

DRAFT 23MAY2016



Historic Preservation Guidelines



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City of New Bern Historic Preservation Guidelines

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1. Overview and Concepts

1.1 Purpose and Intent of Historic Guidelines

The purpose of the New Bern Historic Guidelines is to help preserve the historic character and architectural fabric of New Bern. Historic landmarks and districts provide a link to New Bern's history, people, events and architecture that defined the character of New Bern and shapes its present identity. The intent is not to prevent all physical change or impose particular architectural styles, but to moderate changes while protecting architectural gems and reducing dislocation caused by random changes. The goal is to maintain our community's individual character and "sense of place".

This document serves as a guide to the New Bern Historic Preservation Commission and to property owners in the historic districts for maintenance, modifications, and additions to their property. It summarizes procedures for review of proposed exterior changes and contains commentary and guidelines for a variety of activities that affect historic resources and the districts as a whole.

1.2 Your Responsibility as a Property Owner

Historic New Bern belongs to everyone. As an owner of a property within one of New Bern's local historic districts, you share a privilege as well as a responsibility. You benefit from protection of uncontrolled change, technical assistance for making changes that are sensitive to surrounding historic properties, and a pride of ownership of New Bern's historic fabric. However, you are not just a property owner – you are a steward to a part of New Bern's and North Carolina's history, and as a steward of their heritage, you have a responsibility to preserve and maintain the distinctive characteristics of your property for the future. Any exterior change you make to a property – whether a structure or significant landscaping – requires you to contact Development Services to determine if a *Certificate of Appropriateness* is required. Failure to do so is a violation of New Bern's Land Use ordinance and is subject to fines.

1.3 New Bern's Historic Districts

German Palatine and Swiss colonists under Baron Christoph von Graffenried settled the City of New Bern in 1710 at the confluence of the Trent and Neuse Rivers. . It possesses a rich historic and architectural heritage that is reflected in its historic districts.

The Downtown and Riverside historic districts contain a diversified collection of eighteenth, nineteenth, and early twentieth century residential and commercial buildings. Collectively these structures and their respective evolved landscapes stand as a testimony to New Bern's past and help to define the community's unique "sense of place".

The New Bern Historic Preservation Commission (HPC) was established to aid property owners in preserving New Bern's historic and architectural resources. Created on April 22, 1980, this body has the primary mission to advise owners of

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historic properties regarding preservation options. The HPC is vested with the mandate “to promote, enhance, and preserve the character of the districts and to encourage preservation activities throughout the city”. This is accomplished through the designation of historic districts and landmarks, control over demolition of existing structures, and review of proposed exterior changes to existing structures and infill construction.

Downtown Historic District

The architecture of New Bern reflects the history of the town, which has had sustained prosperity and which historically has been subject and receptive to major architectural trends. Although Federal architecture was New Bern's special forte, a variety of other styles are represented. The minor streets are quiet, punctuated by buildings set on large well-landscaped lots shaded by stately trees dotted with clumps of mistletoe. Adding serenity to the town are the Neuse and Trent rivers which provide a magnificent backdrop. This atmosphere prevailed throughout New Bern until the early 1950s when Broad Street became a major east-west artery, cleaving the city in two.

The city was established in 1710, at the request of Baron von Graffenried, John Lawson devised and laid out the plan which, with some additions, remains intact. He explains:

Since in America they do not like to live crowded, in order to enjoy a purer air, I accordingly ordered the streets to be very broad and the houses well separated one from the other. I marked three acres of land for each family, for house, barn, garden, orchard, hemp field, poultry yard and other purpose s. I divided the village like a cross and in the middle I intended a church. One of the principal streets extended from the bank of the River Neuse straight on into the forest [Broad or Pollock Street] and the other principal street crossed it, running from the Trent River clear to the Neuse River (Middle or Craven Street). After that we planted stakes to mark the houses and to make the principal streets along and on the banks of the two rivers [East Front Street and South Front Street.

Not only did the street scheme survive, but the idea of not liking to "live crowded" is still in evidence. With the exception of construction accomplished since the mid-twentieth century and four mid-nineteenth century row houses, all residences are separate free-standing buildings each with a generous yard.

Historically New Bern has been dependent for its livelihood on its rivers and on governmental sponsorship. The city's role as occasional host of the itinerant colonial assembly, the colony's first permanent capital, and the seat of Craven County helped foster her emergence as a port and therefore as a mercantile center.

Because of New Bern's externally oriented economy the city was exposed to national stylistic trends which quite obviously had a great effect on her architecture. The vast majority of her structures express a high degree of academicism successfully rendered by skilled and sensitive craftsmen.

Nothing remains of the earliest buildings. A comparison of New Bern today with what C. J. Sauthier recorded on his 1769 map of the town finds only four buildings which tentatively are identified as surviving from that time.

Within the district, fourteen buildings with Georgian stylistic origins have been identified. The majority of them are simple, modest dwellings and most were updated during a later stylistic era. This is a scant number considering that more than thirty house carpenters and/or joiners are known to have been working in the county between 1748 and 1790. With the exception of a few houses attributed either to John Hawks or to James Coor, the architect-builders of most buildings cannot be identified. It can be assumed that natural attrition combined with disasters like the hurricane of September, 1769, and the fires in the fall of 1791 and 1794, and that of February, 1798, which burned the Governor's Palace, eradicated much of the evidence of the early town.

Within the last two decades of the eighteenth century the population of New Bern more than doubled, and the physical area of the town accordingly expanded north and west. Judging from remaining evidence, growth of the population and area continued in the first decades of the nineteenth century. Obviously the town was enjoying a new high level of prosperity ty--a prosperity based on commercial and mercantile endeavors which enabled affluent merchants like John Harvey, Eli Smallwood, and Isaac Taylor to build ambitious town houses. It was during this same era of prosperity that the town produced civic and cultural symbols of urbanity, most notably the New Bern Academy, the Masonic Temple and Theater and the First Presbyterian Church.

The New Bern version of Federal architecture is Adamesque; it is restrained and elegant and, above all, sophisticated. A typical Federal domestic structure has the following elements: two-and-one-half stories; a side-hall plan, two rooms deep (three bays wide and four bays deep); a gable roof; gable dormers; exposed-face interior end chimneys; a one-bay pedimented porch; an entrance composed of a six-panel door (four flat above two flush panels) with geometrically ornamented transom above. Although interior treatments vary considerably, three-part mantels are universal.

While the side-hall plan was certainly the most prevalent Federal form, center-hall and asymmetrical versions were built as well. A concentration of those which survive occurs on Pollock Street in the area west of Tryon Palace, but others are scattered throughout the town. Usually they are two or two-and-one-half story frame structures (three brick) with gable roofs (three with gambrel roofs) and Federal interior woodwork.

In the Federal era the authorship of several buildings can be attributed with varying degrees of certainty to Martin Stevenson, John Dewey, Robert Hay, and Uriah Sandy, four of some forty architect-builders established in the county between 1790 and 1835. As in the Georgian era, this leaves the majority of structures unlinked to a specific designer.

The Federal style persisted in New Bern well into the 1840s, long after it had been superseded by the Greek Revival style in other towns. This was by no means a result of cultural lag; rather it would seem more likely to be a product of conservative mercantile interests, a proposition set forth by Talbot Hamlin in *Greek Revival Architecture in America*.

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The importance of such mercantile interests in New Bern, combined with the habits of the craftsmen, provide a cogent explanation for the longevity of the Federal style in the city.

The town clung so tenaciously to Federal architecture, in fact, that it scarcely acknowledged the existence of other styles. Concessions to the Greek Revival style usually appear on the interiors of buildings and take the form of symmetrically molded architraves with corner blocks. In only a very few cases are classical Greek motifs employed externally.

By the time New Bern rejoined the mainstream of architectural trends, the Greek Revival style was waning, and mid-nineteenth century eclecticism was flourishing. The town began to experiment with the new styles in the 1840s. The incidence of buildings constructed in the pre-Civil War eclectic era is lower than that of earlier eras. Probably in part this is due to the levelling-off of both the population and wealth of New Bern.

While participating in the national architectural mainstream, New Bern retained a degree of independence of design and materials as evidenced in the coquina wall and arched gateway of Cedar Grove Cemetery constructed by the town in 1854.

The post-Civil War era saw New Bern fully integrated into the prevailing national stylistic modes--Second Empire, late Italianate Revival, Romanesque Revival, Queen Anne, stick Style, Eastlake and Shingle. A substantial portion of the late nineteenth century domestic structures, especially the more massive ones, have met with destruction, but a few of them, plus a number of smaller, more manageable houses survive.

In the early twentieth century, New Bern experienced a building boom which in volume came close to rivaling the Federal boom. The economic revitalization of the town was largely a result of the lumber industry which produced magnates desirous of living in and capable of paying for the most impressive houses their money could buy. Obliging these clients was local architect, Herbert Woodley Simpson, who is credited with the design of every important structure built in New Bern in the first two decades of the twentieth century. A versatile designer, Simpson excelled in the Queen Anne and Neo-Classic Revival styles and often combined the two. While practicality and "progress" have taken their toll of many of his impressive Neo-Classic Revival structures, a few have survived. They testify to the prosperity and taste of early twentieth century- New Bernians.

Riverside Historic District

The Riverside Historic District is composed of approximately 15 blocks of largely residential development along the banks of the Neuse River in northeast New Bern. Laid out in a grid pattern aligned with National Avenue, a pre-existing street leading to the National Cemetery, subdivisions in 1894 and 1912 created New Bern's first suburb out of farmland. Within the Riverside District are modest, but representative one and two-story examples of Classical Revival, Late Queen Anne, craftsman and Colonial Revival styles in a variety of house forms, principally with the traditional New Bern side hall plan. Also within the district are the Italian Renaissance Revival style Riverside School and the Gothic Revival influenced Riverside Methodist Church, as well as several small industrial and commercial buildings. There are 178 contributing and 35 non-

See Appendix for a map of the Riverside historic district.

contributing buildings within the district boundaries. While many of the buildings have received some alteration, individually, and as a group, they retain an integrity of design, setting, materials, workmanship and feeling.

National Avenue is the main street running through the district from the southeast to the northwest. To the east and parallel with it are North Pasteur and North Craven streets, the other principal roads. North Craven's east side provides one boundary of the district. The adjacent river property was originally platted as house lots, but was developed as industrial property and has gone through a series of uses. Running along the western side of the district is the line of the Atlantic and North Carolina Railroad, which predates Riverside and precluded the development of north-south roads to the west of National Avenue. The western boundary of the district follows the line of pre-1935 development in the side streets west of National Avenue.

Perpendicular to the main avenues are evenly-spaced side streets, beginning with Guion Street at the south and reaching to North Avenue, whose south side forms the northern end of the district and defines the furthest extent of pre-World War II development.

The former farmland on which Riverside was platted is flat. Large oaks line National Avenue on both sides, and the remainder of the district is characterized by the presence of a considerable number of mature trees of a variety of species located in no particular pattern.

The two subdivisions which made up Riverside each had a different system of laying out lots, neither of which was completely uniform. Lots were also recombined before building, creating further variety in lot size. In the 1894 plat larger lots were laid out along the west side of National Avenue, but the largest and most pretentious houses in the district are found equally along both sides of National Avenue. The east side of National Avenue and the remainders of the blocks were laid out with long, narrow lots, some with only 41 foot frontages. The relative uniformity of appearance in Riverside owes much to New Bern traditions of building close to the street, thus creating consistent setbacks, and of placing houses close together.

There is no formal open space within the district. The largest open space is a half block on Dunn Street between North Pasteur and North Craven streets, formerly the site of a tobacco factory. Another set of undeveloped lots is located at the southeast corner of North Pasteur Street and Avenue D, adjacent to the Maola Company, and individual undeveloped lots are scattered throughout the district. The interiors of the alley-less blocks contain trees, gardens, garages and other outbuildings.

With only a handful of exceptions, buildings in the Riverside district are relatively modest, owner or contractor designed, with simple or no ornamentation. All are one or two stories and although there is a scattering of brick houses throughout the district, the greater number are frame, sheathed with clapboards or wood shingles. Standing seam metal roofs predominate.

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Many of the residences in the district have garages, some contemporaneous with the house or constructed before the 1930s, and almost always located at the rear of the property. Most are relatively small, of frame construction, and with gable roofs. Exceptions include the hipped-roofed brick garage of the William Dunn House and the garage/apartment of the Turnbull House.

Domestic building in the Riverside district is almost entirely in four styles; late Queen Anne, Classical Revival, Craftsman and Colonial Revival. These styles are applied to a variety of house forms. The most common house form in the district, and one that was popular in other areas of New Bern in the early twentieth century, is the narrow and deep, two or three bay gable-end two-story house. These frame houses have side-hall plans, often with rear ells, and generally either a small portico or a full-width porch at the front. One variant of this house type has a gable-roofed, two-story bay at one corner of the front elevation, like 1112 and 1114 National Avenue. Another variant of the form has a hipped instead of gable roof, with or without a front dormer. Both Guion and Dunn Streets have rows of these simple dwellings constructed as rental housing. More sophisticated versions of the same house have pedimented gables, classically-detailed porches and wings or bays, like the William T. Hill House at 1202 National Avenue or the Smith-Hawkins House at 1214 N. Pasteur.

Another well-represented house type in the district is the foursquare; two or three bays wide, with a hipped roof and a full-width porch across the front. Unlike foursquares elsewhere, however, these houses for the most part employ the sidehall plan. A number of good frame examples of this form are located on both sides of the 1200 and 1300 blocks of National Avenue. Also located on National Avenue are several large, Classical Revival-styled foursquares with L-shaped front porches, including the J. O. Baxter House and the O. A. Kafer House. A variety of bungalows may be found in the district, mostly in the Craftsman or Classical Revival styles, and predominantly of frame construction. Most typical are cross-gable forms like the D. M. Parker House at 1408 National Avenue. Bungalows with jerkin-headed front gables or hipped roofs are also common. At the northeast corner of the district are a row of three one-story frame bungalows whose gabled front porches have a distinctive exposed trusswork. Perhaps the most unusual bungalow in the district is the one at 1412 National Avenue, which has three oversized, hipped wall dormers protruding through its hipped roof.

The oldest house in the district, the mansard-roofed William R. Guion House at 1203 National Avenue, is its only second Empire-influenced residence.

Two buildings in the district attributed to architect Herbert Woodley Simpson have noteworthy designs outside the vernacular tradition. The Prairie Style William Dunn House at 1404 National Avenue has a high, pressed brick first floor with a broad arch at the front that supports the shingled upper floor. Its complex slate roof with deep eaves has multiple hipped dormers. Behind the house is a hipped-roofed brick garage with tin-shingled dormers on each elevation. Across the street from the Dunn House is the Robert Turnbull House, a Colonial/Classical Revival style residence sheathed in wide cypress boards that presents an asymmetrically-arranged broad front to the street, dominated by an off-center, Tuscan-columned front porch.

Riverside Graded School and Riverside United Methodist Church, the two institutional buildings in the district, are distinctive in design. The Riverside Graded School of 1922 is a well-composed, two story Italian Renaissance design in red brick with glazed terra cotta trim and barrel-tiled cornices. Riverside Methodist Church, constructed 1919-1920, is an unusual adaptation of the Late Gothic Revival style to an essentially square church, with an octagonal central sanctuary that rises above the rest of the building.

1.4 Historic Preservation Commission

The New Bern Historic Preservation Commission (HPC) is a public board in the City of New Bern that is responsible for preserving the City's historic and cultural resources. Enabling North Carolina statutes and New Bern city ordinances related to preservation are provided in a separate document on the New Bern HPC web site. The HPC's guidelines, policies and procedures can be found on the City of New Bern website or by contacting the HPC administrator in Development Services.

The HPC is composed of nine (9) members appointed by the Board of Aldermen to serve a three (3) year term and not more than two (2) consecutive terms. Members must reside within the City's corporate limits or within its designated Extraterritorial Planning Jurisdiction (ETJ) and have a demonstrated special interest, experience, or education in architecture, history, historic preservation, or related field.

Meetings

The HPC meets on the first and third Wednesday of each month. The first Wednesday of each month is the HPC's work session. Property owners may consult the HPC about a specific project, but there is no public comment on a proposal. The third Wednesday of the month is the HPC's regular business meeting where public hearings are held for *Certificate of Appropriateness* (COA) applications. The HPC also considers other matters at this meeting that require HPC action. The location, meeting times, and agendas are published on the City of New Bern website. Work sessions and regular business meetings are open to the public.

1.5 Key Concepts

The HPC's jurisdiction extends over an entire property. Exterior changes are evaluated in terms of impact on the property and the surrounding area. The following sections summarize some of the factors considered by the HPC for evaluating changes to an existing structure or for infill construction.

Contributing and Non-Contributing Structures

A *contributing structure* is at least 50 years old and is listed in the Department of Interior's historic district inventory of structures. The inventory is created as part of the process of designating a historic district. As buildings reach 50 years in age, they can also be considered contributing structures.

A *non-contributing structure* is usually less than 50 years in age and/or is not considered to have significant historic, architectural, or cultural value. Changes to

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non-contributing structures require a COA to ensure compatibility with the historic fabric of surrounding contributing structures.

Determining if a Change is Congruous

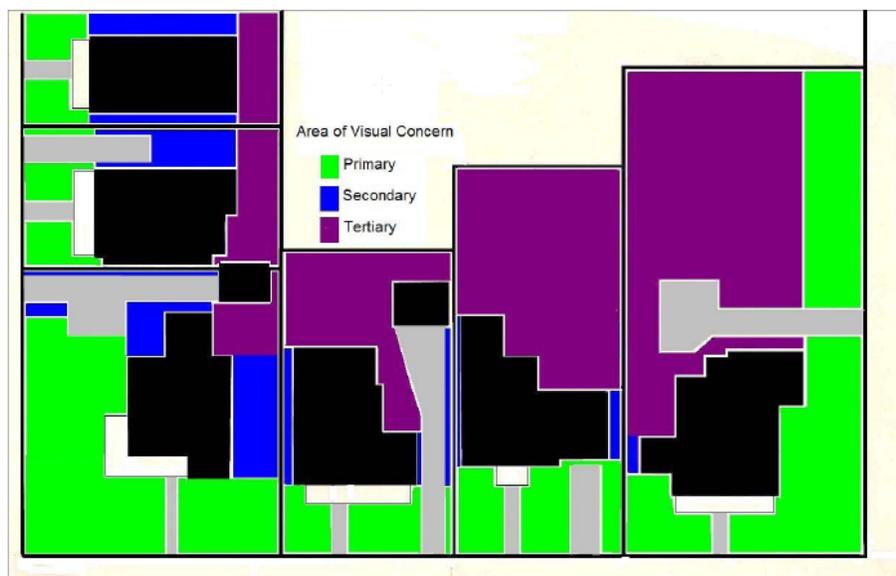
The HPC is tasked with using the historic guidelines to determine whether changes to a structure – whether contributing or not -- are *incongruous*, or out of place with the special character of the historic district. A number of factors are considered including:

- relationship to other structures on adjacent properties, the street, and the historic district
- mass, proportion, scale, style, details and materials being proposed for use.

It is up to an applicant to prove that their proposed changes are not incongruous. The HPC can deny an application only if it determines that the proposed changes are incongruous.

Areas of Visual Concern

Each portion of a property is divided into *Areas of Visual Concern (AVC)*.



The **Primary AVC** is the most important area because it is generally located directly adjacent to the street and is therefore the most visible. Inappropriate changes in this area severely alter the character of a building or site and compromise the integrity of the streetscape. Thus, great care is taken to ensure appropriate changes in this area.

The **Secondary AVC** includes areas that are not directly adjacent to the street, but are visible from the street. A secondary area plays an important role in defining the character of the site because of the transitional space between the public street and private rear yard.

The **Tertiary AVC** includes areas not visible from the street. Areas concealed from street view afford the greatest flexibility for changes within the context of the guidelines.

Scope of Changes

New Bern's historic guidelines cover only exterior changes to properties in the historic districts. Exterior changes are divided into four categories.

Normal maintenance and repair constitutes work that does not involve a change in material or design of a structure's exterior architectural features, or landscaping that does not significantly change a property's current appearance from the street.

Replacement-in-kind means repairing an existing feature or replacing a feature **using the exact same material, size, scale, and detail**. Only replace architectural features that have deteriorated beyond a state where they can be repaired. Do not remove or replace original architectural features, such as doors or windows, out of convenience. ***It is the responsibility of the property owner to contact Development Services before proceeding with replacement-in-kind work.***

Minor work constitutes alterations to a structure or site that do not significantly impact a property and are consistent with the New Bern Historic Guidelines. The HPC administrator may issue a COA for minor work items. The HPC administrator may at any time forward minor work items to the HPC for formal review. ***It is the responsibility of the property owner to contact Development Services before proceeding with minor work.***

Major work constitutes alterations to a structure or site in a primary area of visual concern, including infill construction or demolition. Major works must be approved by the HPC and receive a COA. A summary of the COA process is described in the guidelines and it is described in detail in the *HPC Policies and Procedures*. Refer to the historic guidelines for allowable exterior changes, and contact the HPC administrator for technical assistance.

Determining Contributing Structures

In-depth surveys of contributing structures within New Bern's historic districts are conducted on an infrequent basis, overlooking potentially important structures that have come of age and would now meet the Department of Interior and the State Historic Preservation Office (SHPO) criteria for contributing structures. In certain cases, records from past surveys may be incomplete, conflicting, or disputed by the owner.

When a COA application includes a structure not listed in the current inventory, the first step is to determine whether a structure has the status of a contributing structure.

- Any unlisted building 50 years of age or greater should be evaluated for contributing structure status. An unlisted building determined to be over 50 years old does not necessarily have to be treated as a contributing structure in a COA application if the commission determines that it has no architectural, cultural, or historical significance. Any structure younger than 50 years of age should be considered noncontributing

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unless it clearly possesses exceptional architectural, cultural, or historical merit.

- The age of the structure should be determined based on all relevant information including tax assessor's data, deeds, historical surveys, maps and pictures of verifiable sources and dates. The commission should also consult with SHPO and ask for a documented evaluation of any structure. In the event that the commission and SHPO cannot make a reasonable determination of the age of a structure, the applicant has the responsibility of providing the age.

The HPC can update the existing inventory list in order to include structures that have reached the age of 50 years. It may also consider a structure younger than 50 years of age if it clearly possesses exceptional architectural, cultural, or historical merit.

- The HPC and staff should consult with SHPO and other preservation professionals in determining contributing status of a structure. All findings should be documented.
- The age of an unlisted building should be determined based on all relevant information including tax assessor's data, deeds, historical surveys, maps and pictures of verifiable sources and dates. The commission should consult with SHPO and ask for a documented evaluation of any structure under consideration.
- If the determination of contributing/non-contributing status of a structure is based solely upon the age of the structure, the property owner may request a detailed review of their structure by an authorized SHPO representative to determine its status since it was last surveyed. Following this review by SHPO, the commission may use the findings to determine the contributing/non-contributing status of the structure.
- In the event that a previously noncontributing structure is determined through review to be contributing, the HPC may add the property to the inventory list of local contributing properties.

1.6 Obtaining a Certificate of Appropriateness

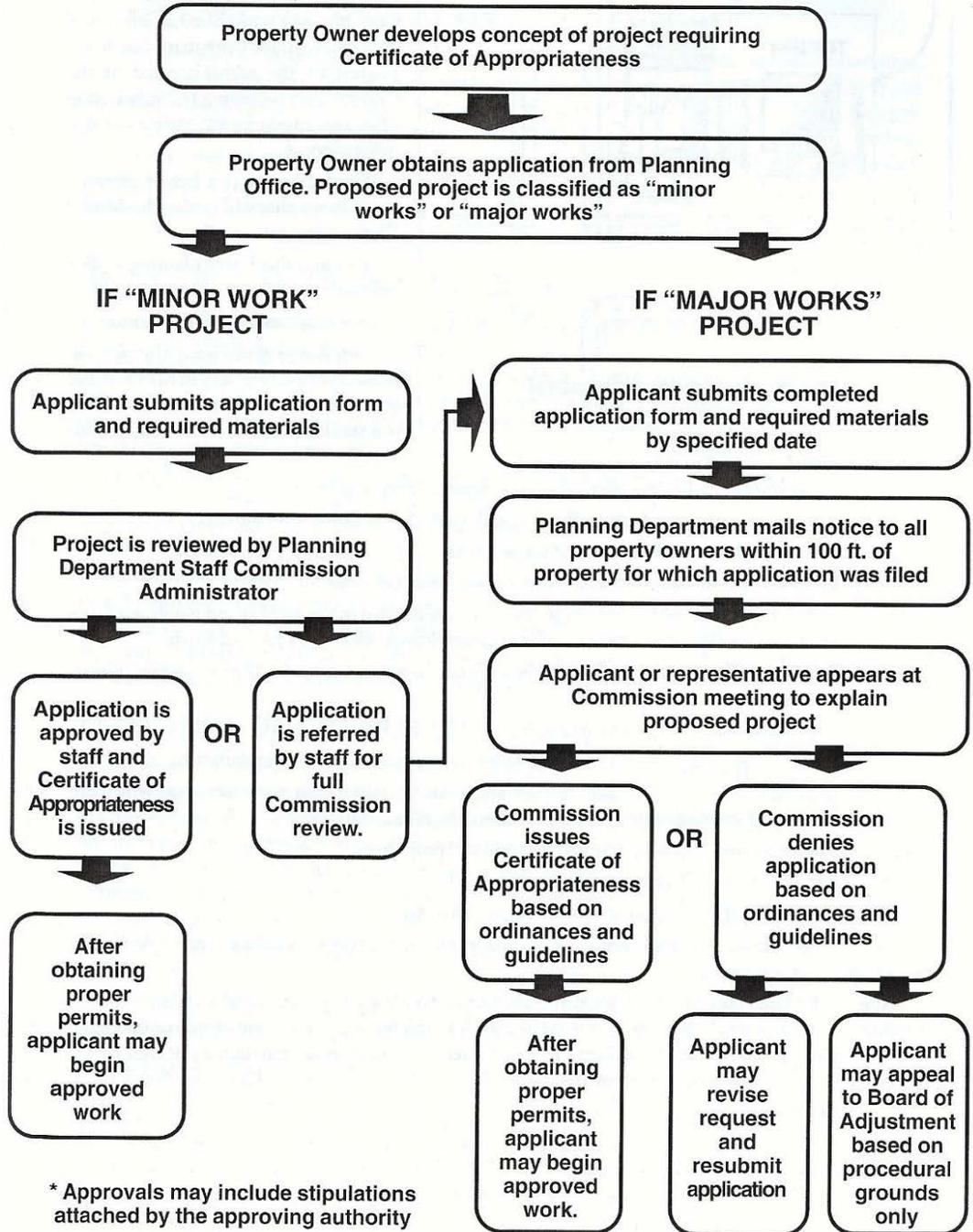
Additional permits, such as building permits, may be required for a project. A COA does not supersede land use and zoning requirements and does not replace requirements for other permits.

A **Certificate of Appropriateness (COA)** is required before making any changes to the exterior of a property in the historic districts. Changes are categorized as *minor works* – alterations that do not significantly impact a property – or *major works* – significant alterations that affect the street view or architectural fabric of the property.

A COA application must be submitted to the Development Services Department, and may require a public hearing and approval by the HPC. COA applications may be obtained from the City of New Bern website [or](#) from the City of New Bern's Development Services Department.

Property owners considering projects in the historic districts are encouraged to take advantage of free technical advice and design assistance by the HPC and Development Services staff prior to submission of a COA application. Staff is available to provide assistance with the COA process and to answer questions.

Certificate of Appropriateness Process



1. Overview and Concepts

Review Process for Minor Works

Minor works are changes that do not significantly impact a property and are consistent with the New Bern Historic Guidelines. A COA for a minor work typically does not require a formal public hearing. The HPC administrator will work with the property owner to ensure compliance with historic guidelines. The HPC administrator may escalate a minor work application to the HPC for formal approval depending on the nature of the proposed changes. The HPC administrator can issue a COA for minor work items after a final review of a completed COA application with the applicant.

A list of minor works that can be approved by the HPC Administrator is maintained and updated by the HPC. The complete list is available on the HPC website.

A partial list of minor work items:

- Tree and shrubbery planting and/or removal
- Minor residential landscaping projects that are consistent with the guidelines
- Residential driveways and walkways that are consistent with the guidelines
- Installation of patios and sidewalks in secondary and tertiary areas
- Installation of fences in secondary and tertiary areas that are consistent with the guidelines
- Installation of arbors and pergolas in tertiary areas that are consistent with the guidelines
- Pointing masonry consistent with the existing mortar
- Installation of mechanical systems in secondary and tertiary areas of visual concern where alteration to a structure is not required
- Change of roofing materials on flat or low slope roofs not visible from the street
- Installation of skylights within tertiary areas of visual concern
- Installation of storm windows and doors
- Temporary signs as permitted under the city's land use ordinance, also "historic home" identification signs
- Repainting of lettering on existing signs
- Removal of incongruous synthetic siding where original siding exists underneath
- Installation of new doors, door frames, and associated door trim in tertiary areas which are compatible with the original size, design, configuration, and material
- Installation of accessibility ramps for residential purposes
- Installation of residential waterfront docks without lifts or boathouses
- Installation of commercial storefront canvas awnings

- Signage.

Review Process for Major Works

Major works are significant exterior alterations to a structure or site, including additions, infill construction or demolition. All major works must be approved by the HPC and receive a COA.

Supporting materials for an application for major works typically include the following:

- Plot plan of site with a North arrow.
- Preliminary drawings indicating desired changes.
- Photographs of existing conditions including surrounding buildings and properties.
- Key dimensions of the proposed project -- height, depth, width of the any structures.
- Samples of proposed materials and/or specifications of the materials.
- Landscaping details if appropriate.

Design Review

A *Design review* of a COA application can lead to faster approval. A *design review* by the HPC is strongly recommended for any **major works**.

The purpose of the design review is to

- help an applicant become familiar with historic guidelines
- familiarize the HPC with an application
- provide project feedback
- address any questions or issues related to historic guidelines.

A design review can take place before formal submission of an application. Multiple design reviews may take place for large complex projects.

The HPC administrator will help determine if a design review by the HPC is needed. Design reviews by the HPC are typically held during the HPC's work sessions on the first Wednesday of the month.

Application Submission and Formal Review Process

A COA application **along with all supporting materials** must be submitted to the Development Services Department at least fourteen (14) calendar days prior to the HPC's next regular meeting in order for a COA hearing to be placed on the agenda. All COA applications are available for public review in the Development Services office before the scheduled hearing.

The HPC administrator is responsible for ensuring that a COA application is reviewed for completeness and any compliance issues with applicable city ordinances and codes are documented and communicated to the applicant.

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1. Overview and Concepts

Hearings

The HPC is required by state statutes and city ordinances to conduct a *hearing* on proposed major changes to a property in a local historic district. A hearing is conducted as a *quasi-judicial* hearing – a decision is based on the evidence and testimony presented at the hearing by the applicant and those who have *standing*. Testimony and evidence is allowed that is directly related to relevant guidelines. The applicant has the burden of proving their proposed changes are not incongruous with the historic guidelines and the historic district. The HPC cannot deny changes unless they are determined to be incongruous.

A *COA hearing* is the typical type of hearing held for an application. Property owners within 100 feet of the project are assumed to have standing to provide testimony at a COA hearing.

A *public hearing* may be called by the HPC for a large project that may materially affect property owners beyond 100 feet. A COA application may be elevated to a *public hearing* by the HPC based on a motion approved by the majority of commissioners. Property owners beyond 100 feet are assumed to have standing to provide testimony.

Hearings normally occur at the HPC's regular meetings on the third Wednesday of each month. The property owner or their designated representative must be present at the public hearing in order to present the application and answer any questions or concerns regarding the application.

The HPC may approve, approve with conditions, or deny a COA application. The HPC must take action within 180 days of an application submission. Most applications are decided at the hearing, followed up by formal mailed notice.

Preconstruction Conference

If a COA has been issued by the HPC, a pre-construction conference may be required prior to the issuance of any building permits. This meeting is arranged by the applicant with the Development Services Department to discuss the COA and to ensure that the project is executed as specified in the COA. Meeting attendees must include the following:

- the property owner or designated representative
- the contractor
- the chief building inspector
- the HPC administrator.

1.7 Archeology

The historic districts of New Bern are more than a collection of buildings and their associated landscapes. Historic resources are very likely to include artifacts that are below ground and within the rivers. Archaeological artifacts can provide important clues regarding the location and configuration of long removed outbuildings, additions, porches and landscape features such as walkways and plantings. Remnants such as foundations, wells, postholes, trash pits, shipwrecks, and submerged dock piers and pilings may also show the evolution

of building development and human activities associated with a site. This knowledge conveys an understanding of our interactions with the environment throughout history.

The geographic location of the City at the confluence of the Neuse and Trent Rivers has made this area an ideal settlement extending back to prehistoric times. Several archaeological sites have been located and studied within the historic districts; however, it is very likely that unknown archaeological resources will be identified through the natural course of ground disturbing activities. Given this probability, efforts must be made to protect valuable resources in situ upon discovery, or in their natural, undisturbed setting.

1.8 Additional Support

Refer to Section 8. *Appendices* for information on how to contact public and private organizations involved in local preservation efforts.

State Historic Preservation Office

The *State Historic Preservation Office (SHPO)* assists private citizens, private organizations, local governments, and state and federal agencies in identifying and protecting places significant in North Carolina history. SHPO frequently provides information and technical assistance to property owners and the HPC related to COA applications,

The main SHPO office is in Raleigh, with regional offices in Asheville and Greenville. SHPO directs the preparation of nominations to the National Register, oversees the statewide architectural survey, and administers the Certified Local Government program, Rehabilitation Tax Credit program, Environmental Review, and provides public awareness and training programs.

Certified Local Government (CLG) Program

The *Certified Local Government (CLG) Program* is a federal program administered by the SHPO that allows local governments to participate in the national historic preservation program. One of the benefits of CLG status is the ability to compete for historic preservation grant funds available only to CLGs. In North Carolina, the following is required for local government certification:

- Have an active and legally adequate historic preservation commission, with a designated paid staff person, that enforces appropriate state or local legislation for the designation and protection of historic properties.
- Maintain a system for the survey and inventory of historic properties compatible with the statewide survey.
- Provide for adequate public participation in the local historic preservation program, including the process of recommending properties for the National Register of Historic Places.
- Satisfactorily perform responsibilities delegated to it under the 1966 National Historic Preservation Act, as amended.

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1. Overview and Concepts

National Park Service Technical Briefs

The National Park Service provides *Preservation Briefs* for guidance on preserving, rehabilitating, and restoring historic buildings. These publications recognize and resolve common problems. The briefs are useful because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character. The HPC may use preservation briefs for guidance when evaluating a COA application. Refer to <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

1.9 Worksheet for COA Evaluation

A worksheet is available to the COA applicant, HPC administrator and the HPC to help organize and evaluate the changes proposed in a COA application. Its layout corresponds to the sections in the guidelines. This worksheet can be downloaded from the HPC website or the HPC administrator can provide a printed copy.

COA Evaluation Worksheet				
Type of Proposed Changes →	Modifications	Additions	Infill Construction	Replacement in Kind
Guideline Sections to Consider ↓				
Site and Setting (Part 2) <ul style="list-style-type: none"> • Development Pattern • Placement of Primary Structures • Placement of Accessory Structures • Fences and Garden Walls • Utilities • Landscaping • Parking • Public and Open Spaces • Signage • Waterfront Modifications 				
Design Attributes (Part 3) <ul style="list-style-type: none"> • Scale, Mass and Proportion • Form and Rhythm • Texture • Details 				
Design Components (Part 4) <ul style="list-style-type: none"> • Foundations • Walls, Trim and Ornamentation • Windows, Doors, and Openings • Entrances • Roofs • Decks • Accessibility and Life Safety 				
Materials (Part 5) <ul style="list-style-type: none"> • Masonry • Wood • Metals • Paint • Contemporary Materials 				
Maintenance (Part 6) <ul style="list-style-type: none"> • Determining Contributing Structures • Prevention of Demolition by Neglect • Preservation of Materials • Relocation • Demolition of Structures • Archeology 				

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2. Site and Setting

2.1 Development Pattern

Project Planning Considerations

Development patterns have been in existence far longer than zoning, and existing buildings establish an understandable rhythm along the streetscape without historical regard for land use. The historic districts of New Bern have three types of development patterns, each of which is a record of a particular era in urban development and evolution.

Dense Fabric

A pattern of *dense fabric* features minimal yards, if any, most often reduced to small planting beds or planters. A dense fabric is created by structures that typically abut the front property line and share a common wall with neighboring structures. The streetscape is a defined facade, with periodic openings accommodating narrow walkways that generally lead to an alley or interior of the block. An example is the downtown commercial district.



Example of dense fabric development pattern.

Institutional uses, particularly churches, are often emphasized by slightly setting back from the right of way, breaking the continuous building line to create a focal point within the development pattern.

Tight Weave

A *tight weave* pattern is the most common, representing a consistent rhythm of facade to landscape. Structures that create a tight weave pattern generally sit forward on a lot and front the street. Side yards tend to be narrow, ranging in widths that only accommodate pedestrians to widths sufficient for vehicle passage. The rear yard tends to be larger and is buffered from the street by a primary structure, creating privacy and garden areas. An example is the typical residential street in Riverside or Downtown.



Example of tight weave development pattern.

Buildings within the *tight weave* development pattern have variable setbacks from the right of way, but occur within a narrow range that parallels the streetscape. Although there are exceptions, the majority of structures front the street ten to twenty five feet from the right of way. This placement creates a front yard transitional space bridging between the public streetscape, the private structure and rear yard. The rhythm of structures is spaced closely enough to create a defined edge, but this edge is softened with penetrating side yards.

Waterfront Development

Waterfront development is a pattern that typically features an isolated structure on an oversized parcel. These properties front the Trent and Neuse Rivers, and are surrounded by expanses of landscaping or parking. The footprint, scale, and proportion of structures tend to be oversized as compared to more historic development. Wharves historically lined the waterfront of New Bern, driving its early economy and creating the financial resources that spawned the *dense fabric* and *tight weave* development patterns. Following transformation by urban

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2. Site and Setting

renewal, property values and economies of scale have given birth to the modern waterfront development pattern.

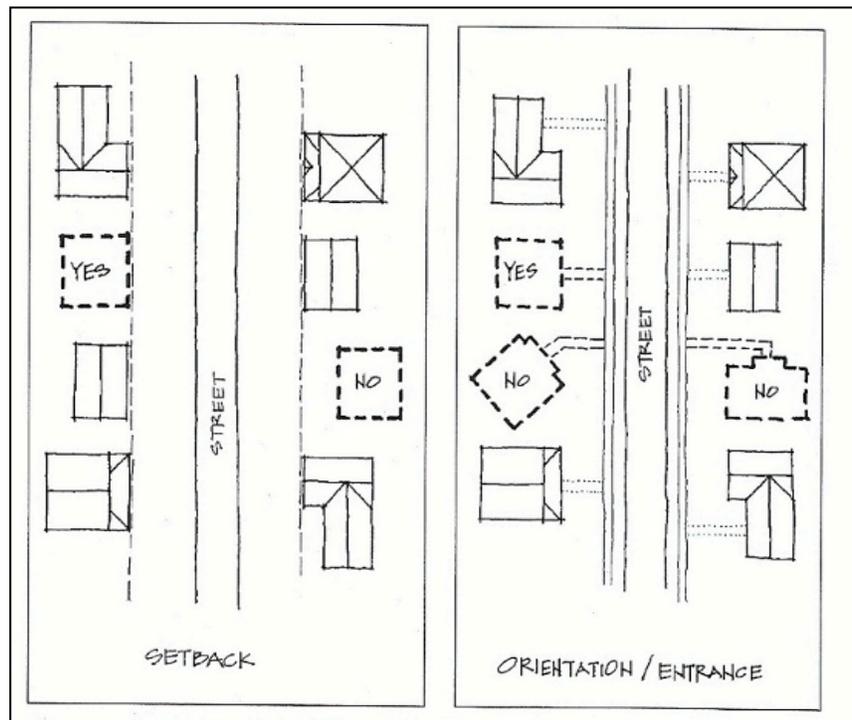
<pic here of hotel/marina>

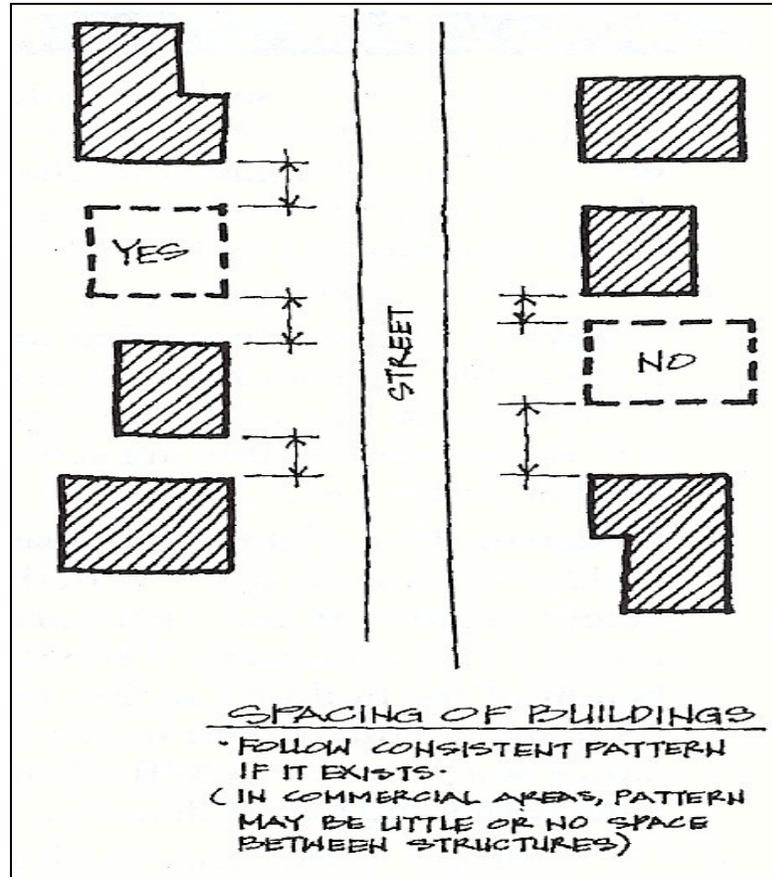
Example of waterfront development pattern.
[ett: will replace w/ pic of Middle St looking to hotel/condos]

Placement of structures within the waterfront development pattern is a response to a more modern, larger economy of scale, and recognition of the automobile in influencing building functions. Building scale is significantly larger than nearby historic structures, and views of the river largely play into building organization and use. Waterfront development typically fronts the public walkway along the rivers, and placement tends to be toward the middle of the land parcel leaving relatively large expanses within front and side setbacks, much of which is used to support parking or storm water management. Consistent placement serves to unify the streetscape and visually compliment more than two hundred years of architecture.

Placement of Structures

The relationship between open space, building mass and scale in the historic districts is essential to preserving the character of the streetscape and the historic districts as a whole. Separations between buildings provide areas for plantings and gardens. The repetition of these elements establishes a streetscape rhythm that enhances the pedestrian experience. Parcels are subdivided and lots are developed over time, creating variations in the ratio of open space to building mass from block to block. Preserve the established open space to building mass relationship based on existing historic structures on a given block.





One of the most important character-defining features of the historic districts is the presence of view sheds, or view corridors, that highlight particular buildings or capture pockets of open space. Views to and from the Trent and Neuse Rivers, the patterns and rhythms established by buildings within the streetscape, and profiles of landmarks on the skyline communicate the totality of New Bern's historic districts.

Guidelines for Development Pattern

- 2.1.1 Maintain the established development pattern for placement of infill construction. The relationship of a structure to the property boundaries should be similar to those up the street, down the street and in most cases, across the street.
- 2.1.2 There are areas within the historic districts where the development pattern may have been weakened by vacant lots and nonconforming structures. In such areas, preference shall be given to contributing structures when defining the development pattern for infill construction.
- 2.1.3 The footprint, scale and proportion of infill construction shall be in keeping with neighboring properties. For example, it is not appropriate to construct a three-story structure in an area that is dominated by one-story structures.

2. Site and Setting

2.2 Public and Open Spaces

Project Planning Considerations

New Bern is fortunate to include parks and public spaces within its historic districts. These areas contribute to the scenic beauty of the city and the quality of life. Small alley parks, large waterfront parks, neighborhood playgrounds and sculpture gardens promote a pedestrian friendly atmosphere. When planning parks and public spaces in historic districts, it is important to take into account their location, views, impact on adjacent properties, and potential public uses. For example, space for a pavilion or bandstand can be created in a waterfront park by encircling a large lawn with a waterfront promenade. This creates an ideal location for gatherings and events.

Guidelines for Public and Open Spaces

- 2.2.1 Introduce public art, statuary, artifacts, memorials, and fountains as focal points in spaces that do not obscure historic buildings or their architectural features. Consider scale and historic context of art features when determining the setting and location.
- 2.2.2 Incorporate streetscape furniture and pavement treatments recommended in the New Bern Urban Design Plan when improving sidewalks and streets within the right of way. Furniture, trash receptacles, mailboxes, newspaper racks and similar elements shall be of a scale that does not detract from historic properties.
- 2.2.3 Locate playgrounds and play equipment in secondary and tertiary areas. Do not obscure historic buildings or their architectural features.

Due to the subjectivity involved in the evaluation of art, the HPC shall only consider the appropriateness of the location of the art in reviewing applications for Certificates of Appropriateness.

The Urban Design Plan can be found on the City of New Bern's website.

2.3 Utilities

Project Planning Considerations

Integrating utilities into landscapes is one of the greatest challenges in historic districts. Multiple uncoordinated utility installations often result in visual clutter. Locate utilities and equipment in a manner that preserves landscape features and historic building fabric. Frequently, utility equipment must be elevated above the floodplain. Locate equipment in secondary and tertiary areas, and screen items from public view with vegetation, fencing and similar site constructions. Install underground utilities when possible.

Work within the right of way requires a COA. Improvements proposed by private property owners and public utility providers, regardless of ownership or source of funding, is subject to evaluation for compatibility with historic district streetscapes.

Illumination of the streetscape within historic districts provides visibility and security, and is encouraged. Exterior lighting can be effectively used to highlight and reinforce a building's architectural character or to establish a landscape theme. Do not implement lighting that creates a distraction by overemphasizing a structure or site. Lamping shall emit a warm-spectrum, or white, light.



Satellite dishes should be placed in secondary areas of visual concern or in areas that are not visible from the public right-of-way.

Guidelines for Utilities



This house in the Riverside Historic district has a traditional landscape of mature street trees, a hedge row, mature shrubs and seasonal plantings near the porch and an ornamental Dogwood tree.

Utilities shielded from view with hedges.

The Urban Design Plan can be found on the City of New Bern's website.

- 2.3.1 Locate equipment in secondary and tertiary areas and screen items from public view with vegetation, fencing and similar site constructions.
- 2.3.2 Paint equipment and exposed utilities to compliment mounting surfaces and reduce their visibility.
- 2.3.3 Install utilities underground when possible to minimize visual clutter. Use mechanical methods to bore beneath landscaping, sidewalks, drives and fences.
- 2.3.4 Evaluate utilities and equipment installed in the public right of way, such as utility poles, street lights, railroad crossing signals, signal boxes and similar items, for their visual impact on the streetscape.
- 2.3.5 Consider the selection of tree species that will not interfere with overhead utility distribution. Where conflict occurs, replace canopy trees with smaller scale, understory trees and shrubs.
- 2.3.6 Install light fixtures in locations that complement the character of the historic structure and site. It is not appropriate to replace original light fixtures. Lamping shall emit a white light. Illumination shall provide visibility and security without overemphasizing a structure, parking area or site.
- 2.3.7 Incorporate street and pedestrian light fixtures referenced in the New Bern Urban Design Plan when improving sidewalks and streets within the right of way.

2.4 Landscaping

Project Planning Considerations

Landscape elements play an important role in defining the “cultural environment” of New Bern’s historic districts. Mature trees, hedgerows, foundation plantings, gardens, grassy lawns, patios, fences and walls contribute to the character of streetscapes and structures. Improvements within the right of way, such as curbing, sidewalks, planting strips and trees, also enhance the landscape. These landscape features are typical to a *tight weave development pattern* and enhance the pedestrian experience.



The Mary Kistler Stony Garden represents a garden from 19th century New Bern and is part of the Tryon Palace complex.

Private lawn and garden areas also characterize the historic districts. Gardens are generally located in rear yards, or in the side yards of larger lots. These lush landscapes, both formal and informal in their presentation, are characterized by a variety of plantings ranging from mature canopy trees to flowering shrubs to perennial bulbs. Preserve and propagate plant species that are indigenous to New Bern.

Many gardens are surrounded by fences, walls or hedgerows that delineate property lines and demarcate boundaries between private lots and public rights of way. Preserve historic fences, walls and plant rows. Introduce new elements to the landscape that are compatible with the site and with the styles of fencing found throughout the districts.

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2. Site and Setting

The *dense fabric development pattern* is landscaped within the public right of way. The New Bern Urban Design Plan recommends streetscape improvements that unify blocks of tightly abutting structures. Selectively place sidewalk pavement, lighting, street trees, public art and street furniture so that these elements enrich the pedestrian experience.

Guidelines for Landscaping

- 2.4.1 Maintain mature street trees. Replace distressed trees with a similar canopy species that defines the street edge at maturity.
- 2.4.2 Maintain a planting strip between the curb and sidewalk. The predominant plantings in this area shall be grass and trees. Walkways connecting the curb and sidewalk shall not exceed a width of six feet. Align walkways with building entrances.
- 2.4.3 Use plant materials that are indigenous to the historic districts. It is not appropriate to use contemporary edging materials such as landscaping timbers or plastic borders.
- 2.4.4 Incorporate trees, shrubbery and other landscape features around the periphery and within parking areas.
- 2.4.5 Locate accessory structures and similar site improvements to avoid removing healthy, mature trees of desirable species.
- 2.4.6 Eliminate lichen, ivy, and other forms of vegetation from structures to prevent damage and to allow for adequate surface ventilation and drainage.
- 2.4.7 Create focal points that highlight public art, statuary, fountains and structures such as pergolas and gazebos. Place these elements in areas that do not obscure historic buildings or their architectural feature
- 2.4.8 Use street trees and landscaping elements to reinforce right of way view corridors that extend to the rivers. Locate focal points at street terminations; however, the scale of landscaping elements shall not obstruct water views.

2.5 Fences and Garden Walls



Brick walls and picket fences are used throughout the Historic districts.

Project Planning Considerations

Fences and garden walls have traditionally been used to delineate property lines and demarcate boundaries between private lots and the public right of way. A variety of fencing types and materials are found within New Bern's historic districts. Fence styles popular for the last two hundred years are executed in wood, brick, masonry, marl, cast iron, wrought iron, and natural plant materials. Fences and walls often architecturally relate to a principal structure. Repetition of fences and walls provides definition and continuity to the streetscape.

A variety of patterns combined with brick piers are commonly found in the historic districts. The predominant fencing material is wood, although a number of fences are fabricated from iron or constructed of marl. Low fences in primary areas enable clear views of the building and its entrance. Tall fences in tertiary

areas enclose yards for privacy. Plant material such as boxwood and ligustrum hedges are often used as a way of defining property lines and decorating yards.

Guidelines for Fences and Garden Walls

- 2.5.1 Fences and walls based on historic designs are encouraged. Use materials and configurations that relate to the architecture of the principal structure on the site. Use fences and walls to demarcate property lines and screen private areas.
- 2.5.2 In primary areas of visual concern, low fences and walls should have a vertical dimension of four feet or less. Space vertical wood pickets about one inch apart. Space vertical iron pickets about three inches apart.
- 2.5.3 In secondary and tertiary areas of visual concern, tall fences and walls should have a vertical dimension of six feet or less. Tall fences that abut a structure shall terminate at an architectural feature. Low fencing should transition to taller fencing at an architectural feature.
- 2.5.4 It is not appropriate to use utilitarian fences in primary areas of visual concern. Also, it is not appropriate to use chain link fencing in the historic districts.
- 2.5.5 Consider hedgerows as alternatives to fences and walls.
- 2.5.6 Screen existing chain link fences with vegetation such as ivy, climbing vines or evergreen shrubbery.

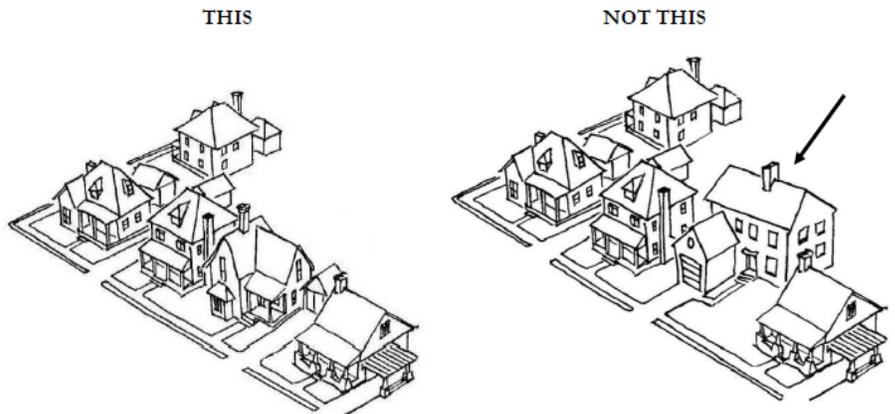
2.6 Accessory Structures

Project Planning Considerations

Outbuildings and accessory buildings have always been a part of New Bern's historic districts and its development history. Privies, barns, carriage houses, kitchens and sheds were once found on lots of all sizes. Today, few of these original accessory buildings survive. By the turn of the twentieth century and into the mid twentieth century, the need for new types of accessory buildings emerged. Today, outbuildings and accessory buildings include garages, storage sheds, greenhouses and playhouses.



Historic outbuildings and accessory buildings like this garage add to the character of the historic district and must be considered when planning projects in the historic districts.



2. Site and Setting

Guidelines for Accessory Structures

- 2.6.1 Locate accessory structures in secondary or tertiary areas, and behind primary structures when possible. Accessory structures are to be secondary to the primary structure in regard to mass, scale, form and texture.
- 2.6.2 It is appropriate for outbuildings, and similar structures with substantial foundations, to have a similar form and detailing as the primary structure. Reduce these elements in scale to compliment the outbuilding massing, and incorporate less ornate and simpler elements than found on the primary structure.
- 2.6.3 Accessory structures such as sheds, gazebos, pergolas, arbors, trellises and similar types of site improvements with minimal foundations are to serve as focal points within rear yard landscapes. These forms and detailing have little relationship to historic fabric, and can be easily removed without creating permanent damage.

2.7 Parking

Project Planning Considerations

The widespread reliance on the automobile, and the desirable character of the historic districts, results in pressure to accommodate increasingly more vehicles. The historic districts were largely developed prior to the introduction of automobiles, and many properties do not include driveways or off street parking. Street parking is limited, and most driveways are narrow compared to today's standards. Driveway and parking improvements frequently supplement the capacity of parking available. Configure access to off street parking in a manner that avoids important landscape features and maintains the integrity of the development patterns.



This large surface parking lot is effectively screened by a low brick wall, street trees and plantings.

Guidelines for Parking

- 2.7.1 Confine driveways on narrow lots to secondary areas of visual concern.
- 2.7.2 Use driveways to access off street parking areas located in tertiary areas. Areas for vehicular use shall not exceed more than 50% of the rear yard.
- 2.7.3 It is not appropriate to incorporate driveways and off street parking within the *dense fabric development pattern*. Also, it is not appropriate to locate parking lots on corners within the historic districts.
- 2.7.4 Contain loose paving materials within masonry, concrete or similar types of fixed edging. It is not appropriate to use contemporary drive and parking edging materials such as landscape timbers or plastic borders.
- 2.7.5 Screen parking lots with fences, walls and hedgerows to create edges that separate vehicular space from pedestrian space. Parking screens should have a vertical dimension of about three feet.

2.8 Signage

Project Planning Considerations

Signs contribute to the unique character and visual quality of the historic districts, and when treated with sensitivity, benefit the community. Appropriately place signage on building facades and within the right of way to enhance the streetscape environment. Inappropriately placed signs obstruct architectural features, create visual clutter and disrupt the harmony of the streetscape.

Conventional vehicle, directional and informational signs within the right of way often erode the integrity of the streetscape and disrupt the pedestrian experience. Transportation authorities have jurisdiction over their placement, quantity and standardized format. Consolidate public signs whenever possible on uniform poles to reduce visual clutter.

Architectural signage identifies businesses, franchises and the goods and services offered. Successful signage relies on graphic simplicity that is designed to complement the texture and detail of the surrounding architectural facade. Consider scale, shape, location, materials, font and illumination when evaluating the context of the application.



Business signs like this one add character to the historic districts and should be preserved and maintained.

Guidelines for Signage

- 2.8.1 Signage shall incorporate proportions and dimensional details of the surrounding architectural facade. Locate wall signs on lintels or within the sign frieze area. Where multiple storefronts are within a common architectural facade, provide unifying elements such as coordinated lighting, height, border, font and material treatments.
- 2.8.2 Drive fasteners for signs in mortar joints to prevent damage to the masonry units.
- 2.8.3 Locate freestanding signs in areas that do not obscure architectural elements or important features. Soften the presence of the signpost with landscaping and edging.
- 2.8.4 Use back lighting and front lighting fixture types. Internally illuminated signs are not appropriate for structures built prior to 1920. Electric signs shall not flash, blink or have illuminated revolving content.

2.9 Waterfront Improvements

Project Planning Considerations

The confluence of the Trent and Neuse Rivers has shaped the history of New Bern, and provided a means for trade and economic development. Historically, the New Bern waterfront consisted of wharves, docks, lumber mills and rail yards. Wharves and docks have been largely replaced by a waterfront park, hotels, condominiums and similar types of modern development. It is desirable to maintain public access to the historic riverfront for citizens and tourists alike. Piers, docks and bulkheads are part of every waterfront community. Carefully plan these to incorporate the waterfront promenade and the special character

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2. Site and Setting



The piers, docks and bulkheads at the waterfront park are consistent with the design guidelines. They are built of wood and concrete, and do not diminish the scenic views.

offered by the rivers.

Simultaneously consult with the Coastal Area Management Agency (CAMA), the City of New Bern and the HPC prior to submitting an application for a COA. This coordination affords the best solution for balancing regulatory and design requirements.

Guidelines for Waterfront Improvements

- | | |
|-------|---|
| 2.9.1 | Construct piers and docks with wood pilings, cross members and decking. Avoid railings and other vertical features that extend above the deck floor line. Docks shall have a narrow width that generally extends perpendicular and parallel to the shoreline. |
| 2.9.2 | It is not appropriate to incorporate pavilions, platforms, gazebos, screened rooms, roofed structures, boat sheds and similar improvements on piers and docks. |
| 2.9.3 | Bulkheads shall have a finished wood or concrete cap. Reserve space between the bulkhead and other site improvements to accommodate future waterfront promenade extensions. |
| 2.9.4 | Provide unobtrusive soft lighting that follows the flow of walkways. Use functional, utilitarian light fixtures, and avoid highly ornate ones. |

3. Design Attributes

Structure aesthetics and design influence the character of the historic districts. Building use and form evolves as infill and adaptive reuse projects take place. Modifications, additions and infill construction shall compliment the scale, pattern of openings, use of materials, proportion and mass of surrounding historic architectural resources. Well-designed additions and infill structures enhance the quality of the historic districts by becoming part of the building design, style and technology continuum, and are inherent to the growth of the city.

3.1 Design Principles

The following design principles typically apply to additions and infill construction, but may also be applied to modifications, design components and improvements.

Scale, Mass and Proportion

The *scale* of a building is its relative size. *Human scale* refers to how we perceive the size of a structure and its components in relationship to the human body. The relationship, or scale, of an architectural detail becomes quite evident when one is standing very close. *Overall scale* refers to a building's form as compared to nearby buildings, structures and open spaces. Construction that ignores scale disrupts the harmony of the streetscape.

Mass describes the shape, size and visual weight of a structure. Scale is typically an analysis of attributes in predominantly two dimensions with a set proportion. Mass describes a volume, and evaluates a structure in three dimensions.

Proportion refers to the interrelationship of vertical to horizontal. This can be applied to the overall building mass, an opening for a window or door, or the characteristics of a column. Proportion has been used in architecture for thousands of years to create a sense of natural order. Buildings and spaces composed of harmonious proportions relate inherently to the understanding of the living human form, and the building components that create a pleasing environment.

Architectural features are used to organize the perceived mass and scale of larger buildings. Features such as rooflines, columns, piers and brick patterns are incorporated into large facades to create subdivisions of smaller, articulated panels.

Buildings in any given development pattern are generally similar in scale and mass, and proportions have a strong vertical orientation. Infill construction should respect these characteristics. Facade articulation, windows and doors should reinforce the vertical orientation of the composition.

New Bern's *dense fabric development* pattern is dominated by two story buildings with low sloped roofs exhibiting a range of scales. This variety is achieved with a mix of multi-storied buildings, and the use of cornice and parapet treatments,



The wide cornice, overhang, and brackets add character to this building.



This block of buildings shares the same scale.

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3. Design Attributes



These buildings illustrate the variety in scale.



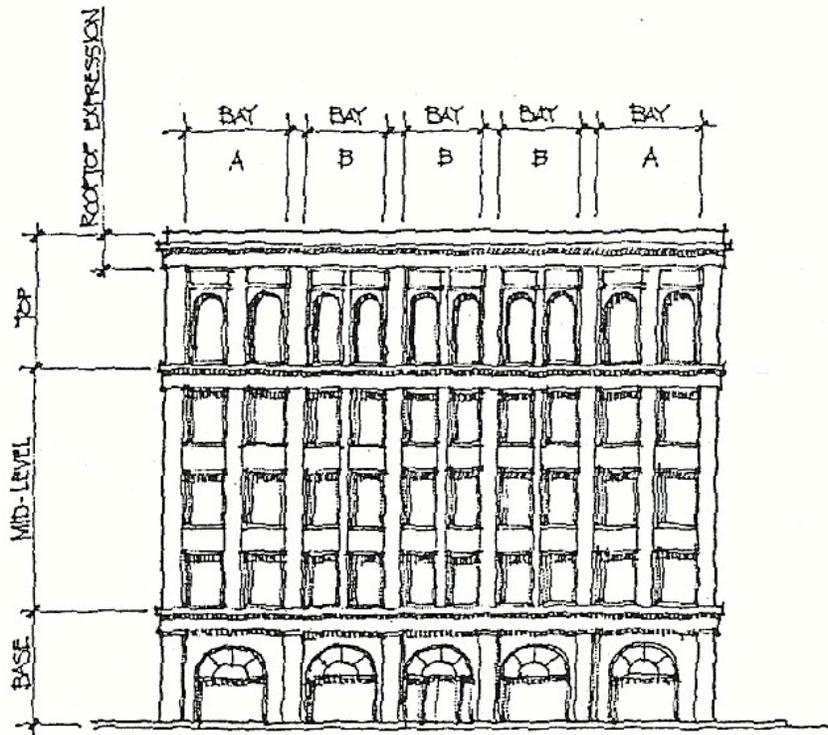
These buildings illustrate a variety of parapets, dimensions and forms.



The unique parapet at Baxter's creates visual interest in combination with the flat roofs of surrounding buildings.

towers, cupolas and other rooftop appurtenances that uniquely identify each facade.

Rooftop expression combines architectural elements and varying rooflines, and is encouraged above the cornice line. Buildings within the *dense fabric development pattern* illustrate an array of decorative and styled parapet walls, mansard roofs, gable roofs and towers. These structures can typically be broken into three basic components: a base, middle and top. These elements relate to architecture as feet, torso and head [relate to the human body](#). The feet provide stability, the torso provides height and bulk, and the head provides identity.



Within the *tight weave development pattern*, buildings are traditionally two stories in height with sloped roofs. Additions and infill construction should respect the scale and proportion of surrounding structures. These buildings derive their character from front porches, entry doors and window configurations that distinguish one facade from the next.

Form and Rhythm

Form and *rhythm* refer to the regular or harmonious recurrence of lines, shapes, forms and details in a building. Almost all buildings contain design components that are repetitive. Roof forms and pitches, the ratio of solids to voids in a wall plane, and the placement of windows, doors, cornices and parapets on a building's facade work together to establish a pattern that characterizes a building, streetscape or district. Windows and doors repeatedly puncture a building's surface to allow light and air. When these elements are considered together, they can create a visual rhythm and unity over the facade of the structure.



These buildings represent an excellent example of rhythm.

NO

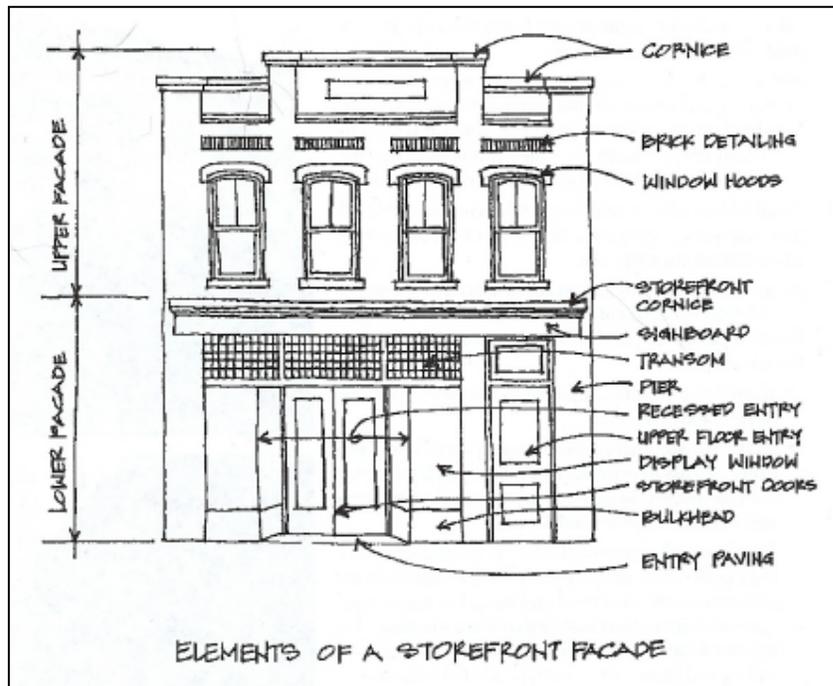
YES

FENESTRATION

THE WINDOWS AND DOORS IN NEW BUILDINGS SHOULD BE COMPATIBLE IN SIZE, SHAPE, PROPORTION AND LOCATION WITH THOSE OF NEIGHBORING CONTRIBUTING STRUCTURES.



A pediment parapet highlights the classical facade of this building.



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3. Design Attributes

THIS	NOT THIS
Scale and Proportion	
<p>New buildings should relate in scale and proportion to adjacent historic buildings.</p> 	<p>Avoid buildings that are too large or too small in scale or massing to adjacent buildings.</p> 
Mass	
<p>Break up boxlike forms into smaller, varied masses using porches, windows, roof forms common on historic buildings.</p> 	<p>Avoid single, monolithic forms that are not relieved by variations in mass.</p> 
Rhythm	
<p>Window and door openings should be located to create a pattern similar to those found on historic homes. Continue established building rhythms along the street.</p> 	<p>Avoid "odd" window and door shapes and sizes and lack of rhythm in their placement.</p> 

Texture

Texture refers to the use and interaction of a variety of materials and details in a building. Roofs, porches, bays, chimneys, decorative exterior trim, siding and windows articulate building facades and create visual interest. Use textures to articulate the top, middle and base of a building. Additions and infill construction should provide a degree of texture similar to surrounding buildings.

Details

Detail refers to the use of architectural building styles, features, ornament, and construction technology. New Bern's three hundred year architectural evolution has produced a rich and varied palette of details. These features create a visually delightful setting for pedestrians, students and admirers of architectural style. Additions and infill construction should continue the evolution of style while incorporating established architectural details that characterize New Bern's

historic districts. Contemporary and compatible design is encouraged. However, additions and infill construction that reflect, but reinterpret, traditional building details is recommended.

Guidelines for Design Principles

Refer to Article XII Section 15-189 of the New Bern Land Use Ordinance for details on building height requirements.

- 3.1.1 Consider the scale, mass and proportion inherent to the surrounding historic development pattern and incorporate these characteristics when making improvements. Design improvements to be compatible with surrounding historic structures. Utilize basic shapes and forms that are common to the historic districts. Cascade, offset and taper massing as the scale of a structure increases.
- 3.1.2 Windows, doors and openings shall be compatible in proportion, shape, location, size and quantity with those on surrounding historic structures. Avoid large expanses of blank walls. Incorporate a rhythm of openings to facade that establishes bays, visually subdivides and delineates facades, and delineates building elevations.
- 3.1.3 Discretely use rooftop appurtenances such as spires, cupolas and towers to articulate rooflines. These features, when properly designed, shall be of a scale and proportion complimentary to the structure's form. Use these elements to identify a building entry or similar focal point in the massing.
- 3.1.4 Consistently arrange design components to create form and rhythm. Articulations of facades, and the openings within facades, create harmony and texture within the composition. Appropriately detail the base, within the body, and along the edges of facades. Create visual interest by utilizing a variety of materials that reinforce established forms and rhythm.
- 3.1.5 Avoid creating a false sense of historical development. It is not appropriate to apply historic architectural styles to infill construction. Creative interpretation of traditional detailing and ornamentation is encouraged.

3.2 Modifications

Many of New Bern's historic structures are in flood plain areas. FEMA flood mitigation requirements come into play when construction costs reach 50% of the value of the existing property. A variance may be granted by the Board of Adjustment if raising a structure will threaten the property's national or local designation. The State Historic Preservation Office will provide an assessment of a structure proposed for raising.

Project Planning Considerations

Modifications encompass changes, replacements and potential improvements to historic design components and architectural features. The goal is to allow modifications within a framework that preserves the character and historic fabric of the **historic** districts.

Guidelines for Modifications

- 3.2.1 Select materials that are consistent with the structure. Limit the palette to those materials that were available at the time a building was originally constructed.

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3. Design Attributes

- 3.2.2 Modifications to a structure should not hide, damage or remove design components or significant architectural features.
- 3.2.3 Replace historic design components only if they are damaged beyond repair. Replacement for convenience is not appropriate. Use materials and details that match the original.
- 3.2.4 Rebuild missing or insensitively altered design components based on documented evidence of the original configuration.
- 3.2.5 It is not appropriate to introduce features and details that will create a false sense of historic development.

3.3 Additions

Project Planning Considerations

Additions to existing historic buildings should never compromise the integrity of the structure or its site. Additions can be congruous if they respect the mass, scale and proportion of the original building, and do not obscure or destroy distinguishing, character defining architectural features, forms and materials.

Contemporary interpretation of the original building style and details are encouraged to help differentiate additions from the original building. A more literal interpretation of the historic style and details of the original building are often appropriate for work confined to a limited area. Consider the landscape, site features and view corridors when designing additions. Minimize the disturbance to mature vegetation. Whenever possible, configure additions to maintain private open spaces.

Guidelines for Additions

- 3.3.1 Locate additions in secondary or tertiary areas to minimize the impact on primary, character defining elevations. Configure additions to maintain private open spaces.
- 3.3.2 Use roof forms and pitches that are similar to those found on the primary structure. Delineate the plane of the primary structure from the addition by creating slight offsets and corners.
- 3.3.3 Incorporate materials and details derived from the primary structure. Use color as a means of harmonizing the addition with the original building.
- 3.3.4 Extend the architectural hierarchy of the historic building to the addition. Architectural embellishments and detailing are typically simplified on less visible secondary and tertiary elevations.

3.4 Infill Construction

Project Planning Considerations

Infill construction is the process of constructing a building on an empty parcel. Infill construction eliminates vacant lots and gaps in the urban fabric, and contributes to the architectural evolution of the streetscape.

An infill structure should reflect its time of design. The goal is not to impose particular architectural styles, but to guide change that protects and contributes to the character of the historic districts. Evaluate the context and sensitivity of the immediate area, and shape infill construction to positively impact the overall district.

Modern materials which were not historically available should not be used extensively on infill construction, but greater flexibility of synthetic material use is permissible. Contemporary materials shall be appropriately proportioned, used in traditional ways and installed in a traditional manner.

Guidelines for Infill Construction

- | | |
|-------|--|
| 3.4.1 | Maintain the relationship between building mass and open space that exists on the block or streetscape. |
| 3.4.2 | The predominant material of an infill building shall visually emulate the palette of materials traditionally found in the historic districts. |
| 3.4.3 | Use of modern materials is acceptable as a means of continuing the evolution of architecture through time. However, the use of aluminum, vinyl, synthetic brick and stone, and similar imitation materials is not appropriate. |
| 3.4.4 | Contemporary materials shall be appropriately proportioned, used in traditional ways and installed in a traditional manner. |



Contemporary and traditional materials used on this new house are in keeping with the character of the historic districts.



The use of a modern blonde brick and patterned masonry is appropriate for this infill construction. This is a new residential building in an area that contains both commercial and residential structures.

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3. Design Attributes

4. Design Components

4.1 Foundations



An example of a marl and brick foundation.

Project Planning Considerations

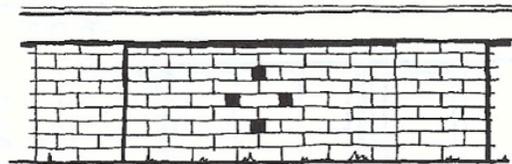
A foundation is not only essential to maintaining the structural integrity of a building, but materials, dimensions, features, and details also contribute to the building's historic character. Foundations for some of New Bern's earliest buildings were constructed of marl or "shell rock", often in combination with brick. Framed buildings in New Bern were typically constructed on wood sills elevated with brick foundations. Areas between pier foundations were either left open or enclosed with wooden lattice. Non-structural brick panels were also commonly added between piers. These masonry infilled sections were generally recessed behind the face of the brick pier, resulting in a visually delineation of structural and non-structural members.

Decorative metal vents or pierced brick lattice were frequently introduced into foundation walls to provide needed ventilation. Masonry and stone foundation walls generally were not painted, although some received a parge coat or stucco that was painted.

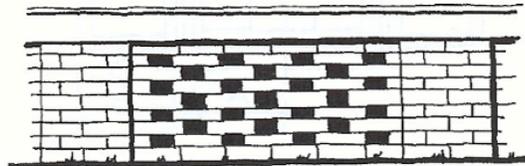
Brick foundations are often delineated with a rowlock water table course or contrasting brick bond with masonry above. Various historic foundation treatments were constructed between piers, including solid masonry with vent holes, brick lattice or pierced brick, and brick pier with wood lattice infill.



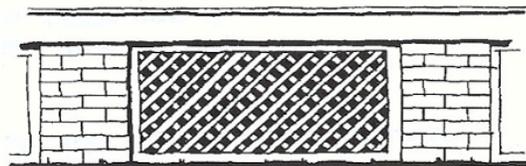
An example of brick lattice.



SOLID MASONRY
(DECORATIVE VENT HOLES OR
MANUFACTURED VENTS ACCEPTABLE)



BRICK LATTICE



LATTICE
APPROPRIATE INFILL BETWEEN FOUNDATION PIERS

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4. Design Components

Design Guidelines for Foundations

- 4.1.1 Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering foundation components.
- 4.1.2 When infilling between brick piers, recess the brick curtain wall 1 to 2 inches to visually delineate the piers.
- 4.1.3 Use traditional materials when constructing foundations. Concrete block should be sheathed with a veneer of brick, stucco or other appropriate masonry material.
- 4.1.4 Locate foundation features such as vents and access doors in areas that will not detract from the architectural character of the building. Coordinate with other architectural features when possible, such as aligning vents and access doors with windows above or centering them between piers.

4.2 Walls, Trim and Ornamentation

Project Planning Considerations

Buildings in New Bern's historic districts exhibit a variety of exterior sheathing and masonry materials, trims, and ornamentation that chronicle the evolution of architectural styles in the City. The majority of buildings in the historic districts are of wood frame construction. Masonry construction is more common where structures are close together, and the use of noncombustible material prevented the spread of fire to adjacent buildings.

Historic structures display a variety of decorative elements that contribute to the visual richness of the architecture. Columns, cornices, doors, windows, sawn work, shingles, balustrades, clapboards, floors, and bracketing are elements that collectively define the architectural style.

Trims are the ornamental details such as cornices with modillion blocks, dentil work, window and door casings, turned porch posts with sawn work brackets, classical columns with turned baluster railing, barge board, and corner boards.

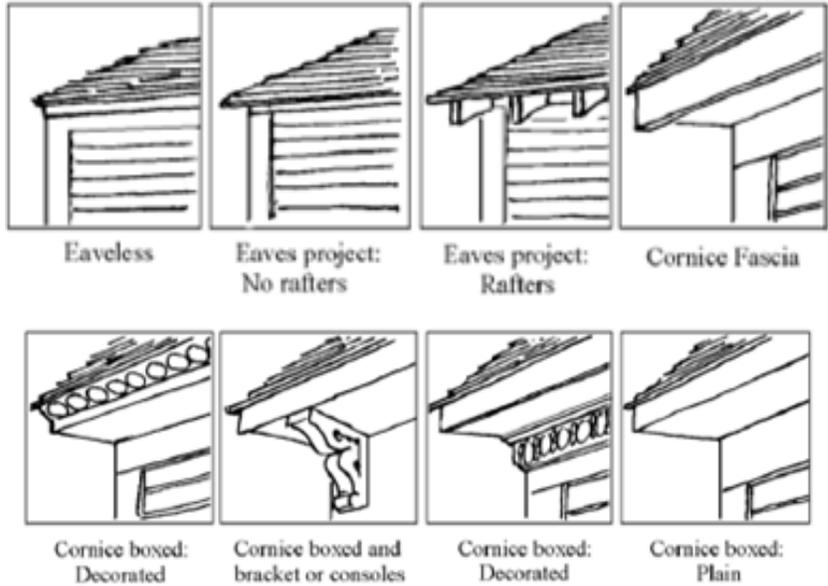


This house displays clapboard and decorative shingles and an abundance of decorative wooden elements, all which add to the character of its architecture





A bracketed cornice, paneled friezes, ornate window surrounds, and embellished porch are some of the wood elements evident on this house.

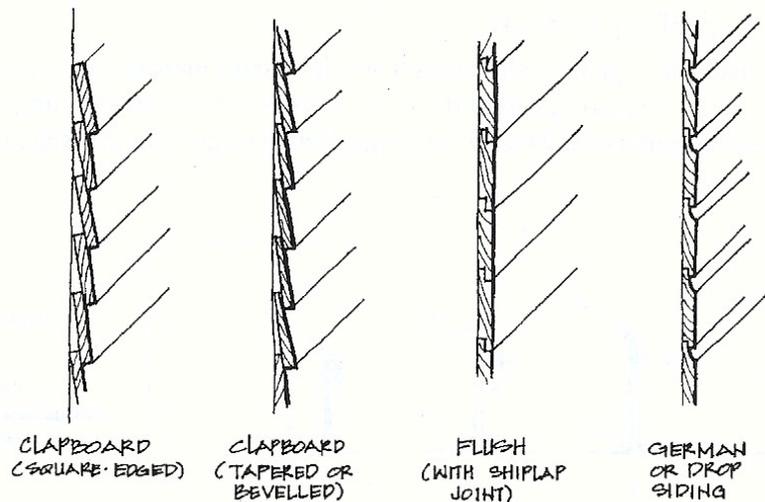


In similar ways, masonry is often enhanced by carefully articulating and detailing brick walls. Inset panels with contrasting bond, corbelling, cornices, parapets, sill and head articulation, and banding are a few of the many ways that masonry materials are placed in ornamental ways. It is not uncommon to combine wood trim cornices, pediments, columns and balustrades with masonry walls to replicate architectural features more commonly associated with exterior wood siding constructions.



This house in the Riverside Historic District has a brick masonry first floor and wood shingle siding for the second floor.

Today, the majority of New Bern’s architectural resources reflect the actions of previous owners to “modernize” their structures by updating walls, trim and ornamentation in an effort to conform to the prevailing architectural taste of the time.



TYPES OF WOOD SIDING

4. Design Components

Design Guidelines for Walls, Trim and Ornamentation

- 4.2.1 Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering wall components.
- 4.2.2 It is not appropriate to introduce trim or ornamentation to a contributing structure without documentary evidence that such elements historically existed.
- 4.2.3 It is not appropriate to cover or replace wood with a synthetic product on a contributing structure.
- 4.2.4 Incorporate wood trims and articulate masonry appropriately for the application. Primary structures are generally more ornate and detailed. Accessory structures are generally subordinate to the primary structure, and have minimal ornamentation, if any, and simplified details.

4.3 Windows, Doors and Openings

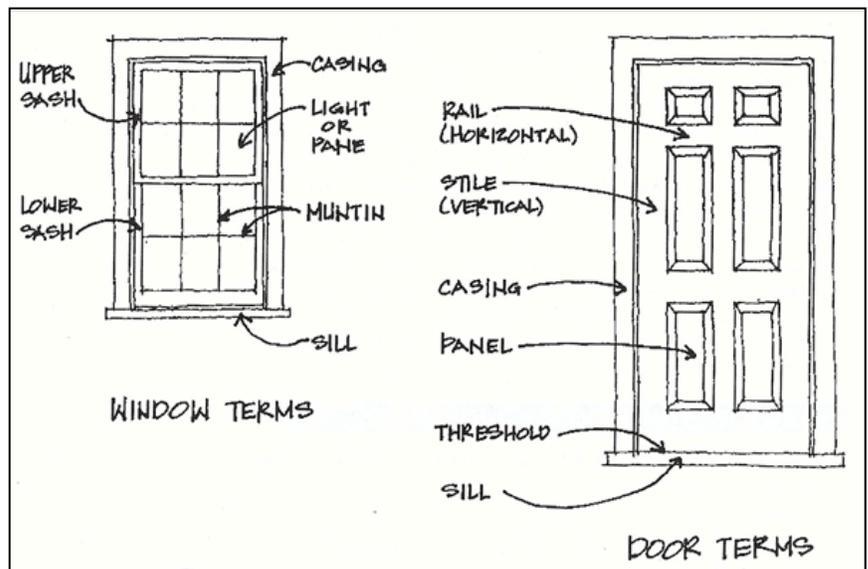
Project Planning Considerations

Windows and doors are important building components that influence architectural character through their location, pattern or fenestration, shape, size, proportion, and style. They are also functional elements that provide natural light, ventilation, and visual connection between the building interior and the outside world.

Exterior doors in the historic districts exhibit a remarkable amount of diversity. Solid paneled doors and doors with fixed glass upper panels are typical. Variations reinforce each building's architectural character through applied ornamentation, varied raised and flat panel configurations, decorative false wood graining and varnish treatments, ornamental leaded, beveled, etched, and opaque glass.

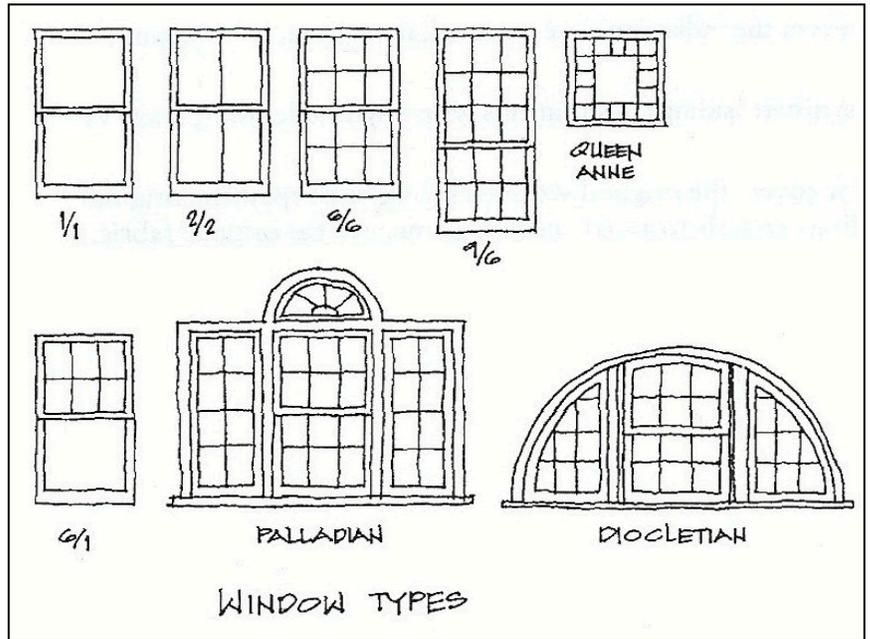


An example of a historic wood door that has been appropriately repaired instead of replaced.

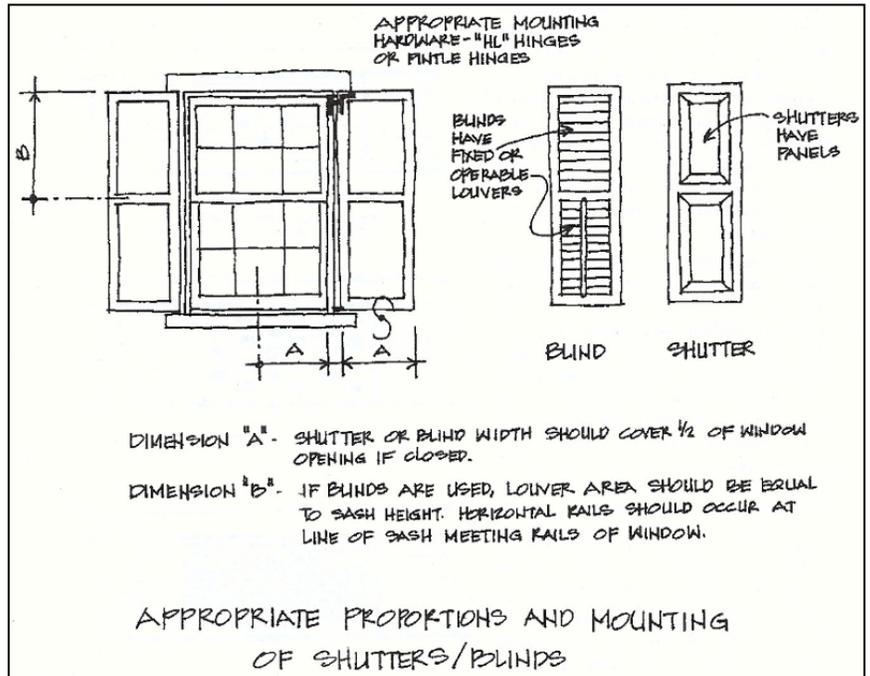


DRAFT New Bern Historic Preservation Guidelines

Window styles reflect changes in technology through time and, for this reason, are important indicators of a building's architectural style and age. Most windows in the historic districts are made of wood with double-hung sash. Generally, earlier windows were smaller and had more numerous panes of glass in the sash. They were made by hand and often constructed with pegs. By the late 19th century, windows were mass-produced and technological advances in the production of glass allowed larger glass panes to be produced. Ornamental leaded and stained glass windows also became popular by the century's end.



An example of a historic wood window with appropriate functional shutters.



Design Guidelines for Windows, Doors and Openings

- 4.3.1 Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering window, door and opening components. Original doors and windows should be retained to protect the integrity of the historic resource.
- 4.3.2 It is not appropriate to use false window muntins, window grills, or snap-in muntins or grills. Glazing should have true-divided light muntins or three dimensional grilles affixed to both the interior and exterior of the glass with shadow bars between the two panes of glass.
- 4.3.3 Install storm windows that do not obscure existing windows and trim. Align storm window horizontal sash breaks with window checkrails.
- 4.3.4 Select screen and storm doors that complement the style of the exterior door. Align stiles and rails of both doors. Choose designs that do not obscure the exterior door.
- 4.3.5 Tinted glazing is not appropriate in historic windows.
- 4.3.6 It is not appropriate to add window and door openings to contributing structures in the primary area of visual concern. Openings in secondary and tertiary areas should not diminish the original design or damage the historic features. Windows shall have a vertical orientation or be square.
- 4.3.7 It is not appropriate to use metal awnings. Install fabric awnings that do not conceal architectural features or damage historic building fabric.
- 4.3.8 Shutters and blinds should relate proportionately to window openings. It is not appropriate to install shutters or blinds directly to the wall substrate. They can be operable or fixed, but shall have operable hardware including hinges and holdbacks.

4.4 Entrances

Project Planning Considerations

Exterior entrances and porches are primary features that help to define the historic character of a building and district. These prominent features were typically embellished with rich architectural ornamentation and were often “updated” to reflect current architectural tastes. Doors, windows, trims, columns, turned posts, railings and balusters, cornices, and steps were frequently conceived as a single design component that contributed significantly to the “style” of a structure. Variations in entrance and porch forms and details create diversity among an otherwise identical grouping of building forms.



The brick piers and tapered posts are characteristic of the Craftsman Bungalow style of architecture.

Porches are found on almost all wood framed structures in New Bern’s historic districts. These porches are generally on the street facade and frequently wrap around on two or more sides. Back porches, side porches, sleeping porches, and balconies are also found in the historic districts. Most porches are one story in height, but two story variations can be found on structures constructed between the 1790s and the 1840s. Many of the city’s early to mid-19th century wood framed buildings have small entrance porches or porticos that were embellished with classically inspired detailing. Often, entrance porticos were replaced with



The door, transom, molded surround, corner blocks, pilasters, columns, entablature, flat roof, and stair all combine to compose this fine entrance.

larger porches during the Victorian period. Significant porch and entry changes help chronicle the evolution of the structure over time. Most porches were traditionally constructed with wood floor boards that were either butted together or assembled with a tongue and groove joint. The floor rested on a frame substructure that, in turn, was supported by brick piers or a continuous brick foundation. Floor board ends were laid perpendicular to the house and projected approximately 1-2 inches beyond the skirt board covering the porch floor framing. Floor board ends were sometimes rounded or bull nosed to repel water and minimize water penetration into the open wood grain. The floor structure was also sloped away from the house for drainage.

A variety of column types supported roof structures. Square chamfered posts were used throughout the 18th and 19th centuries spanning the Georgian to the Italianate styles. Classical columns and colonettes, most commonly of Doric and Tuscan design, were incorporated into entrance porticos and porches of Federal period structures and those constructed during the Greek Revival and Colonial Revival periods. Square posts, often with heavy caps and applied or inset panels and trims, were also favored during the Greek and Colonial Revival periods. Turned posts gained widespread use during the Queen Anne period of the late 19th century and early 20th centuries.

Ceilings of porches exhibited a variety of finishes. Many of New Bern's earliest porches had exposed framing without ceilings. Main structural supports were often beaded on the lower edges. Porch ceilings of the early to mid-19th century often were finished with plaster, particularly on the second floor levels of double-tiered porches where exposure to rain was limited. In the early to mid-19th century, individual boards with beaded edges were typically butted together or evenly spaced to create a decorative effect. Later in the century, tongue and groove beaded board became popular and remained so throughout the early 20th century.

Design Guidelines for Entrances

- | | |
|-------|---|
| 4.4.1 | Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering entrance components. |
| 4.4.2 | Reconstruct entrances and porches that have been insensitively altered or removed, based on documentary evidence of the original configuration and details. Add architectural ornamentation when there is historical evidence of such features. Where documentary evidence is not available, furnish appropriate design elements that are consistent with the character of the building or its style. |
| 4.4.3 | Recess entrances within the <i>dense fabric development pattern</i> where the facade aligns with the front property line. Utilize traditional facade elements such as storefront cornices, transoms, display windows and bulkheads. |

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4. Design Components

- 4.4.4 It is inappropriate to use stock entrance doors, porch railings and other ornaments on contributing structures that do not proportionally relate to the building. Modern porch balusters convey a different visual appearance because they are generally taller and thinner.
- 4.4.5 It is not appropriate to enclose or screen porches, main entrances, or balconies in primary areas of visual concern. Enclose and screen porches in secondary and tertiary areas of visual concern in a manner that preserves historic features.
- 4.4.6 It is not appropriate to replace wooden stairs and flooring with concrete or brick. Also, it is not appropriate to replace wooden porch supports and railing with iron supports and railing.

4.5 Roofs

Project Planning Considerations

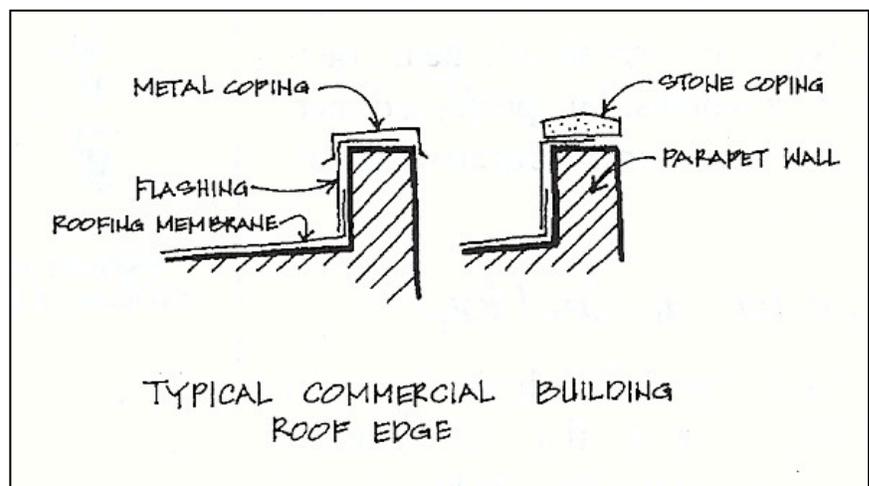
New Bern's historic districts exhibit a variety of roof forms, materials, and features that reflect the evolutionary changes that have occurred over the last three hundred years. Roof form plays a dominant role in defining the character of a building. Massing, pattern, scale, texture, and material further define roof character. Changes in pitch, overhang, and roofline can also chronicle changes and additions to a historic building over time.

Wood shingles were the predominant roofing material in New Bern during the 18th and 19th centuries. In 1922, following the Great Fire in New Bern, standing seam metal became the principal roofing material. It is this post-fire character that survives largely intact today.



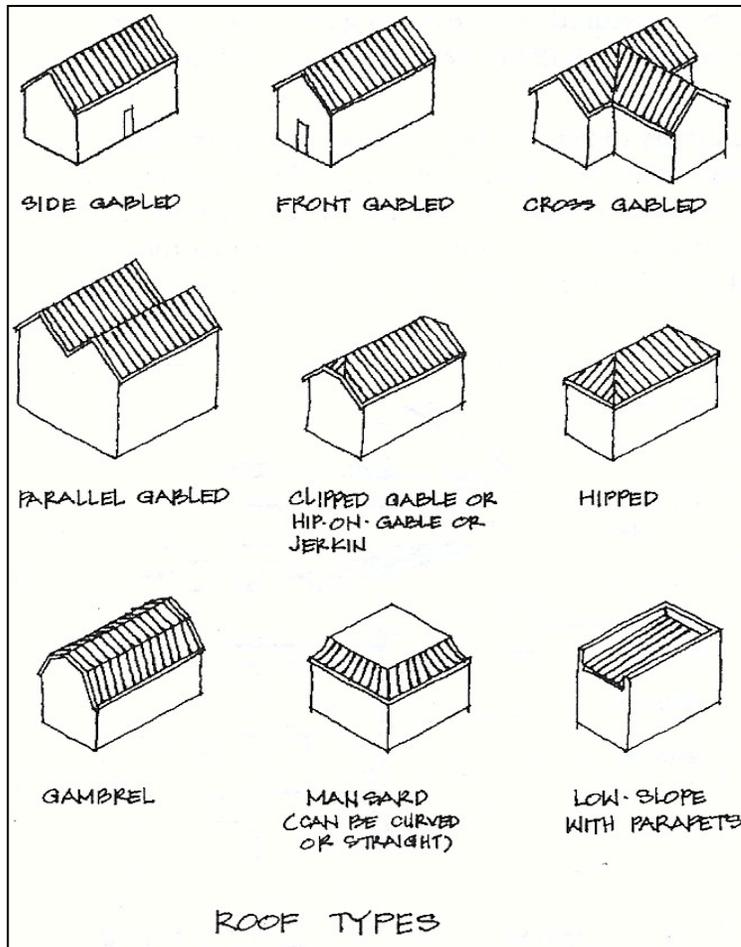
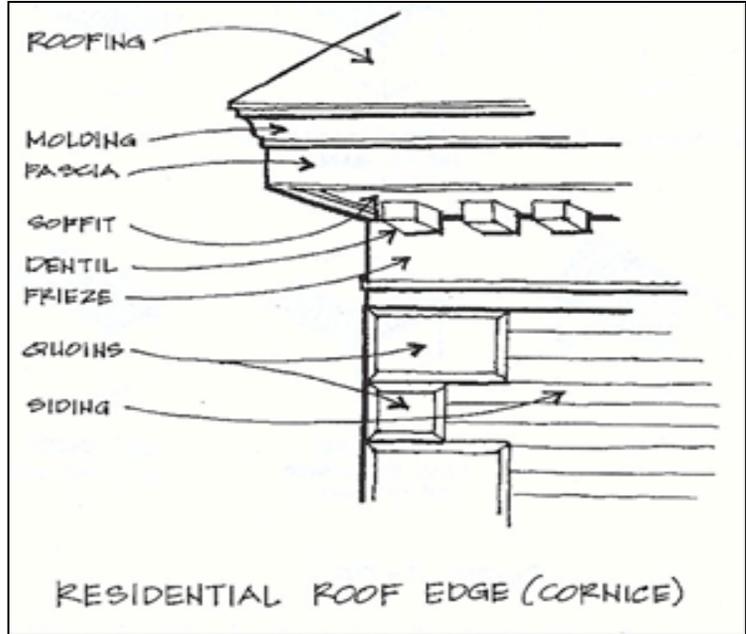
The roof of the Craven County Courthouse displays a variety of character-defining features including polychrome, multi-shaped slate, cresting, mansard and turret forms, dormers, and architectural metals.

The gable roof is the most common roof form found in New Bern's historic districts. Both side and front gable examples are abundant, along with more complex cross and multi gable roof varieties. Hipped roof forms also appear with frequency in the historic districts, many articulated by dormers and lower cross gables. Gambrel roofs, flat roofs, shed roofs, and, to a lesser extent, mansard roofs contribute further to the diversity of roof forms found in New Bern's historic districts.



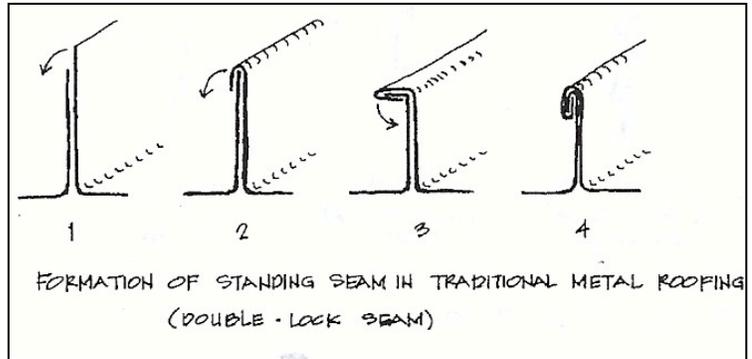


Standing seam metal is a common roof material in the historic districts.



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4. Design Components



Design Guidelines for Roofs

- 4.5.1 Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering roof components.
- 4.5.2 Alterations to roof forms such as changes in roof pitch, the introduction of dormers, skylights, antennae, or rooftop ornamentation shall not be undertaken in primary areas unless documentary evidence proves otherwise. Alterations in a primary area that are deemed to have been a significant element of the building or its architectural style may be permitted.
- 4.5.3 Standing seam metal roofs shall have a pan width no greater than 24 inches on center. The pan shall be completely flat without corrugation.
- 4.5.4 Retain rooftop architectural features such as chimneys, dormers, towers, cupolas, cresting, finials, parapet walls, and decorative roof patterns and colors.
- 4.5.5 Install gutters and downspouts in a manner that does not obscure or damage architectural elements and details.
- 4.5.6 It is not appropriate to replace concealed, built in gutter systems with exposed gutters on mounted fascias.
- 4.5.7 Locate roof ventilators, antennae, satellite dishes, mechanical equipment, and similar rooftop appurtenances on non-character-defining roofs or that are not visible from the public right of way.

4.6 Decks

Project Planning Considerations

Functioning as an outdoor living area in a similar fashion as the traditional porch, decks have become popular gathering areas for a variety of outdoor activities. As with other changes, careful attention must be given to placement in order to avoid compromising historic building integrity and character.

Locate decks in secondary and tertiary areas of visual concern and screen from public view with shrubbery, fencing, or similar means. Structurally separate the deck from the building in such a manner as to allow for future removal with



The deck on this house is located on a secondary area, screened by shrubbery, and has a foundation similar to the main structure.

minimal damage to historic fabric. Railings, skirt boards, foundation piers, and pier infill should architecturally relate the deck to the house in a similar manner as a porch. Whenever possible, decks should be close to the ground with minimal presence. A low profile eliminates the need for handrails and minimizes extensive foundations and screening.

Design Guidelines for Decks

- 4.6.1 Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering deck components.
- 4.6.2 Locate decks in secondary and tertiary areas, and screen them from public view with shrubbery, fencing or other appropriate means.
- 4.6.3 Construct decks so that they can be easily removed in the future without damaging the historic structure. Design decks so that they do not obscure or damage the building's significant architectural features.
- 4.6.4 Consider using low decks or patios that do not require railings, extensive foundations, or conspicuous visual screening.
- 4.6.5 Enclose the underside of decks to conceal framing. Use wood lattice, a brick foundation, or shrubbery.

4.7 Accessibility and Life Safety

Project Planning Considerations

Meeting contemporary accessibility and life safety standards is one of the greatest design challenges facing historic properties. A balance must be reached between preserving significant features and providing necessary levels of life safety and accessibility.

Adaptive reuse of a historic property often requires that a structure comply with building codes governing life safety and accessibility. Since it is sometimes difficult to translate conventional building and safety requirements for historic buildings, North Carolina has a Rehabilitation Code written specifically for existing buildings. Code provisions make adaptive reuse of historic buildings more practical and preserve architectural features.

The Federal Americans with Disabilities Act (ADA) also impacts historic properties. Certain alterations for accessibility may be required. Religious entities, private clubs, and private residences do not fall under this legislation.

Proposed accessibility and life safety alterations are considered based on impacts to the architectural and historic character of the structure. Design solutions with the least impact on the historic resource are encouraged. Construct wheelchair ramps, lifts, fire stairs, fire doors, and similar accommodations in visually unobtrusive locations. Such alterations should be constructed in such a manner that they could be easily removed from the resource without causing permanent or irreversible damage to the historic resource.

An informational website for the North Carolina Rehab Code is available at <http://ncrehabcode.com/>



Although this is a newer building, the wheelchair ramp at this bank is a good example of incorporating accessibility at the front of a building if necessary.

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4. Design Components

Design Guidelines for Accessibility and Life Safety



The metal stair railing was added to this porch stair as a safety feature. The use of a simple metal design does not detract from the historic porch and identifies it as a later addition.

- 4.7.1 Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering accessibility and life safety components.
- 4.7.2 Evaluate adaptive reuse of existing historic buildings to determine applicable accessibility and life safety code requirements. Explore a variety of design alternatives to achieve compliance, and choose the one that creates the least amount of impact on the historic resource and site.
- 4.7.3 Locate fire exits, stairs, landings, ramps and chair lifts in secondary or tertiary areas, if possible.
- 4.7.4 New exits, stairs, landings and ramps are to be compatible with the character of the building. For example, wheel chair ramps may replicate a railing detail on a building or be of a simple design that allows it to respond to the topography of the site.
- 4.7.5 Construct wheel chair ramps and chair lifts that are portable or temporary and do not permanently damage or remove character defining architectural features.

5. Materials

5.1 Masonry

Project Planning Considerations

Because of its extreme durability and beauty as a building material, masonry has been used in the construction of some of New Bern's most important buildings.

There is a difference between modern bricks and older bricks. Older bricks tend to be softer and more likely to chip and crack when laid with modern mortar. Historically, mortar was lime based and softer.

Masonry materials including brick, stucco, stone, concrete masonry units, tile, slate and terracotta are found in the historic districts.

Guidelines for Masonry

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| 5.1.1 | Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering masonry materials. |
| 5.1.2 | Use a masonry bond, or pattern, that matches masonry materials found in adjoining work. New material shall match the size, color and texture of existing brick and other masonry. |
| 5.1.3 | Conventional concrete masonry blocks may be used but should be sheathed in a veneer of brick, stucco or other appropriate masonry material. Rusticated, split face and similar types of architectural concrete masonry units may be acceptable substitutes for stone masonry construction. |
| 5.1.4 | The size, color, texture and bond, or pattern, of masonry units creates the intended finished appearance. It is not appropriate to paint unpainted brick and masonry surfaces. |
| 5.1.5 | It is not appropriate to use water repellants or sealers on masonry as they have a tendency to trap moisture and cause spalling. |
| 5.1.6 | Choose a mortar that matches the original in terms of composition, color, strength and appearance. Softer, historic brick requires a mortar mixture with modified proportions. A commonly used mix is one part portland cement, two parts hydrated lime and nine parts sand. |

5.2 Wood

Project Planning Considerations

Wood is the material of choice because craftsmen could easily fashion building elements by carving, sawing, splitting planing and turning. Handcrafted architectural features are present on many of the City's earliest buildings. Changes in technology in the mid to late 19th century, however, allowed for the mass production of most wooden building parts.

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5. Materials



This iron fence, gate, and entrance balustrade adds to the character of the building, streetscape, and district.

Pressure treated wood products have a tendency to warp and split as they dry, particularly if they are not kiln dried. Pressure treated wood that is slow kiln dried is less likely to warp and split and may also be used. Slow kiln dried wood products must be specially ordered at the lumber store.

Architectural styles are often communicated via the medium of wood. Details such as eaves, rakes, porches, entrances, siding, trim and ornamentation are found in the historic districts.

Guidelines for Wood

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| 5.2.1 | Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering wood materials. |
| 5.2.2 | Construct wood assemblies similar to that found in adjoining work. New material shall match the dimension and shape of existing wood members. |

5.3 Metals

Project Planning Considerations

New Bern's historic districts contain a variety of elements that are fabricated from architectural metals. Fences, gates, roofs, rooftop appurtenances such as cresting and finials, gutters, downspouts, hardware, railings and cornices are but a few of the elements that are casted, wrought, pressed or rolled using iron, copper, tin, aluminum, steel or bronze. These traditional building materials add a visual and textural richness to the historic districts.

Guidelines for Metals

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| 5.3.1 | Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering metal materials. |
| 5.3.2 | Use metal fabrications found in adjoining work. New material shall match the dimension, shape and alloy of existing metal members. |
| 5.3.3 | Iron and steel fabrications shall utilize full weld techniques, and welds shall be ground smooth and properly dressed. |

5.4 Paint

Project Planning Considerations

Preservation of most historic wood and metal surfaces requires the presence of a sound paint film to protect against direct exposure to the elements. Water, wind and ultraviolet light can severely weaken exposed wood fibers over time resulting in their eventual destruction and can contribute to the corrosion of certain exposed metal surfaces. Paint, in addition to its protective role, also provides an opportunity to highlight architectural features and to emphasize architectural style through the appropriate application of color.



The metal cornice and columns on this storefront are significant features that should be preserved.

Employ paint analysis techniques such as microscopic investigation to determine historic paint schemes and finish techniques. Select paint colors that accentuate detailing and architectural style, and harmonize with surrounding properties.

Guidelines for Paint

- 5.4.1 Adhere to Guidelines for Maintenance and Demolition for retention of historic fabric when altering paint materials.
- 5.4.2 Use paint and sealant coatings found in adjoining work. New material shall be of a composition that is compatible with and formulated for the substrate of application.
- 5.4.3 It is not appropriate to apply paint or sealant coatings to unpainted surfaces such as masonry, stone, copper and bronze. Do not use water repellants or sealers on masonry as they have a tendency to trap moisture and cause spalling.
- 5.4.4 The painting of masonry surfaces may be permitted where severe damage, patching, and earlier repairs have diminished the integrity of the surface. In general, latex paint is a durable and adherent masonry coating.
- 5.4.5 When removing paint from masonry, use a chemical paint remover specifically formulated for masonry. Test the paint remover in an inconspicuous location. Discontinue use of the product if it is damaging or discoloring the historic fabric.
- 5.4.6 For wood surfaces, apply primer coatings to front and back surfaces of wood prior to cutting and fitting. Prime end cuts before installation. Paint exposed primed surfaces with finish coat applications.
- 5.4.7 Consider using opaque exterior stains in lieu of paint. Such products may be appropriate for porch floors, decks, fences and similar wood constructions.
- 5.4.8 Wood constructions such as docks and piers may be allowed to naturally weather.
- 5.4.9 It is not appropriate to paint exterior doors that were historically false grained, stained or varnished. It is not appropriate to leave surfaces such as porch and deck flooring or railings unpainted.



The exterior colors of this house accentuate the architectural details of this Italianate house.

5.5 Contemporary Materials

Project Planning Considerations

A careful balance of consistency and variety among materials plays an important role in defining the historic districts' sense of place. While variations in building materials do exist, the palette of materials available to builders in New Bern and other communities over the past two centuries remained relatively limited. This created a thread of continuity in the evolutionary cycle of building styles. This continuity is threatened today by the availability of a wide selection of building materials and components that are available in the marketplace.

Materials traditionally found in the historic districts shall be used when making

5. Materials

improvements. This includes, but may not be limited to, masonry, stucco, wood and other historically used siding materials. Limited use of synthetic and nontraditional materials for infill construction is an acceptable means of continuing the evolution of architecture through time, provided they convey appropriate historic characteristics.

Guidelines for Contemporary Materials

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| 5.5.1 | Use constructions and assemblies of synthetic and non-traditional materials found in adjoining work. New material shall match the dimension, shape and texture of existing members. |
| 5.5.2 | Use synthetic and nontraditional materials in traditional ways. Apply materials in a traditional manner that conveys the same visual appearance as those historically used and applied building materials. |
| 5.5.3 | Synthetic and nontraditional materials should convey the appropriate historic material characteristics, and will be evaluated on a case by case basis for their overall appearance, form, texture, color, sheen and similar characteristics. |
| 5.5.4 | Aluminum siding, vinyl siding, artificial brick sheathing, artificial stone sheathing and similar types of imitation siding materials are not appropriate for use in the historic districts. Masonite is not an acceptable material for use in the historic districts. |
| 5.5.5 | Cement board is acceptable as the predominant siding material for infill construction. |
| 5.5.6 | Synthetic and nontraditional materials such as synthetic slate and fiberglass asphalt shingles are acceptable materials for sloped roofing regardless of building age. Fiberglass asphalt shingles shall be selected from a darker palette of colors. For low sloped roofs with a pitch of less than about one inch per foot, contemporary membrane and roll roofing are acceptable, regardless of building age. |
| 5.5.7 | For sign materials, synthetic and nontraditional materials such as foam and vinyl lettering are acceptable materials regardless of building age. The use of these materials shall be confined within the signage border. |

6. Maintenance and Demolition

6.1 Preservation of Materials

Guidelines for Preservation of Masonry

- 6.1.1 Retain and preserve the original form, pattern, natural color and texture of historic masonry. Maintain masonry features such as decorative vents, grilles, latticework, water tables and banding.
- 6.1.2 Clean masonry surfaces with low-pressure water washing and if necessary, use a mild detergent.
- 6.1.3 Avoid the use of power tools such as saws and routers to remove deteriorated mortar joints. Use of such tools often results in brick damage and joint enlargement.
- 6.1.4 Duplicate the profile and tooling of original mortar joints when repointing.

Guidelines for Preservation of Wood

- 6.1.5 Retain and preserve original siding, fenestration, trim and ornamentation. Maintain wood features such as beaded and shaped edges, lathe turned profiles, and decorative milled, joined and routed surfaces.
- 6.1.6 Clean wood surfaces by removing paint and other loose material with hand held scrapers, sand paper and similar moderately abrasive tools. Use low-pressure water washing and a mild detergent to remove mold and mildew.
- 6.1.7 Use epoxy to reinforce and rebuild deteriorated wood. When original wood is too damaged to repair, only cut and replace damaged sections.

Guidelines for Preservation of Metals

- 6.1.8 Retain and preserve original metal fabrications, ornamentation and hardware. Maintain metal features such as wrought iron fencing, door, window and shutter hardware and decorative medallions.
- 6.1.9 Clean metal surfaces with hand held wire brushes, sand paper and similar moderately abrasive tools to remove rust, paint and other loosely adhered material. Use chemical solvent cleaners only if hand preparation methods prove ineffective.
- 6.1.10 Maintain paint, lacquer or other appropriate coatings that protect metals from corrosion and deterioration.

Guidelines for Paint Maintenance

- 6.1.11 Maintain paint coatings that seal and weatherproof materials exposed to the elements. Maintain paint coatings on steps, porch decks, siding and roofs.
- 6.1.12 Prepare surfaces to receive coatings by using appropriate methods that do not damage or deteriorate the substrate.
- 6.1.13 Consider the use of flexible coating systems to prolong the life of metal roofs.

6.2 Prevention of Demolition by Neglect

The process of allowing a historic building to deteriorate into an unsafe condition and to fall into disrepair through deferred maintenance is called demolition by neglect. Regular maintenance and repair protects the structural integrity of a building and keeps it in a safe and usable condition. Deterioration over prolonged periods can cause irreversible damage leading to building demolition. A property owner is responsible for maintenance and repair of their property.

The Historic Districts provide a unique identity for the City, and significantly contribute to the community's sense of place. Preserve buildings by undertaking a program of routine inspections, maintenance and repairs including, but not limited to, masonry, metal, wood and paint materials.

Focus routine inspections on the various design components of a property and the condition of the materials present. Maintain all architectural features. Ensure that roofs are weathertight and free of water infiltration. Periodically examine foundations to confirm that the structure is firm, solid and stable, without evidence of active insect infestations. Finish grades around improvements are to convey water away from foundations, and accessible spaces beneath buildings are to be free of excessive moisture. Keep perimeter walls of structures in good repair, with exterior surfaces serving as an effective barrier against moisture intrusion. Protect interiors from the elements by maintaining the structural integrity of all windows, doors and openings.

Preserve and retain historic material. Retain chimneys, dormers, towers, cupolas, cresting, finials, stone parapet copings, decorative roofing patterns and similar rooftop appurtenances. Retain historic entrances, porches, balconies, decorative fenestration, trim elements and similar design components. Retain historic lintels, sills, trim, shutters, decorative molding and similar design components. Retain historic doors, windows and balustrades, and maintain their locations in primary areas of concern. It is not appropriate to replicate or replace historic windows and doors for the sole purpose of improved thermal performance.

When maintenance and repair are warranted, preserve and retain character defining architectural elements and historic detailing. Preference shall be given to repairing historic material versus replacing historic material. Repair historic design components by using patching, consolidating, reinforcing and splicing methods that incorporate matching, salvaged historic materials when available.

Use surviving components and elements as templates for reconstructing and replicating missing design components and elements. Where no such elements exist, research documentation may be accepted as a basis for reconstruction of lost design components and elements. Custom fabricate replicas and reconstructions with the spacing, proportion, dimension, cross section and profile of the template, or in accordance with the relevant information and documentation. Replace individual members in a design component, when required, with custom fabricated, replica members. Replicate design components that are too deteriorated to repair.

Guidelines for Prevention of Demolition by Neglect

- 6.2.1 Perform routine inspections of design components and evaluate the conditions of materials.
- 6.2.2 Preserve historic design components and historic materials by implementing repairs appropriate for the substrates encountered.
- 6.2.3 Repair historic design components by using patching, consolidating, reinforcing and splicing methods that incorporate matching, salvaged historic materials.
- 6.2.4 Replicate missing and deteriorated design components with custom fabricated members that match the spacing, proportion, dimension, cross section and profile of material being replaced.
- 6.2.5 Materials are to be replaced in kind when maintenance and repairs are warranted. Maintenance and repair of non-conforming material is permitted; however, wholesale replacement of non-conforming material with the same or another non-conforming material is not appropriate.
- 6.2.6 Boarded windows and doors are not an acceptable maintenance and repair practice. Approval may be given to board windows and doors temporarily until permanent repairs and replacements can be implemented. Boarding shall be painted or sheathed with pre-finished sheet metal.

6.3 Relocation

Moving a historic building or structure is considered the alternative of last resort for preventing demolition. It invariably results in a substantial loss of building context and original material. Relocation also distorts the architectural development pattern of the city. If warranted, every effort should be made to move the building intact as a single unit. If this is not possible, move by partial disassembly. If either of these methods is deemed infeasible, complete disassembly and reassembly may be an option. Undertake careful planning to properly support, transport and reassemble relocated buildings.

Moving a contributing structure without prior approval from the State Historic Preservation Office and the National Park Service will result in automatic delisting of the structure from the National Register of Historic Places.

Guidelines for Structure Relocation

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| 6.3.1 | Preference shall be given to relocating a structure within a historic district. |
| 6.3.2 | Prepare drawings and photographically document the original site prior to relocating the historic resource. |
| 6.3.3 | Minimize the loss of historic fabric in executing the relocation. Protect against damage caused by shifting load bearing points, vibration and lateral drifting. |

6.4 Demolition of Contributing Structures

Demolition is an irreversible action that results in the permanent loss of resources that contribute to the integrity and character of the historic districts. Adapt historic resources, if necessary, in a sensitive manner that meets current needs. If adaptive reuse is not feasible, consider seeking an alternative property.

Demolition cannot be denied for a noncontributing structure less than 50 years old. Demolition of a contributing structure requires a two-part COA that includes demolition as well as a redevelopment plan for the property. A redevelopment plan shall be evaluated based on guidelines for infill construction. Demolition cannot take place until both parts of the COA are approved.

If a structure proposed for demolition is surrounded by other contributing structures, the HPC can add reasonable conditions for redevelopment so that the property is not left as an empty parcel.

If demolition is denied, the property owner is required to maintain the property and its structures to prevent demolition by neglect.

The HPC may deny the demolition of a building, structure or site if it is currently listed in the National Register of Historic Places.

Demolition of a building, site or structure may be delayed for a period not to exceed 365 days from the date of approval. The delay provides an opportunity to identify possible alternatives to demolition. A delay greater than 365 days may be incurred if the HPC has recommended that the Board of Aldermen designate a property as a landmark or be included in a historic district, and the Board has yet to act on the request. [ett: Scott needs to confirm if this is valid since we have demo ord]

Guidelines for Evaluating Demolition

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| 6.4.1 | It is not appropriate to demolish a viable contributing structure for the sole purpose of creating an infill opportunity. |
| 6.4.2 | Consider the historical, cultural, and architectural significance of the structure: <ul style="list-style-type: none">• Is there documentation that it is 50 years of age or older? |

- Is it significant because of its historic use, an event, a person, a builder or an architect?
- Does it have statewide significance?
- Does it have a distinctive architectural style?
- Does it have superior craftsmanship?
- Has it maintained the integrity of its original architectural form?
- Have changes given it historical significance?
- Is it the last or the oldest example of a certain building type?
- Is it one of a cluster of buildings that are significant as a group?

6.4.3 Consider the integrity of the structure:

- Is it a hazard to public safety or to occupants?
- What are the external and internal conditions of roofs, walls, floors, foundations, windows, and doors?
- Has the owner provided a detailed report from a licensed structural engineer?

6.4.4 Consider the impact of the structure on the owner and the community:

- Have feasible alternatives to demolition been pursued, including sale of the property, relocation, and adaptive reuse?
- Would retaining the structure cause undue financial hardship to the owner?
- Would demolition affect the block, street, neighborhood, and historic district?
- Is retaining the structure in the best interest of the block, the street, neighborhood, and the historic district as a whole?

6.4.5 Seek input and expertise from professional preservation resources.

- Request SHPO prepare a detailed report on the structure and property and provide testimony at the hearing.
- Request the Chief Building Inspector prepare a detailed report on the structure and property and provide testimony at the hearing.

6.4.6 The HPC should consider adding the following conditions to a demolition COA based on site and setting:

- If the structure to be demolished is surrounded by other contributing structures, consider adding reasonable conditions related to redevelopment so that the property is not left as an unimproved lot.
- Demolition cannot take place until all development permits and a building permit are obtained for the approved redevelopment plan.

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6. Maintenance and Demolition

Guidelines for Structures Approved for Demolition

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| 6.4.7 | Prepare drawings and photographically document the original site and streetscape prior to to demolition. Provide interior and exterior photographs of the building(s), principal features, architectural elements, and special features. |
| 6.4.8 | Salvage designated design components, architectural features and building materials for reuse. Donate salvaged items to the New Bern Preservation Foundation. |

7. Definitions and Architectural Terms

This section provides key definitions and architectural terms. The purpose is to provide a common set of definitions to aid the HPC and applicants in discussions.

7.1 Definitions

Adaptive Reuse - The process of converting a building to a use other than that for which it was designed, e.g., changing a house into an office.

Aggrieved Party - Someone (or some entity) that 1) owns an interest in the property affected by the decision and 2) the property involved is specially affected by the decision to an extent different from other property owners in the community. Aggrieved parties may include the applicant for a COA, an owner of a neighboring property that is nearby the property for which the COA is sought, or the city through its staff. (Definition from the UNC Institute of Government.)

Applicant – An individual who submits a COA application. This can be a property owner or their designated representative (for example, a contractor).

Area of Visual Concern (AVC) - See Section 1.5 of this document.

Articulation – ???

Benchmark – Any point established from which all vertical dimensions are measured.

Certificate of Appropriateness (COA) - A document awarded by a preservation commission or architectural review board allowing an applicant to proceed with proposed alteration, demolition, or construction in a designated historic area or site, following a determination of the proposal's suitability according to applicable criteria.

COA Hearing – See Section 1.6 of this document.

Certified Historic Structure - For the purpose of the federal preservation tax incentives, any structure subject to depreciation as defined by the Internal Revenue Service Code that is listed individually on the National Register of Historic Places or located in a registered historic district and certified by the Secretary of the Interior as being of historic significance to the district.

Certified Rehabilitation - Any rehabilitation of a certified historic structure that the Secretary of the Interior has determined is consistent with the historical character of the property or the district in which the property is located.

Certified Local Government (CLG) Program -

Congruous – See Section 1.5 of this document.

7. Definitions and Architectural Terms

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Context – Those elements of the manmade and natural landscape that collectively define the character of the building, site, or district.

Contributing Structure - See Section 1.5 of this document.

Cultural Resource - A building, structure, district, site, object, or document, that is of significance in American History, architecture, archeology, or culture.

Demolition by Neglect - The destruction of a building through abandonment or lack of maintenance.

Design Guidelines - Criteria developed by preservation commissions and architectural review boards to identify design concerns in an area and to help property owners ensure that rehabilitation and construction respect the character of designated buildings or districts.

Design Review - The process of ascertaining whether modifications to historic and other structures, settings, and districts meet standards of appropriateness established by a governing or advisory review board.

Details - See Section 3.4 of this document.

Fabric - The physical material of a building, structure, or city, connoting an interweaving of component parts.

Form - See Section 3.4 of this document.

Infill - See Section 3.3 of this document.

Harmony— Pleasing agreement of parts in color, size, scale, texture, and materials.

Hearing - See Section 1.6 of this document.

Historic district - A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historic and aesthetic associations. The significance of a district may be recognized through listing on a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

Historic Preservation Commission (HPC) - See Section 1.4 of this document.

Human Scale - A combination of qualities in architecture or the landscape that provides an appropriate relationship to human size, enhancing rather than diminishing the importance of people.

Landmarks Register - A listing of buildings, districts, and objects designated for historical, architectural, or other special significance that may carry protection for

listed properties.

Major Works – See Section 1.5 of this document.

Mass – See Section 3.1 of this document.

Minor Works - See Section 1.5 of this document.

Preservation - Generally, the process of saving old and historic buildings, sites, structures, and objects from destruction or deterioration, and providing for their continued use by means of restoration, rehabilitation, or adaptive reuse and continued maintenance. The Secretary of Interior’s Standards for Rehabilitation define it as, “the act or process of applying measures to sustain the existing form, integrity, and materials of a historic property. It may include stabilization work, where necessary, as well as ongoing maintenance of the historic building materials”.

Public Hearing - See Section 1.6 of this document.

Proportion - See Section 3.4 of this document.

Quasi-judicial Hearing – See Section 1.6 of this document.

Rehabilitation - “The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values” as defined by the Secretary of Interior’s Standards for Rehabilitation.

Renovation - Modernization of an old or historic building that may produce inappropriate alteration or eliminate important features and details.

Restoration - “The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of removal of latter work or by the replacement of missing earlier work” as defined in the Secretary of the Interior’s Standards for Rehabilitation.

Rhythm - See Section 3.4 of this document.

Scale - See Section 3.4 of this document.

Section 106 - The provision of the National Historic Preservation Act of 1966 that requires the head of a federal agency financing or licensing a project to make a determination of the effect of the project or property on or eligible for the National Register of Historic Places. This is the only protection the National Register provides for listed properties.

State Historic Preservation Office (SHPO) - See Section 1.7 of this document.

Stabilization - “The act or process of applying measures designed to re-establish a weather resistant enclosure and the structural stability of unsafe or deteriorated

property while maintaining the essential form as it exists at present”, according to the Secretary of Interior’s Standards for Rehabilitation.

Standing – Legal justification to participate in a hearing related to a COA application. This generally includes 1) the property owner or their representative for a COA, 2) an owner of a neighboring property that may be materially affected by the COA. An association may have standing if 1) they have an existence not solely for the purpose of the COA, 2) their interests are germane to the association’s purpose, 3) An individual with standing is a member of the association and has asked the association for assistance. (Definition from the UNC Institute of Government.)

Tax Incentive - A tax reduction designed to encourage private investment in historic preservation and rehabilitation projects.

Texture – See Section 3.4 of this document.

7.2 Architectural Terms

Alkyd Resin Paint - A common modern paint using alkyd (one group of thermoplastic synthetic resins) as a vehicle for the pigment; often confused with oil paint.

Aluminum Siding - Sheets of exterior architectural covering, usually with a colored finish, fabricated of aluminum to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.

Amenity - A building, object, area, or landscape feature that makes an aesthetic contribution to environment rather than one that is purely utilitarian.

Arbor - A small structure with vines or other plants trained over latticework on a frame, providing a shady place. A true arbor by definition also includes a bench sheltered underneath for seating. Another structure often referred to as an arbor is a trellis-covered gateway, often built above a gate within a larger fence or garden wall.

Arcade - A series of arches supported on piers or columns attached to or detached from a wall.

Arch - A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence whereas a pointed arch denotes Gothic influences.

Architrave - The lowest part of an entablature, sometimes used by itself as a casing for a window or door.

Art Deco - A style of decorative arts and architecture popular in the 1920s and 1930s characterized by its use of geometric, angular forms; also referred to as

Moderne or Art Moderne.

Asbestos Siding - Dense, rigid board containing a high proportion of asbestos fibers bonded with portland cement; resistant to fire, flame, or weathering and having a low resistance to heat flow. It is usually applied as large overlapping shingles. Asbestos siding was applied to many buildings in the 1950s.

Ashlar - A style of stonework consisting of individual stones that are shaped and tooled to have even faces and square edges.

Asphalt Shingle - A shingle manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather.

Asphalt Siding - Siding manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather. It sometimes displays designs seeking to imitate brick or stone. Asphalt siding was applied to many buildings in the 1950s.

Attic Ventilator - In houses, a screened or louvered opening, sometimes in decorative shapes, located in gables or soffits. Victorian styles sometimes feature sheet soffits or metal ventilators mounted on the roof ridge above the attic.

Awning - A roof like covering of canvas, often adjustable, over a window, a door, etc., to provide protection against the sun, rain, and wind. Aluminum awnings were developed in the 1950s.

Balustrade - A low barrier formed of balusters, or uprights, supporting a railing.

Band (Band Course, Bandmold, Belt) - Flat trim running horizontally in the wall to denote a division in the wall plane or a change in level.

Bargeboard (also Vergeboard) - A wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

Bay - An opening or division along the face of a structure. For example, a wall with a door and two windows is three bays wide. A bay can also be a projection of a room or facade having windows.

Beltcourse - A projecting course of bricks or other material forming a narrow horizontal strip across the wall of a building, usually to delineate the line between stories, also referred to as a string course.

Beveled Glass - Glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.

Board and Batten - A method of covering exterior walls using vertical boards, with narrow strips of wood or battens used to cover the joints between boards.

Bond - The pattern in which bricks are laid.

Bracket - A divide, either ornamental, structural, or both, set under a projecting element, such as the eaves of a house.

Bulkhead - The panels below the display windows on a commercial storefront.

Bungalow Style - An early 20th century architectural style that grew out of the Arts and Crafts movement of the 19th century. Its basic characteristics are long, low profiles; overhanging, bracketed eaves; wide engaged porches with square, squat brick piers supporting wood posts; and informal interior arrangements.

Buttress - A vertical mass of masonry projecting from or built against a wall to give additional strength at the point of maximum stress. Sometimes wooden buttresses are added to frame Gothic Revival-style buildings as decorative, but not supporting features.

Capital - The topmost member, usually decorated or molded, of a column or pilaster.

Cararra Glass - Pigmented structural glass developed and popularized in the early 20th century for facing Art Deco and Art Modern-style commercial buildings.

Casing - The exposed trim molding, framing, or lining around a door or a window; may be either flat or molded.

Cast Iron - Iron that has been shaped by being melted and cast in a mold.

Caulking - A resilient mastic compound, often having a silicone, bituminous, or rubber base; used to seal cracks, fill joints, prevent leakage, and/or provide waterproofing.

Cementitious Board - A material composed of cement, sand, and cellulose fiber. First introduced in the early twentieth century as a substitute for slate. Today cementitious board has a variety of uses including exterior siding and roofing.

Center-Hall Plan - A plan in which the hall or passage extends through the center of a house and is flanked by two or more rooms.

Chalking - The formation of a powder surface condition from the disintegration of a binder or an elastomer in a paint coating; caused by weathering or an otherwise destructive environment.

Chamfer - A beveled edge or corner.

Chamfered Post - A square post with the edges of its corners cut away or beveled.

Checking - Small cracks in a film of paint or varnish that do not completely penetrate to the previous coat; the cracks are in a pattern roughly similar to a

checkerboard.

Clapboard - Horizontal wooden boards, tapered at the upper end and laid so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than 6 inches wide. This was common outer face in the nineteenth and early twentieth century buildings.

Classical - Embodying or based on the principles and forms of Greek and Roman architecture.

Clerestory - Windows located relatively high in a wall that often tend to form a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles found here.

Clipped Gable - A gable the peak of which is truncated for decorative effect; often the roof overhangs the missing peak.

Colonial Revival Style - Late 19th and early 20th century style that combines features of Classical and Colonial architecture.

Colonnette - A small-scale column, generally employed as a decorative element on mantels, overmantels, and porticoes.

Column - A vertical shaft or pillar that supports or appears to support a load.

Common Bond - A method of laying brick wherein one course of headers is laid for every three, five, or seven courses of stretchers.

Composition Board - A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

Composite Lumber - ?????

Coping - The cap or the top course of a masonry wall.

Corbel - A projection (or building out) from a masonry wall, sometimes to support a load and sometimes for decorative effect.

Corner Block - A square piece, either plain or decorated that forms a corner of a window or door surround.

Corner Boards - Vertical boards nailed on the external corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

Cornice - The lowest point of any predominant molded and projecting horizontal member that crowns an architectural composition, such as a wall near the roofline or the top of the parapet wall. Said cornice, from which the line is determined, shall not exceed three feet.

Craftsman Style - ???

Cresting - Ornamental ironwork, often highly decorative, used to embellish the ridge of a gable roof or the curb or upper cornice of a mansard roof.

Crossette - A lateral projection of the head of the molded architrave or surround of a door, window, mantel, or paneled overmantel; also known as an “ear” or “dog-ear”.

Crown Molding - The upper molding of a cornice, often serving to cap or crown the vertical facing or fascia of a boxed cornice. Also, the term is frequently given to the molding used to decorate the joints between walls and a ceiling.

Crenelation - Alternating indentations and raised sections of a parapet, creating a toothlike profile sometimes known as a battlement. Crenulation is a detail found most commonly in the Gothic Revival style.

Cupola - A small structure, usually polygonal, built on top of a roof or tower, mostly for ornamental purposes.

Deck - An uncovered porch, usually at the rear of a building; popular in modern residential design.

Dentil - Small, closely spaced blocks, often toothlike, used as an ornamental element of a classical cornice.

Dogtrot Plan - A plan in which two pens with their own chimneys separated by an open center passage.

Dormer - A structure containing a window (or windows) that projects through a pitched roof.

Doric Order - A classical order characterized by simple unadorned capitals supporting a frieze of vertically grooved tablets or triglyphs set at intervals.

Dormer Window - An upright window, set in a sloping roof, with vertical sides and front, usually with a gable, shed, or hip roof.

Double-Hung Window - A window with two sashes that open and close by sliding up and down in a cased frame.

Double-Pile House - A center-hall plan house that is two rooms deep on each side of the hall.

Double-Shoulder Chimney - An exterior chimney the sides of which angle inward to form shoulders twice as it ascends from the base to the cap.

Downspout - A vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or cistern.

Dressed - Descriptive of stone, brick, or lumber that has been prepared, shaped,

or finished by cutting, planing, rubbing, or sanding one or more of its faces.

Eave - The part of a sloping roof that projects beyond the wall.

Eclectic or Eclecticism - A method of design in architecture in which elements from a variety of stylistic sources are selected and combined in new and original ways.

Elevation - A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

Ell - A secondary wing or extension of a building, often a rear addition, positioned at right angles to the principal mass.

Eminent Domain - The power of a government to acquire private property for public benefit after payment of just compensation to the owner.

Enabling Legislation - Federal or state laws that authorize governing bodies within their jurisdictions to enact particular measures or delegate powers such as enactment of local landmarks and historic district ordinances, zoning, and taxation.

Engaged Porch - A porch, the roof of which is continuous structurally with that of the main section of the building.

English Bond - A method of laying brick wherein one course is laid with stretchers and the next with headers, thus bonding the double thickness of brick together and forming a high-strength bond of alternating courses of stretchers and headers.

Entablature - The horizontal part of a Classical order of architecture, usually positioned above columns or the frieze; the uppermost element is the cornice.

Escutcheon - A protective plate, sometimes decorated, surrounding, the keyhole of a door, a light switch, or similar device.

Etched Glass - Glass whose surface has been cut away with a strong acid or by abrasive action into a decorative pattern.

Extended Use - Any process that increases the useful life of an old building, e.g. adaptive use or continued use.

Exterior End Chimney - A chimney located outside the walls of a house, usually against the gable end of a building.

Facade - The face or front of a building.

Fanlight - A semicircular window, usually above a door or window, with radiating muntins suggesting a fan.

Fascia - A flat board with a vertical face that forms the trim along the edge of a

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flat roof, or along the horizontal, or eave side of a pitched roof. The rain gutter is often mounted on it.

Fluting - Shallow, concave grooves running vertically on the shaft of a column, pilaster or other surface.

Federal Style - The style of architecture popular in America from the Revolution through the early 19th century (in North Carolina from about 1800-1840). The style is characterized by the use of delicate Classical ornament.

Fenestration - The arrangement of windows on a building.

Finial - an ornament, usually turned on a lathe, placed on the apex of an architectural feature such as a gable, turret, or pediment.

Flashing - A thin impervious material placed in construction to prevent water penetration, to provide water drainage, or both, especially between a roof and a wall.

Flemish Bond - A method of laying brick wherein headers and stretchers alternate in each course and, vertically, headers are placed over stretchers to form a bond and give a distinctive cross pattern.

Flush Siding - An exterior wall treatment consisting of closely fitted horizontal boards with joints that are carefully formed to be hidden and flush, giving a very uniform, flat siding appearance.

Foundation - The supporting portion of a structure below the first-floor construction, or below grade, including footings.

French Window - A long window reaching to the floor level and opening in two leaves like a pair of doors.

Fretwork - A geometrically meandering strap pattern; a type of ornament consisting of narrow fillet or band that is folded, crossed, and interlaced.

Frieze - The middle portion of a Classical entablature, located above the architrave and below the cornice. The term is usually used to describe the flat, horizontal board located above the weatherboards of most houses.

Gable - The triangular portion of a wall formed or defined by the two sides of a double-sloping roof; often referred to as an "A" roof.

Galvanize - To coat steel or iron with zinc, as, for example, by immersing it in a bath of molten zinc.

Gambrel Roof - A gable roof more or less symmetrical, having four inclined surfaces, the pair meeting at the ridge having a shallower pitch.

Gazebo - A small structure or garden pavilion usually sited for a particular view from within. Gazebos can be freestanding or attached to a garden wall, and they

are characterized by a roof and partially open sides. The most popular shape is octagonal or round.

Georgian Style - The prevailing style of the eighteenth century in Great Britain and the North American Colonies, so named after George I, George II, and George III. It is derived from Classical, Renaissance, and Baroque forms.

German Siding - Wooden siding with a concave upper edge that fits into a corresponding rabbet in the siding above.

Gingerbread - Thin, curvilinear ornamentation produced with machine-powered saws.

Glazed Header - A brick having a glossy, dark coating ranging in color from gray green to almost black, formed on the outer surface through direct exposure to flame and intense heat during the firing process. In Flemish bond brickwork, this glazed surface is often used for decorative effect by laying the brick so that the glazed ends or headers are exposed to form a pattern in the wall.

Glue-Chip Glass - A patterned glass with a surface resembling frost crystals common in turn-of-the-century houses and bungalows.

Gothic Arch - A pointed arch commonly used in Gothic Revival architecture especially churches.

Gothic Revival Style - The nineteenth-century revival of the forms and ornament of medieval/Gothic European architecture, characterized by the use of the pointed arch, buttresses, pinnacles, and other Gothic details in a decorative fashion. The style was popular for church architecture in North Carolina well into the 20th Century.

Greek Revival Style - The mid-19th century revival of the forms and ornamentation of the architecture of ancient Greece.

Gutter - A shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.

Hall-Parlor Plan - A traditional vernacular plan consisting of two principal rooms: a larger "hall," often nearly square, and an adjoining smaller "parlor." In most instances, the hall was entered directly from the outside and had a fireplace centered on the end wall; it was the room where most domestic activities took place. The smaller parlor tended to be used for sleeping.

Header - The end of a brick, sometimes glazed.

Hipped Roof - A roof that slopes back equally from each side of a building. A hip roof can have a pyramidal form or have a slight ridge.

House Museum - A museum whose structure itself is of historical or architectural significance and whose interpretation relates primarily to the building's architecture, furnishings, and history.

Interior End Chimney - A chimney positioned on the interior side of the gable end of a house.

Italianate Style - A revival of elements of Italian Renaissance architecture popular during the mid-and late 19th century, characterized by the presence of broad projecting or overhanging cornices supported by ornate sawn brackets. Other features include the use of arched windows and heavy hoodmolds.

Jamb - The vertical sides of an opening, usually for a door or a window.

Jerkin Head Roof - A roof whose end has been formed into a shape midway between a gable and a hip, resulting in a truncated or “clipped” appearance; sometimes called clipped gable.

Joist - One of a series of parallel timbers or beams, usually set on edge, that span a room from wall to wall to support a floor or ceiling; a beam to which floorboards, ceiling boards, or plaster laths are nailed.

Keystone - The central wedge-shaped stone at the crown of an arch or in the center of a lintel.

Landscape - The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures, and their patterns.

Latex Paint - A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).

Lattice - A network, often diagonal, of interlocking lath or other thin strips used as screening, especially in the base of a porch.

Light - A pane of glass.

Lintel - A beam of wood or stone that spans an opening; in masonry construction it frequently supports the masonry above the opening.

Lunette - A semicircular opening.

Mansard Roof - A four-sided double-pitch roof characteristic of the Second Empire Style.

Mixed Use - a variety of authorized activities in an area or a building as distinguished from the isolated uses and planned separatism prescribed by many zoning ordinances.

Mildew - A fungus that grows and feeds on paint, cotton and linen fabrics, etc., that are exposed to moisture; causes discoloration and decomposition of the surface.

Modillion - A horizontal bracket, often in the form of a plain block, ornamenting,

or sometimes supporting, the underside of the cornice.

Molding - A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

Mortar - A mixture of portland cement, lime, putty, and sand in various proportions, used for laying bricks or stones. Until the use of hard portland cement became general, the softer lime-clay or lime-sand mortars and masonry cement were common.

Mortise and Tenon - A joint made by one member having its end cut as a projecting tongue (tenon) that fits exactly into a groove or hole (mortise) in the other member. Once joined in this fashion, the two pieces are often secured by a peg.

Mullion - A vertical member dividing a window area and forming part of the window frame.

Muntin - A molding forming part of the frame of a window sash and holding one edge of a pane.

Newel Post - The principal post used to terminate the railing or balustrade of a flight of stairs.

Neoclassical Style - A style of architecture popular during the first half of the twentieth century. Elements draw heavily from Greek Revival and early Classical revival.

Ogee - A double curve formed by the combination of a convex and concave line, similar to an s-shape.

Oil Paint - A paint in which a drying oil, usually linseed oil, is the vehicle for the pigment; rarely used as a house paint since the mid-twentieth century when it was commonly replaced by alkyd resin paints.

Ornamentation - ???

Palladian Window - A window design featuring a central arched opening flanked by lower square-headed openings separated from them by columns, pilasters, piers, or narrow vertical panels.

Panel - A portion of a flat surface set off by molding or some other decorative device.

Parapet - A low wall along a roof or terrace, used as decoration or protection.

Patio - An open, outdoor living space adjacent to a building, usually surfaced with stone, tiles, or concrete and at ground level.

Pediment - A crowning element of porticoes, pavilions, doorways, and other architectural features, usually of low triangular form, with a cornice extending

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across its base and carried up the raking sides; sometimes broken in the center as if to accommodate an ornament; sometimes of segmental, elliptical, or serpentine form.

Pen - A one-room structure, the term is usually used when referring to log buildings. Many dwellings erected by the first settlers of the North Carolina piedmont were single-pen structures. Many of these dwellings were expanded into two-pen houses following the double-pen, saddlebag, or dogtrot plans.

Pergola - A long and narrow structure (linear) with pillars to support flat crossbeams and an open latticework that is often covered in vines to shade a walkway. Although sometimes called an arbor, a pergola is a trellis structure over a walkway and may extend from a building, connect buildings, or protect an open terrace. Pergolas can also extend from a door to a garden feature, such as a pool

Pilaster - A shallow pier or rectangular column projecting only slightly from or engaged to a wall. Pilasters are usually decorated like columns with a base, shaft, and capital.

Porte Cochere - A projecting porch that provides protection for vehicles and people entering a building; a common feature of the early 20th century Colonial Revival and Bungalow styles.

Portico - A roofed space, open or partly enclosed, often with columns and a pediment that forms the entrance and centerpiece of the facade of a building.

Portland Cement - A very hard and strong hydraulic cement (one that hardens under water) made by heating a slurry of clay and limestone in a kiln.

Primer - A paint applied as a first coat that serves the function of sealing and filling on wood, plaster, and masonry.

Queen Anne Style - A popular late 19th century revival of early 18th century English architecture, characterized by irregularity of plan and massing and a variety of textures.

Quoin - Ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the front of the facade.

Rafters - Structural timbers rising from the plate at the top of a wall to the ridge of the roof and supporting the roof covering.

Raised panels - A portion of a flat surface, as in the panel of a door or wainscoting, that is distinctly set off from the surrounding area by a molding or other device and is raised above the surrounding area.

Rake - Trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.

Repointing - Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.

Returns - Horizontal portions of a cornice that extend part of the way across the gable end of a structure at eave level.

Roofing Tile - A tile for roofing, usually of burnt clay; available in many configurations and types, such as plain tiles, single-lap tiles, and interlocking tiles.

Rusticated Stone - Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.

Saddlebag Plan - A plan in which two single-pen rooms are joined together, separated by a single interior chimney.

Sandblasting - An extremely abrasive method of cleaning brick, masonry, or wood that involves directing high-powered jets of sand against a surface.

Sanding - Flattening down, rubbing- Smoothing a surface with abrasive paper cloth either by hand or by machine.

Sash - The frame, usually of wood, that holds the pane(s) of glass in a window; may be movable or fixed; may slide in a vertical plane or may be pivotal.

Sawnwork - Ornamentation in cutout planking, formed with a bandsaw. Popular in the 1880s and the 1890s, this decorative detailing is flat.

Second Empire Style - An eclectic style derived from the grand architecture of the French Second Empire of Napoleon III (1852-1870), popularly used in America from the 1860s to the 1880s, especially for public buildings, and characterized by heavy ornament and high mansard roofs with dormers.

Segmental Arch - An arch formed on a segment of a circle or an ellipse.

Sense of Place - The sum of the attributes of a locality, neighborhood, or property that give it a unique and distinctive character.

Shed Room - A one-story appendage to a larger structure, covered by a simple shed or sloping roof that “leans” against the principal building mass.

Sheet Metal - A flat, rolled-metal product, rectangular in cross-section and form; when used as roofing material, usually terne- or zinc-plated.

Shingle - A roofing unit of wood, asphalt, slate, tile, or other material cut to stock lengths, widths, and thicknesses; used as an exterior covering on roofs and applied in an overlapping fashion.

Shoulder - The sloping shelf or ledge created on the side of a masonry chimney where the width of the chimney changes.

Shutters - Small wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors, to be operable.

Sidelight - A framed area of fixed glass of one or more panes positioned to either side of a door or window opening.

Sill - A heavy horizontal timber positioned at the bottom of the frame of a wood structure, that rests on top of the foundation; also, the horizontal bottom member of a door or window frame.

Soffit - The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel, or vault.

Spindle Frieze - A row of lathe-turned spindles included as the uppermost decorative feature of a gallery or porch below the cornice; also known as an openwork frieze.

Street Furniture - Municipal equipment placed along streets including light fixtures, fire hydrants, police and fire call boxes, signs, benches, and kiosks.

Streetscape - The distinguishing character of a particular street is created by its width, degree of curvature, paving materials, design of the street furniture, forms of surrounding buildings, and the presence of vegetation (especially trees) along the curb or sidewalk.

Stretcher - The long face of a brick when laid horizontally.

String Course - A projecting course of bricks or other material forming a narrow horizontal strip across the wall of a building, usually to delineate the line between stories, also referred to as a belt course.

Stucco - An exterior finish, usually textured, composed of portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than portland cement.

Style - A type of architecture distinguished by special characteristics of structure and ornament and often related in time, also, a general quality of distinctive character.

Surround - The border or casing of a window or door opening, sometimes molded.

Terneplate - Sheet metal coated with terne metal, which is an alloy of lead containing up to 20 percent tin.

Terra Cotta - A ceramic material, molded decoratively and often glazed, used for facings for buildings or as inset ornament.

Textured Siding - Wood cut in various flat patterns, such as half rounds or scallops, and applied to portions of facades to create a picturesque or romantic look. This treatment was generally used in Queen Anne-style buildings. Surface textures are often found in diamond, scallop, staggered butt, or composite patterns.

Tongue and Groove - A joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be tightly joined with a flush surface alignment.

Townscape - The relationship of buildings, shapes, spaces, and textures that give a town or area its distinctive visual character or image.

Trabeated - A method of construction employing posts and lintels; hence, a term used to describe a standard Greek Revival entrance door having a transom and sidelights.

Tracery - An ornamental division of an opening, especially a large window, usually made with wood. Tracery is found in buildings of Gothic influence.

Transom (Over-Door Light) - A narrow horizontal window unit above a door.

Turned - Fashioned on a lathe, as in a baluster, newel, or porch post.

Turret - A small tower, usually corbelled from a corner.

View shed - ????

Vernacular - In architecture, as in language, the nonacademic local expressions of a particular region. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principles of formal Classical architecture but are executed by local builders in an individual way that reflects both local or regional needs, tastes, climatic conditions, technology, and craftsmanship.

Victorian - The general term used to describe the wide variety of eclectic revival styles that were introduced in British and American architecture during the reign of Queen Victoria (1837-1901).

Vinyl Siding - Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard.

Visual Pollution - Anything that, because of its placement or intrinsic nature, is offensive to the sense of sight, e.g., garbage dumps.

Vitrolite - Pigmented structural glass developed and popularized in the early 20th century for facing Art Deco and Art Modern-style commercial buildings.

Water Blasting - A cleaning method similar to sandblasting except that water is used as the abrasive. As in sandblasting, high-pressure water jets can damage wood and masonry surfaces.

Water Table - A belt course differentiating the foundation of a masonry building from its exterior walls.

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Weatherboard - Wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

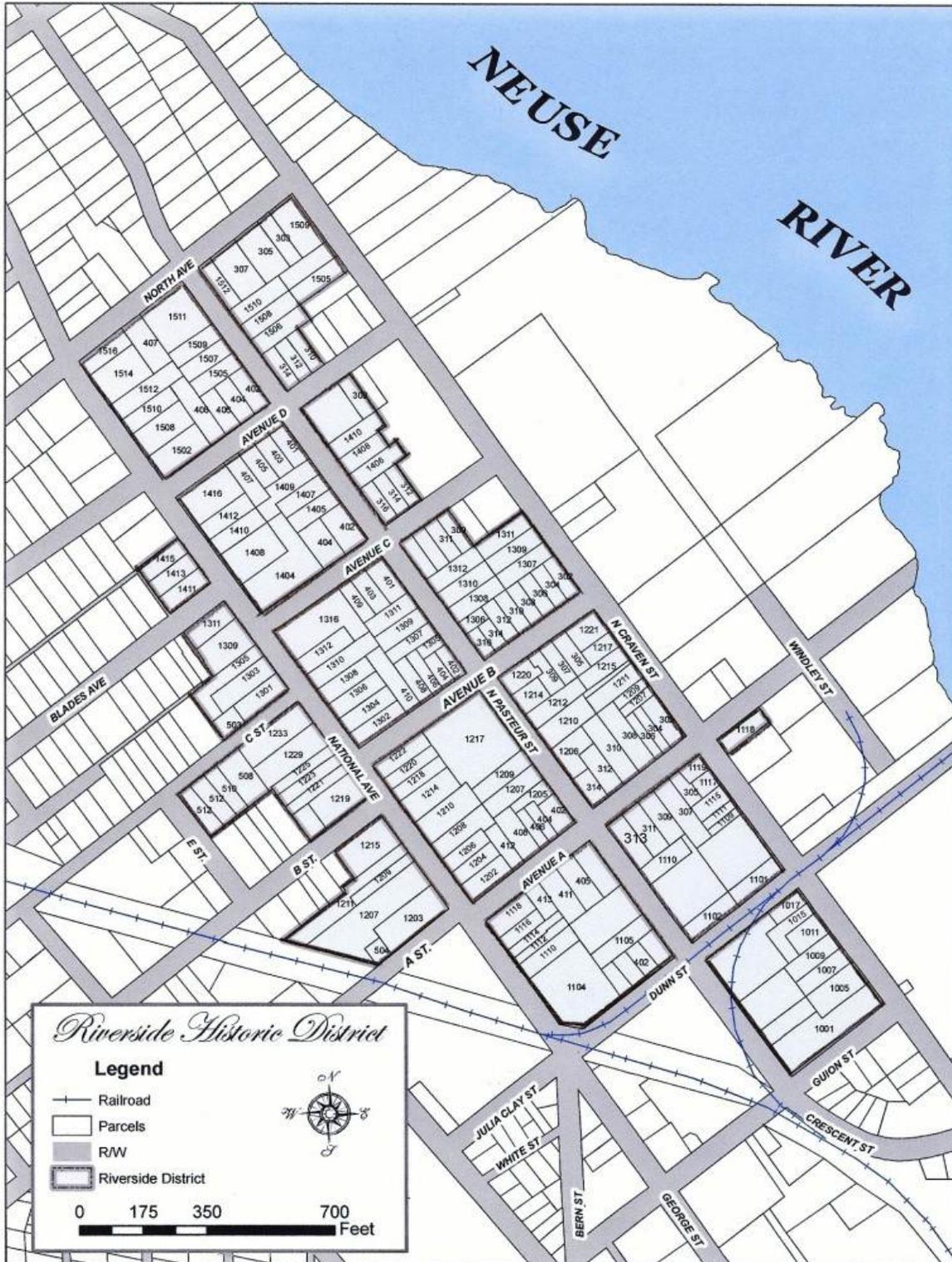
Wrought Iron - Iron that is rolled or hammered into shape, never melted.

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8.1 Downtown Historic District Map



8.2 Riverside Historic District Map



8.3 Department of Interior Standards for the Treatment of Historic Properties

These standards promote consistent and responsible historic preservation practices for the protection of the country's cultural resources. There are four treatment standards: Preservation, Rehabilitation, Restoration, and Reconstruction. They are outlined on the following pages in hierarchical order. Contact the State Historic Preservation Office or visit their website for additional information on the treatment standards.

Standards for Preservation

The Standards for Preservation place a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic 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. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
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. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
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.

Standards for Rehabilitation

The Standards for Rehabilitation emphasize the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work. To this end, the HPC has adopted,

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in addition to its own guidelines, the United States Secretary of the Interior's Standards for Rehabilitation. These ten standards, first developed in 1976 by the National Park Service and revised in 1992, form the foundation of the Commission's design review criteria and the basis for the guidelines contained in this handbook.

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 features 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.

Standards for Restoration

The Standards for Restoration are focused on the retention of materials from a particular time in a property's history, while permitting the removal of materials from other periods.

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.

2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period 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.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. 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.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

Standards for Reconstruction

The Standards for Reconstruction establish limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than

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on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.

5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

8.4 Links to Other Resources

New Bern Land Use Ordinance

http://library.municode.com/HTML/11332/level2/PTIICOOR_APXALAU.html

New Bern Ordinance on Preservation

https://www.municode.com/library/nc/new_bern/codes/code_of_ordinances?nodeId=PTIICOOR_APXALAU_ARTXXINEBEHIDI

New Bern Ordinance on Waterfront Overlay Districts

https://library.municode.com/HTML/11332/level3/PTIICOOR_APXALAU_ARTXXIINEBEWAOVDI.html

New Bern Ordinance on Neighborhood Conservation Overlay Districts

https://library.municode.com/HTML/11332/level3/PTIICOOR_APXALAU_ARTXXVNECOOVDI.html

New Bern Urban Design Plan

<http://www.newbern-nc.org/departments/development/ed/plans-projects/>

New Bern Historic Preservation Commission Web Site

<http://www.newbern-nc.org/departments/development/historic-preservation/historic-preservation-commission/>

New Bern Historic Guidelines

<http://www.newbern-nc.org/departments/development/historic-preservation/historic-preservation-guidlines/>

Historic Preservation Commission Policies and Procedures

<http://www.newbern-nc.org/departments/development/historic-preservation/historic-preservation-procedure/>

New Bern Preservation Plan

<http://www.newbern-nc.org/departments/development/ed/plans-projects/>

National Park Service Preservation Briefs

<http://www.nps.gov/tps/how-to-preserve/briefs.htm>