts (Source: City of Salem, SalemGIS)

 Local Historic Districts

SALEM'S LOCAL HISTORIC DISTRICTS

Local historic districts are designated for their historic, architectural, and cultural significance and their enduring original character that reflects Salem's history. A district represents a concentration of buildings, structures, and spaces that visually conveys a sense of aesthetic or historical continuity. Buildings within a district may lack individual distinction, yet contribute to a district's collective significance. Over time, districts may have undergone changes that have become part of each district's story.

A historic district's character-defining features can be understood at a building scale and on a street- or neighborhood-scale. Types of character-defining features include:

- » Layout and composition, in street patterns, circulation paths, land uses, streetscape rhythms and setbacks.
- » Visual continuity or patterns in overall building form, appearance, and materials.
- » Interrelationship of buildings, structures, and spaces.
- » Concentrations of buildings exemplifying a certain style, use, or period of time; or conversely, variety of buildings that demonstrate change over time and events or influences that shaped the city as a whole.

Identification of historic resources is a continuous and collaborative process. Local designation is a key method of recognizing the power of place to communicate history. It offers the most protection for the historic physical fabric of a neighborhood that makes each place distinctive.

Salem currently has four designated local historic districts:

- » Derby Street Historic District
- » Lafayette Street Historic District
- » McIntire Historic District (unites two early historic districts: Chestnut Street and Federal Street)
- » Washington Square Historic District

These districts reflect a range of historic resources that have been part of Salem's development: from waterfront houses of maritime workers, to exemplary craftsmanship of 18th and 19th century designers, to an eclectic mix of revival styles echoing national trends in residential architecture. Each district has a cohesive sense of place created by the architecture of individual buildings and the landscape connecting them. A map and summary of each local district are included in the following pages.



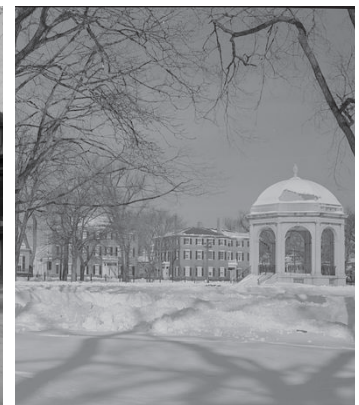
Derby Street, Richard Derby House 1806-1807
Photograph Courtesy of the Peabody Essex Museum, Frank Cousins Collection.



27 and 29 Chestnut Street. Ca. 1865-1914. Photograph Courtesy of the Peabody Essex Museum, Frank Cousins Collection.



Lafayette Church in 1852. Burned in 1914. Photograph Courtesy of the Peabody Essex Museum, Frank Cousins Collection.



The Salem Common and Washington Square North. Photograph Courtesy of the Peabody Essex Museum, Frank Cousins Collection.

Derby Street Historic District



The Derby Street Historic District was designated in 1974. It was named after the Derby family, who significantly contributed to the area's development in the late eighteenth century. The district incorporates part of the streets to the south of Derby Street, stretching from Herbert Street north to Blockhouse Square; and the west side of Kosciusko Street.

This area is significant because of its strong association with the city's maritime history, primarily when Salem served as one of the leading ports of entry to the United States. The surviving merchants' mansions, shops, residences, and wharves exemplify the character of the former sea trading center and the Federal Era coastal community. In addition, many of the existing buildings are directly associated with individuals, families, trades, and services that resulted from the commercial activities held in the area between 1760 and 1820.

The district holds some of Salem's oldest buildings, including significant structures at a national level, such as the House of Seven Gables complex. The Derby Street Historic District also has the Custom House, dating from 1818, and the 168 Derby Street house, one of Salem's oldest brick constructions.

The Derby Street Historic District currently displays an interesting mixed-use and commercial activity within its fabric, reflecting its commercial and maritime history.

VISIBILITY

The Commission's authority is limited to exterior architectural features that are visible from Derby Street and the west side of Kosciusko Street, per the Historic Districts Ordinance.

Lafayette Street Historic District



Lafayette Street Historic District, the City's most recent designation in 1985, represents one of Salem's finest collections of Victorian-era and early 20th century architecture. The district extends along Lafayette Street from Holly and Leach Streets to Forest and Clifton Avenues.

Originally known as South Fields, the area was organized in shared ownerships in the 17th century but by the early 18th century, most fields had become farms, summer homes and country estates. After the construction of a new bridge over the South River in 1805, the area became popular for high-style homes along Lafayette Street.

The area witnessed a significant speculative real estate development, and the larger estates were subdivided into building lots. As a result, a distinctive mix of architectural styles developed in the area, including Italianate, Second Empire, Queen Anne, and Colonial Revival styles. In 1914,

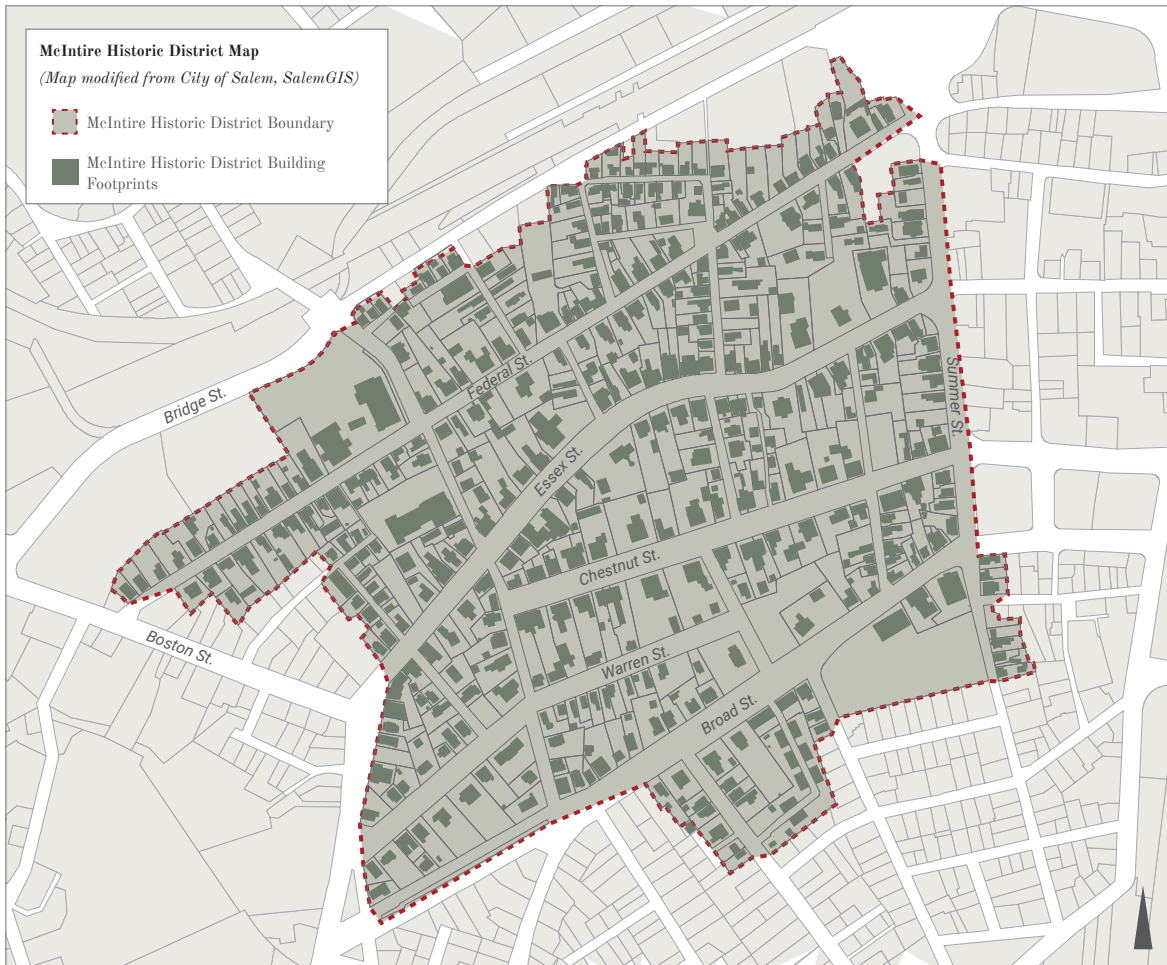
fire destroyed a swath of the city's manufacturing and residential neighborhoods. Most buildings north of Holly and Leach Street were lost.

Today, the Lafayette Historic District represents the physical and architectural character that extended through the Lafayette Street corridor before the 1914 Fire and exemplifies a later period of Salem's architectural development that complements the older historic districts.

VISIBILITY

The Commission's authority is limited to exterior architectural features that are visible from "all streets named and included within the boundaries of the district" defined in the Historic Districts Ordinance and as shown in the above map.

McIntire Historic District



The McIntire Historic District was established in 1981, uniting two earlier historic districts: the Chestnut Street Historic District (Salem’s first locally designated historic district) and the Federal Street Area Historic District. Named after Salem’s renowned architect-carver Samuel McIntire—who lived in a house at 31 Summer Street that is no longer extant—the McIntire Historic District includes properties on Federal, Essex, Chestnut, Warren, and Broad Streets.

The district displays four centuries of architectural styles and includes important historic examples of public buildings and religious architecture. This densely settled residential area of the city contains one of the most significant concentrations of pre-1900 domestic structures extant in the U.S. With few exceptions, the district exemplifies the major architectural styles of the region from 1640 to 1940.

The Federal Era townhouses lining Chestnut Street represent Salem’s mercantile and maritime ascendancy in the later 18th and early 19th centuries. Additionally, Samuel McIntire’s first notable commission and several of his works have been preserved within the district.

The McIntire District includes four churches, the Broad Street Cemetery (est. 1655), the Friends’ Cemetery (est. 1702), several monuments, and the first Salem State Normal School Building (1854).

VISIBILITY

The Commission’s authority is limited to exterior architectural features that are visible from “all streets named and included within the boundaries of the district” defined in the Historic Districts Ordinance and as shown in the above map.

Washington Square Historic District



Established in 1977, the Washington Square Historic District holds its significance in Salem's military and civic history. Its centerpiece is the Salem Common, which began as a training field for the local population in 1714. Additionally, the district consists of most of the surrounding structures on Washington Square North, South, and West.

In 1802 the former Salem Common open land was improved and leveled, turning it into a desirable location for residential use, particularly for the city's leading merchants. The construction of imposing Neo-Classical brick mansions facing the Common took place during the following twenty years. Later, the remaining lots were filled with houses in various revival styles. The area resulted in an impressive concentration of early to mid-nineteenth century homes.

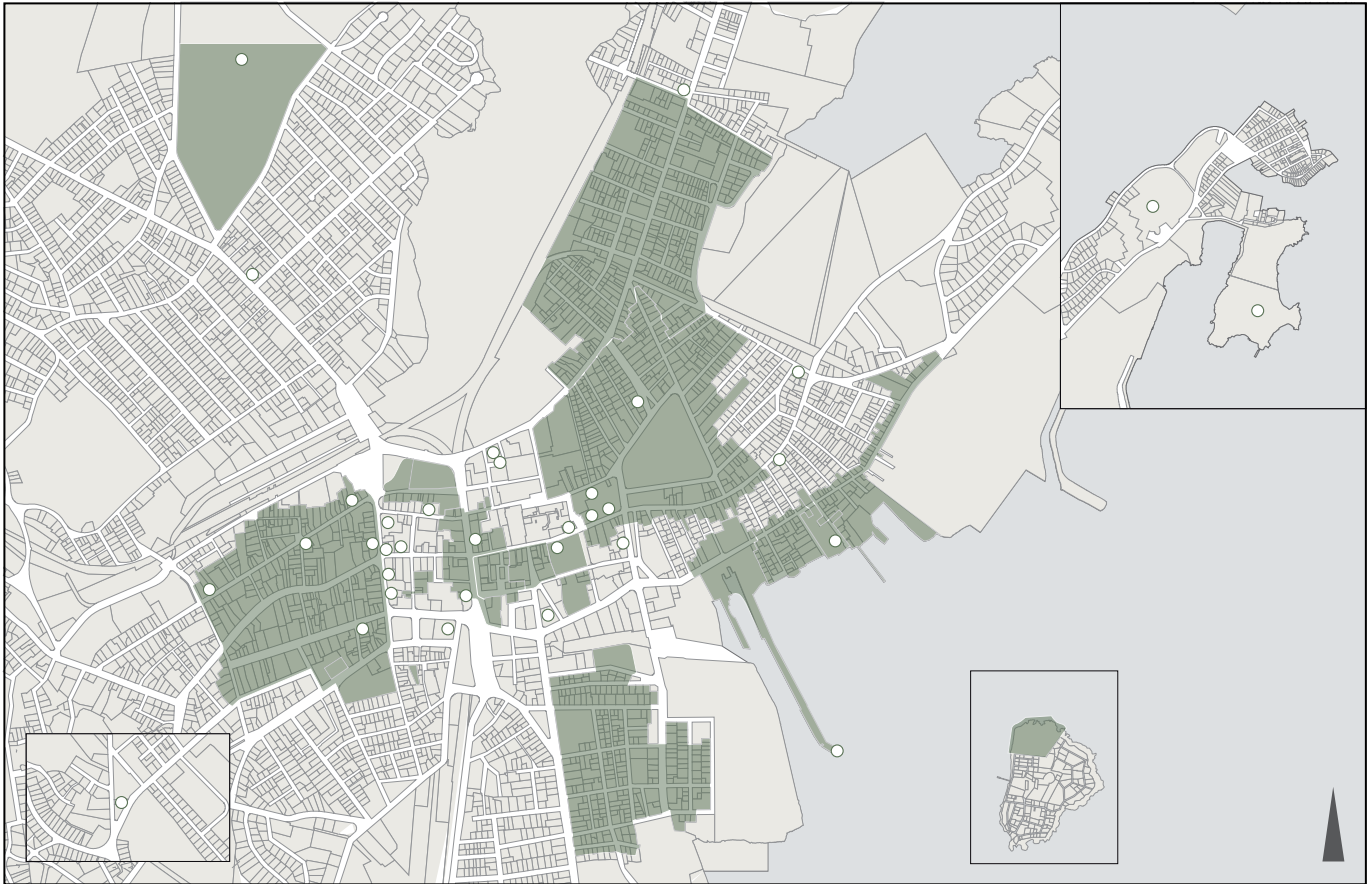
This District also includes the Hawthorne Inn (1925), the entire Essex Institute complex now part of the Peabody Essex Museum, the statue of Salem's founder Roger Conant by H.H Kitson (1913), the Civil War Memorial at the head of Winter Street, and the Phillips School (1883), one of the city's early schools.

VISIBILITY

The Commission's authority is limited to exterior architectural features that are visible from "all streets named and included within the boundaries of the district" defined in the Historic Districts Ordinance and as shown in the above map, including the Salem Common.

2.3

NATIONAL REGISTER OF HISTORIC PLACES IN SALEM



Map of Salem's National Register Individual Properties & Districts (Source: City of Salem, SalemGIS)

Legend

○ National Register Individual Property

■ National Register Districts:

- | | |
|--|---|
| Baker's Island Light Station | Gedney and Cox Houses |
| Bridge Street Neck | House of Seven Gables |
| Charter Street | Old Town Hall |
| Chestnut Street | Peabody Museum |
| Crombie Street | Pickering House and Barn |
| Derby Waterfront | Point Neighborhood |
| Downtown Salem | Salem Common |
| Essex County Court Building Complex | Salem Common District |
| Essex County Jailkeeper's House and Jail | Salem Maritime National Historic Site |
| Essex Institute | Salem Willows |
| Federal Street | Winter Island Historical & Archaeological |

NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places (National Register) is the nation's most comprehensive inventory of historic resources. The National Register includes public and private buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. It is administered by the National Park Service (NPS). The Massachusetts Historical Commission acts as the State Historic Preservation Office (SHPO) for the National Register program and works with the National Park Service.

It is not the purpose of these Guidelines to explain the National Register program in-depth. However, it is summarized here to educate readers and highlight the differences between national, state, and local designation.

Hundreds of buildings in Salem are listed in the National Register, as individual properties or contributors to historic districts. Salem also has several National Historic Landmarks designated for outstanding national significance and the Salem Maritime National Historic Site.

Benefits of listing in the National Register include:

- » Recognition and education about Salem's unique history.
- » Eligibility for federal and state tax credits, or grants programs.
- » Review of potential adverse effects associated with project with federal or state involvement.

A property is "listed" in the National Register through a nomination process initiated at the local level, approved by MHC, and finally by NPS. A property can also be determined to be "eligible for listing" in the National Register, meaning that MHC has formally determined that the property potentially meets the significance criteria for listing but a nomination has not yet been prepared.

The Massachusetts Historical Commission also maintains a State Register of Historic Places, a compendium of properties that are in National Register districts or in designated local historic districts. Listing offers similar benefits of adverse effects review and state grant eligibility.

The National Register offers limited protection for historic properties. Protection is invoked only when a federal and/or state agency is involved in a project through funding or permitting, or if the property is seeking a tax credit (refer to [Chapter 6](#) for more information). Listing alone does not invoke regulation. Therefore for most privately-owned, owner-occupied properties and small-scale projects in Salem, National Register listing places no limitations on what can be done with a historic property.

HISTORICAL COMMISSION'S ROLE

If *alterations* are proposed for a building that is listed or eligible for listing but is located outside a local historic district, Commission review *is not required*.

If *demolition* is proposed for a building that is listed or eligible for listing, or is 50+ years old, and is located outside a local historic district, Commission review *is required*. Refer to the [Demolition Delay Ordinance](#) information on [page 15](#).

Commission review *is required* for all *exterior work* for a building located *inside a local historic district*, regardless of whether or not the building is listed or eligible for listing.

USEFUL LINKS

Massachusetts Historical Commission, Local Historic Districts & National Register Districts Brochure, "[There's a Difference!](#)"

National Register nominations and building inventory forms: [Massachusetts Cultural Resources Information System \(MACRIS\)](#)

National Park Service, [National Register of Historic Places](#)

Salem Department of Planning and Community Development, [National Register of Historic Places Map](#)

2.4 SALEM'S ARCHITECTURAL STYLES

Few buildings exhibit all features of an architectural style. In the past and even today, each architect, builder, or craftsman expressed their unique tastes and skills that reflected a period's technological and stylistic advancements. With this in mind, recognizing architectural styles and individual features is an important step to increase the overall appreciation and understanding of Salem's built environment.

An architectural style can be expressed in a "high style" example, meaning a building that has all of the key elements and details that define that style. This academic perspective shows how features are combined into a style as an ideal example. An architectural style can also be expressed in a "vernacular" example, meaning a building that mixes features with local traditions, mixes influences from different styles, or interprets features in a new or simpler way. Both high style and vernacular styles are important elements of a city's architectural heritage.

This section of the Guidelines is intended to familiarize the community with the styles often found in Salem. The time frames are approximate, indicating the period of the style's popularity but not necessarily the construction date of a specific building. Typical character-defining features for each style are noted, as a resource to identify these details throughout the historic districts and city.

"Character-defining features" are the parts of a building that define its style. They are what makes a historic building distinctive. When looking at a building, these are the types of questions that can help identify character-defining features:

- » Overall: How tall is it? What material is it built of? What shape is the roof?
- » Primary Facade: What do the windows and doors look like? How are they spaced across the building? Is there a porch, tower, or other elements?
- » Details: Is there ornament around the windows and doors? What does it look like where the walls meet the roof? Do these details look like the details at nearby buildings?

It is important to keep in mind that local style variations happen over time. An individual building may be a hybrid style or have unusual features, and identifying its character-defining features should take into account its unique history and its overall appearance. Preserving and maintaining high-style buildings and local interpretations protects Salem's architectural integrity.



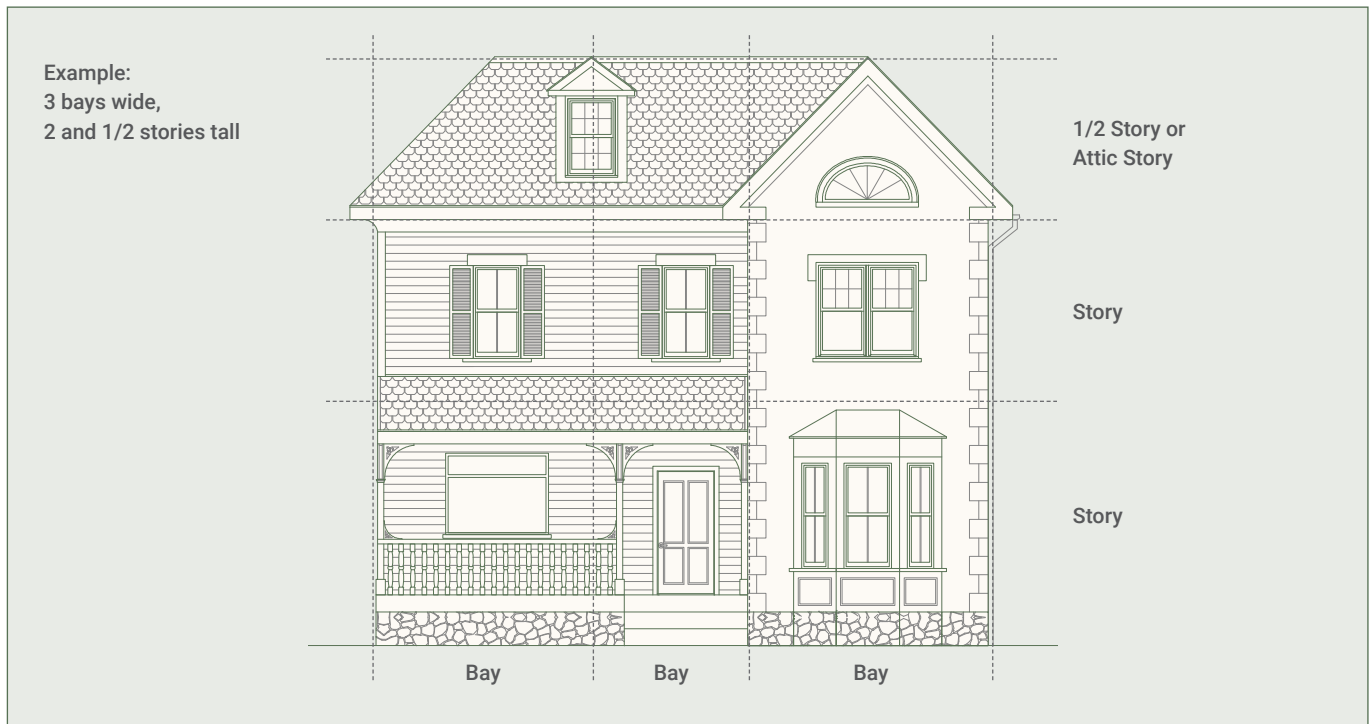
USEFUL LINKS

For additional information about character-defining features, see the National Park Service, [Preservation Brief #17: "Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character"](#)

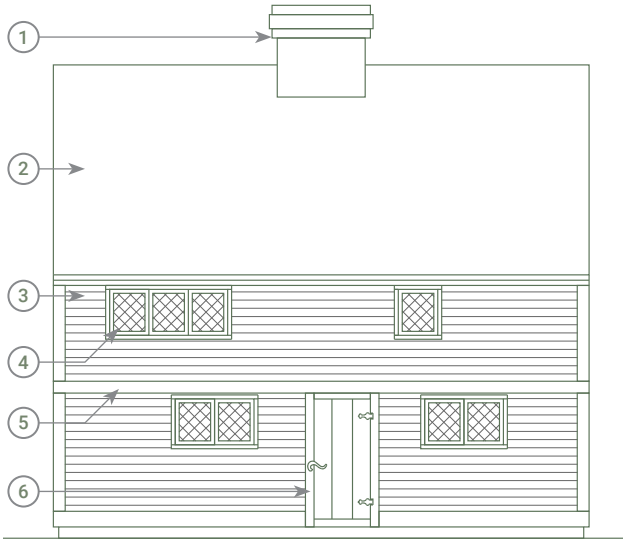
COMMON BUILDING VOCABULARY



HOW TO READ A BUILDING



FIRST PERIOD (1630 - 1730)



Late-seventeenth and early-eighteenth century architecture is characterized by reflecting the additions that the building underwent over time. Initially, constructions of this period were one room that was later complemented with a second-story overhanging on the front or with a rear addition on the ground floor.

Usually, these timber frame constructions include a prominent central brick chimney on a gabled roof. Typically, the exterior is finished with unpainted wood narrow clapboards with minimal to no decorative treatments. Windows are small openings reflecting heavy timber structure with diamond-shaped leaded panes usually placed asymmetrically on the facade and doors typically follow a board and batten style.

Examples of this style, and its evolution over time, are the John Ward House (7-9 Brown Street, 1684), the Retire Beckett House and Hathaway House (54 Turner Street, c.1655 and c.1682), and the Pickering House (c.1664).

Character-defining features

- ① Prominent central brick chimney, often with corbelled courses
- ② Steeply pitched, side gable roof
- ③ Unpainted clapboards and trim
- ④ Diamond-paned casement windows
- ⑤ Overhanging second-story
- ⑥ Board & batten door

GEORGIAN (1725 - 1780)



Georgian architecture has its emphasis on heavy classical details and ornate richness. In Salem, the remaining examples of this architectural style reflect characteristics of its early manifestations merged with vernacular adaptations.

It is common for this style to maintain a symmetrical layout with a central hall flanked by one or two rooms. Entrances are centered and usually capped by an elaborate decorative crown supported by decorative pilasters. It is common to have a paneled door with lights, either located in the actual door or transom. Windows are usually double-hung sash and in a symmetrical placement. Rarely in adjacent pairs.

The roof is usually a gambrel or gable shape, but hip roof became popular after 1770. Some examples can include a central chimney. Building materials include wood or brick, with finishing details that include cornices with decorative moldings or plain eaves in the case of less sophisticated constructions.

Character-defining features

- ① Gable, gambrel, or hipped roof
- ② Classical cornice; second story windows positioned tightly under roof eaves
- ③ Double-hung windows
- ④ Clapboards or flat board siding
- ⑤ Pedimented entry and transom, columns, attached to facade
- ⑥ Sill board or water table above exposed foundation

FEDERAL (1780 - 1825)



After the Revolutionary War, Salem's era of maritime glory was reflected in its built environment. Remarkably, the legacy of Samuel McIntire exemplifies this important period in Salem's architectural history.

Salem is well known for its Federal homes of three-storied, four-square, hipped roof type. However, around the city, the vernacular Federal house is also noticeable, which is modest in detail but maintains the roof shape, chimneys, and the structure of a rectangular plan.

Usually, Federal buildings have a central hall plan and five-bay facade arrangement, retaining the symmetry of the Georgian style. Entrances frequently include semi-circular or rectangular porticos and are decorated by pilasters or columns with a flat entablature. At the ends of the building, there are usually tall and slender chimneys. Building materials typically include brick or wood, simple in detail and refined classical decoration.

Character-defining features

- ① Prominent end chimneys
- ② Hipped roof
- ③ Corner boards
- ④ 6/6 or 12/12 lite/light windows
- ⑤ Portico, side lights & fan light
- ⑥ Blinds/shutters
- ⑦ Wood or brick construction

GREEK REVIVAL (1830 - 1850)



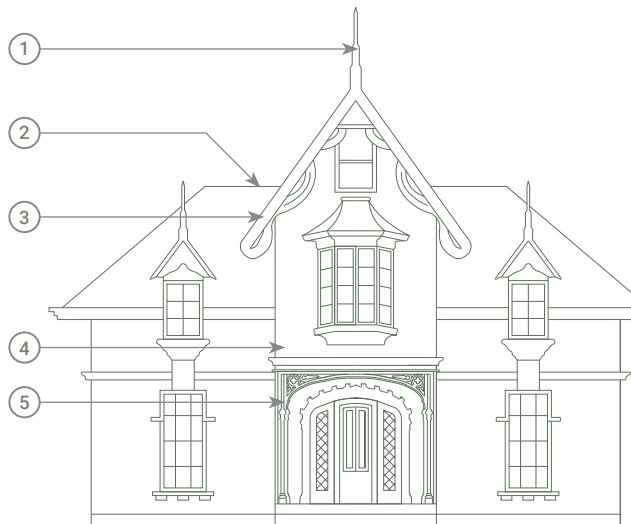
In contrast to earlier American styles influenced by English building fashions, the Greek Revival style arose from the nation's desire to identify with the democratic ideals and architecture of ancient Greece. In Salem, there are few structures that fully exemplify this style.

The style's focus shifted from the long side of the house to the short-gabled end. A three-bay facade and side hall plan differed from the symmetrical Federal style. Roofs are usually gable of medium pitch, sometimes with a low, triangular pediment, and chimneys are modest in presence. It also has a recessed and off-centered doorway framed by narrow floor-length sidelights and a transom flanked by flat pilasters and an architrave. Typically, exterior finishes are clapboards or matched flatboards designed to resemble stone. To follow the classical formalities, there is an emphasis on simple lines, pilasters, and columns to display a Greek temple's appearance.

Character-defining features

- ① Pediment (Entablature)
- ② Gable end to the street
- ③ Blinds
- ④ 6/6 Sash
- ⑤ Paneled pilasters or wide corner boards
- ⑥ Clapboards or flatboards
- ⑦ Off-center entry with flat pilasters, entablature, side, transom lights & 4-panel door

GOTHIC REVIVAL (1840 - 1870)



Gothic Revival style is marked by asymmetry, peaked roofs, and “gingerbread” trims. The notable proliferation of carved wood ornament implemented in this style reflects the increasing mechanization in the building industry.

Character-defining features in the Gothic Revival style include steeply pitched roofs, usually with steep cross gables and gables with decorated vergeboards (decorative trim). Typically, wall surfaces extend into gables without breaking their materials. Windows frequently having a pointed arch shape. Single-story porches are common, supported by flattened Gothic arches and using the same decorative trim scheme as the roof eaves.

Character-defining features

- ① Finial
- ② Steeply pitched roof usually with steep cross gables
- ③ Gables commonly with decorated vergeboards
- ④ Wall surface extending into gable without break
- ⑤ One-story entry or full-width porch commonly with flattened pointed arches

ITALIANATE (1860 - 1890)



The Italianate style is inspired by the vernacular farmhouse architecture of the Italian country villas. However, especially in Salem, it primarily influenced bracketed details throughout the city, and few buildings fully exemplify the style in an academic definition. Italianate elements were often combined with other styles of the period like Second Empire or Queen Anne.

Typical characteristics include an asymmetrical massing that reflects the interior floor plan. The use of wings, towers, and bay windows is particularly common. The roof usually has a slight pitch, and it can be gabled, hipped, or a combination of both. Entrance includes heavily molded doors, often double and asymmetrical placement with heavy wooden bracketing. Windows are tall and slender, often two-over-two with the presence of paired arched windows. Details and materials include wood with frequent use of flatboards and heavy wood brackets with multiple forms under the eaves and over the doors and windows.

Character-defining features

- ① Towers or cupolas
- ② Wing or ell volumes, irregular plan
- ③ Shallow roof pitch
- ④ Brackets, either single or double.
- ⑤ Paired windows & 2/2 sash
- ⑥ Horizontal band
- ⑦ Semi-circular arch
- ⑧ Projecting porches and window bays

SECOND EMPIRE (1860 - 1880)



Buildings of the Second Empire style are imposing, boldly modeled, with a “three-dimensional” effect. In Salem, there are fine examples of large Second Empire style houses throughout the city including on Lafayette and Essex Streets.

The main characteristic of the style is the high mansard roof often with dormers enclosing the top floor on all sides. Usually, it is a central hall plan, with a three- or five-bay facade with a central entrance. Over time, some of these buildings became asymmetrical because of the addition of rooms and porches. The windows are usually slender and elongated. Mainly, dormer windows appeared in a variety of shapes and were decorated with pediments and brackets. Building materials include wood or brick commonly finished with flatboards. Other significant features include ornate moldings and brackets as well as spacious porches or verandas in some cases, sharing features with the Italianate style.

Character-defining features

- ① Mansard roof
- ② Decorative slate roofing
- ③ Deep bracketed eaves
- ④ Bracketed window hoods
- ⑤ Projecting portico
- ⑥ Corner boards
- ⑦ Paired doors & windows
- ⑧ Sill board
- ⑨ High foundation

QUEEN ANNE (1880 - 1910)



Although the Queen Anne style was not typical in Salem, several prominent examples can be seen in the Lafayette Street Historic District.

The Queen Anne style is most noted for its combination of original and historical motifs in varying shapes, materials, colors, and textures for a visually picturesque effect. The style typically identifies multiple roof lines and prominent porch detailing with intricate spindle work. High-style examples have elaborate facades with various projections and free-form massing. Even simple vernacular examples usually have a cross gable roof, which may be articulated by an ornate cornice. Porches dominate the first story. Turned wood columns on porches, corner turrets or towers, and bay windows are also prominent features.

Character-defining features

- ① Asymmetrical massing usually with tower or turret
- ② Multiple roofs, clad with shingles
- ③ Bay and ornamental window
- ④ Mixed exterior materials, usually brick and wood
- ⑤ Full-width porch
- ⑥ Turned wood posts

GEORGIAN REVIVAL (1895 - 1930)



Georgian Revival style returned to the simplicity of Georgian architecture. The style characterized by its massive scale and classical correctness became popular in Salem, and its examples are scattered throughout the city.

The plan is rectangular and strictly symmetrical, giving the building facade a strong balance. The roof can be hipped, double-pitched, or gambrel, detailed with a classical cornice, and it usually includes chimneys. The doorways typically have very elaborate fanlights and sidelights with or without supporting pilasters. The slightly projected central doorway of the facade is usually crowned with a pediment. Sometimes, the entrance consists of a portico with free-standing columns. Windows are rectangular with a double-hung sash. Palladian windows and semi-circular, multi-storied bay windows are sometimes used as a decorative focus. Building materials include brick or wood.

Character-defining features

- ① End chimneys
- ② Dormers
- ③ 6/6 Sash
- ④ Classical cornice
- ⑤ Quoins
- ⑥ Blinds
- ⑦ Classical entrance

COLONIAL REVIVAL (1870 - 1945)



The Colonial Revival style was popularized nationally by reflecting America's Colonial past. It included exaggerated antique styles in its architecture.

Most constructions that follow the Colonial Revival style usually accent the front door, either with a decorative pediment supported by pilasters or by projecting it forward, supporting it by slender columns to form an entry porch. Commonly, doors include overhead fanlights or sidelights. The overall facade shows symmetrically balanced windows and center doors. Windows are generally double-hung in adjacent pairs, usually with multi-pane glazing in one or both sashes.

Character-defining features

- ① Windows with double-hung sashes. Usually with multi-pane glazing
- ② Windows frequently in adjacent pairs
- ③ Accentuated front door, normally supported by pilasters

CHAPTER 3

GUIDELINES FOR EXISTING BUILDINGS



A recently restored house in the McIntire Historic District that showcases historic wood, including Italianate double brackets and Queen Anne-influenced bay window.

3.1 ROOFS

The roof of a house is an important architectural feature and should be treated as such. Roof forms are character-defining features of architectural styles and roofs contribute to a neighborhood's rhythm and sense of scale. Roofs, architectural features, and drainage systems are also functionally important and should be maintained as an interconnected system for the overall longevity of a building. Materials and details critical to the watertight integrity of roofs include metal flashing and eave trim and should be incorporated in any repair and restoration work undertaken. All efforts should be made to preserve the original roof shape and to properly maintain and replace roof materials as necessary.

MAINTENANCE RECOMMENDATIONS

3.1.1 Inspect roofing systems regularly. Water infiltration through the roof can ultimately damage historic features throughout a building. Identify any broken shingles, exposed sheathing or substrate, damaged or missing flashing, or areas of ponding water for repair. Inspections can be conducted from the ground using binoculars if roof access is difficult. Inspect building interiors for signs of water infiltration. Clear gutters and drainage systems regularly.

DESIGN GUIDELINES

3.1.2 Repair and restore original and historic roofing materials whenever possible. Evaluate the condition and cost of repair of original materials before removing and replacing them. Targeted areas of repair or limited in-kind replacement may be the most effective and low-cost solution. Avoid altering roof pitches or shapes.

3.1.3 Repair or replace deteriorated flashing or fasteners with materials that are compatible with the roofing material. Roof problems are often caused by failure of these components rather than the historic roofing material.

3.1.4 Replace historic roofing materials in-kind, especially natural slate, whenever possible if severe deterioration makes a full replacement necessary. Replacement material should match the original in material composition, dimension, shape, profile, color, pattern, exposure, and overall appearance.

3.1.5 If in-kind replacement is not feasible, replace historic roofing materials with alternate materials that resemble the original as closely as possible. Roof replacement should be sensitive to the original appearance. Alternate materials with rectangular cuts, even spacing, and consistent exposure are recommended to replicate the shape and dimensional appearance of historic materials. Shaped shingles are appropriate only when replicating existing shingles. Variegated or random widths, variegated colors, or exaggerated shadow lines and overlaps are not appropriate.

3.1.6 Replace non-original roofing materials in-kind or with new materials that restore the roof's original appearance. The typical non-original material in Salem is asphalt shingle. Original roofing may have been replaced long ago, yet the replacement materials are not considered historic for the purpose of Commission review and still impact the overall appearance of the building. If the original material is documented, restoration of the original material (such as natural slate) is appropriate but is not required.

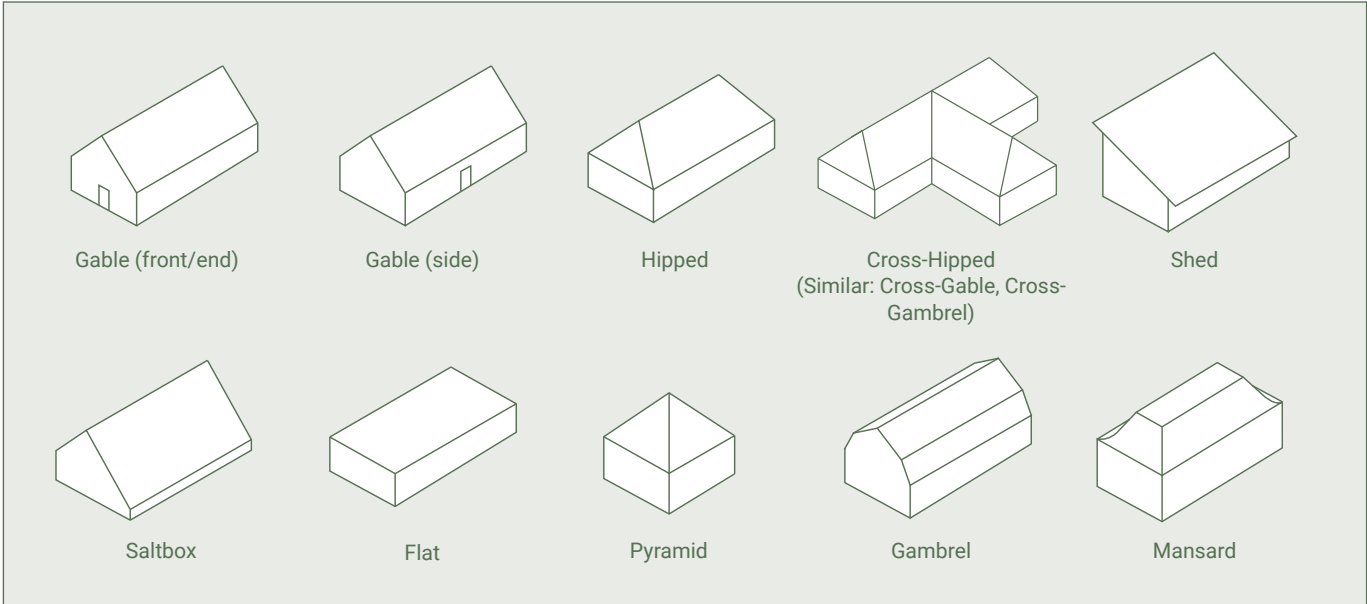
3.1.7 Replace 3-tab asphalt shingles in-kind to qualify for a Certificate of Non-Applicability. New 3-tab shingles should match the existing in pattern, shape, and profile. Replacement of any color 3-tab asphalt shingle with black or charcoal grey 3-tab shingle is acceptable.

3.1.8 Replace 3-tab asphalt shingles with architectural asphalt shingles on a case-by-case basis. Architectural asphalt shingles are increasingly recommended over 3-tab shingles for durability, and 3-tab shingles are being phased out of production. Appropriate shingles should have rectangular cuts, even spacing, consistent exposure, and uniform color. Replacement of 3-tab asphalt shingles with architectural shingles is not considered in-kind replacement for a Certificate of Non-Applicability and shall be reviewed for a Certificate of Appropriateness.

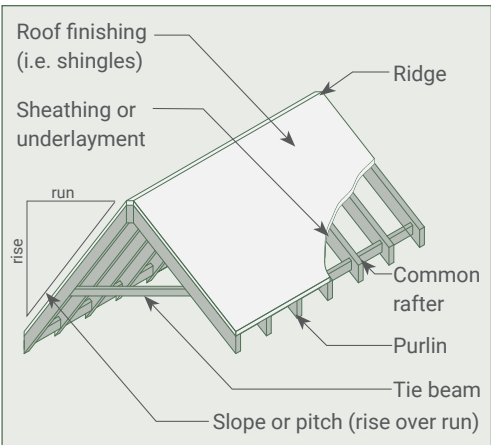
3.1.9 Preserve architectural features that give the roof its unique and building-specific character—such as dormers, cupolas, balustrades, cresting, cornices, brackets, and chimneys. Repair and restore features, and replace in-kind only when necessary.

3.1.10 Consider roof ventilation alternatives carefully. Ventilation options are approved on a case-by-case basis and can include ridge vents, louvered vents, or soffit vents. Proper ventilation may extend the life of a roofing system, but in some cases it can lead to condensation problems with long-term effects on the roofing materials and structural components. Refer to [Chapter 3.8 Mechanical & Utility Equipment](#) for related guidelines about roof vents.

ROOF SHAPES

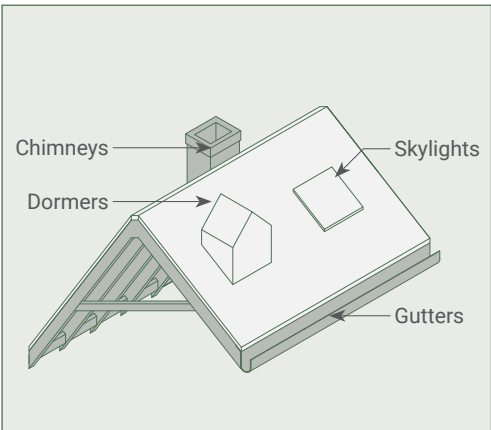


ROOF ANATOMY



Slate shingles are common and prominent features of mansard roofs. Different slate colors and shaped shingles were often used to create decorative patterns.

ROOF FEATURES



Wood shingle roofs are found on Salem's early buildings, like the John Ward House representative of the First Period style.



Wood Shingles



Copper Sheet Metal



Slate Shingles

TYPICAL HISTORIC MATERIALS

Wood shingles were the prevalent roofing material for Salem’s early buildings. Shingles were split by hand and planed to have a smooth surface texture. Early 19th century industrialization introduced sawn shingles. Split and sawn wood shingles continued to be used in Salem into the early 20th century. The lifespan of historic wood shingles can be over 60 years, while modern shingles average 15-30 years. Red cedar and white oak are common species used.

Metal roofs were historically made from several types of sheet metal: tin, tin-plated iron or steel, terne plate, lead, and copper. Metal roofs were first used in Salem around 1840 but were not used frequently. Most metal roofs in Salem today are durable copper that has patinated to its natural green color.

Slate is a natural, durable stone with the ability to be split into thin tiles of uniform thickness to be used in roofing applications in a variety of sizes and configurations. Slate became widely popular in American architecture in the mid-19th century when new railroads could transport slate over long distances from domestic quarries in the Mid-Atlantic and Northeast states. The color variation inherent in the natural stone formation along with the texture gives character to the building material. Slate occurs naturally in grey, blue, purple, green, and red colors and can be cut into shaped shingles for decorative patterns across a roof slope. In Salem, most slate was quarried in Vermont with characteristic shades of grey and green, although purple, red, and mottled slate were also quarried in the region. Slate has proven over time to be extremely durable: Vermont and New York slate lasts around 125 years, Virginia slate can last around 150-175 years, and Pennsylvania slate has ranged from 60 to 200 years. Many original quarries remain active. With a slate roof, issues are usually caused by fastener failure (nails, hangers) or improper installation rather than the slate shingles themselves.

Each historic roofing materials is visually distinctive, and if well-maintained and monitored can last many decades. Historic roofs in the historic districts may have undergone one or several replacement campaigns over time. Certain “modern” materials have been used for many decades, such as asphalt shingles. From a historic preservation perspective, such materials are still considered alternate replacements rather than historic when they would not have been available at the time of a building’s construction.

TYPICAL ALTERNATE MATERIALS

Alternate materials that are designed to have minimal visual impact may be acceptable if they do not detract from the architectural character of the building. Alternate materials sometimes offer a more affordable option to natural materials when a roof replacement is necessary. However, alternate materials generally have a shorter life cycle and will have to be replaced more often, and some products are equally costly. Sustainable roofing products and technology are rapidly evolving to respond to the demand for environmentally responsible products. Technological advancements continue to make new products available. Climate change is also causing wind and storm resistance to be a key concern. Adaptation and resiliency is an evolving perspective through which to evaluate appropriateness of non-traditional materials. The following recommendations reflect known performance characteristics and shall be adapted as new information becomes available. The Guidelines do not endorse any products or manufacturer; references are provided for information purposes only for comparative alternatives.

Alternative Slate Roofing

One of the primary benefits of natural slate is its density, and its weight offers protection as an exterior cladding and roofing material. The material weight adds to the purchase cost as well as installation cost. Alternative materials and methods have been developed to provide options for installing true slate with lighter weights as well as composite materials that give a realistic resemblance to slate while being man-made products.

SlateTec patented true slate roofing systems utilize a heavy duty interlayment method under the slate that reduces the slate overlap which in turn reduces the number of slates required to cover and protect more area. The reduced amount of slate reduces the overall cost of the roofing system. Alternate natural slate methods can be appropriate.

Nu-lok slate roofing systems are based on technology that places the slate tiles edge to edge on a grid supported by battens with a channel system to drain water effectively. This system reduces the amount of slate by up to 40%, thus reducing material costs and roof weight. Additionally, this system increases the energy efficiency of the building through the use of the batten system which allows for natural ventilation under the slate, keeping the roof cooler.

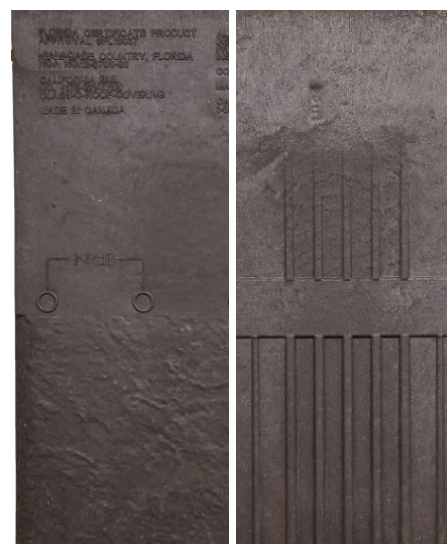
Porcelain roof tile offers a slate-look roofing tile made with recycled and reclaimed materials, has no VOCs (volatile



Architectural Asphalt Shingle



3-Tab Asphalt Shingle



Synthetic Slate

ALTERNATE

organic compounds), is weather resistant, algae and water resistant, is lighter than slate, is color fast as it carries the same properties as porcelain, and is low maintenance.

Synthetic slate is a category of alternative slate shingles, also known as engineered or composite slate, made from blends of plastics, fibers, and rubber. These products are often made from recycled materials. They are also lighter than natural slate. Synthetic slate products mimic the thickness, size, shape, texture, and color of natural slate. Because they have a thicker profile than asphalt-based shingles and can match original shingle shapes more closely, they are a common replacement material for natural slate and may be an appropriate alternative on a case-by-case basis.

Rubber shingles are inherently petroleum-based products, although they consist primarily of recycled material. Rubber requires substantial additives as it naturally breaks down under exposure to UV light. Rubber has a low factor of rigidity resulting in a very low wind uplift rating. Aesthetically, the rubber shingles do not compare to slate roofs in profile, texture or color and are an inappropriate alternative.

Alternative Cedar Roofing

Traditional cedar shingles are made from old-growth western cedar. Although it is easy to produce cedar shingles, the harvesting of old-growth cedar is neither simple nor sustainable, and old-growth cedar is no longer commercially available due to cutting restrictions. Old-growth cedar roofing was once a long-lasting roofing solution; however, the cedar being used in roofing today is not mature enough to offer the resin development that leads to a 50-year life span. Additionally, environmental issues arise from the unsustainable foresting practices that produce cedar shakes and shingles.

Engineered composite polymer products remain the most environmentally responsible, durable, and reasonably priced alternative to cedar and asphalt. Composite shakes are easier to install and closely resemble the look and feel of old-growth cedar, offering an appropriate alternative.

Porcelain roof tile can also be manufactured with a wood-shake appearance and texture.

Alternative wood shingles are only recommended where wood shingle roofs exist and cannot be repaired, or once existed. Restoration from a non-historic material to a synthetic wood shingle must be supported by physical or historic documentation.

Alternative Asphalt-Based Roofing

One of the most popular conventional roofing materials, asphalt-based roofing, continues to be a rapidly evolving technology with developing more durable sustainable replacements. Generally, high-quality and durable products should be used.

Composite shingles are common replacement materials in the form of 3-tab shingles and architectural shingles. Asphalt became increasingly popular in the '70s and '80s across North America when fiberglass-based shingles were introduced to replace asbestos paper-based asphalt. Asphalt shingles are made of glass fibers (most common) or cellulosic fibers saturated and coated with asphalt and surfaced with ceramic-coated mineral granules. Asphalt often becomes the default substitute material for slate and cedar shake roofs due to economic factors.

Asphalt roofs lack the distinctive aesthetic and durability of natural slate or wood, which are the historically appropriate materials in Salem. Issues related to granule loss, cracking, curling, and cupping are a constant concern over the roof's lifespan, as is exposure to high winds and exposure to UV light and other climatic conditions. The lifespan of asphalt shingles has significantly reduced since the introduction of fiberglass-based shingles, and most asphalt roofs will need to be replaced after 10-15 years, making them quite costly over the life of a building.

It also bears mentioning that the fiberglass used in asphalt shingles is bonded with a formaldehyde resin, a highly adhesive but toxic material combined with petroleum-based asphalt resulting in a non-sustainable building material. However, asphalt shingles can be recycled and used for asphalt paving adhering to responsible recycling practices.

The use of high-quality asphalt shingle roofing systems may be considered appropriate alternates depending on the configuration and appearance of the shingles, especially on structures with simple roof configurations.

"Architectural" asphalt shingles are a laminated fiberglass asphalt product. There is a range of commercially available products called "architectural shingles." These vary in size, shape, color, and dimensional appearance. Products in a single color (typically black or grey), or using a color that matches the color of original slate or wood, are acceptable. Products with even shingle exposures and rectangular

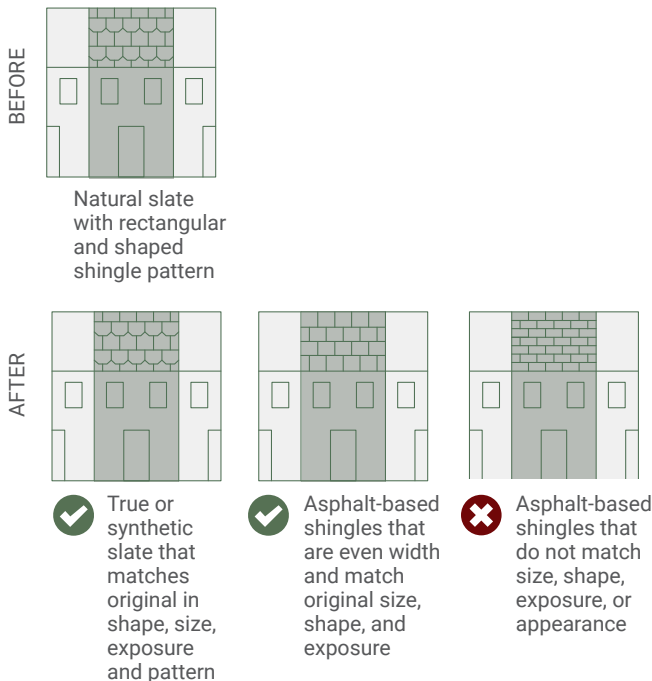
cuts are typically acceptable to be consistent with the appearance of historic roofs (refer to Guidelines 3.1.5 and 3.1.8). Architectural shingles are thicker, provide higher wind resistance, and have longer lifespans than 3-tab shingles.

3-tab shingles are another type of single-layer fiberglass asphalt product. 3-tab shingles became popular because they are low profile and have minimal visual impact once they are installed. Compared to architectural shingles, 3-tab roofs are designed in a single layer and have a flatter appearance with little separation between each shingle. 3-tab shingles are usually the lowest cost alternative and have the shortest lifespan. This product is being phased out by manufacturers and many contractors discourage its use because of durability concerns.

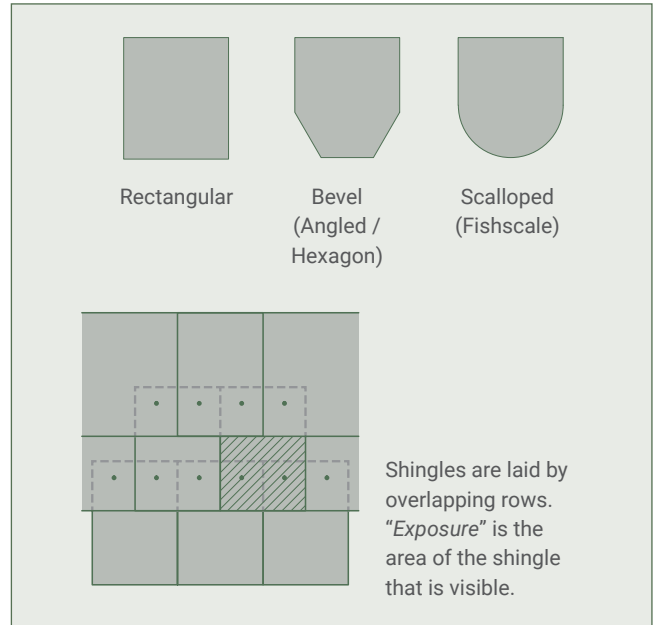
Alternative Roof Underlayment

The underlayment on roofs is typically asphalt-based, which breaks down relatively quickly. Replacing this layer is necessary to keep moisture out of the building's interior. Synthetic roof underlayment offers an alternative that weighs less and withstands the wear and tear of an exterior environment. Synthetic roof underlayment uses polymer that comes from recycled scrap materials. It also eliminates VOCs from the underlayment.

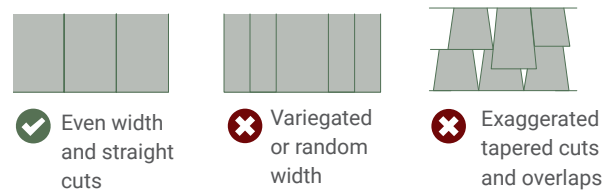
SLATE REPLACEMENT CONFIGURATIONS



SHINGLE SHAPES



REPLACEMENT SHINGLE TYPES



REMINDER FOR APPLICANTS

Appropriate replacement shingles should have straight cuts, consistent exposure, minimal thickness or 3-dimensionality, and be a solid single color. Shaped shingles are only appropriate when replicating original shingle patterns. In-kind replacement is always more appropriate than alternate materials.

USEFUL LINKS

National Park Service, [Preservation Brief #4 "Roofing for Historic Buildings"](#)

Historic New England, [Property Care White Papers: Roofing](#)

Roof Features: Dormers

The form, location, and ornamental detail of dormers contributes to the overall architecture design of the building and should be preserved. Dormers can range from simple to highly ornamented features. The rhythm of dormers on a primary facade and the proportion of dormers to the rest of the roof can have a significant visual impact. Historic dormers in Salem are typically wood-framed, use the same roof materials as the main roof and have sidewalls clad with slate or wood siding to match the exterior walls, and repeat the trim details or decorative schemes used throughout the building.

MAINTENANCE RECOMMENDATIONS

3.1.11 Inspect dormer roofs regularly with general roof inspections. Water infiltration through dormers can ultimately damage the roof structure and historic features throughout a building. Identify any broken shingles, exposed sheathing or substrate, damaged or missing flashing especially at the intersections with the main roof, or areas of ponding water for repair. Inspections can be conducted from the ground using binoculars if roof access is difficult. Inspect interiors for signs of water infiltration.

DESIGN GUIDELINES

3.1.12 Preserve existing dormers in form, materials, and design. Retain the dormer's form and structure, roof shape and pitch, roof and sidewall materials, cladding and ornamentation on the front face, and windows. Retain the historic number and spacing of dormers across a facade or a roof slope. Dormers often reflect the bays or symmetry of a primary facade.

3.1.13 Repair and restore existing dormers whenever possible rather than replace or remove. Repairs may include wood cladding or trim repairs, roof cladding or sheathing repairs, flashing replacement, and reinforcement of interior structural members.

3.1.14 Ensure that flashing remains intact at junctions with the primary roof. Consider adding drip edges (typically copper) at dormer roofs to shed water and protect wood trim.

3.1.15 Repair and restore historic dormer windows whenever possible. Refer to [Chapter 3.4 Windows](#) for related guidance.

3.1.16 Replace dormers with in-kind materials if severe deterioration has occurred or the roof structure has been damaged. Consult with a professional structural engineer to determine the necessary extent of repairs or replacement with the goal to limit the amount of historic fabric removed.

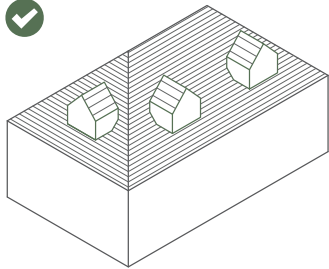
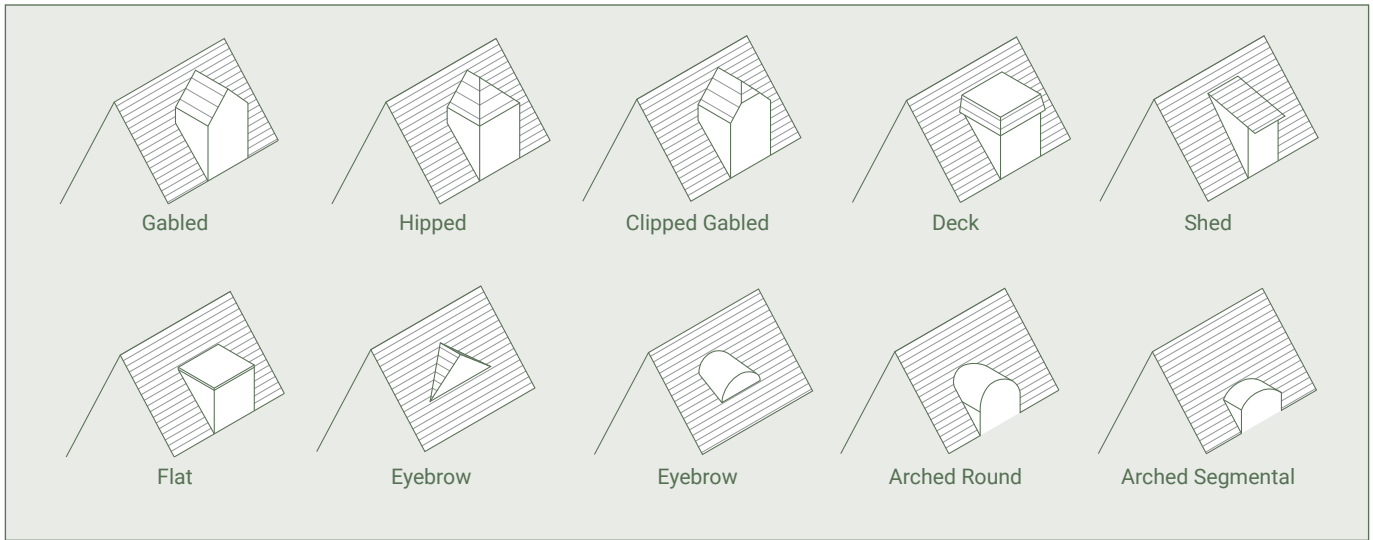
3.1.17 Avoid altering dormer shapes or roof pitches. It is not appropriate to enlarge dormers or combine existing dormers into one or more larger dormers. Original dormer shapes and details, including differences in shape, should be preserved.

3.1.18 Avoid removing historic dormers if they are original or compatible with the overall design of the building and added during a building's period of significance.

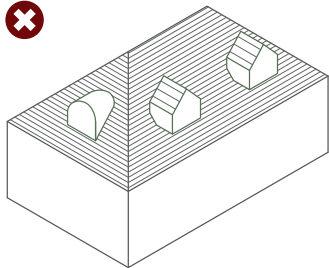
3.1.19 Consider restoration of existing dormers that were inappropriately altered in the past. These dormers can detract from a building's historic character, such as those where decorative trim was removed or those that were enlarged to dominate the primary facade. Consider restoration of original dormers that were removed. Restoration shall be based on documentary evidence like photographs or architectural drawings.

Refer to [Chapter 4: Guidelines for Additions to Existing Buildings](#) for guidelines related to new dormers.

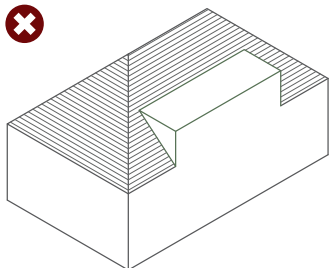
DORMER SHAPES



Retain, repair, and restore existing dormers that are proportional to the roof and match the architectural style.



Avoid altering the shape and proportion of existing dormers.



Combining existing dormers into a single larger dormer that is out of scale with the rest of the building is not appropriate. Large dormers are only appropriate if part of the original design.



Dormers are important architectural features that should be preserved. Dormers are integral parts of both a roof and a decorative scheme, such as this mansard roof example.



Dormers on high-visible side facades are important to the style and rhythm of a building. The original shapes and trim details of historic dormers should be preserved. Original patterns, including different shapes, should be preserved.

Roof Features: Chimneys

Chimneys are distinctive architectural features and can indicate the interior layout of a historic building, especially in some of Salem's earliest houses. Massive center chimneys of First Period houses, symmetrical Georgian chimneys, and prominent paneled chimneys of the Queen Anne style are notable features that reflect Salem's architectural variety. Constructed of brick masonry, Salem's chimneys also exhibit varying masonry treatments with examples of exposed brick, painted, and applied stucco or cementitious coatings. Whether still functional or purely decorative, chimneys contribute to the visual character and dynamic roofline of the historic districts and should be preserved.

MAINTENANCE RECOMMENDATIONS

3.1.20 Maintain and retain existing chimneys. Inspect chimneys for signs of deterioration: cracks in masonry units, mortar, or an applied coating; mortar loss and receding joints; spalling masonry or loss of surface layers; and displacement. Inspections can be conducted from the ground using binoculars if roof access is difficult.

3.1.21 Stabilize chimneys if they are leaning or masonry appears displaced. Due to the age of many chimneys in Salem, slight leaning may have occurred long ago and is no longer an active condition. Consult a design professional or contractor to evaluate the risk and appropriate intervention. Stabilization can take the form of simple metal bracing that should be concealed from the public right-of-way as much as possible.

DESIGN GUIDELINES

3.1.22 Repair and restore historic chimneys. Repoint mortar joints with a compatible and historically appropriate mortar that matches the original in composition, strength, hardness, and color.

3.1.23 Rebuild chimneys if necessary to address structural concerns. Disassemble the masonry, carefully salvage and store the masonry units, and rebuild to the original profile and dimensions.

3.1.24 Avoid shortening or removing chimneys. Altering a chimney can detract from the roof appearance and the overall architectural style. Chimneys that are no longer operable should be capped and retained in place.

3.1.25 Avoid painting, sealing, or adding new stucco or cementitious coatings to historically exposed brick masonry.

3.1.26 Repair and restore existing stucco or cementitious coatings to protect the masonry below. Although removal of coatings may be desirable to restore the appearance of

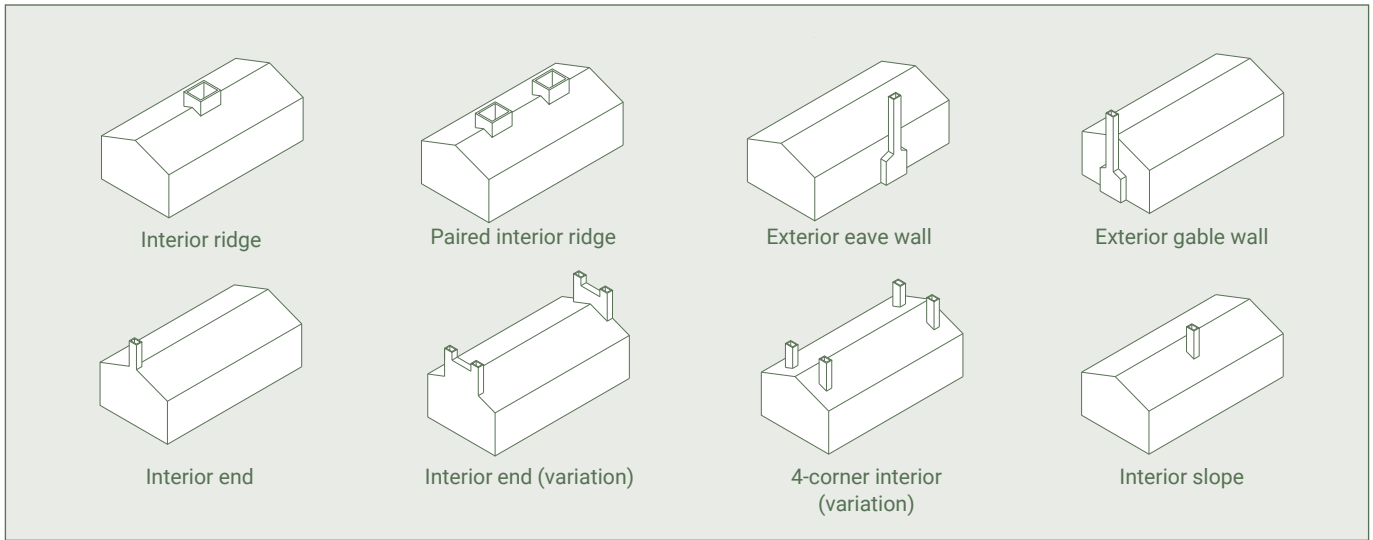
the chimney, removal is likely to be costly and potentially harmful to the brick. The brick may be in such a deteriorated state that it cannot be repaired which will require face brick replacement or reconstruction of the chimney.

3.1.27 Retain and repair historic masonry chimney caps and terra cotta chimney pots. Replace in-kind if repair is infeasible.

3.1.28 Install select types of metal chimney caps without diminishing the original design of the chimney or damaging historic materials. Metal chimney caps may be reviewed under the Minor Change category provided the following criteria are met (contact DPCD staff for more information): metal chimney caps should be fabricated of heavy gauge galvanized or stainless steel or copper and the entire cap finished in dark grey matte finish. The length and width should be appropriately scaled to the chimney top dimensions and the height scaled to the height of the chimney to maintain a low profile. The design should include a hood with roll-formed edges and $\frac{3}{4}$ " mesh.

Refer to [Chapter 3.3 Exterior Envelope: Masonry](#) for information about historic mortar composition, bonding patterns, repointing, and masonry coatings.

CHIMNEY TYPES



High-style Federal buildings feature symmetrical interior chimneys, creating distinctive rooflines and streetscapes in a district.



Chimneys can contribute to a building's overall proportion, visual rhythm, and material continuity, such as uncoated brick masonry.



Prominent chimneys located at the center of a house are common features of early Salem houses, such as the Pickering House chimney.



Chimneys with decorative brickwork, such as these inset panels and corbeled coursing, are distinctive and should be preserved.

Roof Features: Skylights

Traditionally in Salem, skylights were installed predominantly for ventilation. Generally, only one skylight would be installed and it would be located at the ridge pole, as close to the center of the roof as possible and located on the rear slope or least visible slope of the roof. The size of a skylight was approximately 18" x 24" or smaller. The primacy of original roof forms and appearances should be preserved over the addition of skylights.

DESIGN GUIDELINES

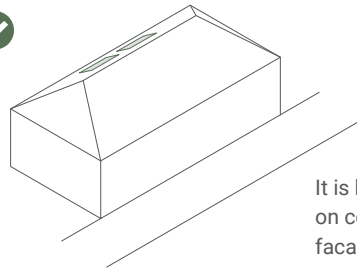
3.1.29 Maintain and repair existing skylights. Inspect for water leaks in interior spaces.

3.1.30 Avoid installing new skylights where none originally existed and where they are incongruous with the architectural style. Avoid adding skylights to primary facade roof slopes to protect the historic appearance of the building. If the homeowner can establish that a particular skylight is appropriate to the architectural style of the building, addition of a new skylight may be acceptable.

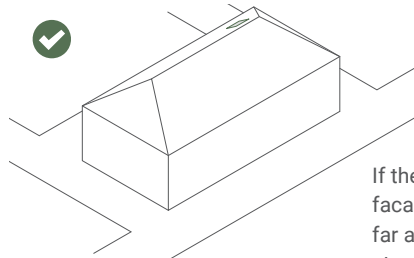
3.1.31 Replace existing skylights if repairs are not feasible and the skylights are no longer watertight. Depending on the appearance and historic nature of the skylight, an in-kind replacement may be appropriate. For non-historic or inappropriate existing skylights, a new design that is compatible with the historic roof should be pursued.

3.1.32 Replicate a prior skylight based on documentation in the form of historic photographs or physical evidence in the roof structural members, upon consultation with the Commission. The Commission may conduct a site inspection to evaluate evidence of a former skylight. Restoration of a skylight may be appropriate in this case, but consider carefully how the intervention will impact the integrity and performance of the roof. Restoration would require that the new skylight be the same or as close as possible to the same size and location as the original skylight.

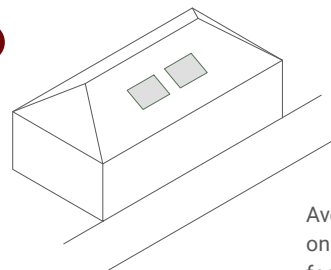
3.1.33 Select appropriate, low profile designs for new skylights or replacement skylights. Skylights should be minimally visible from the public right-of-way. Avoid skylights that read as roof windows and bubble skylights.



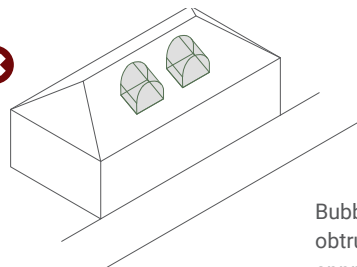
It is best to locate skylights on completely non-visible facades.



If there are no non-visible facades, locate skylights as far away from the primary street as possible.



Avoid locating skylights on primary or highly visible facades.



Bubble skylights or visually obtrusive skylights are not appropriate.

Roof Features: Gutters & Downspouts

Gutters and downspouts serve essential functions by collecting and distributing water away from the building. They are integral parts of a roofing system. Gutters and downspouts can also be important design elements located on primary and highly visible facades. Gutter profiles and shape can indicate a period of construction, especially wood gutters that were designed as part of eave moldings in older houses. Maintenance of drainage systems is one of the most important steps in proactively preserving historic buildings.

MAINTENANCE RECOMMENDATIONS

3.1.34 Maintain and retain historic gutters whenever possible. Inspect and clean gutters, downspouts, scuppers, and all other drainage components regularly to remove debris and keep drainage systems in good working condition.

3.1.35 Ensure proper drainage away from the building at grade level. Excess moisture can cause deterioration of foundations and wall bases. This can be achieved with inconspicuous leaders or using stone landings with a channel to direct water.

DESIGN GUIDELINES

3.1.36 Repair and restore historic wood gutters. Paint wood gutters as a protective layer for the wood substrate. Maintaining paint will preserve the functionality and longevity of historic wood gutters. Inspect metal flashing that typically lines a wood box gutter and repair or replace in-kind.

3.1.37 Replicate the original construction method of a historic gutter if feasible when replacement is necessary due to severe deterioration. For example, box gutters integrated with eave moldings are a specific design choice to hide the gutter system and demonstrate historic construction methods that should be preserved.

3.1.38 Replace existing hanging gutters (attached below the roof slope edge and typically shaped as a half-round or molded profile) in-kind or install new hanging gutters as necessary. Half-round gutters are appropriate for a historic building as a low visual impact option. Molded profile gutters, also known as K-style gutters, may be appropriate if they are an in-kind replacement of an existing gutter, or match or are similar to existing trim profiles.

3.1.39 Replace existing downspouts, scuppers, collection boxes, and other drainage elements in-kind. Downspouts

are available with round and rectangular profiles. Smooth surfaces are encouraged over corrugated texture. In the case of decorative scuppers, replicate the profile and details as closely as possible.

3.1.40 Install new downspouts in locations that are sensitive to the architecture of the building and will be minimally visible. Run downspouts at secondary facades and corners. It is not appropriate to run downspouts in the middle of a facade. Retain existing moldings, eave profiles, and gable returns.

3.1.41 Paint or treat new and existing gutters and downspouts to blend in with the building exterior. Matching the existing building trim is usually the most appropriate color selection, especially in a two- or three-color scheme. Copper and terne-coated stainless steel gutters and downspouts may be left unpainted, as they weather naturally and develop a patina.

3.1.42 Replace gutters and downspouts in-kind when feasible. If in-kind replacement is not feasible, consider alternate materials to address site-specific conditions, such as original materials that have demonstrated repeating patterns of deterioration. Alternate material should match the original in profile, appearance, and finish.

3.1.43 Avoid vinyl gutters due to poor durability in low temperatures and non-historic appearance.

ALTERNATIVE GUTTER AND LEADER MATERIALS

Traditionally gutters and leaders did not exist on early buildings, therefore the authenticity of materials is not always in question. Advancements in building technology responding to different climates prompted the introduction of water-capturing appurtenances as an architectural element that served more function than form. Common early gutters in Salem are wood.

Wood gutters are now commonly lined with copper on the interior or must be repainted often. Preserve wood gutters by keeping wood surfaces well-painted and maintaining any metal lining. Although historically appropriate, replacement wood gutters can be less durable compared to metal.

The best conductors of water are metals, with copper being the best followed by terne-coated metal, aluminum, and steel as useful alternatives. **Copper** is incredibly durable and is exceptional in its ability to withstand the elements, corrosion, rust and more. In considering life cycle costs, copper is by far the least expensive gutter installation available.

Aluminum is an incredibly versatile metal that offers affordability, durability, and corrosion/rust resistance. Though it is more easily damaged than other materials like copper or galvanized steel, it can withstand the elements and last for decades when well maintained. Aluminum is lightweight and available in a wide range of colors or paintable to seamlessly blend in with the adjacent building materials. *Extruded aluminum* gutters are thicker than bent aluminum gutters and have higher load capacities, and can be made with historically appropriate profiles. These are typically appropriate alternatives.

Galvanized steel is made from steel dipped into a hot solution containing zinc that prevents corrosion and rust. Galvanized steel is much stronger than aluminum and copper but will rust over time.

Galvalume is a metal coating, which is made from a combination of silicon, aluminum, and zinc. Much like galvanizing steel, the Galvalume coating protects the steel from oxidation. For this reason, Galvalume gutters tend to last much longer than their standard steel counterparts.

Metal gutters are less susceptible to ultraviolet light exposure than materials like fiberglass, vinyl and plastics. Metal gutters are incredibly strong and able to withstand the most extreme elements. For reasons of durability and performance, metal gutters are appropriate materials. To be aesthetically appropriate, metal gutters should be paintable, with the exception of copper which is best left untreated.

Fiberglass is a glass fiber reinforced plastic; other common names include glass-reinforced plastic (GRP) and glass-fiber reinforced plastic (GFRP). The manufacture of fiberglass products involves extrusion of the glass medium (fibers or ground glass) bonded with chemicals to form a shaped profile.

Advantages of fiberglass include overall strength and stiffness; ability to be molded into customizable shapes, fire resistant, relatively low maintenance, and good insulation characteristics and performance. Its strength and thinness compared to wood gutters allows for increased capacity with little change to the overall gutter dimension, making it a popular choice to manage rainfall and climate change adaptations. Fiberglass gutters are commercially available and can be made in custom profiles based on the existing gutter or moldings. They can be paintable and can be aesthetically comparable to traditional materials.

The disadvantage of fiberglass is it deteriorates over time due to exposure, particularly UV degradation resulting in cracking, brittleness, fading and discoloration. Constant exposure to UV light causes a weakening of the glass fibers resulting in particles becoming airborne. This requires recoating approximately every 5 years. The breakdown of the outer layer(s) impacts the performance and appearance of the material. Fiberglass is not recyclable thus its use is not recommended as a sustainable practice.

Fiberglass gutters may be an appropriate alternative based on the issues being addressed by the proposed replacement; applicants should consider the balance between aesthetics, durability, and life-cycle sustainability.

Vinyl and plastic gutters should be avoided as a non-sustainable plastic-based material that performs poorly in cold environments, has a short lifespan, and is visually detrimental to historic character. These are not appropriate alternative materials.



Wood Gutter



Copper Gutter



Fiberglass Gutter



Aluminum Gutter

Example of comparative capacity of historic and alternate gutters for adapting gutters to environmental conditions.

**Images courtesy of Cambridge MA Historical Commission.*



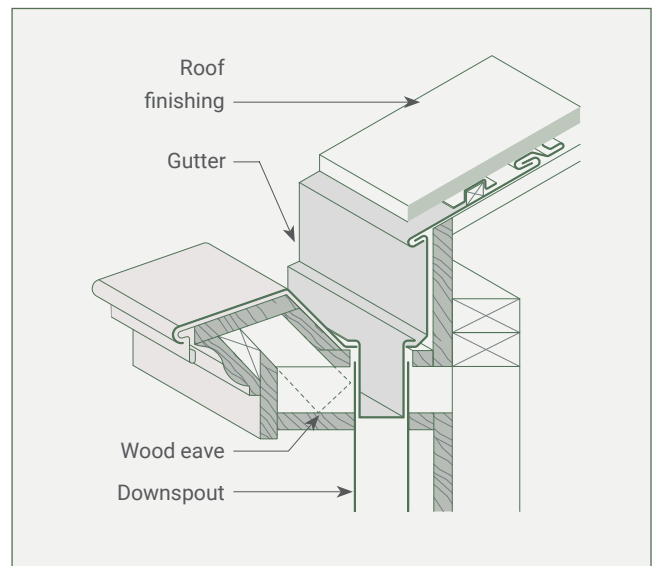
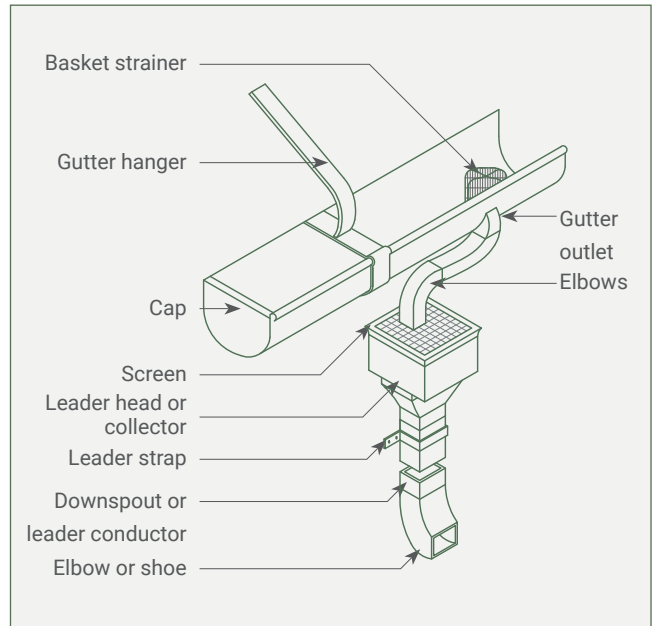
INCREASING GUTTER & DOWNSPOUT CAPACITY

The preferred preservation treatments for drainage systems are to repair and replace in-kind. However, existing systems may be undersized for increased amounts of rainfall resulting from climate change, causing overflows and potential damage to historic buildings. In some cases, it may be appropriate to increase the size and capacity of gutters, downspouts, and similar drainage components. For example, a downspout's diameter could be increased instead of adding a new downspout.

Increasing the diameter of the outlet connector between the gutter and downspout can improve functionality without impacting the visual character. Small changes are appropriate and effective adaptations.

Depending on the level of deterioration, it may be appropriate to replace wood gutters with metal or fiberglass gutters that mimic the original design but have increased capacity.

TYPICAL COMPONENTS OF GUTTERS



Built-in gutters are built as part of the wooden eave detail of a roof rather than attached to the fascia.



Eave moldings are essential features to consider when replacing or installing a gutter or downspout. Existing trim should be retained and the profile of the gable return should remain intact.

SECTION SUMMARY

- ✓ **On a roofing project, you should...**
 - Repair and restore historic roof materials and architectural features.
 - Replace materials in-kind.
 - Design individual repairs to maintain the roof as a entirely watertight system.
 - Preserve details like cornice moldings and masonry chimneys that could be impacted by roof work.
- ⚠ **Use alternate materials that replicate the shape, profile, appearance, color and finish of historic materials.**
- ✗ **On a roofing project, you should not...**
 - Alter the shape, proportion, and size of existing roofs and dormers.
 - Replace roofing with materials that do not match the original in shape, profile, appearance, and color and that change the character of the building.

APPLICATION CHECKLIST

- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned plan and elevation drawings (existing & proposed) and detail drawings
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials
- Paint color and/or exterior finish color

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

⚠ **Case by case review**



Retain, repair, and restore historic roofing, wood gutters, and use new durable materials.



Preserve details like gable return molding during roof and gutter alterations.



Use materials that match the original roofing's size, shape, profile, exposure, appearance, texture, and color.



Shingle repair & replacement



✓ Even width and straight cuts



✗ Variegated/random width (unless replica of original cedar)



✗ Exaggerated tapered cuts and overlaps

Gutter repair & replacement



Wood Gutter



Copper Gutter



Fiberglass Gutter



Aluminum Gutter

Example of comparative capacity of historic and alternate gutters for adapting gutters to environmental conditions.

**Images courtesy of Cambridge MA Historical Commission.*

3.2 EXTERIOR ENVELOPE: WOOD SIDING & TRIM

The exterior materials of Salem's historic properties contribute both visually and functionally to the historic districts' overall feel. Maintaining and repairing existing materials should always be the first approach when planning a project. If repair is not possible, in-kind materials should match the old as closely as possible. Continuity of original materials preserves the historic character of Salem's historic districts.

MAINTENANCE RECOMMENDATIONS

3.2.1 Clean exterior surfaces periodically using the gentlest methods possible. Avoid using high pressure power washing and any abrasive cleaning or stripping methods that can damage the historic wood siding and detailing. Conduct cleaning tests in a small, non-visible area of the building to determine the most appropriate method.

3.2.2 Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in decorative features. Inspecting a building after rain is an easy way to detect standing water or drainage blocks.

3.2.3 Keep wood surfaces well-painted. Retain paint layers that help protect wood from moisture, biological growth, and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.

3.2.4 Stabilize deteriorated wood prior to undertaking the appropriate preservation work. Reestablish weather resistance and structural integrity if there are holes in the material, through bracing or temporary covers, while minimizing disturbance of existing fabric.

3.2.5 Maintain original wood siding and trim. Appropriate wood siding materials in Salem's historic districts are clapboards and flush or rusticated boarding. Wood shingles are only appropriate for exterior cladding if they were used as an original siding material such as on some Queen Anne buildings.

DESIGN GUIDELINES

3.2.6 Repair and restore original wood siding and cladding materials whenever possible. Preservation of historic materials is encouraged to retain visual character, protect the building's structure and interior, and prolong the life of the building.

3.2.7 Repair and restore wood trim features such as cornices, brackets, window moldings, doorway pediments, and corner quoins. Trim work is an essential part of a building's architectural character. Unique features of a building should be preserved.

3.2.8 Repair historic wood features by patching, piecing-in (also known as dutchman) repairs, consolidating or otherwise reinforcing the wood using recognized preservation methods. Repair may also include limited replacement in-kind of extensively deteriorated or missing parts of wood features.

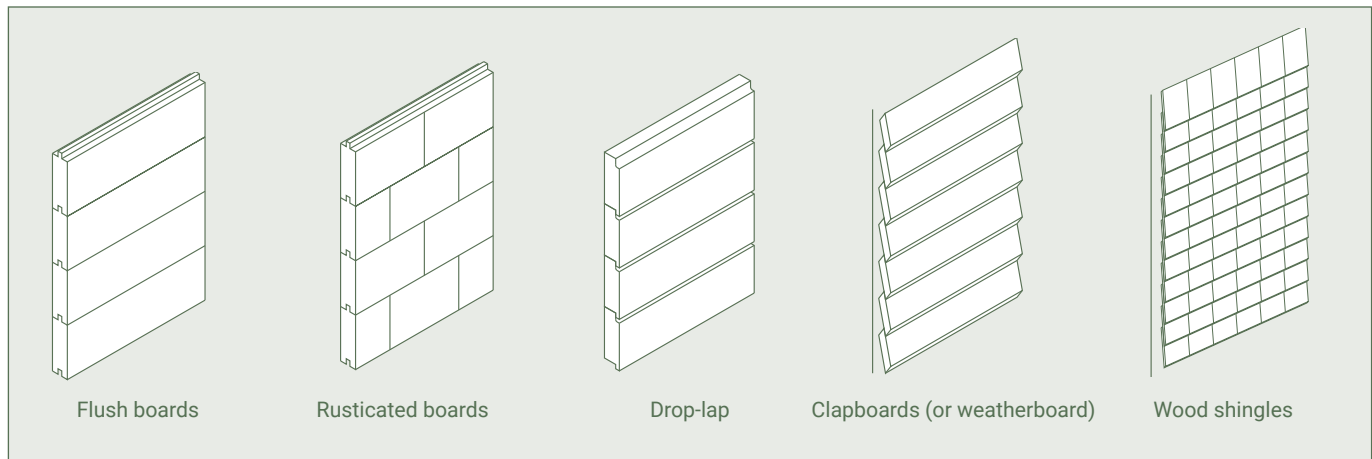
3.2.9 Replace deteriorated materials in-kind if repair is infeasible. New materials should duplicate the original as closely as possible in material composition, size, profile, shape, pattern, and appearance. If historic wood siding or trim was an identifiable or visually distinctive species, it is recommended that the same species be used for the replacement. Recommended species are clear cedar or redwood. White pine is generally not recommended unless quarter-sawn, which has greater durability.

3.2.10 If a house is to be reclapboarded, align the clapboards to match the window heads and sills. Clapboards should be applied smooth side exposed.

3.2.11 If in-kind replacement is not feasible, alternate materials may be acceptable on a case-by-case basis depending on the location, type, and visibility of proposed replacements and if addressing site-specific deterioration issues. All materials should be painted.

3.2.12 Avoid installation of aluminum, vinyl, or other synthetic materials. Neither installation over wood siding nor replacement of wood siding is appropriate with these materials. These alternate materials are not appropriate for historic properties because of their visual impact and because their installation can trap moisture and cause deterioration problems.

WOOD SIDING TYPES



3.2.13 Consider removal of existing aluminum, vinyl, or synthetic sidings and replacement with wood or approved alternate materials. Historic materials sometimes remain intact below this type of siding and can be restored. In-kind replacement of existing non-historic siding that was in place before the historic district was designated may be allowed in some cases. Consult with the Preservation Planner and Commission during early project planning stages. Provide photographs or documentation of existing conditions and wall materials below non-historic siding to help determine the appropriate treatment.

PAINTING GUIDELINES

3.2.14 Inspect painted wood thoroughly to determine whether repainting is necessary or if cleaning is all that is required.

3.2.15 Remove peeling, flaking, or failing paint to the next sound layer of paint using the gentlest methods possible to protect the integrity of the historic wood surface, and using lead-safe practices as necessary. Acceptable methods for paint removal include hand-scraping and hand-sanding, and when necessary, mild chemical strippers or gentle micro-abrasion methods. Sand blasting, high pressure power washing, and mechanical grinders should not be used to remove paint from any surface. Mechanical sanding is not permitted by the Salem Health Department. Evaluate the condition of the wood surface (the substrate) and address any moisture infiltration and deterioration issues before priming and repainting.

3.2.16 Paint once the surface is clean and dry. Use a paint type that will adhere properly to the wood surface, such as oil-based or alkyd-acrylic paints. Marine grade paints are recommended because they perform well over longer periods of time in wet climates.

3.2.17 Use a brush method to ensure paint coats are even and have the minimum thickness for a durable coating (usually specified by the manufacturer). Spray-painting is generally not recommended because it is harder to control, creates thinner and less durable layers, and has potential environmental effects.

3.2.18 Paint with approved color(s) that are documented for the building, appropriate to the building's period of significance, and compatible with the historic character of the district.



An example of well-preserved wood flushboard siding, clapboards, and gable-end vergeboard trim.

Refer to [Chapter 3.15 Paint Colors](#) for additional guidance about paint colors. Applicants are reminded that exterior paint removal is subject to review and permit by the Salem Health Department, including removal methods and lead-safe practices.



PAINT CONSIDERATIONS

Oil-based paint has long been the standard for wood and is still recommended by many manufacturers and contractors. It bonds well with wood, creates a durable coating that protects the wood, and retains color.

An alkyd-acrylic paint is an appropriate alternative. Its base is composed of both oil and water. This paint has similar properties as strictly oil-based with lower VOC, which is an environmental advantage. Like oil-based paint it is a flexible coating that will accommodate wood swelling and shrinking.

A third option is water-based acrylic urethane paint. It has a high concentration of resin which creates durability and performs well in salty marine air, and has acceptably low range VOC.

Paint technology is constantly evolving to create low-VOC and more environmentally-friendly products that perform as well as oil-based. Environmental policies are also changing and may impact the types of exterior paints accepted in the future.

Properties to look for in an appropriate paint are compatibility with a wood substrates, flexibility, and durability in exterior UV light and salt water environments.

TYPICAL ALTERNATE MATERIALS

Typical alternatives to wood for exterior cladding and decorative moldings are fiber cement siding, composite wood, and fiberglass. These materials are commercially available but should be considered with caution. Applicants should demonstrate that repair and in-kind wood replacement options have been assessed.

Fiber cement siding also known as *Hardie Board* or *Hardie Plank* offers a similar appearance to wood siding, although weighs more and may carry a higher cost to install due to the product size and weight. The benefits of fiber cement board products include high durability, pest resistance, fire resistance and is highly customizable in achieving a similar aesthetic as the original material in color, dimension and texture. If deemed appropriate as a localized replacement for a case-by-case durability issue, smooth textures should be used rather than faux wood graining.

Fiber cement siding is made from natural and sustainable raw materials including wood fiber, water, cement and sand. It has no asbestos, glass fibers or formaldehyde, making it a safe building material for sustainable building practices.



Painted wood siding is the most historically appropriate material. Siding with the wood grain side facing out or faux wood texture is not appropriate.



Wood siding and richly detailed wood trim should be preserved. Rusticated boards were historically used to imitate masonry.



Different types of wood siding at a primary facade and secondary facades is common, like this house with flush boards (left) and clapboards (right).

ALTERNATE MATERIALS CONTINUED

Composite wood is an engineered, polymer-based mixture of wood fibers and plastic. Composite products have the advantage of being able to be molded into shaped profiles and are durable, lightweight, and dimensionally stable. They can be painted to match adjacent building materials and need relatively low maintenance. Composite wood products can be appropriate on a limited basis for elements such as upper story trim, roof balustrades, or rear details.

Fiberglass is a glass fiber reinforced plastic; other common names include glass-reinforced plastic (GRP) and glass-fiber reinforced plastic (GFRP). The manufacture of fiberglass products involves extrusion of the glass medium (fibers or ground glass) bonded with chemicals to form a shaped profile.

Advantages of fiberglass include overall strength and stiffness; ability to be molded into customizable shapes, fire resistant, relatively low maintenance, and good insulation characteristics and performance. It is increasingly popular for exterior trim, cornices, and siding to imitate wood, as well as gutters.

The disadvantage of fiberglass is it deteriorates over time due to exposure, particularly UV degradation resulting in cracking, brittleness, fading and discoloration. Constant exposure to UV light causes a weakening of the glass fibers resulting in particles becoming airborne. This requires recoating approximately every 5 years. The breakdown of the outer layer(s) impacts the performance and appearance of the material. Fiberglass is not recyclable thus its use is not recommended as a sustainable practice.

Fiberglass is appropriate when used as insulation and can be appropriate on a case-by-case basis for isolated, non-structural ornamental details. Use on upper stories or secondary facades is preferred, where the material difference is less discernible to pedestrians. Applicants should consider the balance between aesthetics, durability, and life-cycle sustainability.

COMMON ISSUES & TYPES OF DETERIORATION

The deterioration of exterior woodwork is particularly affected by environmental influences such as moisture, sunlight, insects, vegetation and biological growth. Climate change may exacerbate these conditions. Regular inspection, maintenance, and minor repairs can slow the rate of deterioration and preserve historic fabric in place.

Signs of wood deterioration include paint failure, nail popping, splintering, warping, cracking, rough surfaces, and softening and rotting of the wood to the point that it is easily punctured with hand tools.

Covering wood siding or trim with aluminum or vinyl siding is an oft-seen alteration that can trap water and prevent the proper evaporation of moisture, which leads to wood decay and deterioration. While clapboards and trim establish the historic character of a house, aluminum and vinyl siding destroy its architectural integrity by encasing it in an artificial skin. Often important ornamental details are removed because it is easier to install siding on flat surfaces, than to work around brackets, quoins, window casings, and door trim. The number of nail holes required for installation will damage the clapboards and the covered materials (usually wood clapboards) cannot be maintained.

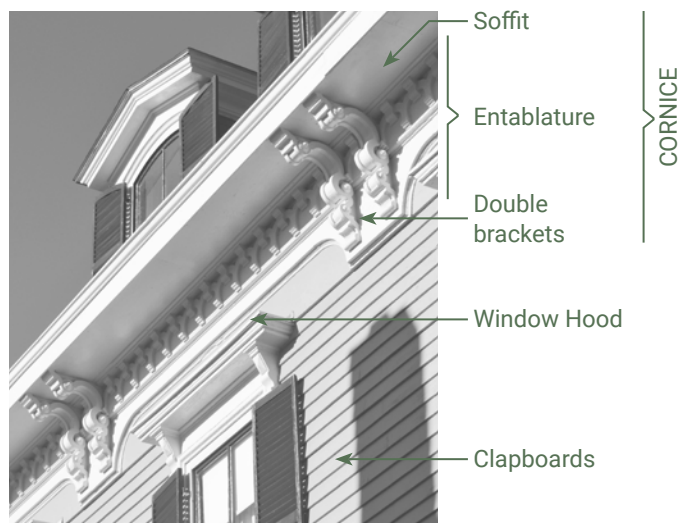
An insensitive choice of materials can exaggerate the problem. For instance, siding with an 8" exposure is inappropriate for a house that formerly had 4" clapboards. Also, the attempt to imitate wood by choosing siding with artificial graining makes the contrast between genuine and substitute materials even more obvious. Aluminum or vinyl siding is usually installed for one of two reasons: to mask existing problems or to reduce the maintenance cost of painting. While siding may cover a problem, it will not rectify it and may even accelerate existing causes of damage. Paint failure and clapboard damage are often caused by faulty gutters and downspouts. If this drainage system is not repaired before installation, runoff water may get trapped behind the siding, causing even more damage.

USEFUL LINKS

National Park Service,
[Preservation Brief #10: Exterior Paint Problems on Historic Woodwork](#)

Historic New England,
[Property Care White Papers](#)

EXAMPLES OF TYPICAL WOOD ARCHITECTURAL FEATURES



SECTION SUMMARY

✓ On a wood project, you should...

- Retain, repair, and restore wood siding, trim, and decorative features.
- Replace in-kind wood that cannot be repaired and replicate in size, profile, appearance, and painted finish.
- Restore failing paint and keep wood surfaces well painted.

- ⚠ • Use alternate materials to replicate severely deteriorated or missing wood elements as long as they match the original appearance and can be painted.

✗ On a wood project, you should not ...

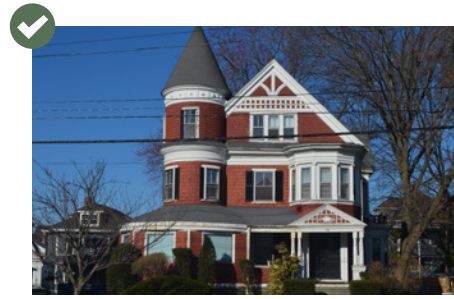
- Install aluminum, vinyl, or synthetic materials, either over existing wood elements or as a replacement.
- Use sand-blasting, high-pressure, or harsh paint removal techniques.

APPLICATION CHECKLIST

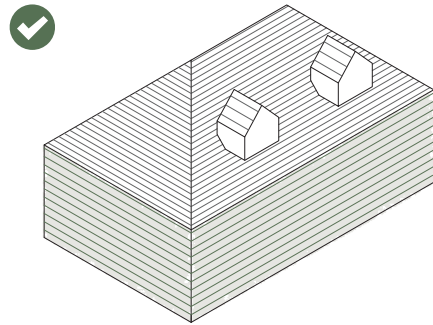
- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Elevation drawings (existing & proposed) and detail drawings with profiles and dimensions
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials
- Paint color (or exterior finish color for a case-by-case treatment other than paint)

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

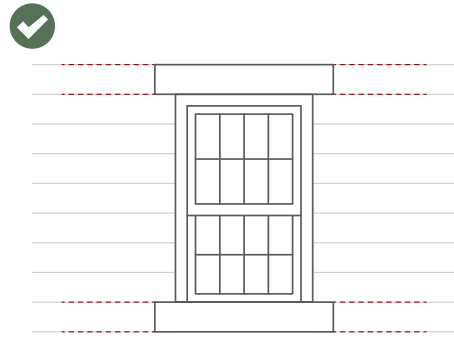
⚠ **Case by case review**



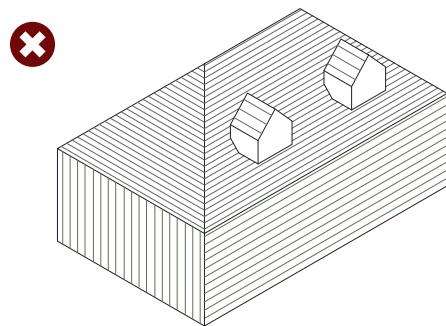
Preserve wood siding and details that are character-defining features of the architectural style.



Retain, repair, and restore original wood siding and ornamentation. Gently remove and restore flaking, peeling, or failing paint.



Align clapboards to original window heads and sills.



Avoid changing direction, material, or color of original wood siding, replacing wood siding with a new material, or covering wood siding with vinyl or aluminum siding.

3.3 EXTERIOR ENVELOPE: MASONRY

Brick and stone masonry are two of the key building materials in Salem. A building's masonry is an essential component that defines the building envelope. Masonry can be used for purely structure with a utilitarian appearance and be carved or pressed to create decorative elements. Maintaining and repairing existing materials should always be the first approach when planning a project. If repair is not possible, in-kind materials should match the old as closely as possible. The variety of materials, colors, and textures of masonry buildings should be preserved as they contribute to the visual distinction of Salem.

MAINTENANCE RECOMMENDATIONS

3.3.1 Maintain and preserve original exterior masonry walls and details. Clean using the gentlest methods possible to remove dirt, staining, and biological growth that might be obscuring other conditions. Avoid excessive use of water and saturation of masonry walls. Clean masonry only as necessary to inspect conditions or prepare for repair/restoration work. Sandblasting and high-pressure abrasive methods can result in irreparable damage and are never appropriate methods.

3.3.2 Identify and preserve decorative masonry elements that are important character-defining features, such as brick corbels and carved lintels. Avoid altering, concealing, or removing decorative masonry.

DESIGN GUIDELINES

3.3.3 Repair and restore brick masonry whenever possible. Attempt to repair deteriorated or damaged areas prior to replacement. Appropriate brick repairs include repointing (repairing mortar joints), brick stitching, and select brick replacement. Avoid removing excess material or a larger area than is required to complete the repair. Any new brick masonry units should match the existing in color, profile, dimension, surface texture, and composition and physical properties. Replicate the existing brick bond or decorative patterns.

3.3.4 Repair and restore stone masonry whenever possible. Attempt to repair deteriorated or damaged areas prior to replacement. Appropriate repairs include repointing, crack repair, Dutchman repairs (in-kind localized patching), and patching with compatible compounds. Any new masonry units should match the existing in type of stone, color, profile, dimension, and surface texture.

3.3.5 Repoint brick and stone masonry with a compatible and historically appropriate mortar that matches the original in composition, strength, hardness, color, and texture.

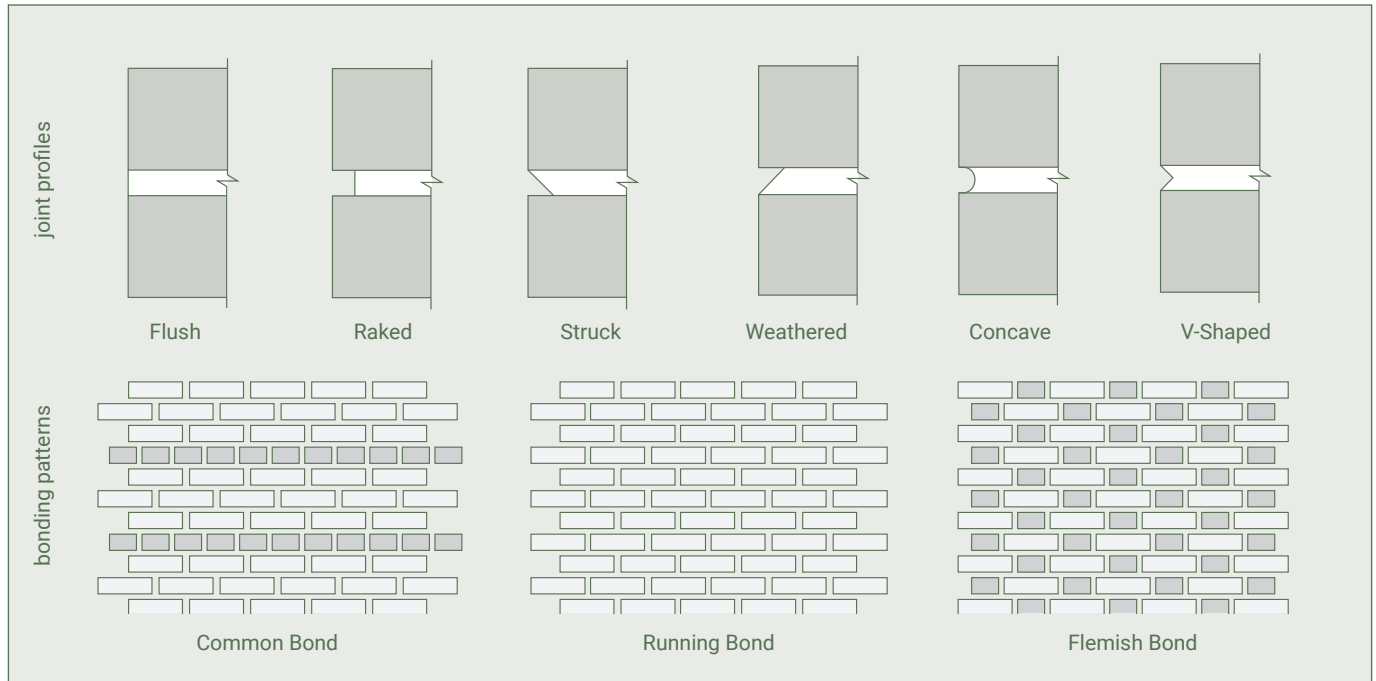
Match new mortar joints to surrounding areas in width and tooling profile. A compatible mortar is necessary to avoid future damage to the masonry and a disjointed appearance. Cut back and repoint mortar joints using hand tools only; mechanical grinders and similar power tools are not recommended as they can lead to excessive damage.

3.3.6 Replace or rebuild exterior masonry walls or feature with in-kind materials if repair is not feasible. Replacement masonry units should match the existing in color, profile, dimension, surface texture, and composition and physical properties. Replicate the existing brick bond (method by which the bricks are laid).

3.3.7 Avoid painting, sealing, or coating historically unpainted brick and stone masonry. Adding exterior coatings can trap moisture and cause deterioration of masonry walls and detracts from a building's architectural character.

3.3.8 For existing painted or coated masonry, maintain and repair the painted surface rather than attempt removal. Removal is not recommended due to the likelihood of damaging the masonry substrate. Consider removal of non-historic coatings only if they are demonstrated to be causing or exacerbating other types of deterioration. Avoid removing paint or coatings that are firmly adhered to the masonry.

JOINT PROFILES & BONDING PATTERNS



Brick masonry buildings are essential features of Salem's historic districts.



Details like sandstone entries, window surrounds, and quoins should be preserved.

COMMON ISSUES & CAUSES OF DETERIORATION

The use of brick and stone masonry construction is a defining characteristic of Salem's historic buildings. If properly maintained, these materials can last for centuries. However, deferred maintenance and improper repairs can result in deterioration.

Water infiltration is the most common cause of deterioration in brick and stone. Failure can occur in the masonry units themselves or the mortar that holds masonry in place. Infiltration can be caused by numerous factors: poorly functioning gutters, downspouts, and flashing; ponding water at foundations or projecting ledges; vegetation growing on or near walls; and non-breathable paints and sealants.

Water infiltration can cause rising damp and efflorescence to occur. Rising damp is groundwater that is absorbed into the base brick and stone walls through capillary action. Moisture evaporates at exterior and interior surfaces, which can stain the brick. Efflorescence is a white haze caused by dissolved salt migrating through the masonry. When water in the masonry evaporates, a layer of salt is left behind.

Improper past repairs and repointing are other typical causes of deterioration. Historic mortars are a mix of lime, sand, various types of small aggregate, and water. Newer mortar mixes contain Portland cement rather than lime (or in a much higher proportion than lime), resulting in a harder mortar. Lime-based mortars are softer, meaning that they are more pliable and adaptive to temperature-related expansion and contraction, and better allow air and vapor transmission, which protects the masonry units. Mortars that are harder than the masonry it surrounds force water and salts to permeate through the masonry rather than mortar, which can lead to spalling and cracking. Damage to masonry units makes exterior walls more vulnerable to water infiltration and creates more costly, time-consuming, and invasive repairs.

Aggressive cleaning methods can also cause deterioration. Harsh chemical cleaners, sandblasting, or high-pressure water or abrasive cleaners erode both the protective surface finish of masonry units and mortar joints, making historic masonry more vulnerable to deterioration and failure.

Past painting or coating of historically unpainted masonry can lead to deterioration, especially where non-breathable sealants were used. Incompatible paints (such as an elastomeric paint) and coatings trap moisture and prevent the natural evaporation of water and salts out of exterior wall assemblies.



Efflorescence is a white haze caused by the migration of salts through masonry units.



Mortar is incompatible with historic masonry when it is too hard and causes brick spalling and breakage.

REPAIR AND RESTORATION RECOMMENDATIONS

Repair and restoration of historic masonry can protect a building's structural integrity and its historic integrity. When addressing conditions like efflorescence or spalling face brick, it is critical to address the source of the problem to provide a long-lasting solution, rather than only performing aesthetic repairs. For masonry, this generally means tracing the route of water infiltration and conducting repairs for other building features.

Use the gentlest methods possible to clean exterior masonry walls. Gentle methods keep protective exterior layers or finished (textured or tools) faces intact. Man-made masonry products like brick generally have more durable exteriors created during high temperature firing processes that protect the more porous interior body. Sandblasting, high-pressure grinding, and harsh chemical strippers damage these protective outer layers by eroding, chipping, or entirely removing them. The porous body is exposed and absorbs water more easily, leading to more severe deterioration through freeze/thaw cycles, cracking or spalling, and efflorescence. Using the gentlest means possible protects the performance of masonry materials, as well as preserves their original colors and surface textures.

When cleaning, conduct inconspicuous test patches to determine the gentlest and most effective method. Cleaning with low pressure water or misting and soft hand brushes is the most basic method. Pressure is measured in psi (pounds per square inch) and should be below the maximum of 300-400 psi. Care should be taken not to saturate the wall

and introduce unnecessary water. Mild and environmentally safe chemical cleaners are another acceptable method. New technologies for low pressure, micro-abrasive cleaning methods have emerged that are gentle enough to remove dirt without compromising surface layers and have been approved for use by the National Park Service.

Soft, lime-based mortars are generally the most appropriate for repointing. Any repointing mortar should have little to no Portland cement in the mixture and should be designed for the specific type of historic masonry. Compatible repointing mortar must take into account the masonry units and the historic mortar. Following the National Park Service Preservation Brief 2 “Repointing Mortar Joints,” mortars for repointing should be softer or more permeable than the masonry units and no harder or more impermeable than the historic mortar to prevent damage to the masonry units. Stresses within a wall caused by expansion, contraction, moisture migration, or settlement must be accommodated in some manner; in a masonry wall, these stresses should be relieved by the mortar rather than by the masonry units. Mortar should be sacrificial to masonry, because it can be repaired easily and preserves the structural integrity of the masonry units.

Knowing the period of construction of a building and the sequence of past repairs can help determine the appropriate mortar for repointing. Laboratory testing of mortar samples by an architectural conservator can identify the specific historic mixture and select a custom-blended repointing mortar to match the original.

Painting historically exposed masonry is not advised. Where masonry has been painted, depending on the type of paint used, removal can prove impossible and/or economically infeasible because of the time and material costs required. An additional concern is the condition of the brick masonry once the paint is removed. The brick may be in a deteriorated state that cannot be repaired which will require face brick replacement (replacement of the outermost layer). Coating historically exposed masonry with stucco is also not advised. Common repairs to existing stucco are patching and crack repair. The patching material should match or be compatible with the composition of the coating.

In rare cases where application of a coating is advised to protect deteriorating brick, applying a breathable masonry paint is a recommended alternative and has been approved by the National Park Service. A permeable paint, such as a mineral silica type paint, allows the masonry to breathe and water to evaporate. Addition of

a coating should be determined with a qualified design professional and contractor. Technical product information and documentation of the condition that necessitates an intervention should be provided to the Commission for review.

MORTAR TYPES

Five mortar types have been established by the American Society for Testing and Materials (ASTM) to distinguish high strength mortar from soft flexible mortars. The critical properties are each type’s strength and proportion of cement, lime, and sand (expressed as a ratio of cement:lime:sand),

Type M: 2,500 psi, 4:1:12

Type S: 1,800 psi, 2:1:8

Type N: 750 psi, 1:1:5

Type O: 350 psi, 1:2:8

Type K: 75 psi, 1:3:10

Type L: low strength, 0:1:3

Soft, high lime content mortars are best for historic properties. Type O is typically specified for repointing. Type N can be appropriate for load-bearing masonry. Mortar can be mixed with pigments or other additives to match historic colors and textures.

USEFUL LINKS

National Park Service, [Preservation Brief #1: Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)

National Park Service, [Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings](#)

National Park Service, [Preservation Tech Notes, Masonry #4: Non-Destructive Evaluation Techniques for Masonry Construction](#)

SECTION SUMMARY

✓ On a masonry project, you should...

- Repair and restore existing brick and stone masonry before replacing.
- Repoint masonry with appropriate mortar that matches the original in strength and mix type.
- Match the new mortar color to the original mortar color.
- Repoint using methods that match the original design and joint tooling.
- Replace damaged areas in-kind with new masonry matching the original in size, color, texture, and appearance.

- ⚠
- Paint, seal, or coat masonry to address specific deterioration issues only where other repair treatments have failed.

✗ On a masonry project, you should not...

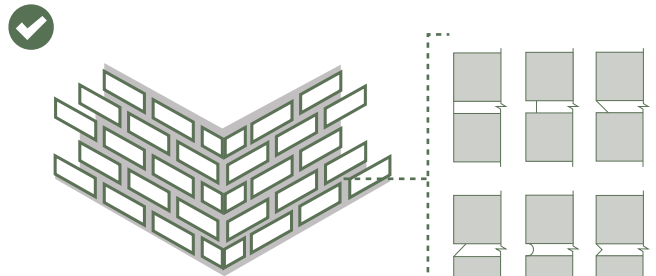
- Paint, seal, or coat historically unpainted brick or stone masonry.
- Repoint with cement-based mortar that is harder and less porous than the original mortar.

APPLICATION CHECKLIST

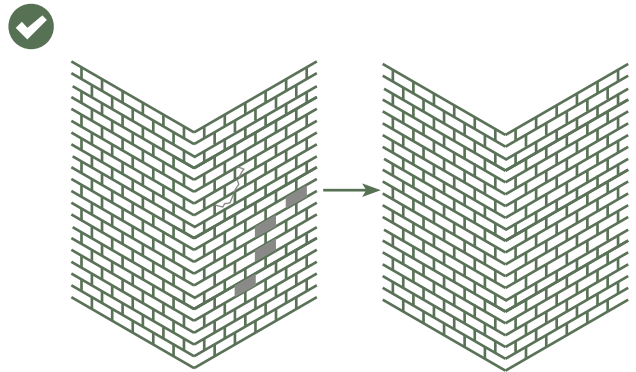
- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned elevation drawings (existing & proposed) or repair details and sketches
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials, such as mortar type
- Mortar color (existing & proposed) or new masonry sample (if applicable)

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

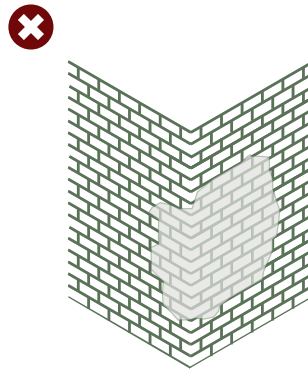
⚠ **Case by case review**



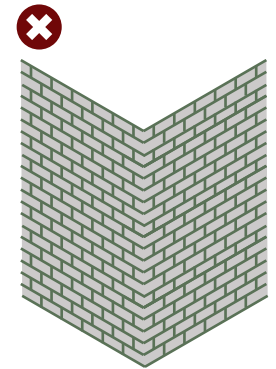
Repoint masonry with the appropriate mortar and joint profiles matching the original.



Repair damaged or deteriorated areas before replacement.



Avoid removing excess material or larger area than necessary in order to repair.



Avoid painting, sealing, or coating historically unpainted masonry.



Efflorescence and damage from incompatible mortar are common conditions in masonry that require attention for maintenance and repair.

3.4 WINDOWS

Original windows are one of the most important characteristics of historic buildings. The shape, size, and style of windows are distinguishable features of most architectural styles. Windows on primary facades are especially important to retain. Alterations to windows are highly noticeable and can easily detract from a building's historic character. Windows are often one of the first elements of a historic building to be altered or replaced, yet they can be easily and effectively repaired and retained. These guidelines are based on tiered levels of intervention with the overarching principle that original windows should be retained, repaired, and reused to the greatest extent possible.

MAINTENANCE RECOMMENDATIONS

3.4.1 Maintain and preserve historic windows and all associated components whenever possible, including window sash, frame, sill, casing, trim, hood, shutters, and glazing (glass). Retain original windows in type, shape, size, configuration, and material. Preserve existing glazing including stained glass, beveled glass, art glass, and other distinctive features such as diamond panes, leading, and bullseyes.

3.4.2 Keep historic wood windows in good condition by maintaining sound layers of paint at exterior and interior surfaces. Where wood has been exposed by paint failure, clean with the gentlest methods possible and consider treating with fungicide prior to repainting. Scrape peeling or flaking paint using hand tools down to the next sound layer of paint and ensure that the surface is clear of dirt and debris before priming and repainting.

3.4.3 Inspect hardware and test operation. Ensure sash locks bring sashes together tightly to keep windows watertight.

3.4.4 Remove paint that has sealed a window closed from the exterior and/or interior to allow windows to be operable and naturally circulate air.

DESIGN GUIDELINES

3.4.5 Repair, restore, and reuse original windows whenever possible. Where one component of a window is deteriorated or broken, repair or replace the individual piece rather than replace the entire window unit. Repair or selectively replace in-kind existing hardware to ensure window operability, including sash cords, weights, and pulleys.

3.4.6 Consider weatherization improvements that have minimal impact to historic fabric including sealing or recaulking around exterior and interior trim, installing weatherstripping, and installing storm windows (either exterior or interior).

3.4.7 Replace windows in-kind if original windows are deteriorated beyond feasible repair. Wood is the appropriate in-kind replacement for almost all historic windows in Salem, except for original lead-came windows. Replacement windows should match the original as closely as possible in material, type, size, operation, profile, and appearance. Replicate the existing dimensions of glazing, configuration of muntins, or unique decorative lites. Match sash and frame thickness and window depths. For existing non-original windows, it is preferred to replace with wood windows rather than new in-kind non-original materials.

3.4.8 Replace windows with alternate materials if in-kind replacement is not feasible only on a case-by-case basis. Replacement windows shall match the original as closely as possible in type, size, shape, operation, profile, configuration of lites and muntins, and exterior finish and texture. Alternate window materials may be deemed appropriate by the Commission on a case-by-case basis depending on the existing window material (such as non-historic windows that are already replacements), the appearance of the alternate window, and whether exterior surfaces can be painted or custom-finished. Vinyl windows are not appropriate and will not be approved due to short lifespan, poor performance, and visual impact on the districts.

3.4.9 If replacing a single window on a facade, replicate the existing windows of that facade.

3.4.10 Replace single-pane glazing in-kind whenever possible. Install double-glazed windows with simulated divided lights only upon consultation with the Commission and replicate the dimensions, details, and appearance of the original window. The following conditions must be met:

- » Simulated divided light muntins should be affixed to the window exterior;
- » Muntins with exterior putty profiles must replicate the putty line of traditional single-glazed windows or the existing profiles found at the building;

COMMON WINDOW SHAPES & STYLES



- » Metal spacers should be used between the glass, preferably in bronze. Simulated divided lights without spacers are not appropriate;
- » Muntins should be 3/4" or 7/8" in width depending on the age and style of the building or existing original windows at the building.

3.4.11 Avoid reflective glazing in restored or new windows. Reflective glazing makes a window's lites and muntins difficult to see and alters the visual impact of the window from the public right-of-way. This change makes alterations in the historic district more conspicuous. Clear (non-tinted) and non-reflective glazing and low-e coatings are appropriate.

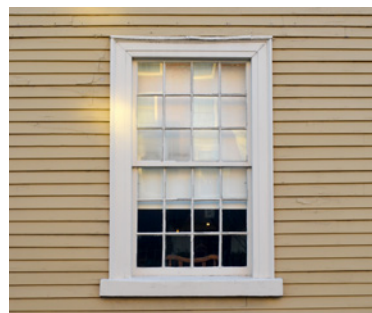
3.4.12 Preserve the ratio of window openings to solid wall surfaces. Increasing or reducing openings can impact the proportions of a facade and can look out of place within the larger streetscape.

3.4.13 Retain the historic pattern of window openings (fenestration pattern), especially on primary facades. Avoid inserting new windows into a facade or infilling existing windows. The position, number, and arrangement of windows defines the rhythm of a facade and can be a character-defining feature of an architectural style or a type of building use. If creating new openings or infilling existing ones is necessary for a project, locate openings on side or rear facades.

3.4.14 Replace deteriorated window trim or decorative elements only as necessary to match the size, profile, and material of the original elements. For window lintels or hoods that project from the facade plane and are vulnerable to water collection, consider installation of metal drip edges to shed water away from windows. Copper is recommended and should be left to weather naturally; painted aluminum is acceptable if painted to match trim. Avoid fully encasing wood features in any metal or synthetic material, as this will trap moisture and cause damage.

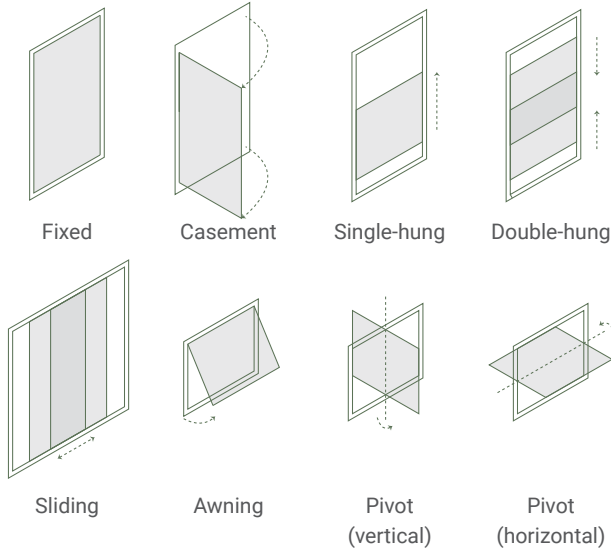


Example of 6/6 double-hung windows, a common type throughout Salem.

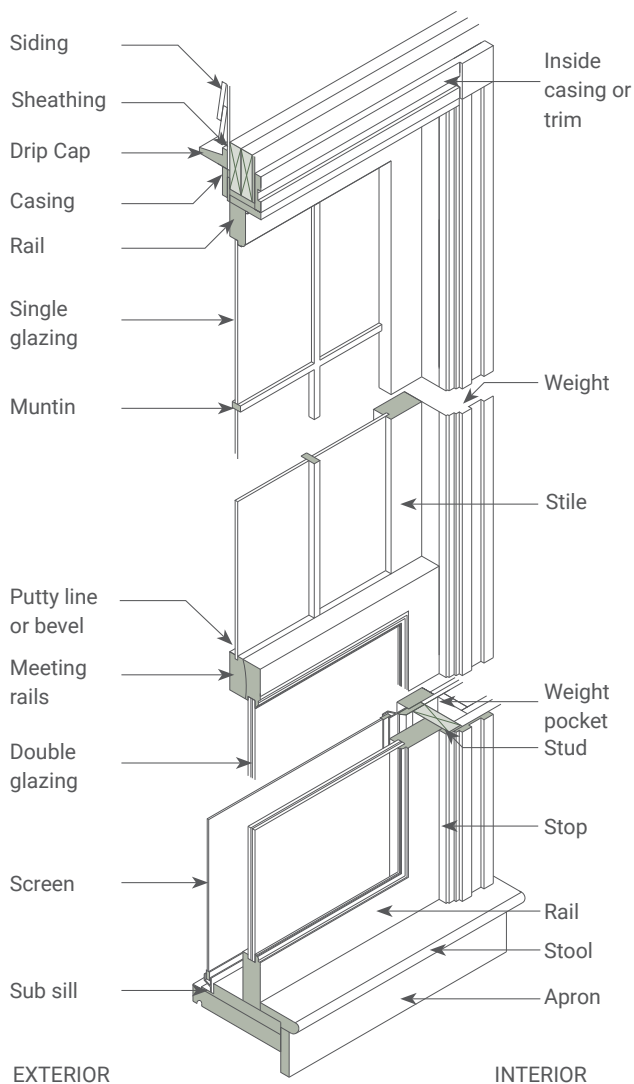


Example of a 12/12 double-hung window with true divided lites, retaining historic configuration, materials, and appearance.

TYPICAL WINDOW OPERATION SYSTEMS



COMPONENTS OF A TYPICAL DOUBLE-HUNG WINDOW



TYPICAL WINDOW MATERIALS

The vast majority of historic windows are made of wood. Use of traditional wood for windows is recommended for reasons of historic and material integrity, aesthetics, and durability. In Salem, lead comes can also be found in stained glass and diamond pane windows in early buildings. Comes function similar to muntins to hold glazing units in place. Despite advancements in new materials and window products, synthetic materials often do not sufficiently resemble original materials, have a short lifespan, and use less sustainable materials. Well-maintained wood windows can last longer, be repaired, and do not detract from a building's historic character.

REPAIR AND RESTORATION RECOMMENDATIONS

One advantage of historic windows is that they were made as an assembly of individual components; when one component breaks or fails, only that piece needs to be repaired or replaced. This construction extends the longevity of historic windows and allows original materials to remain in place as long as possible. Small, localized repairs can be more cost-effective than entire replacement, in addition to being preferred from a preservation perspective. Repaired windows have also been shown to achieve energy performance levels comparable to replacement windows. New modern windows are manufactured as entire units, meaning that once one component is damaged, the entire window must be replaced.

Historic windows can be repaired and restored even when deterioration appears severe. Repair small cracks, dents, and gouges in wood surfaces with wood filler. Larger areas of deteriorated or rotted wood can be restored with Dutchman repairs or by consolidating the wood with epoxy mixtures. A Dutchman repair is a localized method where unsound material is cut out and new wood is pieced-in or spliced into the surrounding wood. Repair loose glazing by installing new glazing putty and repairing the muntins or sash members that hold glazing lites in place.

Keeping wood windows well painted will extend their lifespan. Prior to repainting, wood windows should be cleaned and flaking paint gently removed to the next sound layer of paint. Preparation of the wood substrate is important so the new paint will adhere properly. Use a paint type that will adhere properly to the wood surface, such as oil-based paint. Marine grade paints are recommended because they perform well in wet coastal climates over long periods of time.

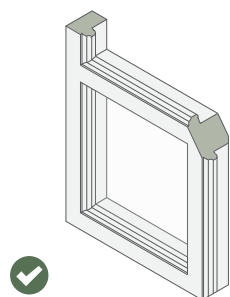
WINDOW REPLACEMENT

When proposing a substantial window replacement, applicants should be prepared to demonstrate that all other repair and restoration options have been studied and that replacement is the only reasonable option. The Commission may conduct a site visit to evaluate the condition of existing windows. The feasibility of the following will be assessed:

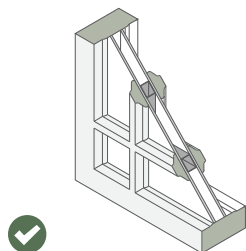
- » Restoration of the entire existing window through repairs to sashes, sills, and individual components;
- » Individual sash replacement;
- » Full replacement of windows with exact in-kind matches and matching the existing window layout.

Factors of cost, labor, and condition will be considered in determining the best course of action. Applications to repair historic windows or replace window sashes with exact duplicates will be reviewed under a Certificate of Non-Applicability. Such in-kind replacement must meet the following conditions: no changes in window material, grid pattern (number of divided lites) or grid width, sash widths, glass treatment (single-pane), or frame type.

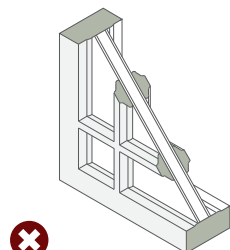
TRUE VS. SIMULATED DIVIDED LITES



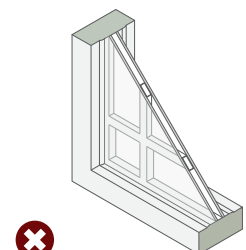
True Divided Lite
Separate pieces of glass between muntins. True divided lites are the most historic construction method.



Simulated Divide Lite with Spacer
Mimics the look of true divided lites with muntin grilles permanently adhered to both sides of the glass. A metal spacer bar is installed between the glass panes.



Simulated Divide Lite without Spacer
Muntin grilles are adhered to the glass. Without spacer bars, the window does not adequately mimic historic windows with true divided lites.



Grilles-between-the-Glass
Grilles permanently installed between the glass panes. Interior grilles do not convey lite configurations and impact visual character.



UV COATINGS & FILMS

The challenge of improving the energy efficiency of buildings with single pane windows and doors without affecting the historic appearance of the buildings can be accommodated with exterior storm windows and the application of window film that has no visual impact. Products on the market include UV protection film and thermal climate control window film that have no visual impact and can improve the window's energy efficiency by reducing the solar heat gain coefficient and U-value-heat loss. UV coatings help protect the historic fabric of a building including textiles, art, furnishings, as well as people from the damaging effects of UV rays. The film can be applied to the glazing if single pane and can be a laminated inter-layer if using double pane glazing.

Testing small-scale and low-impact solutions to improve an existing window's efficiency is a beneficial step before proposing full replacement.

INFORMATION FOR APPLICANTS

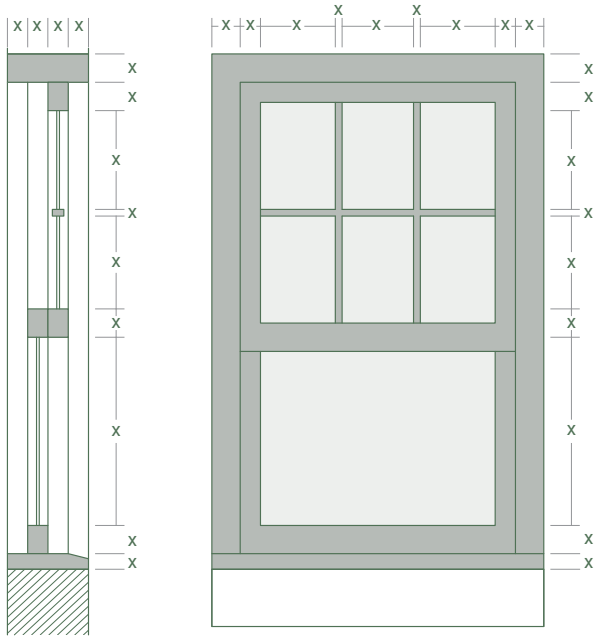
The Commission does not review storm windows or screens, but does review the paint color of storm windows and screens. Color should minimize visual impact and blend with existing trim.

The Commission does require 1/2 screens to be installed for new replacement windows that do not need storm windows.

GUIDE FOR REPLACEMENT OF HISTORIC WINDOWS

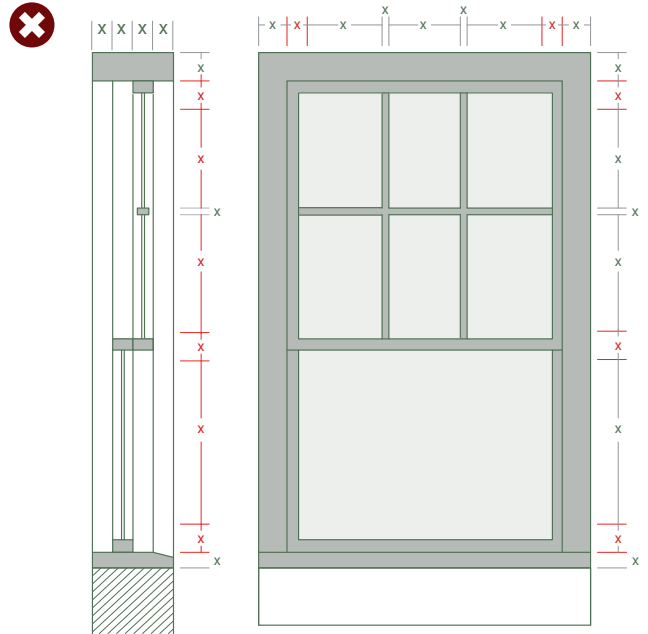
When replacing a window, new dimensions should match existing or original measurements for each component. To accurately replicate any window, it is crucial to recognize the compatibility between the original and the replacement in terms of shape, size, operation, and materials. Below are the most common dimensions you need to consider when replacing a window, in addition to the overall height and width of the window opening.

Single and double hung windows

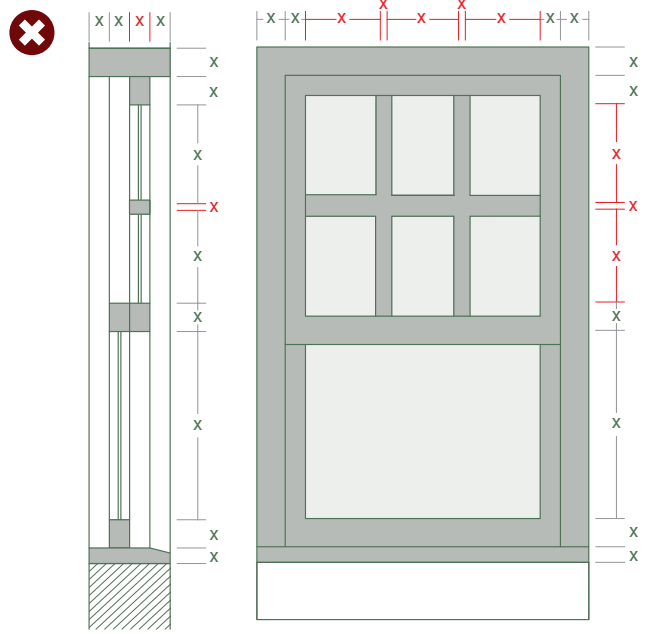
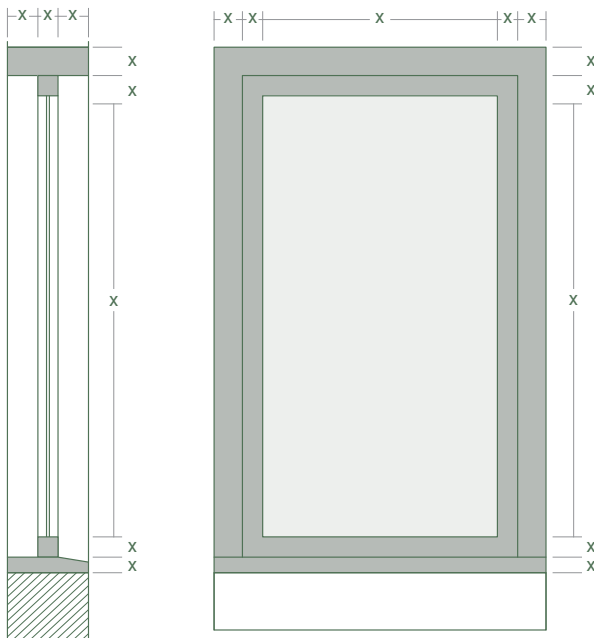


The Commission looks for the size and shape of the new window to match the original, as well as the size and shape of individual components, and the proportion of those components to each other.

Inappropriate replacements



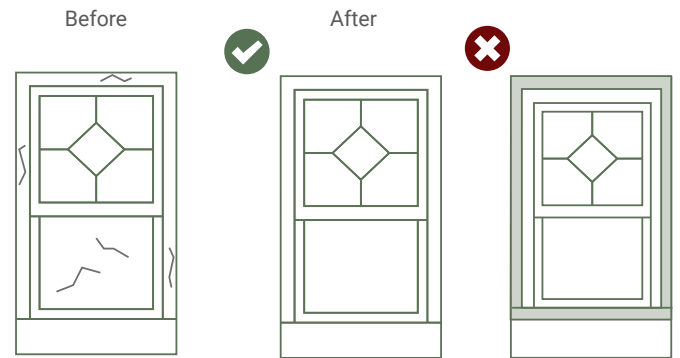
Casement or fixed windows



Replicating dimensions is important for appropriate replacement windows. Even small changes can impact the overall appearance, like different sash rail and stile size (top) or muntins (bottom).



An example of approved replacement windows that fit the existing opening, maintain the original proportions, and have a historically appropriate multi-lite configuration.



Repair and reuse of original windows is the most appropriate treatment, followed by in-kind replacement that matches the original and matches the original size.

Some replacement methods leave the old frame intact inside the structural opening (shaded above) and install a new frame and assembled window on top of the old. This method is not appropriate because it shrinks the window and changes the facade transparency, even if the replacement window matches the original design.

WHY PRESERVE HISTORIC WINDOWS?

Historic windows can be repaired and restored in parts, rather than entirely replaced like new windows must, reducing material waste and long-term costs.

Simple repairs of caulking, weatherstripping, and replacing glazing compound can address air transfer between a sash, frame, and wall.

Low-impact alterations like storm windows and interior films are effective improvements for heat gain/loss through glazing. Interior storm windows have less visual impact than exterior.

Preservation conserves the energy already expended to make the windows.

Historic windows are essential aesthetic elements that preserve the appearance, proportion, and material texture of a building.

USEFUL LINKS

For additional window resources refer to:

National Park Service, [Preservation Brief 9 “The Repair of Historic Wooden Windows”](#)

National Park Service, “Planning Successful Rehabilitation Projects,” [“Evaluating Historic Windows for Repair and Replacement”](#) and [“Replacement Windows that Meet the Standards”](#)

National Trust for Historic Preservation, [“Historic Wood Windows” Tipsheet](#)

National Trust for Historic Preservation, [Saving Windows, Saving Money: Evaluating the Energy Performance of Window Retrofit and Replacement](#)

For weatherization guidance, including windows and doors, refer to National Park Service, [“Weatherization: Repair and Upgrade Windows and Doors”](#)

Window Features: Shutters

Historic wood shutters, also referred to as exterior blinds, should be retained and preserved. Shutters can be characteristic of certain architectural styles and impact the visual relationship between windows and the rest of a facade. The design objective for replacements shutters should be to respect the original function of this building feature and not to treat them only as a decorative element.

MAINTENANCE RECOMMENDATIONS

3.4.15 Maintain historic wood shutters by inspecting for peeling paint, wood rot, or damaged hardware. Scrape, prime, and repaint painted wood shutters.

DESIGN GUIDELINES

3.4.16 Repair and restore original and historic wood shutters whenever possible.

3.4.17 Consult with the Department of Planning and Community Development staff and the Commission before removing existing shutters or installing new shutters. Shutters may not be appropriate to every architectural style. If shutters historically existed at the building, use historic photos or documentation to inform the design of the new shutters.

3.4.18 Select compatible replacement shutters with new wood shutters in the event that wood shutters cannot be retained or are missing. Replacement shutters should match the original in size, shape, placement, proportion, spacing and profile of louvers, and hardware. Replacement shutters should reflect the original operable use of the shutters. Wood is the recommended material for replacement shutters.

3.4.19 Avoid vinyl or aluminum shutters. Although paintable, these materials do not convey the same texture as wood shutters and impact exterior architectural character.

3.4.20 Select a size and shape that would cover the entire window if closed; for example, arched windows should have arched shutters that are each one half of the width of the window.

3.4.21 Hang shutters so that in a closed position over the window they would shed water. Slats should point up when the shutters are open and point down when the shutters are closed. This design mimics the original protective function of shutters.

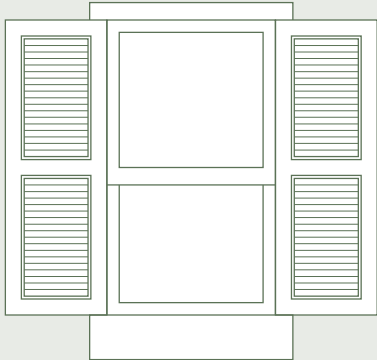
3.4.22 Repair and reuse original hardware, or replace in-kind if reuse is not possible. Hinges should not cover or damage window casing or historic fabric. Shutter tie backs or shutter dogs are recommended to be metal (hand-forged, standard S-shaped stamped metal). Attach shutters with hinges rather than nailed into place to be consistent with their historic operability.



✓ Appropriate sized shutters are one-half the size of the sashes.

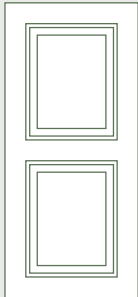
✗ Inappropriate shutters are too narrow to cover the window.

SHUTTER & BLIND STYLES

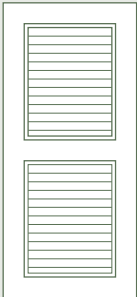


Shutters and blinds should fit over window, and be fastened to window casing, not to siding

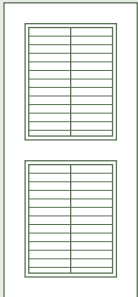
Shutter & blinds types common in Salem



Paneled



Fixed Louvers



Movable Louvers



SHADING & REUSE

Maintaining existing shutters or replicating historic shutters can provide shading and reduce heat gain or loss at windows.

Replacement wood shutters can often be found at material salvage yards and antique yards. Reuse of salvaged shutters is a sustainable practice.



Shutters are found in different architectural styles throughout Salem and contribute to the rhythm of building facades.



This example of louvered shutters retains its shutter tie-backs (at the bottom of the shutter) and hinge hardware. Historic hardware should be retained and reused.

SECTION SUMMARY

✓ On a window project, you should...

- Retain, repair, and reuse original windows and shutters.
- Replace windows in-kind only when repair is not possible; new windows should match the original in all dimensions and appearance.
- Use reversible, low-impact changes to improve energy efficiency.



- Use materials other than wood only if replacing windows that have already been replaced.



✗ On a window project, you should not...

- Replace windows before attempting to repair, restore, and reuse them.
- Use vinyl or other materials that cannot be painted and do not replicate the dimensions and appearance of historic windows.

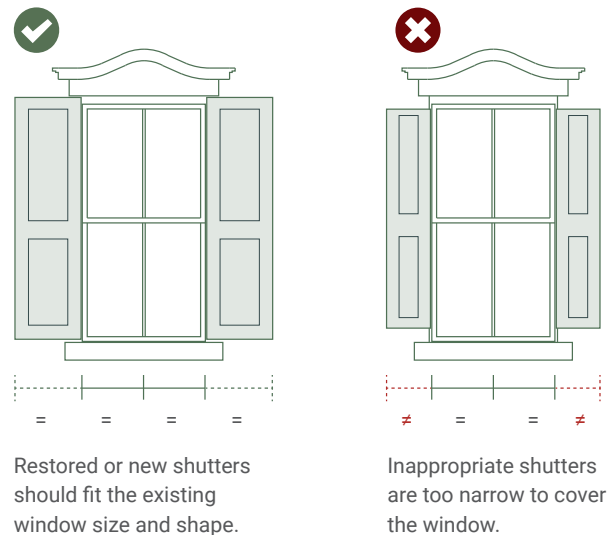
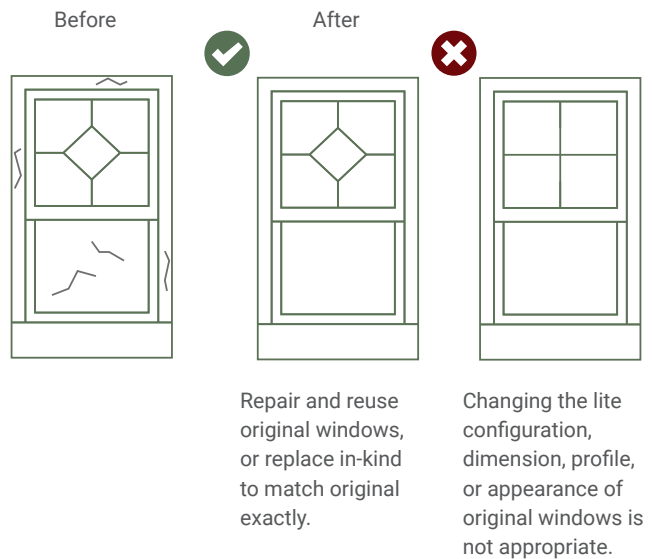
APPLICATION CHECKLIST

- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned elevation drawings (existing & proposed) or detail drawings
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials, including hardware or glazing (if applicable)
- Paint color

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.



Case by case review



An example of a preserved window with tracery, unique proportions, and detailed frame and lintel. Repair and reuse of original windows is the most appropriate treatment.

3.5 DOORS & ENTRANCES

The composition of a door, its surrounding features, and the overall entryway are significant architectural features. The proportion, shape, and detail of historic doors and entrances in Salem demonstrate a rich tradition of design and varying stylistic trends over time. The relationship between a primary entry, a primary facade, and the street is also a character-defining feature. Doors and entrances should be maintained and preserved.

The elaborateness of the entrance is related to the design of the house. Simple houses tend to have relatively plain doorways while more ornate houses have more highly decorated doorways. Therefore, when a replacement doorway is necessary on the principal facade or new doorway is being added on a side or rear facade, it should harmonize with the style of the house as far as the type and extent of detail. Large sheets of glass are not generally in keeping with the character of a historic house.

This chapter contains guidelines for doors and the surrounding features that together create an entrance. It is important to consider each element as a part of an ensemble. Most doors and entrances will be primarily made of wood and will have consistent repair and restoration methods, while masonry and metal materials will also be present and have their own methodologies.

DESIGN GUIDELINES

3.5.1 Retain and preserve historic doors, frames, surrounds, and associated components including glass, transoms, fanlights, sidelights, pediments, hoods, moldings, and hardware. Original materials should not be discarded. If repair and reuse is not possible, salvage may be an option and the existing feature used as a template for replication.

3.5.2 Retain and preserve existing door openings. Avoid enlarging or filling in original door openings to fit new stock sizes. In addition to infill as an action to be avoided, reducing the solid-to-void ratio is considered an enclosure and may require a Building Permit.

3.5.3 Retain and repair original or existing porticos with materials that match the original as closely as possible.

3.5.4 Retain and repair original granite or wood steps. Maintain the original riser height and tread length, step profiles, and side walls. Replace with in-kind materials. Brick, flagstone, or concrete steps were not used historically in Salem and are not appropriate for new or replacements steps.

3.5.5 Retain and repair original handrails or railings as part of the entryway ensemble if intact. Installation of handrails where they did not previously exist is not recommended due to the visual and physical impact on historic fabric; however, installation with simple, compatible designs may be acceptable for improved safety reasons.

3.5.6 Repair and reuse hardware whenever possible. Replace hardware in-kind if necessary. New hardware should match the original hardware in material, finish, appearance, and function. If original hardware is no longer intact, new hardware should be compatible with the era of construction and style of the building. Avoid replacing historic hardware with contemporary designs, digital locks, combination locks, keypads, or similar technology.

3.5.7 Consider weatherization improvements that have minimal impact to historic fabric including installing weatherstripping and installing storm doors.

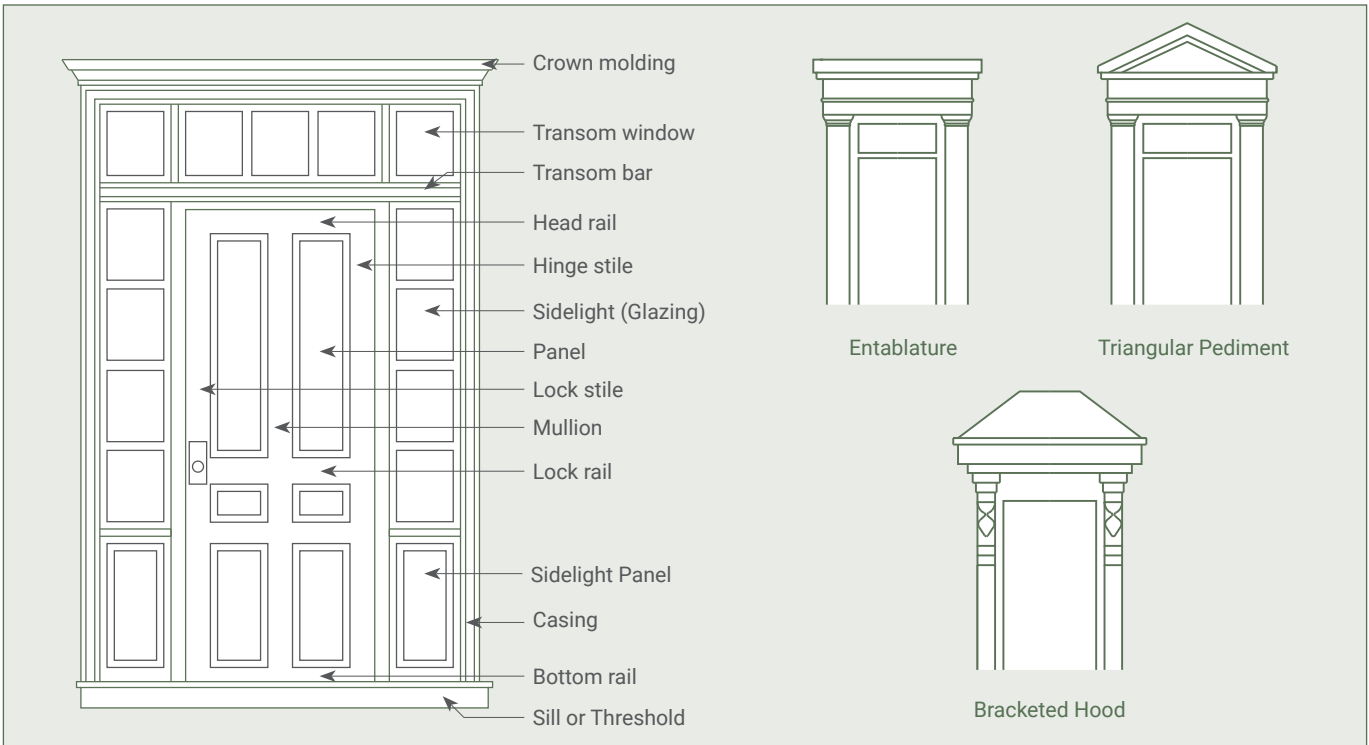
3.5.8 Replace doors and surrounds in-kind. Replacement doors and surrounds should duplicate the original in material, design, size, profile, operation, and hardware. If the original design is unknown, the stylistic period of a building should inform the appropriate replacement. Wood is the most appropriate material for residential doors. Avoid metal doors. Paneled doors should have the appropriate panel arrangement for the date of the house's construction.

3.5.9 Replicate the profile and width of door frames, jambs, and sidelights or fanlights to match existing in order to preserve the void/solid ratio.

3.5.10 Replicate existing glazing dimensions and patterns in replacement doors.

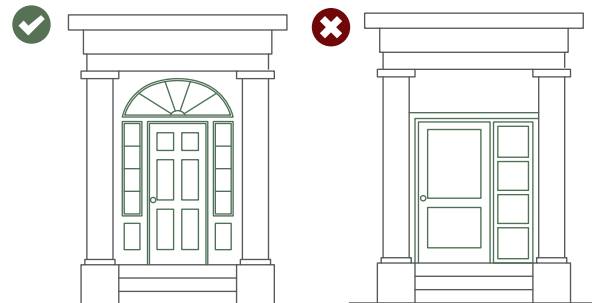
3.5.11 Avoid introducing new door openings on the primary facade or highly visible facades of a building. New side or rear doors should be minimally visible from the street. Doors above ground level that are necessary

DOOR COMPONENTS & TYPICAL SURROUNDS



to provide secondary egress should be located to be as minimally visible as possible. Ensure that new doors and entrances, when necessary, comply with egress or other regulations and are compatible in size, scale, proportion, material, and massing.

3.5.12 Avoid enclosing historically open porticos to preserve the existing visual character of the building. Enclosed porticos or porticos with full clapboard-siding walls are a common type of early alteration that is considered to have gained significance in its own right. However, it is not appropriate to alter an existing open portico and risk creating a false sense of history. Conversely, opening a historically enclosed portico is generally not appropriate.



Maintain style, materials, configuration, and rhythm or symmetry when restoring doors and entryways.

It is not appropriate to change style, materials and configuration of original historic doors with contemporary designs.

INFORMATION FOR APPLICANTS

The Commission does not have jurisdiction over storm doors per the Historical Commission Ordinance. The Commission does have jurisdiction over the paint color of storm doors. Painting storm doors aims to minimize visibility.

ACCESSIBILITY

When entrance alterations are necessary to improve accessibility, contact the Commission early in project planning to develop the most appropriate solution. Refer to [Chapter 3.11 Accessibility & Code-Required Work](#).

EXAMPLES OF DOORS & ENTRANCES



Ornate Second Empire and Italianate columned entry, carved wood double doors (behind storm doors), and a segmental arch transom.



Greek Revival door with wide flat entablature and pilasters, rectilinear sidelights, and off-center/side-hall facade composition.



Federal door with elliptical fanlight and sidelights with tracery and columned portico.



Georgian-Federal pedimented doorway, 6-panel wood door, simple single-lite transom, fluted pilasters and triglyphs.



Pedimented door surround with fluted pilasters, 6-panel wood door, and hybrid tracery sidelights and transom.



Colonial Revival double entry, multi-panel wood doors, large sidelights and transoms, and classical-style portico with narrow columns

SECTION SUMMARY

✔ On a door project, you should...

- Repair and restore historic doors and surrounding entryway components including sidelines, fanlights, porticos, steps, and railings.
- Preserve configuration and symmetry.
- Restore and reuse historic hardware, or use new hardware with historic design.
- ⚠ • Replace with materials other than wood depending on location or with doors that have already been replaced.

✘ On a door project, you should not...

- Replace doors with contemporary doors that do not match the architectural style and facade proportions.
- Create new door openings on primary facades or infill existing openings.
- Cover sidelights, obscure details, or enclose historically open porticos.

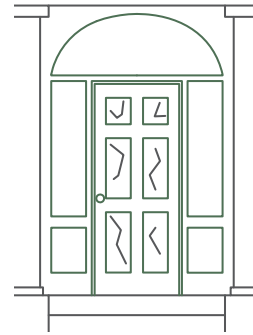
APPLICATION CHECKLIST

- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned elevation drawings (existing & proposed) or detail drawings
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials, including hardware or glazing (if applicable)
- Paint color

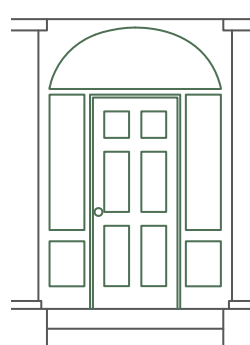
Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

⚠ **Case by case review**

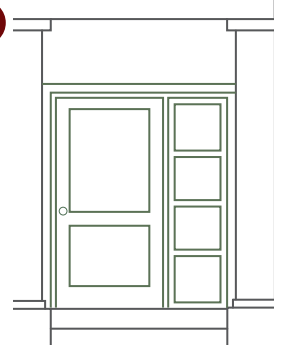
Before



After



Repair and restore doors, glazing, decorative features, and all components of historic entryways.



Changing the configuration, material, or proportion of a door or replacing entrances with contemporary designs is not appropriate.



Maintain original doors and openings at primary facades.



Avoid introducing new door openings on primary or highly visible facades.

3.6 PORCHES, DECKS, AND BALCONIES

Porches, decks, and balconies add variety to a streetscape when located on primary facades and can be highly decorative. Other examples, some more simple in design, are located in side or rear yards, but remain partially visible from the public right-of-way. Porches at primary facades are prevalent in the 19th century styles in the Lafayette Historic District. Balconies are often found above the porticos of Federal style buildings; proposed work on such features should also reference the guidelines in [Chapter 3.5 Doors & Entrances](#). Porches and similar architectural features should be preserved and restored.

DESIGN GUIDELINES

3.6.1 Maintain and repair existing porches, decks, and balconies whenever possible. Salvage, repair, and reuse existing components including deck boards, railings and balusters, posts, and decorative trim. Maintain painted wood surfaces with historic or appropriate paint colors matching those used on the main building, especially when a porch is characteristic of the architectural style.

3.6.2 Retain porches, decks, and balconies that were added after the original construction of the building but have gained significance in their own right. Porches, decks, and balconies can be appropriate for the building as a reflection of its development and as an expression of a later architectural style. Removal of this type of feature may sometimes be appropriate based on the individual building or the reason for removal (i.e. cause of deterioration or inappropriate later alteration).

3.6.3 Replace deteriorated individual components in-kind with new materials matching the original in material composition, size, shape, profile, dimension, appearance, and finish. Use of dimensional lumber for visible components is not acceptable. Avoid metal porch supports. Paint or finish all exterior materials.

3.6.4 Replace entire porches, decks, and balconies only if repair and select replacement is not feasible. A full demolition and rebuild is rarely necessary except in cases of severe deterioration and life safety concerns. Replicate the original design as closely as possible, allowing for structural and code requirements. Install flashing and waterproofing at all connections between the porch and main building.

3.6.5 Avoid enclosing historically open porches on primary and highly visible facades. Enclosure with glass or screens at rear or non-visible features may be acceptable; enclosure with walls or opaque materials should be limited to demonstrated non-historic porches, decks, or balconies. Avoid removing, altering, or covering historic details.

ALTERNATIVE DECKING MATERIALS

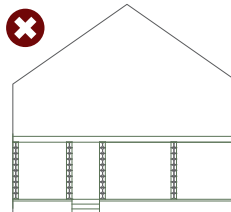
Composite decking materials made from recycled materials including reclaimed wood and sawdust and plastic packaging are earth friendly, durable, pest resistant, mold and mildew resistant and can be manufactured in color, texture and dimension to match authentic wood decking and therefore can be appropriate for use in the replacement of wood decking on non-primary facades. Composite decking is long lasting, reduces the need for replacement and repair and is the same or lighter weight than wood decking materials.



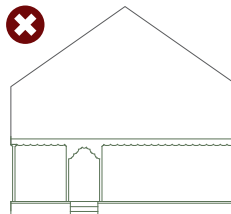
Porches should be restored with in-kind materials and following their original architectural style and proportions



A porch should not be enclosed to generate additional interior space to the original construction



Avoid the use of metal or visibly alternative materials when replacing porch supports or columns



It is not appropriate to change the original architectural style of the porch

SECTION SUMMARY

✓ On a porch project, you should...

- Retain and repair porches, decks, and balconies to preserve historic rhythm, massing, and detailing.
- Replace deteriorated components in-kind and match existing profile, dimension, spacing, and painted finish.
- ⚠ • Replace or rebuild entire porch, deck, or balcony to address severe deterioration or unsafe conditions.
- Use alternate materials depending on location and visibility.

✗ On a porch project, you should not...

- Enclose historically open porches.
- Use metal or visibly alternative materials when replacing posts or railings, especially for carved wood.
- Remove or demolish historic porches, decks, balconies, or similar features.

APPLICATION CHECKLIST

- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned plan and elevation drawings (existing & proposed) and detail drawings showing component(s) shape and profile
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials
- Paint color

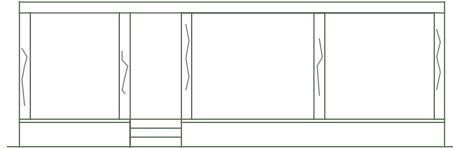
Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

⚠ **Case by case review**

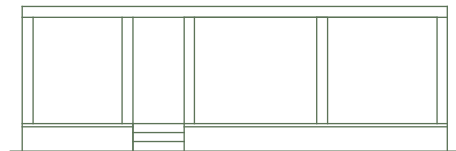


Preserve historic porches and details.

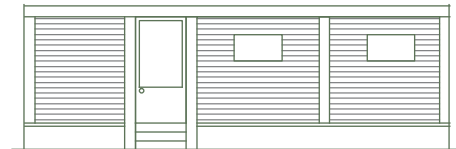
Before



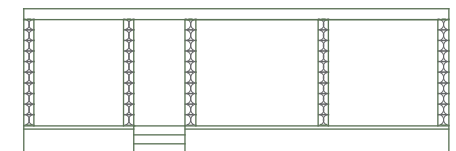
After



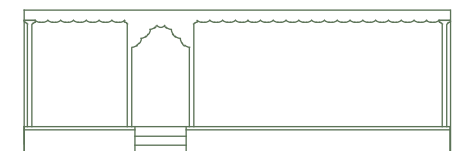
Maintain and repair porches, decks, and balconies. Replace deteriorated components with in-kind materials.



Enclose historically open porches



Use of metal or visibly alternative materials when replacing porch supports or columns.



Alter or change the historic details or architectural style.

Refer to Chapter 4: Guidelines for Additions to Existing Buildings for guidelines related to new porches and decks.

3.7 FOUNDATIONS

Foundations are one of the most important features to consider in the preservation of historic buildings because they maintain the structural integrity of a building. Without proper maintenance, foundations must be repaired or replaced through a labor-intensive process. Historic foundations in Salem are predominantly brick or stone masonry. In many architectural styles, part of the foundation is exposed above grade and becomes part of the streetscape. Maintenance and care of foundation materials is critical to preserving historic buildings.

MAINTENANCE RECOMMENDATIONS

3.7.1 Protect and maintain historic foundations by designing landscaping and other site features to keep water from collecting near the foundation walls. Ensure that gutters and downspouts are clear and effectively direct water away from the foundation walls.

DESIGN GUIDELINES

3.7.2 Repair and restore original foundations whenever possible. Repoint original masonry foundations to retain the original design and use compatible mortar in strength, mixture, and permeability.

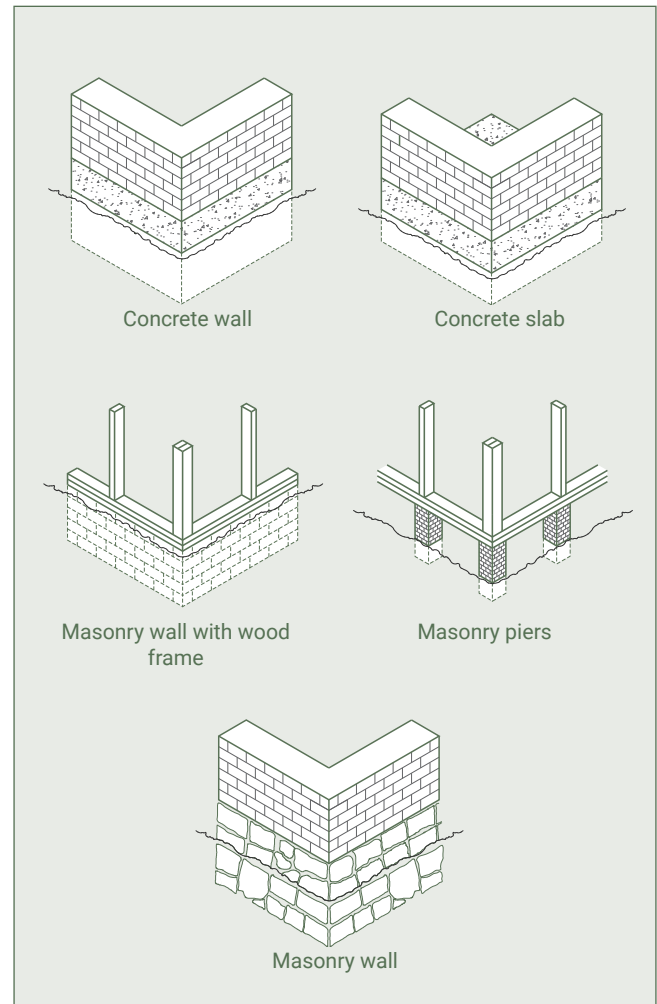
3.7.3 Avoid applying a coating over an exposed masonry foundation to create a uniform appearance or to hide an original deteriorated material. Identify and address the source of deterioration as soon as possible.

3.7.4 Retain and repair windows, grates, or screens in existing openings in foundation walls. Creation of new openings on the street-facing facades of an original foundation is not appropriate. New windows or penetrations to accommodate utility equipment may sometimes be acceptable on non-visible facades.

3.7.5 Replace historic foundation materials in-kind if the existing masonry is beyond repair and structurally compromised. If the foundation material cannot be repaired or patched, only replace the minimum amount of material needed to make the repair. Use original materials and details whenever possible. If original materials are not available for the foundation replacement, choose new materials that convey the scale, texture and appearance of the original.

3.7.6 Avoid increasing a building's height when repairing or replacing a foundation wall as it will alter the proportions of the building and impact the surrounding streetscape. Special considerations for elevating buildings as a means of flood protection may be appropriate.

COMMON FOUNDATION TYPES



USEFUL LINKS

For in-depth guidance on appropriate foundation modifications and flood adaptation, refer to the [National Park Service Guidelines on Flood Adaptation for Rehabilitating Historic Buildings](#)

SECTION SUMMARY

✓ On a foundation project, you should...

- Repair and restore original foundations.
- Repoint masonry foundations with mortar that is compatible in strength and type.
- Retain historic foundation-level windows or grates in existing openings
- Replace materials in-kind if they cannot be repaired.
- Consult qualified professionals to assess structural integrity and design appropriate solutions to deteriorated conditions.

- ⚠ Paint, seal, or coat masonry to address specific deterioration issues only where other repair treatments have failed.

✗ On a foundation project, you should not...

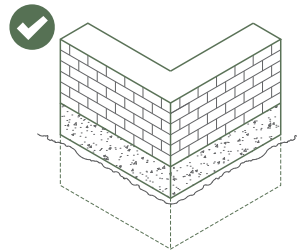
- Coat an exposed masonry foundation.
- Increase building height when repairing or replacing foundation walls.

APPLICATION CHECKLIST

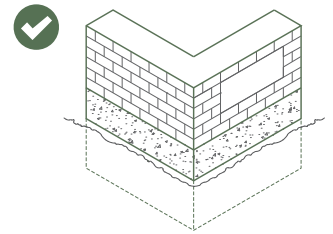
- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned plan and elevation drawings (existing & proposed) and details drawings
- Engineer assessments, technical shoring/bracing plans for intensive work (if applicable)
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials
- Mortar color (existing & proposed) or new masonry sample (if applicable)

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

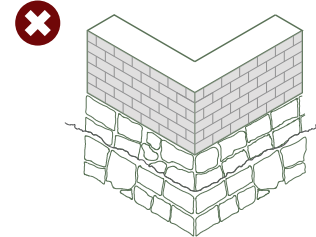
⚠ Case by case review



Repair and restore original foundations. Repoint masonry foundations with appropriate mortar type.



Retain and repair windows, grates, or screens in existing openings in foundation walls.



Coating an exposed masonry foundation can trap moisture and lead to future deterioration.



Exposed brick and stone masonry foundations are common in Salem and should be preserved.



Protect foundations by directing water away from them, such as using downspout elbows and splash guards.

3.8 MECHANICAL AND UTILITY EQUIPMENT

Preserving the historic appearance of individual buildings and the sense of scale and materials throughout a historic district is a key goal of local designation. Mechanical and utility equipment can be one of the most visually intrusive additions to a historic district; however, modern building systems such as mechanical, electrical, and plumbing provide necessary functions that keep historic properties livable and comfortable.

Advancements in technology and the integration of sustainable design practices have become part of the ongoing conversation within the realm of historic preservation. Prompted by the desire to be energy and cost efficient, many property owners are eager to incorporate new heating, cooling and ventilation systems into their existing and historic buildings. Likewise, the need to incorporate communication technologies must be sensitively done to achieve a balance between preservation objectives and modern convenience and functionality.

However, roof- and surface-mounted equipment is a broad category of alteration that can affect the historic integrity of a building. This section addresses mechanical and utility equipment as a subset of that category, understanding that these building systems are desirable or necessary modern conveniences but need to be sensitively incorporated into an existing building. These systems require attachment to historic exteriors and penetration through historic materials. Therefore, they must be evaluated for their cumulative impact on a historic building and its surrounding context. The guidelines for Roofs and Exterior Envelopes are relevant to mechanical work and should be consulted in project planning.

Changes both big and small can have a significant, cumulative impact over time. Care must be taken to avoid the incremental loss of integrity during any systems upgrade on historic properties. A thoughtful approach to the systems upgrade should respectfully retain the historic fabric, consider integration of new systems to be reversible and understand the life-cycle benefit of the upgrade work toward the long-term preservation of the existing building.

The following guidelines are grouped by general system or design concern for clarity. It is understood that mechanical equipment technologies continue to evolve, especially those that strive to improve energy efficiency. The guiding principles of minimal visibility, sensitive screening, limited penetrations, and reversible installation will hold true regardless of the product or system.

Applicants are encouraged to communicate with design professionals, contractors or equipment installers, and City departments when planning and installing a new system and let them know that the building is in a historic district. Others may not be aware of historic district regulations but should work with homeowners to create an appropriate solution.

TYPES OF HVAC SYSTEMS

Alternative heating, ventilation, and air conditioning (HVAC) systems offer modern conveniences and improved comfort. In some cases, these can use solar power to operate, helping to reduce their carbon footprint. Often integrating these newer technologies into existing and historic buildings can be challenging due to low clearances and ceiling heights and the limitations of the existing construction without wall cavities or chases to run ductwork and piping. The following are recommended HVAC systems that can successfully be integrated with limited impact to the historic fabric of existing structures.

» **Ductless heat pump:** also known as mini-split systems, are versatile and efficient cooling and heating systems that can be accommodated within existing building fabric and specifically within historic spaces which may contain low ceiling clearances, little to no space between the exterior wall and the interior finishes as well as decorative ornament and wood paneling. Heat pump systems include small sized condensers that can be remotely located on the exterior, piped to internal units that can stand alone or can be discreetly located and ducted. The exterior units can be mounted on secondary facades or at the ground level, screened with plantings, knee-walls or fencing where appropriate. Heat pumps are powered by electricity (which can be supplied through solar power) making them an environmentally friendly and preferred alternative over fossil fuel powered systems. There are 3 types of heat pumps including air-source, geothermal and a combination thereof. The principles and equipment behind all three are virtually the same, the source of power is what differs.

» **Radiant heating (walls and floors):** this system supplies heat directly to the floor or panels in the wall or ceiling transferring heat to the surface. Radiant heat is more efficient than forced-air and baseboard type heating systems because it is spread evenly through the spaces and there are not dead spots or duct losses for air to escape. There are two types of systems, electric and hydronic-liquid based, each having their own advantage. The electric system consists of electric heating cables built into the floor, powered off the electrical grid or through solar power while the hydronic system which pumps hot water through tubing laid in a pattern under the floor powered by a gas or liquid propane-fired boiler. Both systems can be operated from energy efficient power sources with small compact equipment internal to the building. This type of system is laid beneath the floor surface, which requires removal and reinstallation of the flooring in the case of an historic and existing building retrofit.

» **Forced Air & Central Air:** Forced air systems provide heating and central air systems provide cooling. The heating component is powered by a gas or propane fired furnace and the cooling is powered by electricity. The heating and cooling are distributed through a ducted system. Forced air systems require space in the interior for the furnace and space to conceal the ductwork which can be challenging to retrofit in historic and existing buildings. Additionally, the compressor required is located on the exterior of the building, creating a visual impact which can be screened with landscaping, knee-walls or appropriate fencing.

As mentioned, units can be bulky and visually incongruous with the surrounding historic district. The following design guidelines provide information to consider when installing a new HVAC system in an existing property.

DESIGN GUIDELINES FOR HVAC SYSTEMS

3.8.1 Limit the number of roof and wall penetrations when designing and installing new HVAC systems. Penetrations, whether located on a roof or exterior wall, increase the risk of water infiltration and damage to the building envelope. Properly flash and waterproof all penetrations.

3.8.2 Place rooftop mechanical units away from the primary facade and views from the public right-of-way. Minimize visibility of the entire system to the greatest extent possible. Conceal units behind existing roof features such as rear roof slopes or chimneys without causing damage to historic fabric. Select small and low-profile units for mechanical equipment that must be placed on the roof, if

possible. Keep the height of dunnage beams (to support the mechanical units) low and no more than 8-12 inches above the roof surface.

3.8.3 Avoid altering roof shapes or configurations or slope pitches to accommodate roof-mounted equipment. Avoid altering or removing roof features such as chimneys or dormers. Mechanical systems should be designed around the existing roof.

3.8.4 For mini-split or wall-mounted systems, place wall-penetrating units on rear or non-visible facades. Place units at grade adjacent to rear or non-visible facades. Place systems, piping, and ductwork inside if possible.

3.8.5 Screen mechanical units at grade with landscaping features or historically appropriate fencing if units cannot be placed out of view from the street.

3.8.6 Install equipment, dunnage, and related mounting systems in the least invasive method feasible so that the alteration is reversible in the future.



Screening equipment with landscaping and placing units far back from the street helps preserve the historic character of the building and streetscape. The location of a concealed condenser unit is circled in this example.

INFORMATION FOR APPLICANTS

An HVAC adaptation project or utility installation may not require a Building Permit application and therefore may not alert the DPCD staff of the proposed work. Applicants are required to obtain a Certificate of Non-Applicability, Appropriateness, or Hardship from the Commission even if a Building Permit is not required.

DESIGN GUIDELINES FOR VENTING & EXHAUST PENETRATIONS

New roof penetrations are sometimes necessary for items such as plumbing vents, gas risers, and laundry machine exhausts. Many buildings will already have some penetrations from existing building systems. Active (mechanical) air circulation and venting for interior spaces such as attics may require installation of vents into the roofing and eave assembly; adding vents to allow for passive air circulation (without mechanical air conditioning) can also be an appropriate treatment. These types of vents include ridge vents, soffit vents, gable vents, or turbine vents. For utilities located in a basement, pipes and vents located at grade level may be necessary for functionality. This can result in a group of gooseneck pipes that are incongruous with the streetscape.

3.8.7 Limit the number of new penetrations when designing a new or updated system. Penetrations, whether located on a roof or exterior wall, increase the risk of water infiltration and damage to the building envelope. Properly flash and waterproof all new penetrations.

3.8.8 Minimize the visibility of mechanical vents and penetrations from primary facades and from the public right-of-way. Locate rooftop vents and penetrations on rear roofs, rear or non-visible roof slopes, or conceal behind chimneys. Minimize the visibility of vents or wall penetrations through sensitive placement, material and color selection, and painting vents to match the mounting surface. Place ground-level pipes and vents in rear yards and along non-visible facades, or screen with fencing or landscaping.

3.8.9 Inspect existing roof and wall penetrations to ensure they remain watertight. Repair or replace flashing as necessary. A roof repair or re-roofing project is an ideal time to assess the condition of existing penetrations or to coordinate the installation of new penetrations in order for flashing and waterproofing to be seamlessly integrated into the roof system.

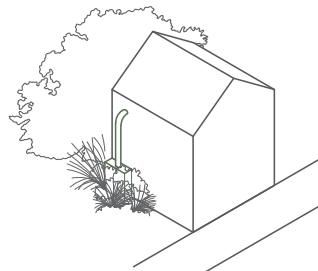
3.8.10 Consider reusing existing lines and vents when designing or upgrading the system, if there is sufficient capacity. Using existing vents reduces the disturbance of historic materials and avoids unnecessary penetrations in the building envelope.

3.8.11 Select low profile ridge vents when possible to minimize visibility and blend into the surrounding historic fabric. Ridge vents in a color or finish to minimize contrast with the roofing material are encouraged. Avoid tall passive vents that protrude from the roof, such as turbine vents.

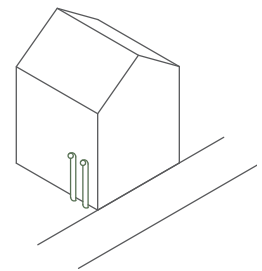
3.8.12 For soffit vents, select narrow vents with paintable surfaces to minimize impact to historic eave appearances. Thin rectangular soffit vents can be continuous or interspersed along an eave as necessary. Round soffit vents are available but are more visually intrusive.

3.8.13 Shield open vents to prevent rainwater from entering the building with appropriate low profile caps or associated fittings.

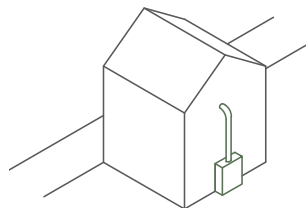
3.8.14 Avoid introducing new ventilation to unoccupied spaces without frequent air circulation that were not designed for occupancy (such as below a small turret roof). Ventilation in this case can lead to moisture infiltration, condensation and deterioration of historic materials.



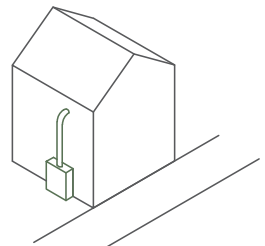
✔ Use greenery, landscaping, or enclosures to mitigate visibility of all utility and HVAC systems.



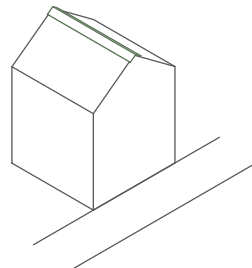
✘ Avoid placing vents (like gooseneck exhaust pipes) on visible facades or near streets.



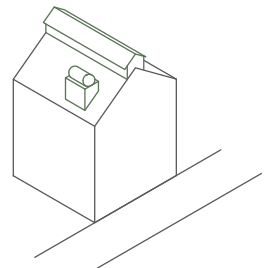
✔ Locate HVAC systems on the rear facade or where equipment is not visible from the street.



✘ Avoid locating HVAC systems close to the street or main facade.



✔ Appropriate ridge vents are low-profile and integrated with roof material and flashing



✘ Prominent ridge vents and large stand-alone vents are not appropriate

DESIGN GUIDELINES FOR UTILITY METERS & WIRING

This section covers the installation of gas and electric meters, electrical transformers, power lines and electricity wiring, conduits, and miscellaneous equipment for any building utilities.

3.8.15 Install all equipment and wiring in a location and manner that minimizes visibility from the public right-of-way. In cases where equipment and wiring cannot be completely obscured from view, set installations back from the street and reduce visibility to the greatest extent possible. Installation of equipment, meters, or wiring on a primary facade is never appropriate. Consult with a public utility representative to determine alternative locations for meters. Locate equipment in a basement or on rear facades whenever possible.

3.8.16 Consolidate electricity wiring with other telephone, cable, or similar wiring whenever possible and string to a single point on the building.

3.8.17 Conceal exterior wiring to the greatest extent possible. Run wiring into a building interior and fish into walls rather than string wiring along the exterior walls. When wires are unable to be run inside, run along unobtrusive edges (such as the corner of the building). If a wire must be run along the building, run the wires along the corner board and then along the eaves or the foundation. It is not appropriate to run wires diagonally across a wall. Paint wires the same color as the surface they run along.

3.8.18 Encourage removing excess wiring or equipment that is no longer in use as new installations occur to prevent visual clutter. Avoid low hanging wires for public safety. Removals should only be conducted by the public utility company or qualified professionals.

3.8.19 Minimize the visual impact of existing meters through the use of appropriate fencing, screens, or landscaping, provided all public utility requirements are met.



A mechanical vent located on a skirtboard and painted to match is an appropriate installation.

DESIGN GUIDELINES FOR ELEVATOR & STAIR BULKHEADS

Although rare, rooftop bulkheads for elevator mechanical equipment or interior roof access stairs appear within the historic districts. The installation of an elevator is a significant intervention in a historic building and necessitates modifications to structure, interior finishes, and installation of roof-mounted equipment. Significant alterations and additions of tall bulkheads should be avoided as best preservation practice.

3.8.20 Consult with the DPCD staff and Commission early in the project planning process.

3.8.21 Avoid excessive alteration of historic materials, roof appearance, and massing when project planning. Consider alternative locations or placement in less significant or non-historic rear additions.

3.8.22 Minimize the visibility of bulkheads from the primary facade and the public right-of-way. Set back toward the rear of the building, conceal, or locate on rear roofs.



Even if utility meters cannot be completely hidden, they should be placed on rear or secondary facades. Coordinate with the public utility installer to place meters in an appropriate location and use paintable enclosures.

INFORMATION FOR APPLICANTS

Applicants should submit manufacturer's technical specification sheets or similar product information for the Commission's review. Materials should indicate product dimensions and appearance. Plans and elevations should clearly show the locations of main unit(s), vents, and all associated pipes, wiring, mounting equipment, and/or enclosures.

SECTION SUMMARY

✔ On a mechanical/utility project, you should...

- Install mechanical equipment on rear facades or in locations hidden from the street.
- Use greenery, landscaping, fences or enclosures to hide equipment. Paint exposed elements or choose colors that will blend into the building.
- Minimize penetrations into historic materials at roofs and walls and design alterations to be reversible in the future.

✘ On a mechanical/utility project, you should not...

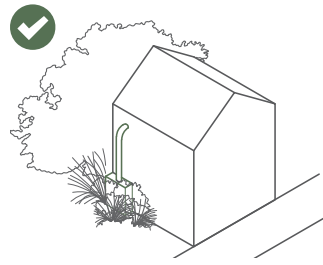
- Install equipment, exhaust pipes, vents or any associated equipment on primary facades or roof slopes, or close to surrounding streets.
- Remove architectural features or change roof slopes to accommodate equipment.

APPLICATION CHECKLIST

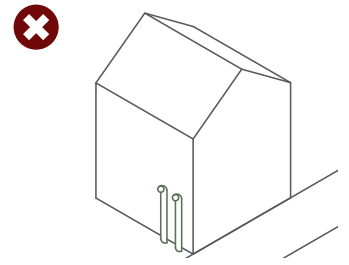
- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned plan and elevation drawings (existing & proposed) showing equipment location and screening
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials and equipment units
- Paint color and/or exterior finish color

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

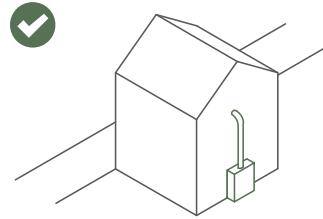
⚠ Case by case review



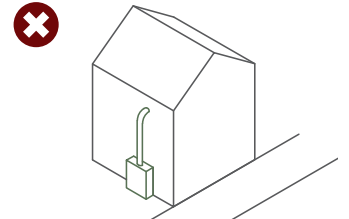
Use greenery, landscaping, or simple enclosures to mitigate visibility of all utility and HVAC systems.



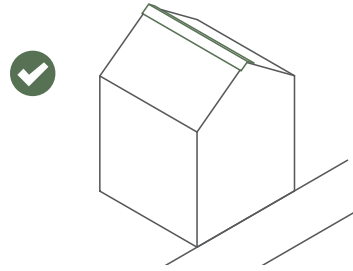
Avoid placing vents or exhaust pipes on visible facades or near surrounding streets.



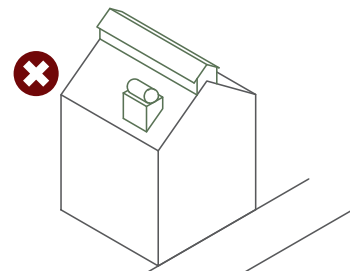
Locate HVAC systems on the rear facade or where equipment is not visible from the street.



Avoid locating HVAC systems close to the street or main facade.



Use low profile ridge vents that are integrated with roof materials and flashing.



Do not install large ridge vents, stand alone vents or large bulkheads.



Simple enclosures can hide ground-level condensers and pipes can be painted to blend into the exterior walls to reduce the overall visual impact of an HVAC system.

3.9 TECHNOLOGY & EQUIPMENT

Roof- and surface-mounted equipment is a broad category of alteration that can affect the historic integrity of a building. This section addresses various types of technological devices that are attached to a building yet are not part of a building system such as heating or plumbing. The guiding principles of minimal visibility, sensitive screening, limited penetrations, and reversible installation will hold true regardless of the type of equipment. These guidelines shall apply generally to all exterior-mounted features within the Commission's jurisdiction.

GUIDELINES FOR SATELLITE DISHES

3.9.1 Locate satellite dishes on non-visible facades and roof slopes so they are not visible from any public right-of-way. Satellite dishes are generally obtrusive as well as historically and architecturally inappropriate elements in historic districts. The Commission will determine whether a facade is visible. Even if a satellite dish is able to be located out of view, it still requires a Certificate of Non-Applicability.

3.9.2 Avoid mounting satellite dishes on historic materials. Install in the least intrusive manner feasible so the alteration may be reversible in the future.

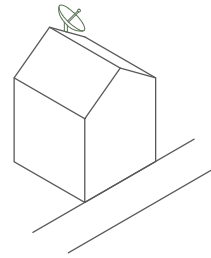
GUIDELINES FOR EXTERIOR SECURITY DEVICES

3.9.3 Locate security cameras and similar devices at secondary entrances and facades to minimize visibility from the public right-of-way. Although locating such devices at primary entrances may be desirable from a convenience perspective, it is not historically appropriate and can detract from a significant architectural feature.

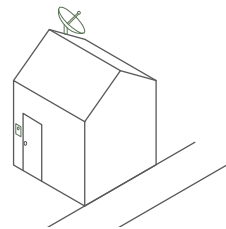
3.9.4 If placement on a primary facade or highly-visible facade is unavoidable, place devices in the most concealed location possible.

3.9.5 Avoid mounting devices on historic materials, such as door trim or transom windows. Install in the least intrusive manner feasible so the alteration may be reversible in the future. Removing architectural features or historic hardware to accommodate the installation is not appropriate.

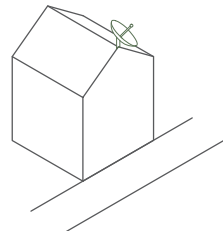
3.9.6 Select equipment in a color that matches or is compatible with the building's color scheme in order to visually blend the device with the surface upon which it is mounted. Paint devices and conduits to blend in if the surfaces are paintable.



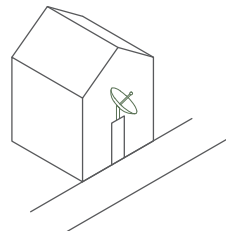
Locate satellite dishes in non-visible areas of the roof or on rear facades



It is best to locate security cameras and similar devices at secondary entrances to minimize public visibility



It is not appropriate to install a satellite dish on the main or front roof line of a property



A satellite dish should not be mounted on features like doors, windows, or cornices

GUIDELINES FOR INFORMATION AND COMMUNICATION TECHNOLOGY

Information technology systems are complex and ever changing and require accessible routes for wiring. Such systems include internet, television, and telephone, with new technologies for “smart” buildings developing quickly. Changes both big and small can have a significant, cumulative impact on the existing building fabric over time. Care must be taken to avoid the incremental loss of integrity during any information technology system installation or upgrade in historic properties. A thoughtful approach to the introduction of or upgrade to the system should respectfully retain the historic fabric, consider integration of new systems to be reversible and understand the life-cycle benefit of the upgrade work toward the long-term preservation of the existing building.

These guidelines apply for general wiring and exterior components of information technology, and overlap with the guidelines for electric utilities.

3.9.7 Consolidate wiring for information and communication technologies with electricity wiring whenever possible and string to a single point on the building.

3.9.8 Conceal exterior wiring to the greatest extent possible. Run wiring into a building interior rather than string along the exterior walls. When wires are unable to be run inside, run along unobtrusive edges, such as corner boards, skirt boards or water tables above the foundation, or under eaves. Paint wires the same color as the surface they run along.



Communications and electricity wiring can be consolidated and strung to a single point. Locate wiring at secondary facades and building corners to minimize visual impact.

GUIDELINES FOR ELECTRIC VEHICLE STATIONS

3.9.9 Install exterior electric vehicle charging stations in the least visible location possible. Typical charging stations are mounted to exterior walls or stand-alone posts. Place stations at rear facades or far back from the street on side facades. It is not appropriate to install equipment on primary facades or corners adjacent to the street.

3.9.10 Attach wall-mounted charging stations in such a way that minimizes damage to historic materials and can be reversed in the future.

3.9.11 Screen charging stations with landscaping and/or enclosures. Paint post supports and enclosures blend into the building or in a dark natural color to blend into landscaping, whichever color is least visible.

3.9.12 Conceal all cords and conduits from view.

USEFUL LINKS

Installation of electric vehicle charging stations is an emerging question for historic districts in many communities. For additional information, see the [Harvard Chan School of Public Health's website](#) about installing electric vehicles.

INFORMATION FOR APPLICANTS

The Commission does not review exterior attached lighting fixtures, antennae and similar appurtenances, but does review satellite dishes per the Ordinance. As new types of products emerge, applicants should assume review is required and are encouraged to contact DPCD staff.

New technologies are expected to increase in availability and design. Applicants are encouraged to bring questions about new products to the Commission.

If it is determined that the Commission does not have jurisdiction over a “similar appurtenance” device, these guidelines should be used as a guide for best practice and the desired treatment of such features within historic districts.

SECTION SUMMARY

✓ On a technology project, you should...

- Locate satellite dishes or roof-mounted equipment in non-visible areas of the roof or on rear facades.
- Locate security devices on rear or secondary facades or conceal from the public view.
- Place electric vehicle charging stations at the rear of the property and conceal from view.
- Select equipment to match the building's color and paint to blend in, if possible.

✗ On a technology project, you should not...

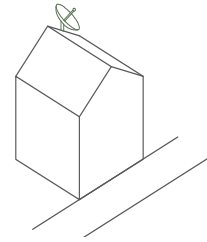
- Install satellite dishes, devices, or new equipment on a primary facade or on historic features, such as doors, windows, or cornices.
- Install a satellite dish on the main roofline.
- Remove historic architectural features to accommodate new technology.

APPLICATION CHECKLIST

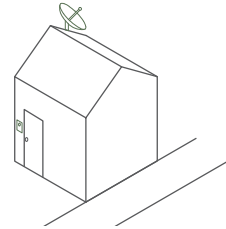
- Property location (address & historic district)
- Owner/Applicant information
- Description of work
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- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials and equipment units
- Paint color and/or exterior finish color

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

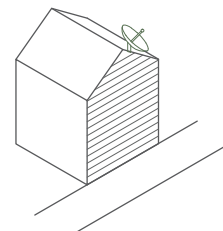
 **Case by case review**



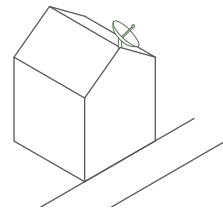
Locate satellite dishes in non-visible areas of the roof or on rear facades.



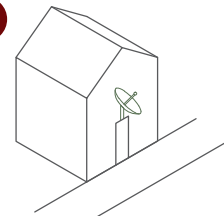
Locate security cameras and similar devices at secondary entrances to minimize public visibility



Mount satellite dishes on historic materials.



Install a satellite dish on the main or front roof line of a property.



Install a satellite on features such as doors, windows, and cornices

3.10 SOLAR ENERGY

This section addresses solar collectors (in other words, solar panels) as the most widely available products for renewable building energy. As with other exterior-mounted systems, the design objectives of minimal visibility, sensitive screening, limited penetrations, and reversible installation apply regardless of the type of equipment. The guidelines are geared towards solar panels but are applicable to any new technology. The design principles remain the same for any alternative energy system: balance the functional benefits of a new system with sensitive treatment of the historic building. Creative solutions can almost always be developed to achieve both energy efficiency and preservation goals.

DESIGN GUIDELINES

3.10.1 Conduct an energy audit to understand the building's thermal performance. This helps the new system perform most efficiently and can identify other minor building repairs to reduce energy loss.

3.10.2 Preserve the historic character and materials of a building when planning a solar or alternative energy system. Avoid removing, covering, or altering significant and character-defining features of a building to accommodate solar energy systems, including roof slopes, dormers, chimneys, windows, and exterior wood and masonry walls.

3.10.3 Minimize the visual impacts of energy devices on the character of the building and neighborhood. Locate solar collectors on rear roof slopes whenever possible; at side roof slopes, locate collectors as far back from the street as possible. Reduce visibility of solar panels, mounting equipment, and necessary mechanical equipment from the public right-of-way.

3.10.4 Design solar panel arrays in uniform and rectangular arrangements.

3.10.5 Attach solar collectors or other equipment in the least invasive method feasible so that the alteration is reversible in the future.

3.10.6 Install solar collectors or equipment as flat as possible to the surface where they are installed. Placement parallel to the roof surface is encouraged. If a horizontal or vertical tilt is required for functionality, adjust the pitch to use the smallest angle possible.

3.10.7 Choose energy systems, mounting equipment, and necessary mechanical equipment in a color compatible with existing roof materials whenever possible and with non-reflective finishes.

3.10.8 For architecturally integrated solar systems (such as solar shingles), choose low profile shingles in a compatible and non-reflective color. Match the historic size and pattern as closely as possible. Such systems will be evaluated on a base-by-case basis based on visual impact and physical characteristics.



Solar panels on rear roof slopes minimize visibility from the main street. It may be unavoidable that rear panels are visible between buildings on other streets, but the immediate visual impact is reduced.

TECHNOLOGY CONSIDERATIONS

Solar energy systems are a rapidly evolving technology. New products are expected to increase in availability and design. It benefits all Salem residents to evaluate commercial claims about efficiency, conduct performance monitoring, and consider when new systems may be appropriate for use within the historic districts. Salem and the State of Massachusetts encourage the use of renewable energy systems.

INFORMATION FOR APPLICANTS

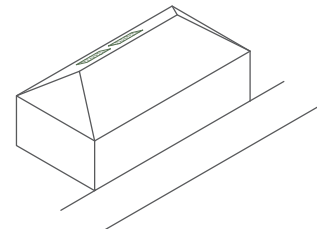
As part of a proposed project application, applicants should submit manufacturer's technical cut sheets and product information showing dimension, profile, height, and appearance. Plans and elevation drawings should clearly show the location of all panels, mounting equipment, conduits, meters and junctions boxes, and necessary penetrations into roofs or walls. Remember these overarching considerations:

- » Design panels with a shallow projection/profile from the roof plane.
- » Use dark panel modules, framing and attachments; black is usually best.
- » Match color of roofing shingles as closely as possible. If roofing replacement is planned, use a dark color roofing to match panels
- » Place all associated meters, conduits and electrical equipment in non-visible locations.
- » Retain existing historic roof details including snow fences, balustrades, and slate shingles.
- » Design and install panels to ensure that if removed in the future, there will be no damage to the building's historic fabric and details.

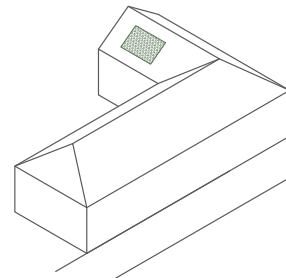
COMMISSION'S ROLE

The Commission has jurisdiction over solar energy systems per the Ordinance.

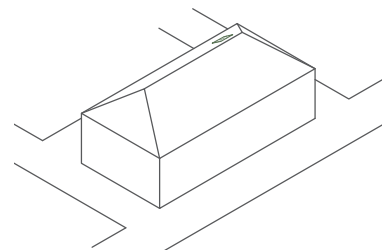
Applicants are encouraged to contact the DPCD staff and the Commission early in project planning. They can assist applicants in developing building-specific solutions that are compatible with the historic character and context.



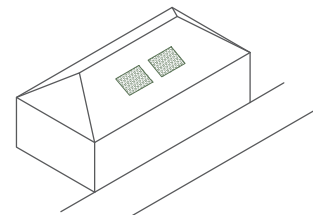
Place panels on least visible roof slope possible. Set panels back from roof edge to minimize visibility.



Locate solar panels on the roofs of side facades toward rear of the property.



If there is a secondary street, it is possible to locate solar panels on the upper corner of the "rear" roof slope.



Avoid locating solar panels on the roof facing the street or main facade without appropriate screening.

USEFUL LINKS

For in-depth guidance on sustainability strategies that comply with the Standards for Rehabilitation, refer to the [National Park Service's Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings](#).

SECTION SUMMARY

✓ On an energy efficiency project, you should...

- Locate solar panels on rear roof slopes to minimize visibility from the street.
- Attach mounting equipment in the least invasive method possible.
- Install panels parallel to the roof plane and with minimal height above roof surface.
- ⚠ • Minimize impact of solar panels on high-visibility facades through setbacks, flat profiles, color, or screening.

✗ On an energy efficiency project, you should not...

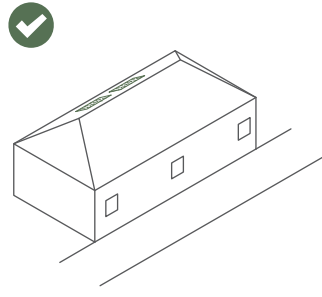
- Remove, cover, or alter significant features of a building or roof slopes to accommodate solar energy systems.
- Locate solar panels on the roof facing the street or on the main facade without screening.

APPLICATION CHECKLIST

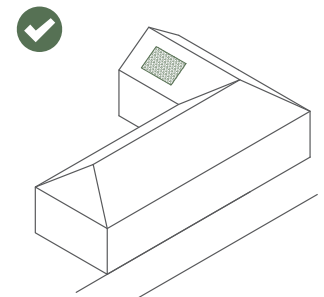
- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned plan and elevation drawings (existing & proposed) showing panel location
- Dimensioned detail drawings (such as height, attachment method, or proposed screening)
- Digital mock-ups or annotated photographs of proposed installation
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials and equipment
- Paint color and/or exterior finish color

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

⚠ Case by case review



Minimize visual impact of energy devices. Locate solar collectors or devices on the rear roof slope or rear of the property.



Locate solar panels on the roofs of side facades toward rear of the property.



Solar panels on a primary roof slope may be appropriate on a case-by-case basis to accommodate building-specific conditions. In this example, the building's original balustrade will be recreated and will screen the solar panels from the street.



Appropriate installations balance functionality with aesthetics and minimize the appearance of solar panels through color, placement, and continuity of the roof plane.

3.11 ACCESSIBILITY & CODE-REQUIRED WORK

The primary design objective for accessibility and code-required improvements is to provide safe, respectful, and equal access in historic buildings, sensitively altering so that they are physically accessible to all. Often alterations to original materials are required to create barrier-free access. Barrier-free access can be required to comply with life safety/emergency egress codes and achieve universal accessibility. Exterior ramps, lifts, landscape work and site regrading, and entrance alterations are common solutions used at historic buildings. Improvements most commonly apply to public buildings rather than typical private residences.

The types of change proposed to bring historic buildings into compliance with egress or accessibility codes often overlap. Therefore, this chapter addresses both categories of work and their common guiding principles. It begins with guidelines that are applicable whether a project is being undertaken for emergency egress and/or accessibility improvements, and whether work is required by code or undertaken voluntarily. The chapter then provides specific recommendations for each work type.

There is no single solution for incorporating barrier-free access in historic buildings. The Commission can assist property owners in developing appropriate options. An appropriate solution can almost always be devised that achieves a project's needs and access improvements while minimizing impacts to the historic building. Cost, technical feasibility, and hierarchy of historic fabric will be considered by the Commission.

GENERAL DESIGN GUIDELINES

- 3.11.1** Define the projects goals. Define the project parameters that are required to achieve building code and accessibility code compliance.
- 3.11.2** Conduct an assessment of the building in order to determine code deficiencies and to establish a hierarchy of historic fabric. This hierarchy should distinguish historic fabric or spaces that are priorities for preservation, fabric that can tolerate minor alteration, and areas of opportunity for major interventions. This type of assessment is typically performed by an architect or other professional consultant.
- 3.11.3** Identify character-defining features and original materials so that proposed work will not result in their damage or loss. Retain historic materials, building elements, and features whenever possible.
- 3.11.4** Design and construct modifications in such a manner that they do not destroy, remove, or obscure (within reason) historic materials. Consider provisions for reversibility so that modifications can be easily removed without damaging historic fabric in the future.

3.11.5 If an addition to a building is planned, consider incorporating work into areas of new construction rather than historic materials.

3.11.6 If adding handrails to historic properties becomes necessary in order to address accessibility and life safety issues, design simple handrails that do not detract from historic railings and so they do not detract from the character-defining features of the property. Simple wood or metal railings are appropriate options.

3.11.7 Select exterior finishes that match the historic building or are visually compatible, or paint when possible without causing damage to the underlying material.

3.11.8 Document historic and existing materials in the area of proposed work prior to construction in photographs and/or drawings.

ACCESSIBILITY DESIGN GUIDELINES

The Americans With Disabilities Act is a civil rights law that was enacted in 1990 prohibiting discrimination against persons with disabilities and ensuring equal opportunity for them in public accommodations, commercial facilities, transportation, employment, and government services. The United States Access Board is responsible for developing and updating the ADA guidelines that State building codes enforce; the current publication is the 2010 ADA Standards for Accessible Design. In Massachusetts accessibility requirements are overseen by the Architectural Access Board (AAB), a regulatory agency enabled under Massachusetts Regulations (521 CMR). Buildings that are open to the public are within the review purview of AAB and the Massachusetts Historical Commission. Locally, the Salem Commission on Disabilities oversees accessibility improvements and coordinates with other city agencies. Each agency can serve as a resource for a property owner.

Property owners should comply with federal, state, and local provisions while preserving the character-defining features of their buildings and sites. Accessibility criteria for existing buildings are addressed in the 2010 ADA

Standards for Accessible Design and Existing Building Code of Massachusetts. There is additional flexibility for designated historic buildings. Where compliance with requirements for accessible entrances, circulation, or building features would significantly alter historic fabric or negatively impact the significance for which the building is designated, alternatives can be designed and permitted. Proposed repairs, alterations, additions, or a change in occupancy require a full review of accessibility requirements and options to establish technical feasibility. The objective shall always be to increase accessibility and barrier-free circulation wherever possible. Exterior ramps and lifts to provide building access are one of the most common and most visible alterations for historic buildings.

3.11.9 Provide access through a primary entrance whenever feasible. The accessible route should be the circulation route used by the general public.

3.11.10 Retain original and historic doors, location and size of door openings, and hardware whenever possible. If removal of doors is unavoidable, retain frames and jambs in place. Significant permanent changes to original doors, porticos, or stairs at a primary entrance are discouraged.

3.11.11 If use of the primary entrance is not feasible, provide at least one accessible entrance on a secondary facade, located close to the primary entrance.

3.11.12 Avoid rear or service entrances as the only accessible means of access.

3.11.13 Design alterations, modifications, and new entrances to be compatible with the building's architectural style and materials, and that are visually cohesive.

3.11.14 For accessible entrances not at the primary entrance, provide compliant directional signage that is visually cohesive.

3.11.15 Provide compliant thresholds, hardware, and similar details that are compatible with the historic building in appearance, material, and exterior finish.

3.11.16 Modify grade or walkway elevations as an option to provide an accessible entry and meet code requirements at ground level entrances. Minor grade changes may be practical in some cases and may offer an alternative to building alterations or exterior equipment.

3.11.17 Modify existing door sills or thresholds to accommodate ground level entry if ramps and/or lifts are provided at the building interior.

MEANS OF EGRESS DESIGN GUIDELINES

Chapter 12 of the Existing Building Code of Massachusetts established alternative paths to life safety compliance with altering historic buildings. Alteration projects that exceed a certain threshold of work may be required to comply with current building codes. "Building code" is used here as an umbrella term to encompass all state and municipal codes that regulate building safety including the building and construction codes, fire codes, and existing buildings or rehabilitation codes. Egress requirements are calculated by a building's maximum number of occupants (occupant load) and its use (such as residential, business, or educational). The number of entrances and exits impacts the number of occupants allowed. Minimum requirements differ according to use.

This type of work is especially relevant for multi-family residences, conversion of single-family residences into multi-unit residences, and adaptive reuse projects. The objective shall always be to ensure that all life safety and means of egress requirements are met while minimizing impacts to historic fabric and the visual character of the surrounding historic district.

3.11.18 Locate code-required egress stairs and life safety modifications on non-visible facades whenever possible.

3.11.19 Minimize visibility of egress stairs and life safety modifications from the street if a non-visible location is not possible.

3.11.20 Incorporate means of egress in a manner that minimizes impacts to the historic building and materials.

3.11.21 Keep code-required features to the minimum functional size.

USEFUL LINKS

For more information about addressing accessibility in historic buildings, see National Park Service, [Preservation Brief #32: Making Historic Properties Accessible.](#)

SECTION SUMMARY

✓ On an accessibility project, you should...

- Provide access through a primary entrance whenever possible.
- Protect character-defining features and original materials and design changes to be reversible in the future.
- Provide compliant thresholds, hardware, and similar details that are compatible with the historic building in material and finish.

- ⚠️ • Install new ramps, stairs, or accessible paths at primary entrances and minimally alter existing architectural features.

✗ On an accessibility project, you should not...

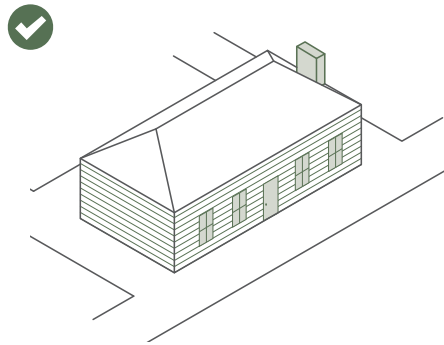
- Use rear or service entrances as the only accessible means of access.
- Place egress stairs and life safety modifications on a visible facade.
- Remove original doors or entry features that could be incorporated into a new design.

APPLICATION CHECKLIST

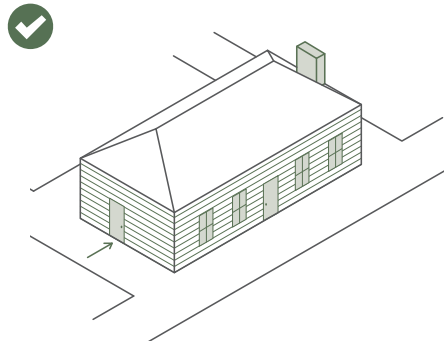
- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned plan and elevation drawings (existing & proposed)
- Accessibility studies, reports, code analysis or assessments used in project development
- Specifications for proposed work that detail historic material repair treatment methods
- Product data and/or manufacturer cut sheets for proposed materials and/or equipment
- Paint color and/or exterior finish color

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

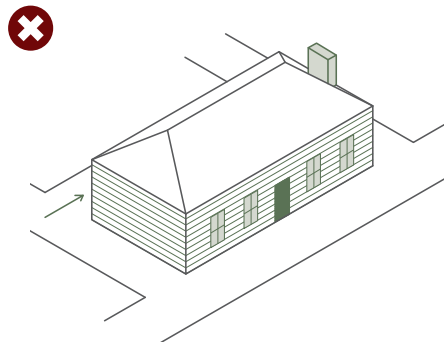
⚠️ **Case by case review**



Identify character defining features and original materials in order to not cause damage or loss.



Provide access through a primary entrance when possible, or on secondary facade if necessary.



Block main entrance, and use rear or service entrances as the only accessible means of access.

INFORMATION FOR APPLICANTS

Most work related to this chapter will require a Building Permit and Construction Documents prepared by licensed design professionals. Applicants are responsible for obtaining all required approvals in addition to Commission approval. Contacting the Commission early in project planning is encouraged to develop appropriate solutions.

3.12 ACCESSORY STRUCTURES

Accessory structures are broadly considered to be non-habitable outbuildings that are located on a property and are subordinate to the main building. Carriage houses, detached garages, sheds, and equipment enclosures are common types of accessory structures. Flexibility for adaptive reuse of historic accessory structures and the appropriate preservation treatments can depend on the history and significance of the particular structure. In general, accessory structures should respect the primacy of the main building.

HISTORIC & NON-HISTORIC STRUCTURES

A historic accessory structure is considered to be one that was built at the same time as the main building, was an early addition to the property and built within the property's period of significance, or was functionally related to the building and its reason for significance. Many historic structures tell the story of a property and were designed with the same style, details, and materials as the main building. They can be significant in their original function, siting, and relationship to the street. Historic structures are contributing features of the property and the historic district, and they should be preserved with the same care as the main building.

Some existing accessory structures were constructed much later or replaced an original structure. An existing structure may not relate to the building's significance or not contribute to the character of the historic district. Existing structures may have been significantly altered over time, and even if they were original, they no longer retain historic integrity. Just because a structure already exists in the historic district does not mean it is appropriate or should be emulated in future work. Greater flexibility for alterations may be appropriate in some cases. Non-historic structures can tolerate a higher degree of intervention, since they have little to no historic fabric to be impacted. However, proposed changes must still be considered carefully as they can impact the surrounding historic district.

MAINTENANCE RECOMMENDATIONS

3.12.1 Preserve and retain existing historic accessory structures in their original location, scale, design, and materials. Conduct periodic inspections of roofs, drainage systems, and exterior envelopes as would be done for a main building.

DESIGN GUIDELINES

3.12.2 Repair and restore existing materials and building features. Attempt to repair and reuse existing materials before considering removal and replacement. Notable features include original doors (in their appearance, type of operation, and materials), roof shape, and exterior envelope materials.

3.12.3 Replace deteriorated materials or features in-kind, if repair is not feasible. Replacements should match the original in material, profile, size, dimension, texture, and appearance.

3.12.4 If in-kind replacement is not feasible, alternate materials may be appropriate on a case-by-case basis depending on the location and if the replacements match the original in size, profile, dimension, texture, appearance, and finish as closely as possible.

3.12.5 Consider restoration of original features or reversal of inappropriate past alterations. Restoration should be based on historic documentation or physical evidence of the original.

3.12.6 Avoid adding features or details that never existed on the structure. It is not appropriate to alter an accessory structure just to match the main building; this action may convey a false sense of the property's historical development.

3.12.7 Preserve the original function and use of accessory structures whenever possible. Rehabilitation or conversion for a new use may be appropriate in some cases, if the conversion does not result in visible or substantial changes. Such projects must also comply with all zoning requirements and similar codes.

3.12.8 Where existing accessory structures are not original to the property, are not considered an alteration or addition that has gained significance in its own right, or have been altered to such a degree that they no longer retain

historic integrity, more flexibility in design and material may be appropriate. Alterations should respect the main building in architectural style, proportions, and appearance.

3.12.9 Retain existing height and massing of the structure. Avoid altering the overall proportions of the building. Minimize any enlargement of, or addition to, accessory structures. Accessory structures should remain subordinate to the main building. Minimize visibility of the addition from the street. Enlargements and additions should be compatible with the existing in massing, scale, proportion, rhythm, and materials.

3.12.10 Avoid relocating original accessory structures to new areas of a property. Altering a structure's spatial relationship to the main building or other site features is not appropriate.

3.12.11 Demolition of existing accessory structures should only be considered for non-original structures that do not contribute to the historic character of the building or district, or that detract from this character. Non-contributing status and appropriateness of demolition must be determined by the Commission.

INFORMATION FOR APPLICANTS

Although the Commission does not review changes to landscaping, paving, or driveway materials—changes that may occur as part of an accessory structure project—property owners are encouraged to use compatible materials and respect the visual and spatial relationship between the main building and accessory structure.

Refer to [Chapter 5: Guidelines for New Construction](#) for guidance on constructing or installing new accessory structures. Accessory structures, especially larger historic structures, share many of the same maintenance and materials treatments as main buildings. Refer to [Chapters 3.1 Roofs](#), [3.2 Exterior Envelope: Wood Siding and Trim](#), and [3.3 Exterior Envelope: Masonry](#) for additional information.



Historic accessory structures, such as this historic carriage house (right), are contributing resources to the district and have character-defining features of their own.



Accessory structures at the rear of a property are often still visible from other streets in the historic district and should be treated sensitively.



Accessory structures should be set back from the street, especially when highly visible between buildings.

SECTION SUMMARY

✓ On an accessory structure project, you should...

- Repair and restore existing materials and building features including roofs, doors, and exterior envelope materials.
- Retain existing height and massing of the structure.
- Preserve original function and use of accessory structures.
- Understand / research if structures is historic or non-contributing

- ⚠ • Convert to a new use without altering historic materials or character-defining features.

✗ On an accessory structure project, you should not...

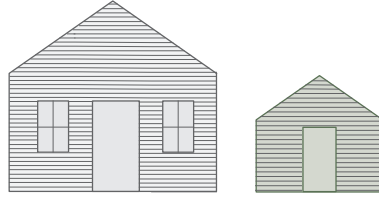
- Add features or details that never existed on the structure.
- Move historic accessory structures to new areas on the property.
- Alter the proportions of the building or exceed the height of main building.

APPLICATION CHECKLIST

- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Description or documentation of structure's history and relationship to main building
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned plan and elevation drawings (existing & proposed) and/or detail drawings
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials
- Paint color and/or exterior finish color

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

⚠ **Case by case review**



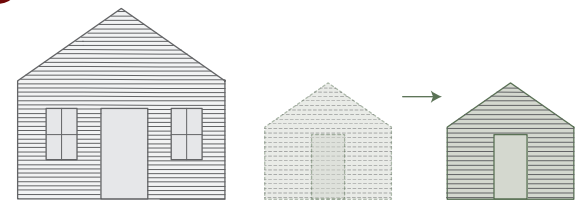
Repair and restore existing materials and building features before considering removal or replacement. This includes doors, roof shape, and exterior materials.



Adding features or details that never existed on the structure. This can potentially convey a false sense to the historical development.



Altering existing height and massing of the structure. Accessory structures should remain subordinate to the main building.



Moving or relocating original accessory structures to new areas on the property changes historic spatial relationships.

3.13 FENCES

Fences in Salem’s historic districts are significant architectural features. Some were designed by architects—such as those by Samuel McIntire—and often match the architectural style and details of the house. Front fences also contribute to the visual character of the streetscape. Wood, wrought iron, and cast iron are common historic materials, as well as stone curbs and end posts. Custom carpentry and metal work can be the most successful techniques to preserve historic profiles and details. Historic fences should be preserved and treated as character-defining features of the individual building and surrounding historic district.

DESIGN GUIDELINES

3.13.1 Repair and restore existing historic fences whenever possible. Preserve all fence components including vertical balusters; horizontal members including caps and rails; intermediate and end posts; and stone curbs. Repair work may also include localized replacement of severely deteriorated or missing components with in-kind materials.

3.13.2 Replace existing historic fences in kind if repair is not feasible. New fences should match the original as closely as possible in materials, profile, appearance, and height. The proportion of fence components relative to each other and the transparency of the fence should be replicated. Avoid reducing the visibility of a historic building or infilling sections with opaque materials.

3.13.3 If in-kind replacement is not possible, alternate replacement materials may be acceptable if they match the original in size, profile, and exterior finish. Painted, round aluminum spindles have been accepted in select past project as an alternate to painted wood spindles but are not encouraged. Alternate materials should be used only when all other options have been explored.

3.13.4 For new fences at primary facades, select designs that complement the architectural style of the building. Appropriate fence types include picket, capped picket, and spindle (wood or iron). Size and spacing should follow historic and local precedents. Flat wood pickets should be narrow (maximum 2” width) and 2” minimum spacing. Shaped pickets are only appropriate if replicating an original feature. Spindles may be square or round, with simple or decorative ends. Ornate metal balusters with scrollwork or dense cast iron details are only appropriate if such designs are original to the building. Simple and discreet designs are preferred when the original fence appearance is unknown.

3.13.5 For new privacy fences or screening for mechanical equipment and similar exterior items, select simple designs that respect the primary of the historic building. Allow for

transparency whenever possible and minimize the amount of opaque area to the greatest extent possible. Appropriate fence types include capped flat board, lattice, and flat board with lattice panels.

3.13.6 Avoid chain-link fences, PVC (vinyl or plastic) fences, split-rail or ranch-rail fences, shaped metal rod fences from modern stock profiles, or similar non-historic alternate materials and styles.

3.13.7 Match the height of new fences to the height of nearby fences. New primary fences should be low and should not obscure the view of the building. New privacy fences or screens should not exceed the necessary height to conceal rear yards or systems equipment. Avoid excessive height that negatively impacts the pedestrian experience on the sidewalk and is out of proportion with the rest of the neighborhood.

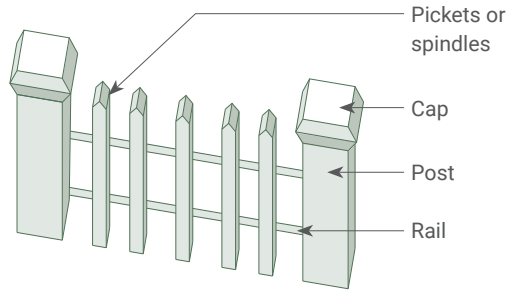
3.13.8 For non-original or previously-altered fences, consider restoring the original fence appearance (if documented) or replacement with a simple appropriate design. In-kind replacement of non-historic fences or existing inappropriate designs is not encouraged.

3.13.9 Avoid removing historic fences unnecessarily to create driveways, off-street parking, site improvements, or similar. This alteration impacts the rhythm and visual continuity of the streetscape.

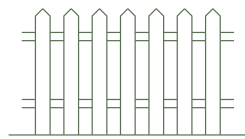
INFORMATION FOR APPLICANTS

In the application, define the goal of the fence: is it a decorative fence at the primary facade or intended as a privacy fence? Clearly show its proposed location. Fences at primary facades have different review considerations from side or rear yard fences.

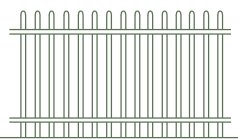
TYPICAL FENCE ANATOMY



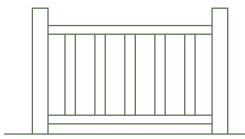
FENCE DESIGNS



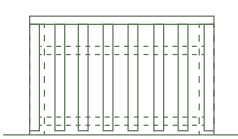
Picket



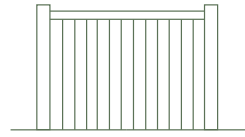
Spindle (wood or iron)



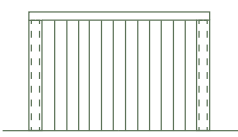
Capped Picket with Exposed Posts



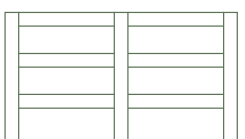
Capped Picket with Concealed Posts & Rails



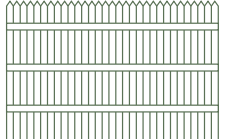
Capped Flat Board with Exposed Posts



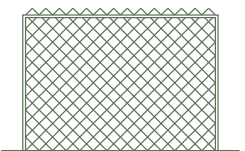
Capped Flat Board with Concealed Posts



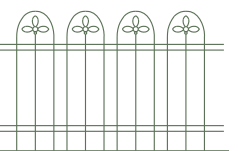
Ranch Rail / Split Rail



Stockade



Chain link



Metal Rod from Stock Designs

EXAMPLES OF APPROPRIATE FENCING



Wood picket fence



Capped picket fence with concealed posts



Spindle fence with ornamental posts



Capped flat board fence

SECTION SUMMARY

✓ On a fence project, you should...

- Retain, repair and restore existing historic fences. Replace fence components in-kind.
- Match the height of new fences to the height of nearby fences.
- ⚠️ • Replace non-original fences or install new fences at primary facades that complement the architectural style of the building.
- Use materials other than wood or metal for building-specific conditions that replicate historic appearance, profile, and finish.

✗ On a fence project, you should not...

- Use chain-link, PVC/vinyl, rough-cut wood, or similar alternative materials.
- Use modern stock designs that do not match local patterns and precedents.
- Remove historic fences.
- Obscure the building's primary facade or alter streetscape rhythms.

APPLICATION CHECKLIST

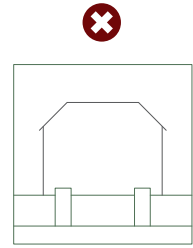
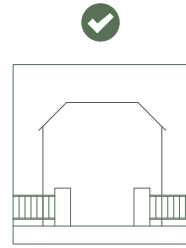
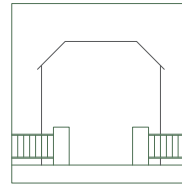
- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned plan and elevation drawings (existing & proposed)
- Detail drawings and/or shop drawings with fence dimensions, appearance, and profile of rails, pickets, posts, and caps
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials or prefabricated items.
- Paint color and/or exterior finish color

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

⚠️ Case by case review

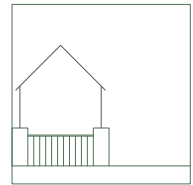
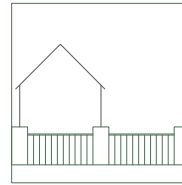
BEFORE

AFTER



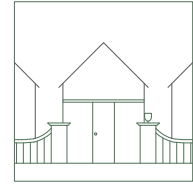
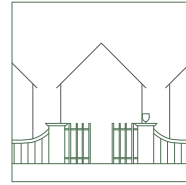
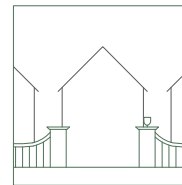
Repair and restore in-kind when there is visible deterioration. Retain original openings and visibility of main building.

Obscuring the historic building with new fencing is not appropriate.



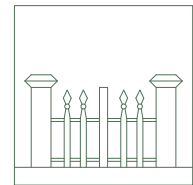
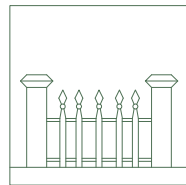
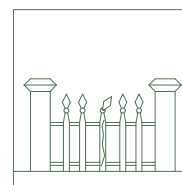
Maintain historic fences along the sidewalk. Gates should be blended into the existing fence if off-street parking is necessary.

Avoid removing historic fences to create driveways or off-street parking.



New fences should match or be similar to the height of nearby fences.

New fences should not be taller than existing fences.



Match existing profile and size when making localized replacements.

It is not appropriate to use a different picket size and style when making localized replacements.

3.14 COMMERCIAL STOREFRONTS

While Salem's historic districts are mostly residential buildings, there are a number of historic commercial storefronts that contribute to the districts' vibrancy. Typically storefronts occupy the ground floor of a historic building with residential uses remaining at the upper floors. Original storefronts and compatibly-designed alterations contribute to the historic character of the area and support a pedestrian-oriented streetscape. Preservation of primary facades maintains interest at the street level and contributes to the rhythm of the street.

This chapter provide general preservation guidelines for existing and new storefronts located within the historic districts. These guidelines are designed to be compatible with the treatments described in other chapters and the existing *City of Salem Commercial Design Guidelines* completed in 2005. Readers planning work on new or existing storefronts are encouraged to refer to that publication and other chapters in these Guidelines for appropriate historic material treatments.

DESIGN GUIDELINES

3.14.1 Repair and restore existing features of historic storefronts and primary facades. Where possible, do not remove, destroy, or obscure character-defining storefront features. The retention and preservation of these features, as well as the scale and massing of the storefront, should guide any alterations.

3.14.2 Retain ground floor features such as base panels or bulkheads, configuration of display windows, and recessed entryways.

3.14.3 Retain storefront transom windows. Transom windows, the upper portion of traditional storefronts, contribute to visual unity across a block face and allow more daylight to the interior. Transom windows should not be removed, covered, or enclosed. Retain the dimensions of the historic transoms.

3.14.4 Retain historic glass or pattern of lites within the transoms. For example, a grid of prism glass should not be replaced with a single, undivided pane.

3.14.5 Consider restoring transom windows if the original windows are no longer extant and sufficient historic documentation is available.

3.14.6 Retain any elements of the historic storefront uncovered during the course of a project. Original materials sometimes remain underneath later alterations and additions.

3.14.7 Consider reversing past alterations that are not

consistent with the original design or were made after the building's period of significance. Consult available documentation such as historic photographs to inform the restoration of a facade.

3.14.8 Where a historic storefront is no longer extant or a new storefront is planned, consider an alternative design that is a contemporary interpretation of the historic storefront. Reference the surrounding context and related architectural style of the building with regards to proportion, placement, and scale.

3.14.9 Avoid extensive signage and canopies on buildings. Signage should be attached in a method that does not damage historic materials and is reversible in the future.



Historic transom glazing and storefront framing should be retained and restored.

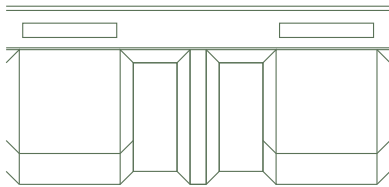
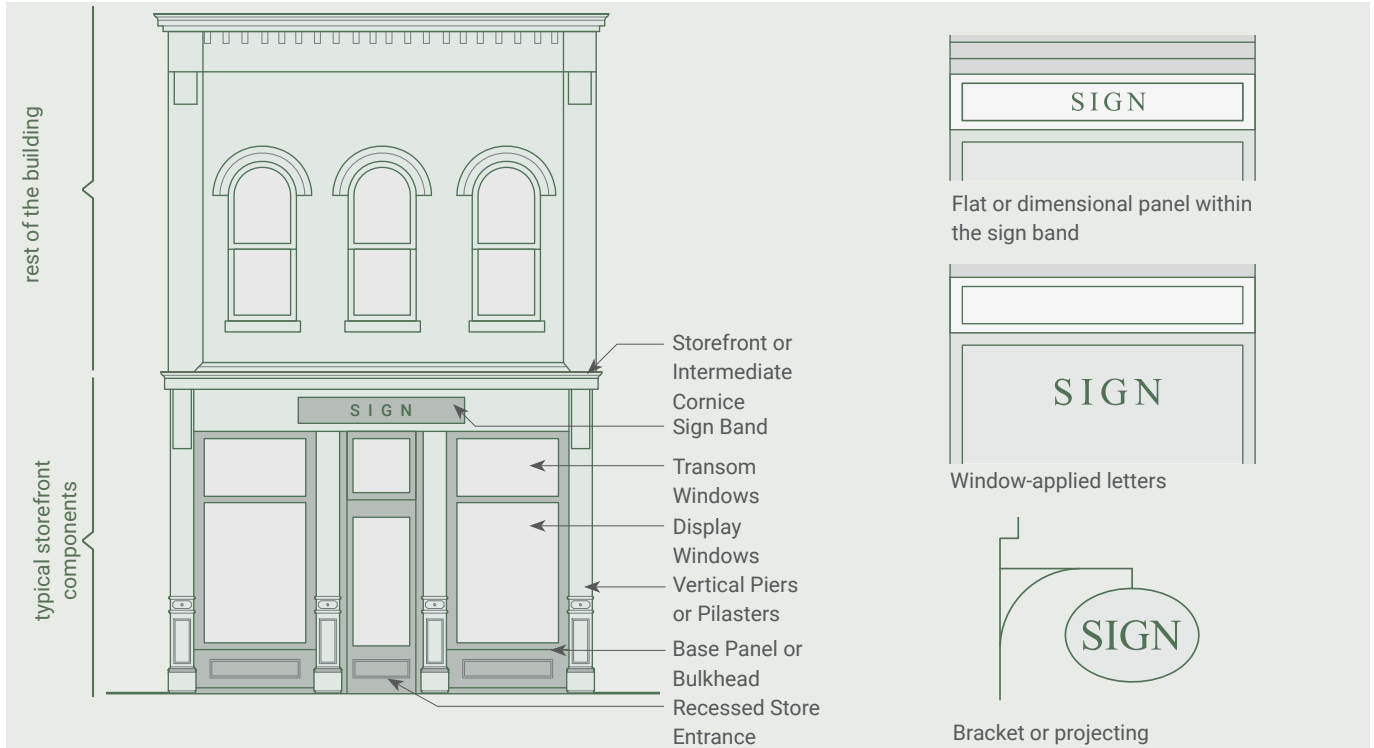
USEFUL LINKS

For more information on local Storefront Design Guidelines, refer to [The City of Salem Commercial Design Guidelines](#)

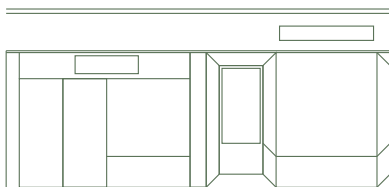
For information on the Salem Sign Ordinance and guidance, refer to [DPCD's Sign Permit Information](#)

For additional guidance, see National Park Service, [Preservation Brief #11 Rehabilitating Historic Storefronts](#)

COMMERCIAL STOREFRONTS CONFIGURATION & SIGNAGE TYPES



✔ Storefronts should maintain their original layout and existing facade components and materials.



✘ It is not appropriate to disrupt the facade with alternative proportions or materials that do not match cohesively with the rest of the property.



✔ Halo lit (behind)



✔ Projecting above (goose neck)



✘ Projecting below (uplighting)



Storefronts are part of Salem's historic character, especially in the Derby Street district.

SECTION SUMMARY

✓ On a storefront/sign project, you should...

- Preserve existing historic features, layouts, window configurations, and storefront and signage proportions.
- Restore storefronts to original appearance by removing past alterations.
- Install signage in such a way that it is reversible and does not damage historic materials.

⚠ On a storefront/sign project, you should not...

- Infill or resize openings or reduce overall transparency.
- Install extensive signage and canopies.
- Cover, damage, or remove architectural features for new signage.

APPLICATION CHECKLIST

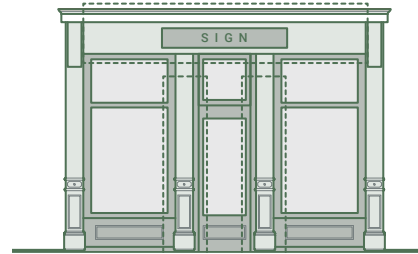
- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Historic photos or drawings, or neighborhood precedent study
- Dimensioned elevation drawings (existing & proposed)
- Dimensioned detail drawings and/or shop drawings for new signs
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials
- Paint color

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

⚠ Case by case review



Preserve existing features and original layouts of storefront facades.



Uncover the original design by removing non-historic alterations.



Altering the existing facade with alternative proportions or materials not matching the property is not appropriate.



Avoid installing extensive signage and canopies. Signage should be attached in order to avoid damage.

3.15 PAINT COLORS

Thoughtful selection of paint colors can accentuate important architectural features and unify a streetscape. Appropriate paint schemes differ depending on the architectural style and era of a building. The design objective is to maintain visual compatibility and cohesiveness throughout the district in a manner that conveys historic decorative schemes while respecting individual preference. Appropriate paint colors should be evaluated in the context of the individual building first, then evaluated in the context of the surrounding historic district. The following guidelines do not require property owners to choose a specific color; rather the guidelines encourage compatible choices that are sensitive to historic context.

DESIGN GUIDELINES

3.15.1 Use original or historic colors that currently exist or once existed at the building. A building's physical paint chronology should be the first resource in selecting colors. Historic photographs, architectural drawings, sketches, or other historic documentation of the building can also indicate original or past colors, or a color scheme (for example, whether there was contrasting trim, whether the windows and doors matched the trim).

3.15.2 If the original color is unknown, consider what colors are appropriate for the building's era of construction and what color schemes are typical for its architectural style. Consider what technology or methods of paint production existed at the time the building was constructed; methods affected the colors and appearances that were possible and should be respected.

3.15.3 Use colors or color schemes that are compatible with surrounding streetscapes in order to maintain a cohesive appearance. Examine nearby buildings and identify prevalent colors in district. A new color or color scheme may be compatible with the streetscape. The Commission will consider a building's style, location, and surroundings in determining appropriateness. Muted colors found in nature are often appropriate. For two-color schemes, use a single color as the unifying background or body color and a second color to accentuate trim, windows, doors, and ornamentation.

3.15.4 Avoid sharp contrast with adjacent or nearby buildings, neon or visually obtrusive colors, and excessive use of bright accent colors, unless replicating an original color supported by historic documentation.

3.15.5 Use the same color or color scheme across all building facades and existing additions. A unified color scheme should be so that all components read as a single building. Using a contrasting color at rear ell or additions is not appropriate.

3.15.6 For historic accessory structures, consider using the same color or color scheme as the main building. Paint colors for non-historic or modern accessory structures can match the main building, but must at minimum be compatible with, and visually subordinate to, the main building.

3.15.7 Select types of paint that are compatible with the substrate—either exposed materials or existing paint layers—to ensure proper bonding and performance. Oil-based and alkyd-based paints are recommended for wood. Elastomeric, latex or similar paints generally do not bond as well with historic oil-based paints. Contacting manufacturers is recommended to confirm that a product is compatible.

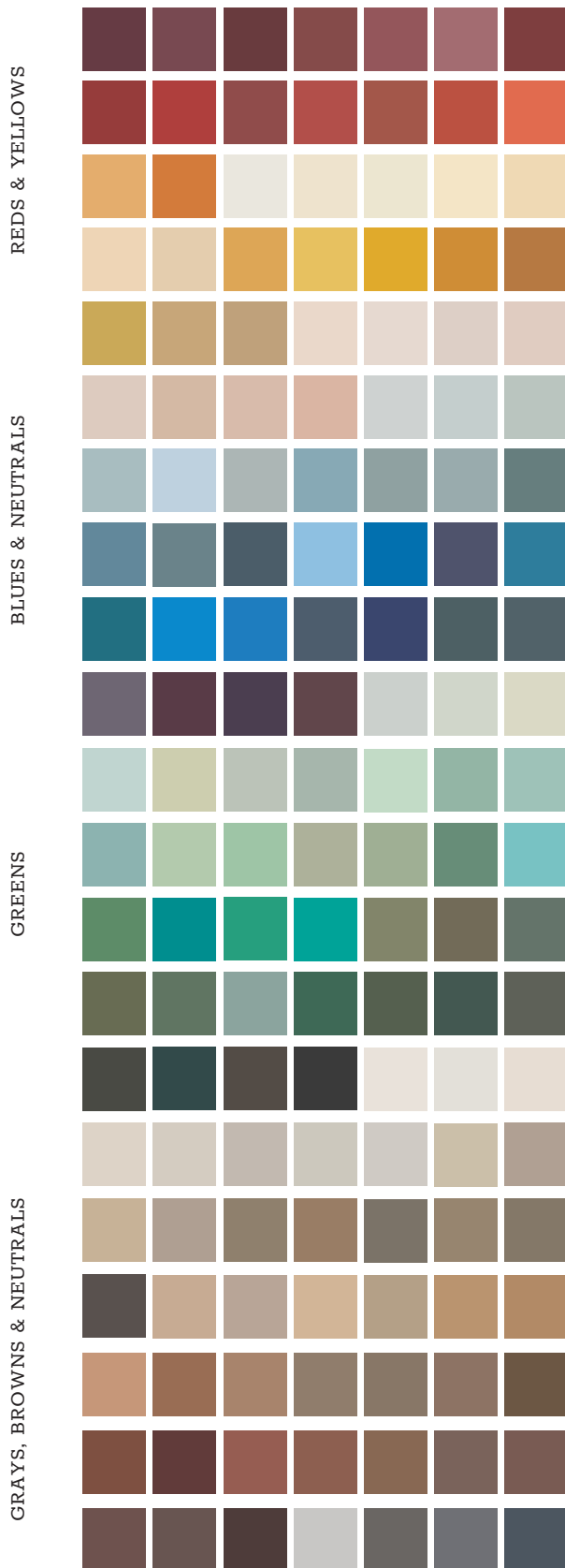
3.15.8 Avoid using stains as an alternative to paint for wood materials, unless based on historic documentation. Stains penetrate the wood and are considered more permanent than paint; stains are less reversible and removal can cause greater damage to wood surfaces. Clear or tinted stains are not appropriate for wood that did not historically have a natural finish.

INFORMATION FOR APPLICANTS

Submit sample color chip or color chart for proposed color(s). A digital mock-up or rendering is encouraged to help visualize the full final result. Contact DPCD Staff or the Commission prior to painting samples on visible facades.

Any color may be submitted for review and approval. Selection of a color from a commercial "historic colors" palette does not guarantee approval by Staff and the Commission.

EXAMPLE OF HISTORIC COLOR PALETTES



COMMON COLOR SCHEMES BY BUILDING STYLE

Key: (1) Body, (2) Trim (3) Window Sash (4) Doors (5) Shutters or Blinds

ONE COLOR



1st Period

Typically one color for body and details. Natural pigments (i.e. ochre, burnt-sienna)

TWO COLORS



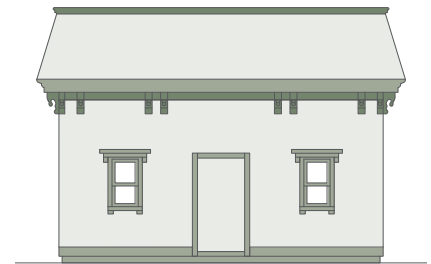
Georgian

(1,2,3) Salmon, mud-ochre, charcoal gray, greenish gray, yellowish ochre; (4) Deep red, blue, green, black

Colonial | Georgian Revival

(1) Salmon, mud-ochre, charcoal gray, greenish gray, yellowish ochre; (2,3) Deep red, blue, green, black

THREE + COLORS



Federal | Greek Revival

(1) Yellow, light pearl; (2,3) Shades of white; (4,5) Deep red, blue, green, black; (5) Light green or shade of body color.

Italianate

(1) Yellow, light pearl; (2) Shades of white; (3,4) Deep red, blue, green, black; (5) Light green or shade of body color

Second Empire

(1) (2,3) Deep reddish, chocolate brown, dark green, olive, black; (4,5) Complementary to trim.

SECTION SUMMARY

✓ On a painting project, you should...

- Use colors that are original to the building or from the building's period of significance.
- Use historically appropriate colors, such as colors from historic color palettes, and that are compatible with surrounding streetscape.

- ⚠ Repaint with a new multi-color scheme based on historic documentation

✗ On a painting project, you should not...

- Use colors that have a sharp contrast with adjacent or nearby buildings.
- Use a contrasting color or multi-color scheme that does not match the original or architectural style.
- Leave wood unpainted or unsealed.

APPLICATION CHECKLIST

- Property location (address & historic district)
- Owner/Applicant information
- Description of work
- Property map/site plan showing surrounding streets and location(s) of work
- Photos of building taken from all public ways
- Detail photos of existing conditions
- Dimensioned elevation drawings (existing & proposed) or digital rendering of color(s)
- Specifications for proposed work that detail repair/restoration treatment methods
- Product data and/or manufacturer cut sheets for proposed materials (such as cleaning products)
- Paint color samples and/or color chart; photos of physical mock-up if permitted
- Applicable permits (Salem Health Dept.)

Remember that if you need more information on the application process, you can refer to Chapter 1 of these guidelines.

⚠ **Case by case review**



Use color schemes that are compatible with surrounding streetscapes. This helps maintain a cohesive appearance throughout the district.



Use original or historic colors and submit samples for Commission review.



Use color schemes appropriate for the building's design or era of construction, such as a two-color scheme to accentuate ornate wood details.



Avoid using colors and multi-color schemes that have a sharp contrast with adjacent buildings.

CHAPTER 4

GUIDELINES FOR ADDITIONS TO EXISTING BUILDINGS



An addition with compatible massing, materials, facade rhythm, and window proportions. Many buildings have additions that were built early in the building's history and contribute to its character.

4.1 ADDITIONS TO EXISTING BUILDINGS

This chapter provides guidelines for planning an addition to an existing building located within one of Salem’s historic districts. Appropriate additions should be designed sensitively to have a minimal impact on historic character. Additions include new volumes and interior rooms, new dormers, new porches or exterior features. The guidelines in this section are intended to give property owners and architects principles that, when followed, would accommodate change—yet would also help safeguard a building’s distinctive form, visual character, and relationship to its neighbors.

An addition to a historic property should be carefully considered. The impact to the individual building features and to the public view of the building will be important factors in the approval process. The design of the addition should be compatible yet differentiated from the historic building. This can be achieved through sensitive scale and massing, as well as simplified references to character-defining features or ornamentation of the original building.

In Salem, it was typical to expand buildings over time. Rear ells or a series of smaller volumes at side and rear facades are common features of Salem’s historic residential buildings. Existing additions that were constructed during a building or district’s period of significance may contribute to the building’s overall historic character and should be treated as historic components.

Additions inherently cause interventions into historic fabric, making it essential to review the information in Chapter 3: Guidelines for Existing Buildings for holistic project planning.

DESIGN AND MATERIALS

3.1.1 Design an addition to be compatible with the original building but differentiated from it. Avoid matching the historic building so closely that the addition creates the false impression that it is original. Avoid designing an addition in a style, scale, and materials that contrasts significantly with the historic building simply for the sake of differentiation. Whenever possible, make alterations and additions in areas where non-historic change has already occurred.

3.1.2 Respect existing historic additions. Avoid demolishing additions and alterations that date to the building or district’s period of significance, as they can provide a physical record of historic development patterns. Not every older addition or alteration is character-defining. Consult with design professionals, staff, and the Commission regarding the relative importance of an addition to the original building.

3.1.3 Reference the distinctive architectural features of original structures and use similar forms and materials to achieve compatibility, including: door and window shapes, size, and type; exterior materials; finished floor height; roof pitch, style, and material; trim and decoration.

3.1.4 When an addition has decorative features that are similar to those found on the original building, design these features to be slightly different, so as to be distinguishable from the building’s historic features.

3.1.5 Avoid obscuring or removing character-defining features when creating an addition.

3.1.6 Maintain roof forms that complement the existing building and the identified architectural style. Typically, the shape and pitch of the addition roof should echo that of the main building.

3.1.7 Select materials used for additions that are similar to those found on the main building. High-quality and durable materials are encouraged.

3.1.8 Follow the fenestration pattern and window types of the main building. Historic windows should guide the design of windows for the addition.

3.1.9 Design new dormers to be compatible with the existing architectural style and fenestration pattern and window types of the main building. Locate new dormers on rear or side roofs slopes to reduce visibility. Adding new dormers to a primary facade is not appropriate.

3.1.10 Design new porches or similar features to reflect the historic character, architectural detail, and materials of the main building. Porches should not appear “tacked on” to the historic building.

3.1.11 Avoid attempting to differentiate an addition simply by using a contrasting paint color scheme. New colors and accent schemes should be compatible with those used on the original building.

3.1.12 Avoid making additions to primary facades. Additions to primary facades of historic buildings are not appropriate because they drastically alter the building's appearance, change the rhythm of the street, and diminish the building's architectural and historic integrity.

SCALE AND MASSING

4.1.13 Complement the massing and scale of the main building when designing an addition.

4.1.14 Let the existing height and width of the main building dictate the size of the addition. Appropriate scale and massing are important considerations to ensure that an addition does not overwhelm the primary building. Additions should be subordinate to the main building.

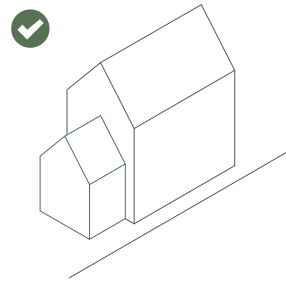
4.1.15 Avoid creating additions that exceed the height and/or width of the main building. Additions that exceed the height of the main building can be set back, often by construction of a "hyphen" or "recessed joint" connecting the two volumes. From the street, the roofline of the addition should not be visible above the roofline of the original building.

4.1.16 Scale new dormers appropriately so as to retain the predominance of the original roof form. Dormers and additions should not overwhelm the historic roof. New dormers that span from end to end of the original roof or reach from eave to ridge are inappropriate.

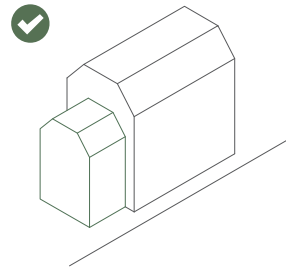
SITE PLANNING & RELATIONSHIP TO THE SURROUNDING HISTORIC DISTRICT

4.1.17 Locate additions where they will be least visible from the public right-of-way and do not distract from the main building.

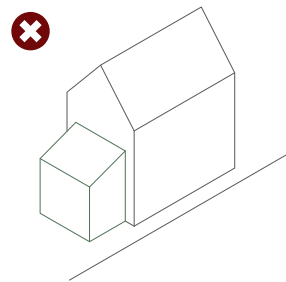
4.1.18 Construct additions at the rear of a historic building whenever possible to maintain the historic visual impression of the building as seen from its front, as well as the overall streetscape pattern as experienced in the public realm.



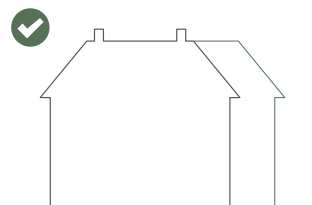
Locate additions on the side or rear facades in a discreet manner that does not diminish the original building's integrity.



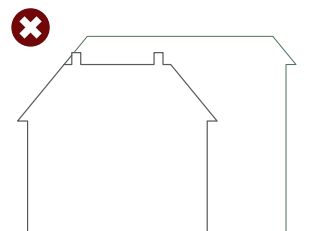
Additions should respect the massing and proportion of the main building, even if it simplifies the design or uses different building materials.



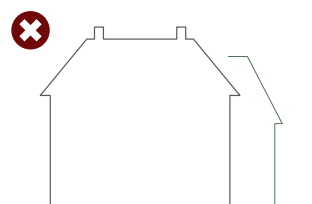
Avoid making additions with a significant difference in architectural style or geometry.



Maintain the scale of the original building



Additions should not exceed the height of the main volume



Avoid creating additions that does not follow the proportions of the main building

4.1.19 Set back side additions clearly from the primary facade so as to distinguish the original building and minimize impacts to the streetscape. Side additions should not project forward of the primary facade.

4.1.20 Substantial setbacks from the main facade are recommended for roof additions to reduce the impact of the addition on street views and light access. Rooftop additions are ideal if not visible from the street.

4.1.21 Consider adjacent properties when sizing an addition. Side additions should not encroach on neighboring side yards and the overall rhythm and spacing of the neighborhood.

4.1.22 Locate secondary egress exterior stairs toward the rear of the building and minimize visibility from the public right-of-way.



Multiple additions are common, as buildings were expanded over time; variety in height and layout can be historically appropriate while maintaining a cohesive appearance.



Example of a rear addition with setback facade and lower roof height, as well as continuity of materials and fenestration pattern matching the main building volume.

INFORMATION FOR APPLICANTS

The compatibility and appropriateness of an addition can be evaluated by eight factors of its design:

- » Height
- » Massing
- » Size & Scale
- » Setback
- » Proportion
- » Materials
- » Detailing
- » Fenestration

Discussing an addition according to these factors can help applicants and the Commission understand the proposed design on the same terms. Applicants should be prepared to demonstrate how each factor relates to the historic building and the surrounding historic district.

USEFUL LINKS

For additional guidance about compatible additions, refer to the National Park Service, [Preservation Brief #14 "New Exterior Additions to Historic Buildings"](#)



Additions can be highly visible even on rear and side facades, especially at corner buildings. Additions should be considered contributing features to the streetscape.

CHAPTER 5

GUIDELINES FOR NEW CONSTRUCTION



An example of new construction that is compatible in scale and appearance. A plaque clearly notes the date of construction, acknowledging that this building is new construction within a historic context.

5.1 NEW BUILDINGS

This section provides design guidelines for construction of new buildings within Salem's historic districts. Although rare, when opportunities arise for new development, the new buildings should be harmonious with the existing buildings in terms of site placement, massing and height, architectural style, and exterior materials. Demolition of existing historic buildings, historic additions, or contributing carriage houses is never appropriate for the sole purpose of redeveloping a property with new construction.

The purpose of these guidelines is not to mandate that certain styles be used; rather, cohesion and compatibility are the goals. As with new additions to historic buildings, "compatible yet differentiated" is an important principle that should guide the architectural design of new buildings. Variation in architectural styles is characteristic of Salem and has been a common pattern of the city's development throughout its history. However, the local vocabulary of materials and decorative elements found in historic buildings should guide future construction so that new buildings are appropriate for the surrounding area in terms of scale, massing, and building materials. Infill construction should be sensitive to its immediate surrounding context. Every effort should be made to integrate new construction with the surrounding area and to enhance the aesthetic appeal of the entire historic district.

DESIGN AND MATERIALS

5.1.1 Respect historic architectural influences already found in historic districts in the design of new buildings, but avoid exact imitations. Employ design strategies that differentiate new development from historic buildings to avoid creating a false sense of history.

5.1.2 New construction should reflect the time of its construction while honoring the key features of its surrounding context. The distinctive characteristics of the surrounding area can inspire appropriate designs in their massing, compatible scale, and architectural features.

5.1.3 Repeat the patterns created by the historic buildings in the surrounding area by using and aligning various architectural elements such as windows, entrances, and roofs. Patterns of porches and exterior features are also important considerations in design, materials, and rhythm.

5.1.4 Incorporate an appropriate mix of predominant materials from the surrounding neighborhood whenever possible in new design. Use high-quality materials that are durable and enhance the overall quality of the streetscape.

5.1.5 Reference the color schemes appropriate for the surrounding neighborhood's historic character in order to maintain compatibility. Keep color schemes simple.

5.1.6 Complement traditional patterns of window and door types and their arrangements on facades. Avoid oversized windows and doors that are out of character with the neighboring buildings. Scale windows and doors to be consistent with the pedestrian-oriented scale of the historic districts.

5.1.7 Include all sustainable construction features such as solar collectors in the design of any new construction to integrate them as seamlessly as possible with the building. Thoughtful planning at the early stages of a design project can help ensure that a historically sensitive design and energy efficiency goals are achieved.

5.1.8 Design new construction or additions to take advantage of energy saving and generating opportunities. This can be accomplished by designing windows to maximize daylighting and using shading that is appropriate in scale, design, and materials, while maintaining compatibility with surrounding properties.

5.1.9 Conceal mechanical and utility equipment from view from the public right-of-way. If full concealment is not possible, set back equipment and adjust heights to be minimally visible.

5.1.10 Avoid designing garages on primary facades, whether integrated into the main building volume or in smaller attached volumes.

SCALE AND MASSING

5.1.11 Honor the scale and massing of surrounding buildings. Avoid scaling new construction larger than the immediate context and neighboring buildings.

5.1.12 Set facade heights and widths of new buildings within the established range and rhythm of the block and respect the general proportions of existing buildings.

5.1.13 If a building is taller than the predominant two-, three-, and four-story height in historic districts, step back any floors that are taller than the average height of historic buildings, so that upper floors are partially concealed when viewed from the street. Comply with all height and zoning regulations.

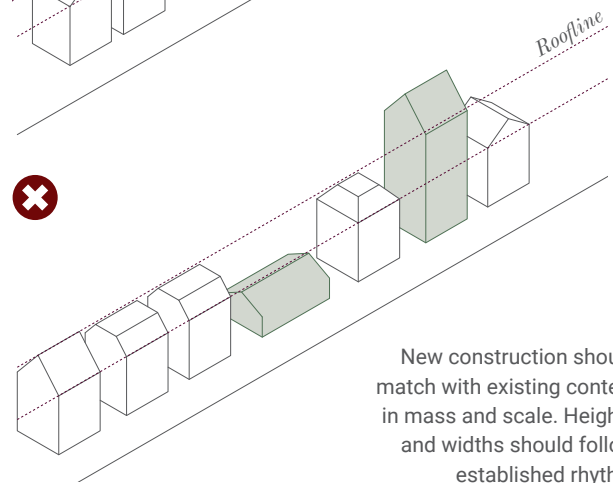
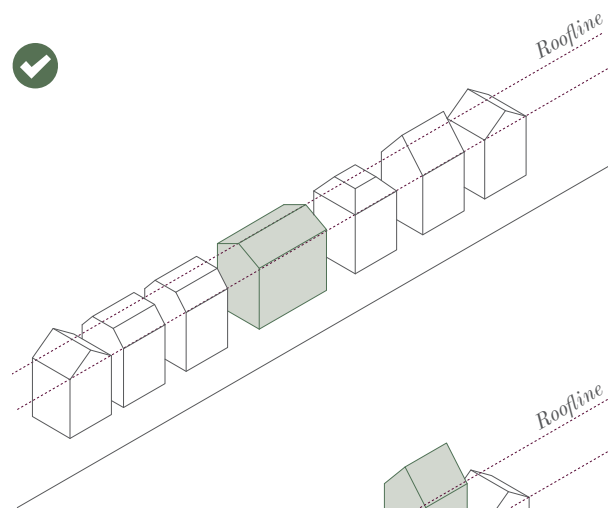
5.1.14 Consider simple rectangular volumes rather than elaborate building forms.

5.1.15 Balance building elements to produce an appropriately-scaled building. Divide a large building mass by using setbacks and smaller modules to reduce perceived mass and height.

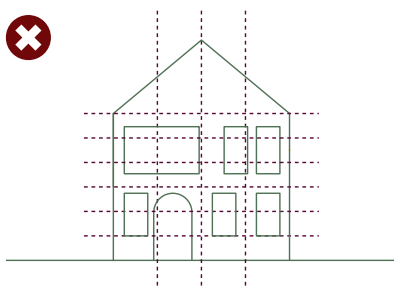
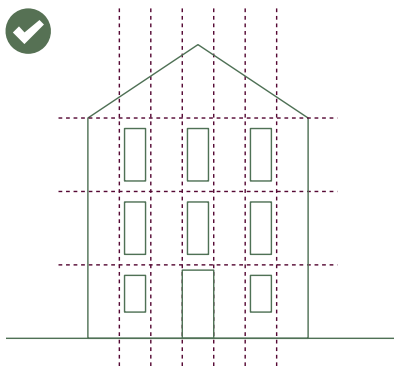
FACADE ORIENTATION & SITE PLANNING

5.1.16 Arrange main entrances to face the street to respect the general historic rhythm within the historic district. Additional entrances may be located on the side or rear facades.

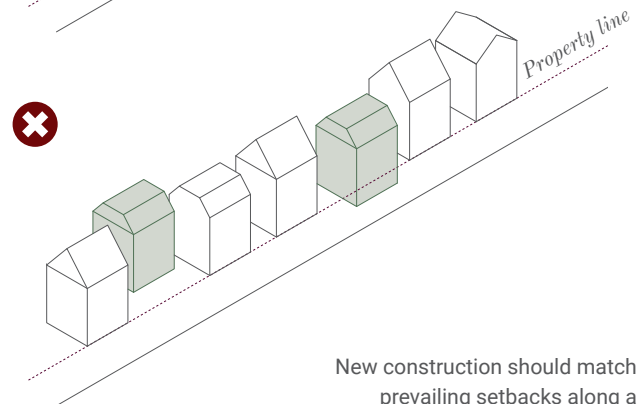
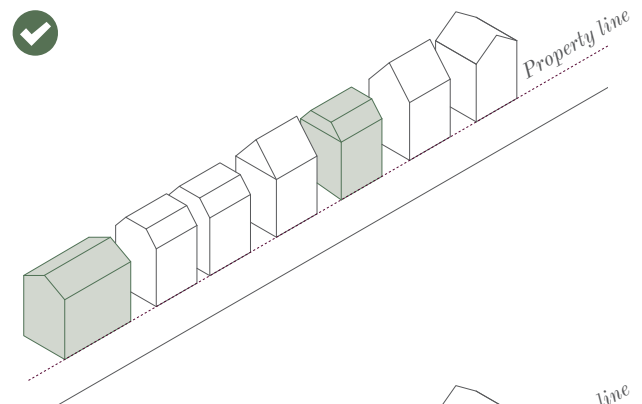
5.1.17 Respect established setbacks and spacing between buildings already with the historic district. Locate new buildings in-plane with the existing streetwall. Site planning should be guided by the front, side, and rear setbacks of neighboring buildings and must comply with applicable Zoning requirements.



New construction should match with existing context in mass and scale. Heights and widths should follow established rhythm



Maintain the overall proportions of windows and doors. Respect facade rhythms on the street (i.e. number of bays, symmetry, etc)



New construction should match prevailing setbacks along a streetscape.

5.2 NEW ACCESSORY BUILDINGS

Construction of accessory structures on unbuilt areas of an existing lot requires careful consideration of the relationship between the main building and the neighboring buildings. Demolition of non-original, non-contributing detached garages or structures may be acceptable upon consultation with the Commission and subject to the Demolition Delay Ordinance procedures, if the new construction will improve the overall appearance of the property.

DESIGN AND MATERIALS

5.2.1 Design accessory structures to be compatible with the main building's design. The new structure should be subordinate to the main building and any historic additions. This can be accomplished through a modest scale and more restrained use of architectural style and features. Greater design flexibility is allowed for locations where proposed new development is not visible from the public right-of-way. However, the spirit of compatible design and appropriate scale should be followed even in these cases.

SCALE AND MASSING

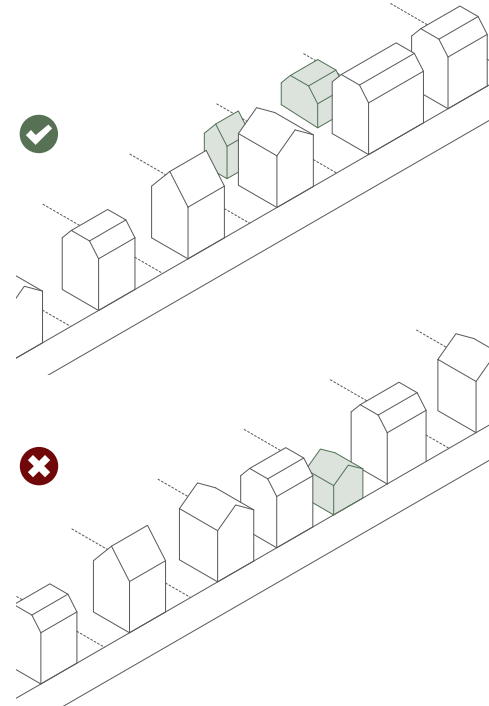
5.2.2 Scale accessory structures to have a compatible scale that does not overwhelm the main building. Avoid a structure that is taller than the main building or historic additions and that obstructs views of the historic building from the public right-of-way.

5.2.3 Respect the character-defining height, massing, footprint, and roof form(s) of the main building and any historic additions.

FACADE ORIENTATION & SITE PLANNING

5.2.4 Locate accessory structures at the rear of a property and preserve the primacy of the main building. Minimize visibility from the public right-of-way.

5.2.5 Locate new accessory structures to be respectful of the high concentration of historic resources in most areas of Salem's historic districts.



New accessory structures should respect the historic building in style, scale, setback, and overall relationship to surroundings.

INFORMATION FOR APPLICANTS

According to the City's Affordable Accessory Dwelling Units Ordinance, *new* detached structures cannot be constructed for the purpose of creating new units, according to the provisions of Zoning Ordinance of 5-27-21. Units can be created in *existing* accessory structures. Applicants interested in the requirements for Affordable Accessory Dwelling Units should refer to the [City's FAQ website](#), [Zoning Code Section 3.2.8](#), and [Zoning Ordinance of 5-27-21](#).

CHAPTER 6

FURTHER RESOURCES



The Elias Haskell Derby-Benjamin Hawkes House (1780) is a well-preserved example of Federal style architecture in the Derby Street Historic District.

6.1

GLOSSARY

Abutter, abutter to abutter: A property owner listed in current Assessor records owning property in the immediate vicinity of the lot on which the building is located where work is being work.

Adaptive reuse: The process by which structurally sound older buildings are developed for economically viable new uses. Such buildings may be historically important, architecturally distinctive, or simply underutilized.

Asphalt composition shingles: Shingles made from roofing felt coated with asphalt and mineral granules.

Bay window: The common term for a minor projection containing a window that extends beyond the surrounding facade plane.

Brick stitching: A repair technique which removes deteriorated bricks in full size units, from joint to joint in the area of cracking or deterioration. New bricks, matching the original in strength, dimension, pattern, texture and color are “stitched” or set into place where the damaged or missing units were located. The new bricks are set in mortar and pointed to match the original mortar.

Casement window: A window with the sash hinged on the jamb (vertical side member).

Clapboard siding: A siding material consisting of narrow wood boards applied horizontally, with the lower edge overlapping the board below.

Compatible. The ability of alterations and new designs to be located in or near historic properties and districts without adverse effect. Some elements affecting design compatibility include location, height, scale, mass and bulk of structures; building materials; architectural details; circulation and access; landscaping; and parking impacts. Compatibility refers to the sensitivity of development proposals in maintaining the character and context of historic properties and districts.

Composite patch repair: A repair treatment carried out by patching selected areas of deteriorating masonry with a cementitious, mortar material.

Conservation: The measures taken to extend the life of cultural heritage and historic fabric of the built environment. The aim of conservation is to maintain the physical and cultural characteristics of the object to ensure that its value is not diminished and that it will outlive our limited time span.

Consolidation repair: Chemical compounds, both organic and inorganic, which enact a process of stone consolidation, which fortifies weathered stone and wood, while simultaneously warding against further deterioration.

Cornice: The common name for the decorative projecting element at the top of a facade; commonly bracketed and located above a frieze.

Crack repair: A repair technique in which the crack is routed out, creating a clean void that is then injected with grout to seal the opening.

Dormer: A minor projection on a pitched roof, usually bearing a window on its front face. Dormers can have a variety of roof forms.

Dutchman repair: A type of piecing-in repair, typical for masonry and wood. In areas where materials is missing or requires a patch, a hole is carefully squared off and the patch carried out with a piece of matching material set into the hole and secured.

Eave: The lower edge of a roof slope that intersects with the exterior wall.

Efflorescence: A process and condition where water-soluble salts leached out of masonry or concrete by capillary action by evaporation and white haze or powdery surface deposits remain.

Facade: An exterior building face.

Facade plane: The predominant vertical surface at which the physical features of a facade are arranged.

Fenestration: The physical arrangement of windows on a building's exterior walls.

Fixed window: A window sash that does not move or open.

Flashing: Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Gable: The upper area of an exterior wall that is located between the roof slopes.

Hipped roof: A roof form where all sides slope between the roof ridge and eaves.

Historicist architecture: Architecture that is heavily influenced by past movements, sometimes freely interpreted.

Hung sash window: A window in which one or more sashes move vertically.

Hyphen: A minor volume that connects two larger volumes.

Infill: New construction located within an **existing**, historic setting

In-Kind: The replacement of an element with a new element of the same material, color, texture, shape and form as the original. Often used interchangeably with "like-for-like."

Integrity: The ability of a historic property to convey its significance through aspects of location, design, setting, materials, workmanship, association, and feeling. Synonymous with "historic integrity" in National Park Service use.

Lite: A piece of glass located within a window. Commonly also spelled as "light."

Massing: The distribution of a building's volume through space. The overall size, height, shape and composition of the exterior of volumes of a building, especially when the structure has major and minor elements.

Muntin: A narrow member that separates the lites within a window sash.

Parapet: The area of a building's exterior walls where they extend above a roof; it can be flat or stepped/shaped.

Porch: A component of a building that shelters a building entrance and contains occupiable space.

Preservation: The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.

Proportion: The relationship of the size, shape, and location of one building element to all the other elements.

Reconstruction: The re-creation of vanished buildings or building features on their original site. This is one of the most radical levels of intervention. It is also one of the most hazardous culturally: all attempts to reconstruct the past, no matter what academic and scientific resources are available, necessarily involve subjective hypothesis.

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

Repair: The process of restoring to good or sound condition after decay or damage.

Replication: The creation of a mirror image of an existing building or building feature. The construction of an exact copy of a detail or feature removed from the original.

Restoration: The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

Setback: The distance between a property line and a building, especially at the front of a lot.

Shed roof: A roof form characterized by a single slope.

Simulated divided lite / light: A window in which two panes of glass are assembled in the sash and imitate the appearance of true divided lites using exterior muntin bars or interior spacer bars sandwiched between the glass. Often abbreviated as SDL.

Spalling: Chipping, flaking, and small areas of material loss at the face of masonry units or concrete.

Streetscape: The visual character of a roadway's setting, including paving, plant life, and adjacent buildings and structures.

Stucco: An exterior finish composed of some combination of portland cement, lime and sand, which are mixed with water and applied to a wall in a wet coating and allowed to dry.

Surface-to-void ratio: The proportional relationship between solid wall areas and window/door openings.

True divided lite / light: A window in which individual panes of glass or lites are assembled in the sash and divided using muntins.

Weatherstripping: A narrow compressible band used between the edge of a window or door and the jambs, sill, head and meeting rail to seal against air and water infiltration.

Window sash: The overall frame that contains the glazing and possibly muntins of a window.

Vernacular: A building that does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

6.2

ABBREVIATIONS

CoA: Certificate of Appropriateness

CoH: Certificate of Hardship

CoNA: Certificate of Non-Applicability

DPCD, or Staff: Department of Planning and Community Development Staff

LHD: Local Historic District

MACRIS: Massachusetts Cultural Resource Information System

MHC: Massachusetts Historical Commission

NR, or National Register: National Register of Historic Places

NPS: National Park Service

SHC, or Commission: Salem Historical Commission

The Standards: The Secretary of the Interior's Standards for the Treatment of Historic Properties, the Standards for Rehabilitation.

6.3 PRESERVATION INCENTIVES

FEDERAL HISTORIC PRESERVATION TAX INCENTIVES

A property must be listed on or eligible for listing on the National Register of Historic Places to eligible for the Federal Historic Preservation Tax Credit, also commonly referenced as the Rehabilitation Tax Credit. A 20% income tax credit is available for the rehabilitation of historic properties. Properties must also be income-producing to apply, which means that owner-occupied residences are not eligible. Proposed work at historic properties pursuing the tax credit must comply with the Standards for Rehabilitation.

[For more information, refer to the National Park Service's Tax Incentives for Preserving Historic Properties website.](#)

MASSACHUSETTS HISTORIC REHABILITATION TAX CREDIT PROGRAM

The Massachusetts Historical Commission manages the Massachusetts Historic Rehabilitation Tax Credit Program. A property must be listed in or eligible for listing in the State National Register of Historic Places (at minimum) and the property must be income-producing. Proposed work must comply with the Standards for Rehabilitation. Under the program, a rehabilitation project is eligible to receive up to 20% of the cost of the rehabilitation in state tax credits. This credit can be paired with federal rehabilitation tax credits.

[For more information, refer to the Massachusetts Historical Commission website.](#)

MASSACHUSETTS PRESERVATION PROJECTS FUND

Also overseen by the Massachusetts Historical Commission, the Preservation Projects Fund is a competitive matching grant program for municipal and non-profit organizations for pre-development and construction costs. A property must be listed in or eligible for listing in the State National Register of Historic Places (at minimum). Although this program is not available for private properties, especially owner-occupied residences, it is a beneficial program for many of Salem's historic properties.

[For more information, refer to the Massachusetts Historical Commission website.](#)

6.4 PRESERVATION RESOURCES

If reading this document digitally, all [hyperlinks](#) will lead to the organization's website or published work.

SALEM RESOURCES

City of Salem, [City of Salem Historic Preservation Plan Update \(2015\)](#)

City of Salem and the Salem Historical Commission collaboration, [Preserving Salem Salem Historical Commission](#) website and application portal

[Historic Salem Inc.](#)

Featured Historic Salem Inc. resources:

Fully digitized version of their 1977 publication [The Salem Handbook](#)

[House History & Plaque Program](#)

MASSACHUSETTS RESOURCES

[Massachusetts Historical Commission \(State Historic Preservation Office\)](#)

[MACRIS: Massachusetts Cultural Resource Information System](#)

Historic New England, [Preservation Resources for Homeowners and Communities](#)

[Preservation Massachusetts](#)

NATIONAL RESOURCES

[National Park Service, Technical Preservation Services](#)

Featured National Park Service resources:

Preservation Briefs. Washington, DC: National Park Service, Technical Preservation Services. [Online publications.](#)

Grimmer, Anne E. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings*. Washington, DC: National Park Service, Technical Preservation Services, 1995, rev. 2017. [Online publication.](#)

[Preservation By Topic Index](#) for online resources.

[Sustainability](#) resources and guidance.

[National Center for Preservation Technology & Training](#)

[National Trust for Historic Preservation](#) and the National Trust's [Preservation Leadership Forum Association for Preservation Technology](#)

GENERAL REFERENCE

Print publications can be found at local and regional libraries.

Bucher, Ward (ed.). *Dictionary of Building Preservation*. New York: John Wiley & Sons, 1996

Massachusetts Historical Commission, "Economic Impacts of Historic Preservation in Massachusetts." May 2002. [Online Executive Summary.](#)

McAlester, Virginia Savage. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984, rev. 2013. Print.

Poore, Patricia (ed.). *The Old-House Journal: Guide to Restoration*. New York: Dutton, 1992.

Rypkema, Donovan and Caroline Chung. "Measuring Economic Impacts of Historic Preservation." The Advisory Council on Historic Preservation, 2011, rev. 2013. [Online publication.](#)

PHOTOGRAPH RESOURCES

Boston Public Library, Norman B. Leventhal Map & Education Center, [Digital Map Collections](#)

[Digital Commonwealth](#)

Massachusetts Historical Commission [MACRIS](#). Database includes images of historic buildings from the 1960s to the present.

Phillips Library at the Peabody Essex Museum, [Frank Cousins Collection of Glass Plate Negatives, 1890-1920](#)

Salem State University Archives and Special Collections, [Online Flickr Database](#) and [Nelson Dionne Salem History Collection](#)

**City of Salem, Massachusetts
Salem Historical Commission**

2022