NEW BERN

CITY OF NEW BERN

Historic District Guidelines








Revision: June 8, 2021

City of New Bern Historic District Guidelines

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1. Overview and Concepts

1.1 Purpose and Intent of Historic Guidelines

The purpose of the New Bern Historic District 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 defines the character of New Bern and shapes its present identity. The intent is not to prevent physical change or impose particular architectural styles, but to moderate changes while protecting architectural gems and reducing dislocation caused by random change. 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 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. As a steward of that 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 18th, 19th and early 20th 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 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 by designating historic districts and landmarks, controlling demolition, and reviewing proposed exterior changes and infill construction.

Downtown Historic District

See Appendix for a map of the Downtown historic district.

The architecture of New Bern reflects the history of the town, and its sustained prosperity that 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, and 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 purposes. 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-20th century and four mid-19th century row houses, all residences are separate freestanding buildings each with a generous yard.

Historically New Bern has been dependent for its livelihood on its rivers and 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 architecture. The vast majority of 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 that 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 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 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 18th 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 19th century. Obviously, the town was enjoying a new high level of prosperity, a prosperity fueled by commercial and mercantile endeavors that 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, with four flat above two flush panels, and 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 forms exists 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 of which are constructed of brick, and with gable roofs, although three have 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 1eaves 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.

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-19th century eclecticism was flourishing. The town began to experiment with new styles in the 1840s. The incidence of buildings constructed in the pre-Civil War eclectic era is lower than that of earlier eras. This is probably due in part to the suspended growth 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 of Second Empire, late Italianate Revival, Romanesque Revival, Queen Anne, Stick Style, Eastlake, and Shingle. A substantial portion of the late 19th 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 20th 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 20th 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 on many of his impressive Neo-Classic Revival structures, a few have survived. They testify to the prosperity and taste of early 20th 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 preexisting 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,

See Appendix for a map of the Riverside historic district.

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 noncontributing buildings within district boundaries. While many of the buildings have received some alteration, individually and as a group, they retain their 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.

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 20th 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 North 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 side hall 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 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 City of New Bern website. The HPC's guidelines, policies and procedures can also be found on the City of New Bern website or by contacting the HPC administrator in the Department of Development Services.

The HPC is composed of nine members appointed by the Board of Aldermen to serve a three-year term, and not more than two consecutive terms. Members must reside within the City's corporate limits or within its designated Extraterritorial Planning Jurisdiction, 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 applicant, or representative of the applicant, must be present to approve a COA. The HPC also considers other matters at this meeting that require formal 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 exterior attributes of an entire property. Changes are evaluated in terms of impact on the property and the surrounding area. Key factors considered by the HPC in evaluating exterior changes or infill construction are described more fully.

Contributing and Noncontributing 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 for designating the historic districts. As buildings reach 50 years in age, they may also be considered contributing structures.

A *noncontributing structure* is usually less than 50 years in age or is considered not to have significant historic, architectural or cultural value. Changes to noncontributing structures require a COA to ensure compatibility with the surrounding historic fabric of contributing structures.

Determining if Change is Not Incongruous

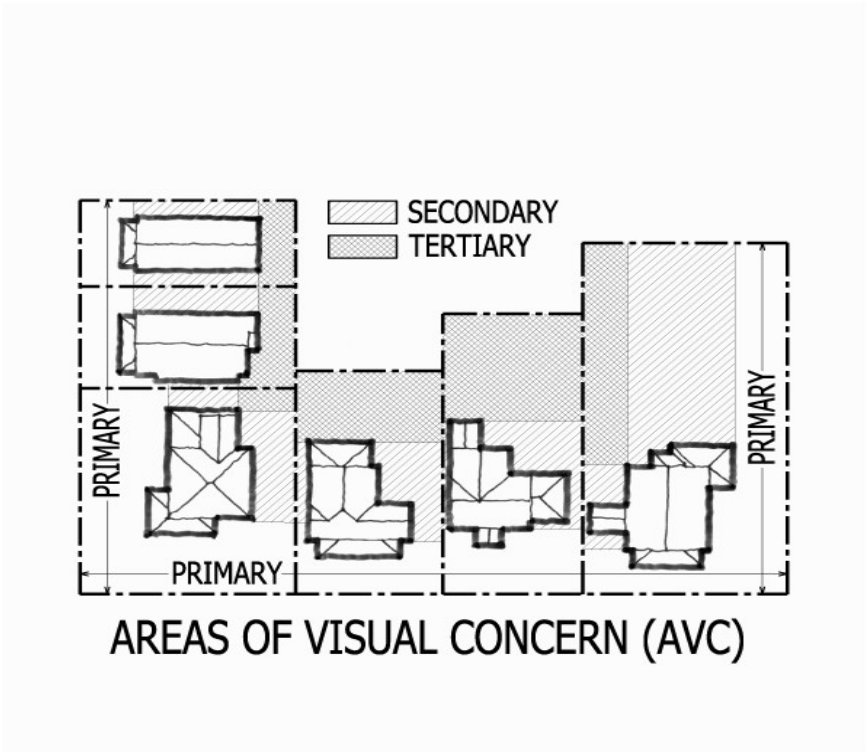
The HPC is tasked with using the historic guidelines to determine whether changes to a structure, both contributing and noncontributing, are *not incongruous*, or complimentary to the special character of the historic districts. A number of factors are considered including:

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

The applicant must 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 therefore, is the most visible. Inappropriate changes in Primary AVC 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 generally not visible from the street. Areas concealed from street view afford the greatest flexibility to accommodate 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 appearance from the street.

*R**eplacement-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. ***Property owners shall contact the Department of 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 District Guidelines. A listing of minor works is found on the City of New Bern website. 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. ***Property owners shall contact the Department of Development Services before proceeding with minor work.***

Major work constitutes alterations to a structure or site not classified as a minor work, including infill construction or demolition, and those changes located within in a Primary AVC. Major works must be approved by the HPC and receive a COA. A summary of the COA process is described in the guidelines and is detailed in the *HPC Policies and Procedures*. Refer to the New Bern Historic District 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 infrequently conducted, overlooking potentially important structures that

have come of age and 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 involves a structure not listed in the inventory, the first step is to determine whether it is a contributing structure.

- Any unlisted building 50 years of age or greater will be evaluated for contributing structure status. An unlisted building determined to be more than 50 years of age does not have to be treated as a contributing structure if the HPC determines that it has no architectural, cultural, or historical significance. Any structure less than 50 years of age will be considered noncontributing unless the HPC finds that it clearly possesses exceptional architectural, cultural, or historical merit.
- The age of a structure will be based on relevant information including tax assessor data, deeds, historical surveys, maps and pictures of verifiable sources and dates. The HPC will also consult with the SHPO and ask for a documented evaluation. In the event that the HPC and SHPO cannot make a reasonable determination of the age, the applicant shall have the privilege of stipulating the age.
- Findings and relevant information leading to contributing status will be documented.
- If the determination of a structure is based solely upon age, the property owner may request a detailed SHPO review to confirm its status. Following SHPO review, the HPC will consider the evaluation in making a final determination.

The HPC will update the inventory list to include newly designated contributing structures.

1.6 Obtaining a Certificate of Appropriateness

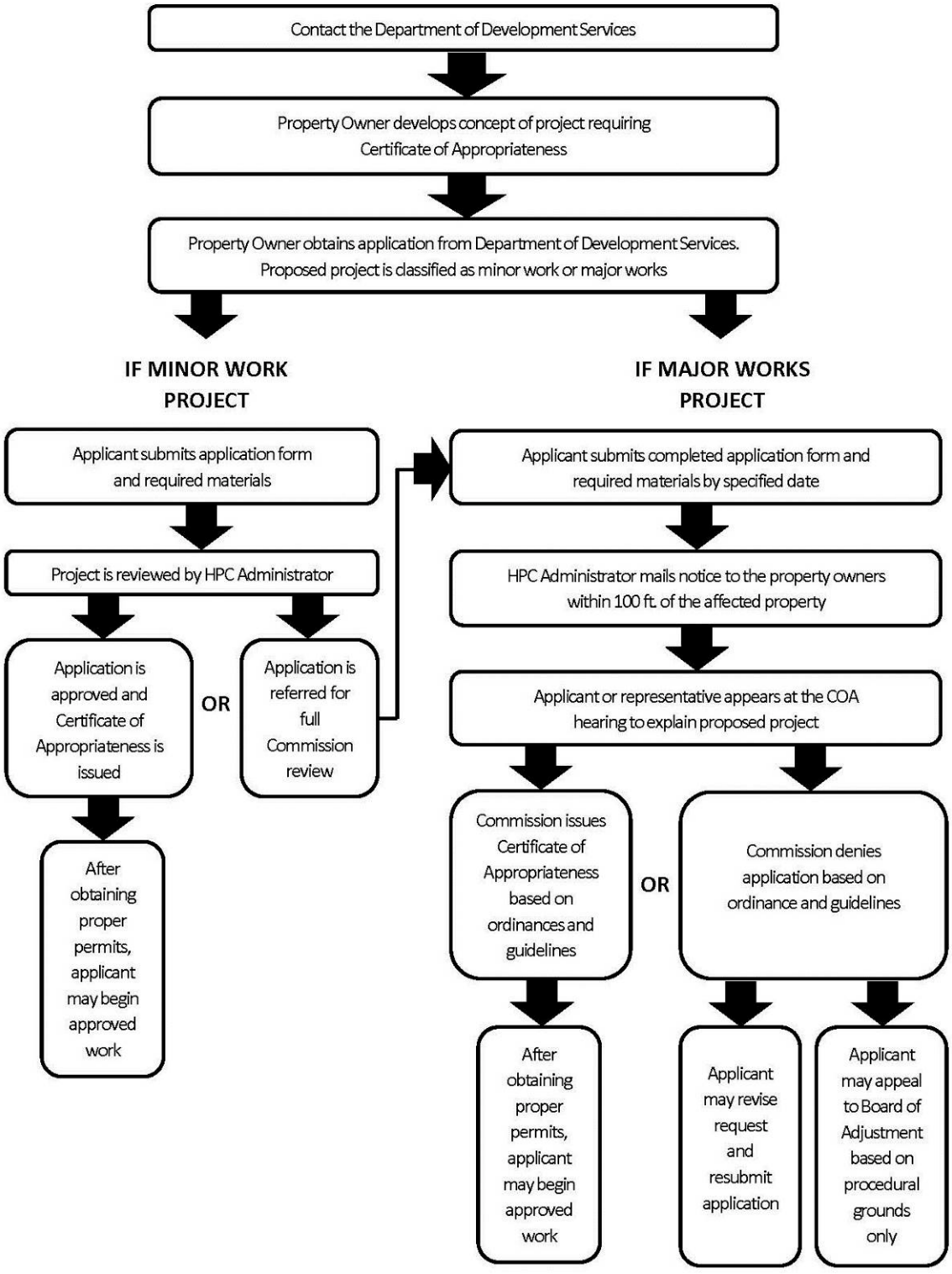
A **Certificate of Appropriateness (COA)** is required before making changes to the exterior of a property in the historic districts. Changes are categorized as *minor works*, which are alterations that do not significantly impact a property, and *major works*, which are significant alterations that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

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 COA application must be submitted to the Department of Development Services, and may require a COA hearing and approval by the HPC. COA applications are obtained from the City of New Bern website or from the City of New Bern's Department of Development Services.

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

Certificate of Appropriateness Process



Review Process for Minor Works

Minor works are changes that do not significantly impact a property and are consistent with the New Bern Historic District Guidelines. A COA for a minor work typically does not require a formal public hearing. The HPC administrator will advise the property owner to ensure compliance with historic guidelines. The HPC administrator may submit 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 completed application is reviewed 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 City of New Bern website. The HPC, during a design review work session, can direct the HPC Administrator to process applications of limited scope as a minor work.

Review Process for Major Works

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

Design Review
A ***Design review*** of a COA application can lead to faster approval and is strongly recommended for any **major works**.

The purpose of the design review is to:

- Familiarize an applicant with historic guidelines
- Familiarize the HPC with an application
- Provide project feedback
- Address application questions or issues

A design review can take place before formal submission of an application. Large, complex projects often require multiple design reviews.

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

Application Submission and Formal Review Process
A complete COA application **including supporting materials** must be submitted to the Department of Development Services at least fourteen calendar days prior to the HPC's next regular meeting in order for a COA hearing to be placed on the agenda. COA applications are available for public review in the Department of Development Services.

The HPC administrator is responsible for ensuring that a COA application is complete and complies with applicable city ordinances and codes. Application issues are communicated to the applicant. Ultimately, the HPC will determine the completeness of an application, and additional information may be required.

Hearings
The HPC is required by state statutes and city ordinances to conduct a hearing on proposed major changes to a property in the local historic districts. A hearing is conducted as a quasi-judicial hearing, where a decision is based on the evidence and testimony presented by the applicant and those who have standing. Allowable testimony and evidence must directly relate to relevant guidelines. The applicant has the burden of proving that proposed changes are not incongruous with New Bern Historic District Guidelines. The HPC cannot deny changes unless they are determined to be incongruous.

A ***COA hearing*** is the typical type of hearing 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. The HPC may elevate a COA application to a ***public hearing***. In such an event, 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 attend the public hearing, present the application, and address application questions and concerns.

The HPC may approve, approve with conditions, or deny a COA application. Action on an application must be taken within 180 days of submission. Action on most applications is decided at the hearing. Work may not proceed until the owner has an approved COA in hand.

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

- Property owner or designated representative
- Contractor
- Chief building inspector
- 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 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 their natural, undisturbed setting upon discovery.

1.8 Additional Support

Public and private organizations involved in local preservation efforts can be found in Section ***8. Appendices***.

State Historic Preservation Office

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

The main SHPO office is in Raleigh, with regional offices in Asheville and Greenville. SHPO prepares nominations submitted to the National Register; oversees the statewide architectural survey; administers the Certified Local Government program, Rehabilitation Tax Credit program and 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. A benefit of CLG status is eligibility to compete for CLG historic preservation grant funds. 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 and local legislation for the designation and protection of historic properties.
- Maintain a system for surveying and inventorying historic properties that is compatible with the statewide survey.
- Provide 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 under the 1966 National Historic Preservation Act.

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 commonly encountered problems, and recommend methods and approaches for rehabilitating historic buildings. 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 aid in the navigation of the Historic District Guidelines and to help evaluate proposed changes in a COA application. (See the next page.) Rows in the worksheet correspond to the sections in the Guidelines. Columns correspond to types of changes. Boxes shaded in green under a column heading are most likely to apply to a type of change and should be considered first. Unshaded boxes may also apply to a COA application depending on the nature of proposed changes.

This worksheet can be downloaded from the HPC website or it can be obtained from the HPC administrator. The green shading identifies guideline sections that are likely applicable to the type of proposed changes.

COA Evaluation Worksheet

Type of Proposed Changes ⇨ / Guideline Sections to Consider ⇩	Modifications	Additions	Infill Construction	Replacement in Kind
Overview and Concepts (Part 1) • Property Owner Responsibilities • Minor vs Major Work • Obtaining a COA • Contributing vs Noncontributing • Archeology				
Site and Setting (Part 2) • Development Pattern • Placement of Primary Structures • Public and Open Spaces • Utilities • Landscaping • Fences and Garden Walls • Accessory Structures • Parking • Signage • Waterfront Modifications				
Design Attributes (Part 3) • Scale, Mass and Proportion • Form and Rhythm • Texture • Details				
Design Components (Part 4) • Foundations • Walls, Trim and Ornamentation • Windows, Doors, and Openings • Entrances • Roofs • Decks and Patios • Accessibility and Life Safety				
Materials (Part 5) • Masonry • Wood • Metals • Paint • Contemporary Materials				
Preservation (Part 6) • Maintenance of Materials • Prevention of Demolition by Neglect • Relocation • Demolition				

Version 20170317

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

Example of dense fabric development pattern.

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.

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

Tight Weave

Example of tight weave development pattern.

A *tight weave* pattern is the most common, representing a consistent rhythm of facade to landscape. Structures that create a tight weave pattern have a front yard, and 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.

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 where the structure bridges between the public streetscape and the private 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

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

Example of waterfront development pattern.

Placement of structures within the *waterfront development* pattern is a response to a more modern, larger scale where building functions are influenced by the automobile. 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 center 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 and complimentary design elements unify the streetscape and visually buffer more than two hundred years of architecture from the rivers.

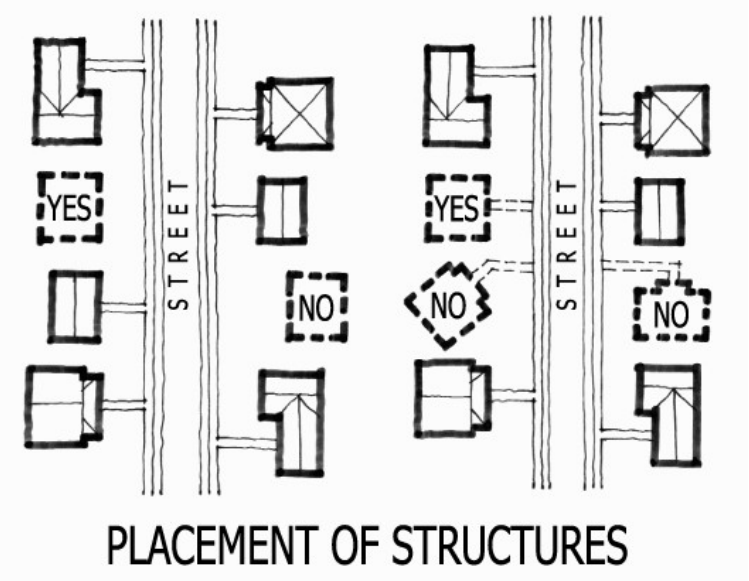
Narrow Stitch

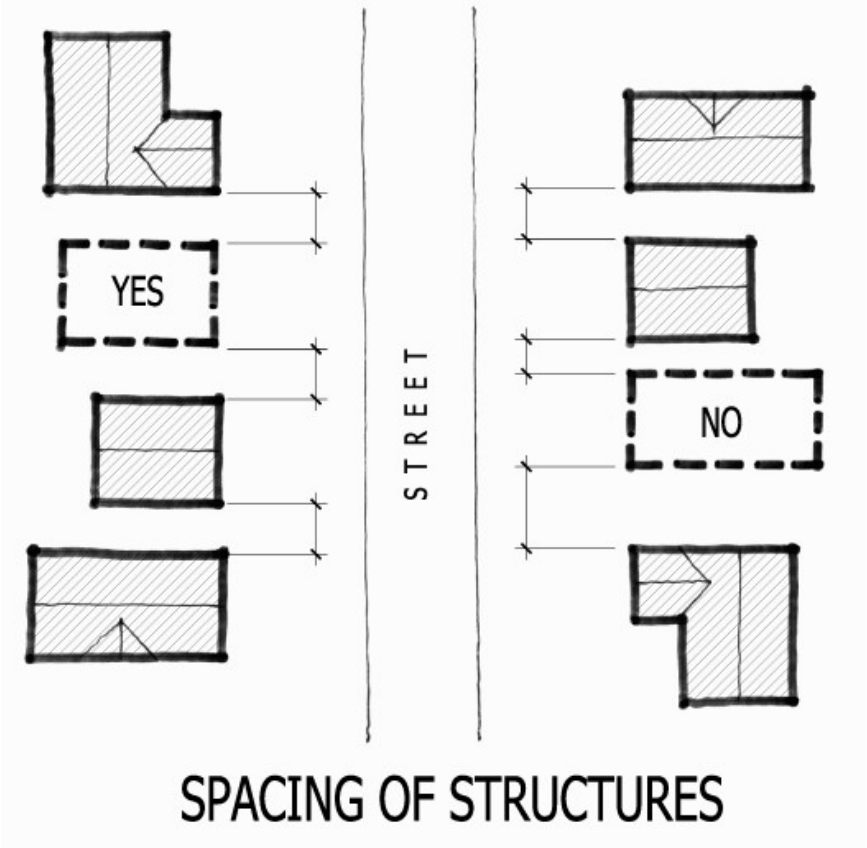
Narrow stitch is a historic development pattern unique to the City of New Bern. It was introduced to the Downtown Historic District in 2007 as a planned unit development influenced by Neo Traditional and New Urbanism planning philosophies. Lots are organized in long, narrow rows that front the street. The spacing between structures is minimal, creating public façades with porches and steps at the sidewalk and private rear façades. A service alley is located at the rear yard, removing utility distribution, garbage collection, curb cuts and driveways from the Primary AVC. Rear yards are minimal, if not completely absent when the rear façade fronts the alley.

Buildings within the *narrow stitch* development pattern have a very tight rhythm that is often vertically emphasized by the presence of multiple stories. Building massing and roofs typically consist of simple forms, and side yard facades are largely void of fenestration except for the occasional balcony. These lot proportions, coupled with the absence of sizable yard space, often lead to double porch and rooftop decks that create private outdoor spaces and capture surrounding views.

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 created by 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. In general, it is not appropriate to construct a three-story structure in an area that is dominated by one-story structures.

2.2 Public and Open Spaces

Project Planning Considerations

New Bern is fortunate to incorporate parks and public spaces within its historic districts. These open spaces contribute to New Bern's scenic beauty and 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, it is important to consider 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 the 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 AVCs. Do not obscure historic buildings or their architectural features.

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

2.3 Utilities

Project Planning Considerations

Integrating utilities into historic district landscapes is one of the greatest challenges. Multiple installations of disorganized utilities 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 AVCs, and screen items from public view with vegetation, fencing and similar site constructions. Install underground utilities when possible.

Place satellite dishes in a Secondary AVC or in areas that are not visible from the public right of way.

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, are 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 distraction by overemphasizing a structure or site. Lamping shall emit a warm spectrum, or white, light.

Guidelines for Utilities

Utilities shielded from view with hedges.

2.3.1	Locate equipment in Secondary and Tertiary AVCs and screen items from public view with vegetation, fencing and similar site constructions. It is recommended that utilities be consolidated in common locations.
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. Install multiple utilities on common poles.
2.3.5	Consider a 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 historic structures and sites. 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

This house in the Riverside Historic district has a traditional landscape of mature street trees, a hedgerow, mature shrubs, and seasonal plantings near the porch.

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.

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 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.

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. Enrich the pedestrian experience by selectively placing sidewalk pavement, lighting, street trees, public art and street furniture between curbing and the building frontage.

Guidelines for Landscaping

2.4.1 Maintain mature canopy trees. Mature tree removal and its replacement species must be recommended by a certified arborist. Replace removed trees with a similar canopy species at or near the location of the removed tree. Locate canopy trees to define the street edge at maturity.

2.4.2 Maintain a planting strip between the curb and sidewalk in the *tight weave development pattern.* 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 of a lot 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 features.

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.

The Mary Kistler Stoney Garden is a reconstruction representative of 19th century New Bern and is part of the Tryon Palace complex.

2.5 Fences and Garden Walls

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 in wood, brick, masonry, marl, cast iron, wrought iron and natural plant materials have been popular for more than two hundred years. 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 materials and 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. Use

Articulated brick walls and picket fences are used throughout the historic districts.

low fences in a Primary AVC to enable clear views of the building and its entrance. Use tall fences in a Tertiary AVC to enclose yards for privacy. Planted hedges of boxwood and ligustrum are often used to define property lines and decorate yards.

Guidelines for Fences and Garden Walls

2.5.1	Fences and walls based on historic designs are encouraged. Incorporate 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 a Primary AVC, erect low fences and walls with a vertical dimension of four feet or less. Space rectangular wood planks about one inch apart. Space square wood and iron pickets about three inches apart. Orient pickets vertically.
2.5.3	In Secondary and Tertiary AVCs, erect tall fences and walls with a vertical dimension of six feet or less. Tall fences that abut a structure shall terminate at an architectural feature. Transition low fencing to taller fencing at an architectural feature.
2.5.4	It is not appropriate to use utilitarian fences in a Primary AVC. In addition, 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.

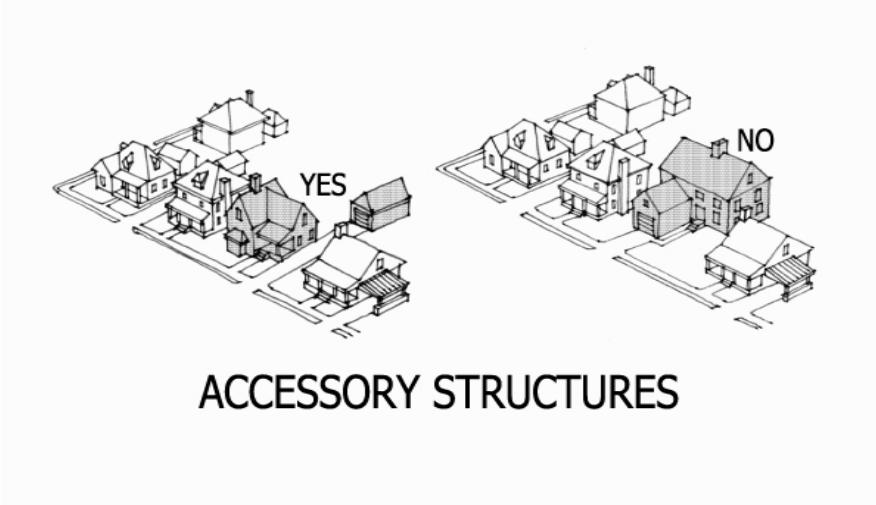
2.6 Accessory Structures

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. Attached garages are not appropriate in the *tight weave* development pattern.

Historic outbuildings and accessory structures like this garage add to the character and diversity of the historic districts.

Illustration of appropriate placement of garages:



Guidelines for Accessory Structures

2.6.1	Locate accessory structures in Secondary or Tertiary AVCs, 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. Driveways and parking frequently supplement the parking capacity available. Configure access to off street parking in a manner that avoids important landscape features and maintains the integrity of development patterns.

A low brick wall, street trees and plantings effectively screen this large surface parking lot.

Guidelines for Parking

2.7.1	Confine driveways on narrow lots to the Secondary AVC.
2.7.2	Use driveways to access off street parking areas located in the Tertiary AVC. Areas for vehicular use shall not exceed more than 50% of the rear yard in the *tight weave development pattern*.
2.7.3	It is not appropriate to incorporate off street parking in the Primary AVC within the *dense fabric development pattern*. In addition, it is not appropriate to locate parking lots on corners within the historic districts.
2.7.4	Contain loose paving materials within masonry, concrete, steel, 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 four feet or less.

2.8 Signage

Project Planning Considerations

Customized business signs add character to the historic districts and should be preserved and maintained.

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 rights 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 signage contexts.

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 signposts 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 Modifications

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 and bulkheads are part of every waterfront community. Carefully plan these to incorporate the waterfront promenade and the special character offered by the rivers.

Simultaneously consult with the Coastal Area Management Agency (CAMA), the City of New Bern and the HPC administrator prior to submitting an application for a COA for waterfront modifications. Coordinated input between regulatory bodies results in the most harmonious balance of regulatory and design requirements.

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

Guidelines for Waterfront Modifications

2.9.1 Construct piers with wood decking or concrete panels. Piers 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 constructions on piers.

2.9.3 Finish bulkheads with a wood or concrete cap. Reserve space for future waterfront promenade extensions between the bulkhead and other site constructions as described by the New Bern Urban Design Plan.

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

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, materials, proportion and mass of surrounding historic architectural resources. Well designed additions and infill structures enhance the quality of the historic districts by contributing context and style reflective of growth while also creating a record of the technological evolution of modern construction materials and methods.

3.1 Design Principles

The following design principles typically apply to additions and infill construction, but may also apply to site and setting, design components and modifications.

Scale, Mass and Proportion

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

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* compares building form to that of 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 inherently relate to the human form, and create a pleasing environment.

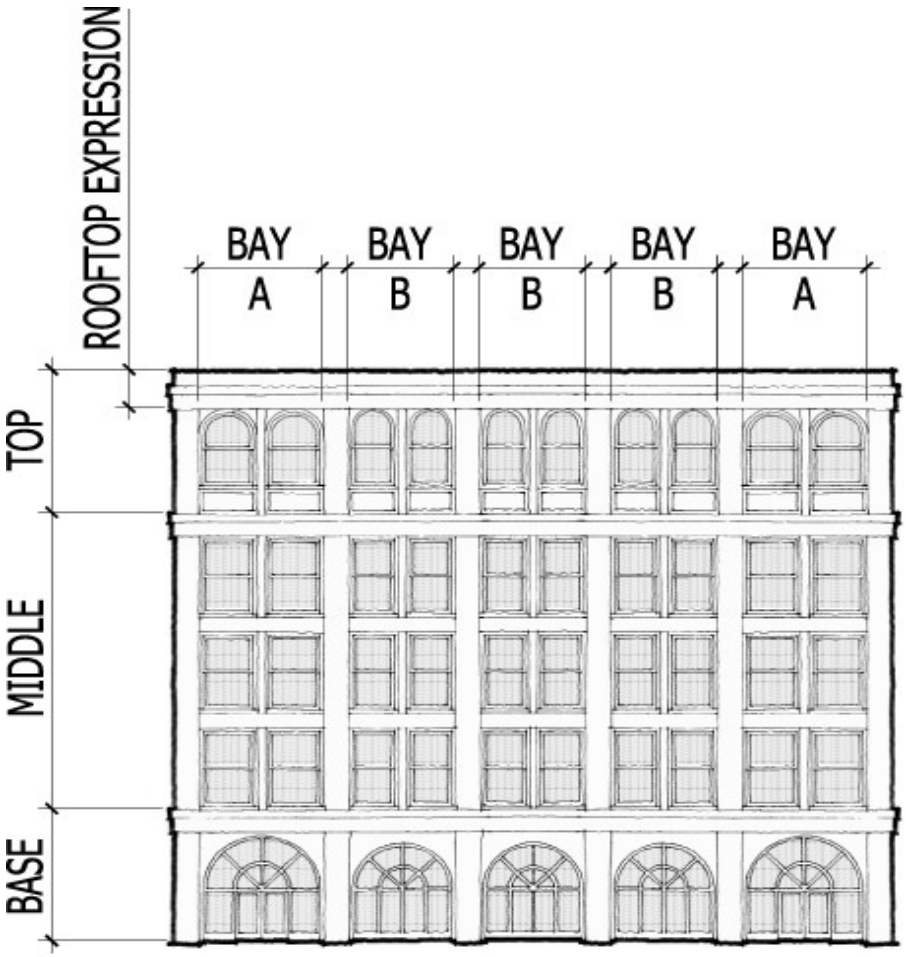
This block of buildings shares the same scale.

Architectural details organize the perceived mass and scale of buildings. Façade features such as rooflines, pilasters, friezes, columns, piers and patterns subdivide building planes into smaller, articulated panels that create visual texture.

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

Rooftop expression is a combination of architectural elements that occurs above the cornice line. New Bern's *dense fabric development* pattern is dominated by two story buildings with a range of scales and low sloped roofs. This mix of multi-storied buildings incorporates a variety of decorative and styled cornices,

parapets, towers, cupolas and other rooftop appurtenances that uniquely identifies each. Facades can typically be broken into three basic components: a base, middle and top. These elements relate to architecture as the feet, torso and head relate to the human body. The feet provide stability, the torso provides height and bulk, and the head provides identity.



FORM & RHYTHM

These buildings illustrate variety in scale.

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

Baxter's unique curved coping creates visual interest when compared to the parapets and cornice lines of surrounding buildings.

Within the *tight weave development pattern*, buildings are traditionally two stories in height with sloped roofs. Facades are typically organized in a series of bays, deriving their character from articulated front porches, entry doors and window configurations.

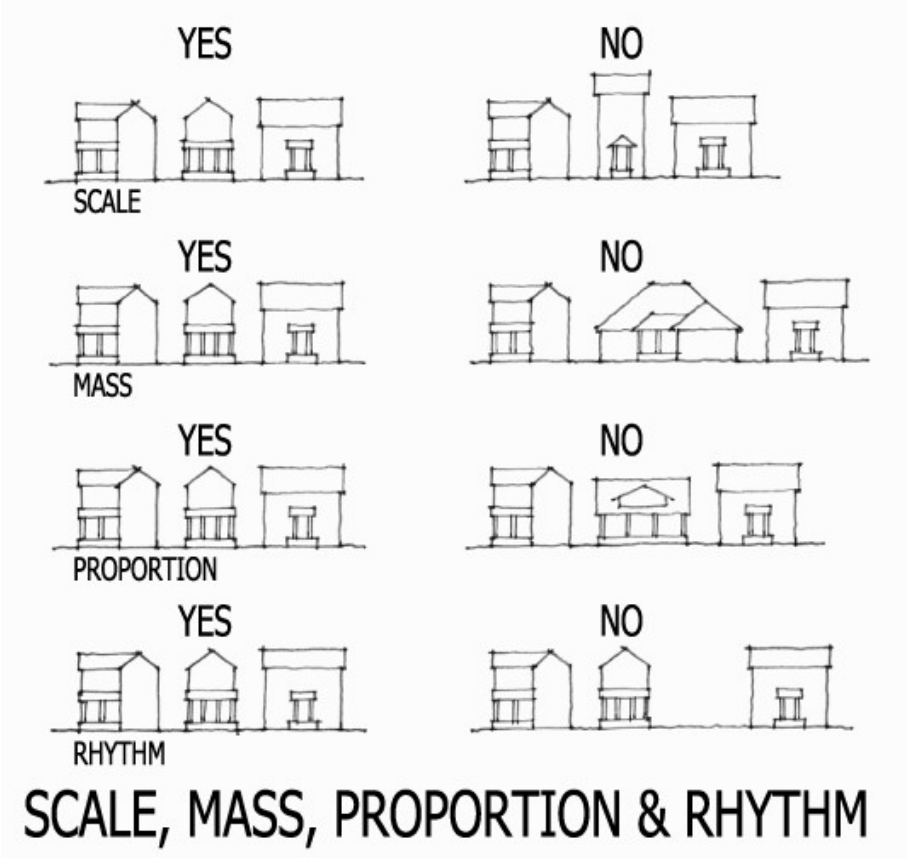
Form and Rhythm

Form and *rhythm* refer to the regular or harmonious recurrence of lines, shapes, forms and details in a building. All buildings contain design components that are repetitive. Roof form and pitch, the ratio of solids to voids in a wall plane, and the placement of windows, doors, cornices and parapets establish a pattern that

characterizes a building, streetscape or district. Considered together, these elements create a visual rhythm and unify the facade of the structure.

The *narrow stitch* development pattern creates a strong rhythm of repeated, narrow front facades that creates a hard edge at the streetscape. Steps from each structure extend to the sidewalk in series, beginning at an upper landing above design flood elevation and descending to meet the shape of the terrain below. Full width porches that compensate for the lack of yard space accentuate facades and animate otherwise planar building forms.

These upper story windows represent an excellent example of rhythm across multiple facades.



A pediment parapet highlights the classical facade of this building.

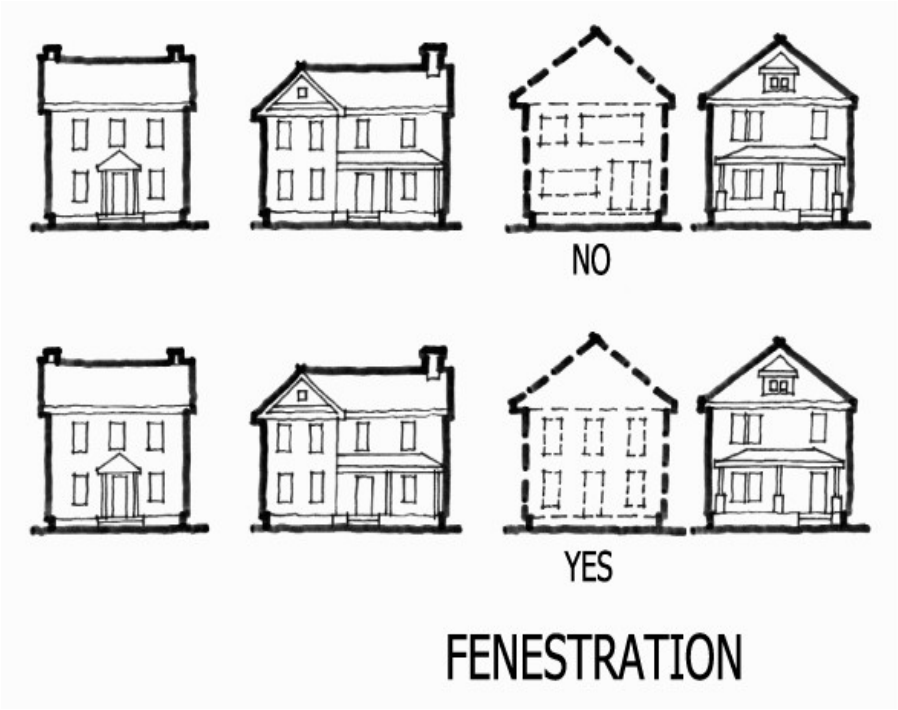
Texture

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. Articulate the top, middle and base of a building to create texture. Additions and infill construction should provide a degree of texture similar to surrounding buildings.

Details

Details are the elements that describe architectural building styles, features and ornament. New Bern's three hundred year evolution has produced a rich and varied palette of details that creates a visually delightful setting for pedestrians, students and admirers of architecture. Additions and infill construction should allow architectural styles to evolve while incorporating established details that

characterize New Bern's historic districts. Contemporary and compatible design is encouraged. However, it is recommended that additions and infill construction reflect and reinterpret traditional building detailing.



Guidelines for Design Principles

3.1.1	Consider the scale, mass and proportion inherent to the surrounding historic development pattern, and design modifications that incorporate these characteristics. Use basic shapes and forms that are common to the historic districts.
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. Establish bays, visually subdivide facades and delineate building elevations to create form and rhythm.
3.1.3	Discretely use rooftop appurtenances such as spires, cupolas and towers to articulate rooflines. Compliment the scale, form and proportion of the structure, and use rooftop appurtenances to identify a building entry or similar massing focal point.
3.1.4	Use details to articulate facades, and the openings within facades. Appropriately detail the base, body and edges of facades to create texture and visual interest.
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

Project Planning Considerations

Modifications encompass changes, replacements and potential improvements to historic design components and architectural features. The intent of New Bern Historic District Guidelines is to allow modifications to occur within a framework that preserves the character and 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.
3.2.2	Modifications to a structure should not conceal, damage or remove significant design components or 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 historic buildings should never compromise the integrity of the structure or its site. Additions that are not incongruous respect the mass, scale and proportion of the primary structure, and do not obscure or destroy distinguishing, character defining architectural features, forms and materials.

Consider site features and view corridors when designing additions. Minimize disturbance to mature vegetation. Limit the footprint of additions to maintain private open spaces, particularly in Tertiary AVCs. Contemporary interpretation of historic style and details is encouraged to differentiate additions from the original building. However, replication of historic style and details is often appropriate for work confined to a limited area.

Guidelines for Additions

3.3.1	Locate additions in a Secondary or Tertiary AVC to minimize the impact on primary, character defining elevations. Limit the footprint of 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 addition from the plane of the primary structure by creating slight offsets and corners.

3.3.3 Incorporate materials and details derived from the primary structure. Extend the architectural hierarchy of the primary structure to the addition. Architectural embellishments and detailing are often simplified on less visible Secondary and Tertiary AVC 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 intent of New Bern Historic District Guidelines 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.

Contemporary materials may be used on infill construction. They are to be appropriately proportioned, used in traditional ways and installed in a traditional manner. Contemporary materials not meeting these requirements should not be extensively used on infill construction.

Contemporary and traditional materials used on this new house maintain the character of the historic districts.

This building is located in the transitional edge between dense fabric and tight weave development patterns. The use of a modern blonde brick and patterned masonry is appropriate for this infill construction.

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 and vinyl siding, faux brick and stone, stamped concrete 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.

4. Design Components

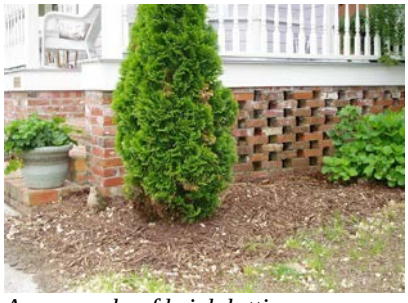
4.1 Foundations

Project Planning Considerations

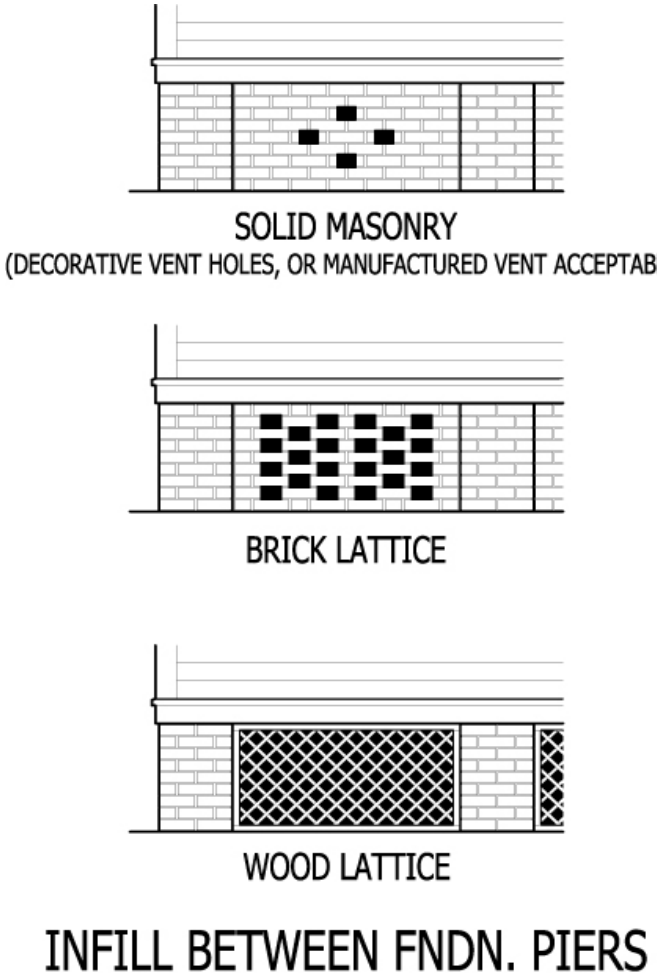
An example of a marl and brick foundation.

A foundation not only maintains the structural integrity of a building, but the materials, dimensions, features and details also contribute to its 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 by brick piers. Areas between piers were either left open or enclosed with wooden lattice. Brick panels were also commonly added between piers. These masonry infilled sections were generally recessed behind the face of the brick pier, visually delineating structural members from nonstructural members.

Decorative metal vents or pierced brick lattice were frequently built into foundation walls to provide crawl space ventilation. Masonry and stone foundation walls generally were not painted, although some received a pargeting of stucco that was painted.



An example of brick lattice.



Brick foundations are often delineated with a rowlock water table course or contrasting brick bond. 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.

Guidelines for Foundations

4.1.1	Adhere to Guidelines for retention of historic fabric when altering foundation components.
4.1.2	When infilling between brick piers, recess brick curtain walls 1 to 2 inches to visually delineate piers.
4.1.3	Use traditional materials when constructing foundations. Concrete block should receive a veneer of stucco, brick 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.
4.1.5	When elevating a structure in flood zones, limit elevation to the minimum height required by ordinance. When elevating a structure that is not in a flood zone, limit elevation to 2 feet above the current height.
4.1.6	Minimize the visual impact of tall foundation walls by introducing a combination of landscaping, grading, and terraced retaining walls.

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. Most buildings in the historic districts are of wood frame construction. Masonry construction is more common in the dense fabric development pattern where noncombustible material is used to prevent the spread of fire to adjacent buildings.

This house displays clapboard, decorative shingles and an abundance of decorative wooden elements that contribute to the character of its fenestration.

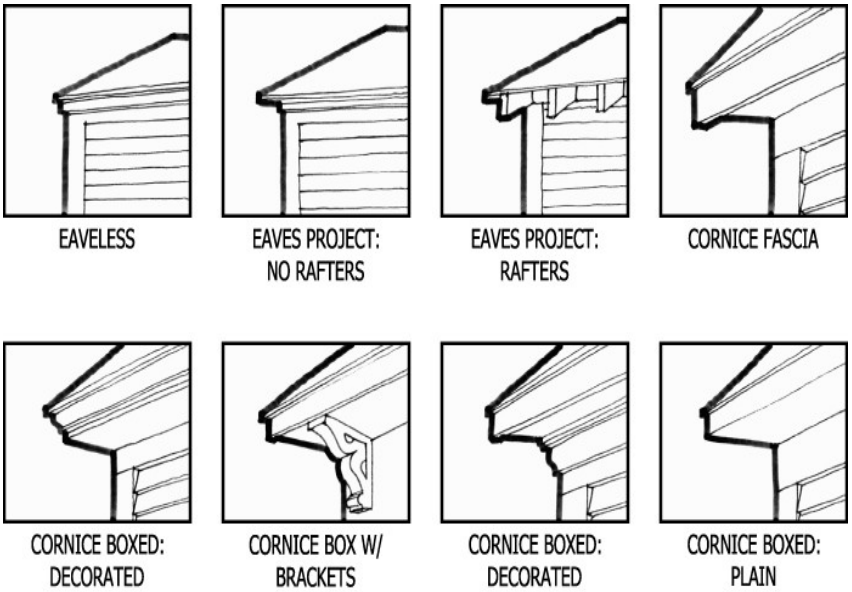
Historic structures display a variety of decorative elements that contribute to the visual richness of the architecture. Columns, cornices, doors, windows, sawn work, shingles, balustrades, clapboards, floors and bracketing are elements that collectively define the architectural style.

Trims are the ornamental details that terminate the edges of roof overhangs, the edges of openings, and walls sheathed with wood. Typical trims are window and door casings, and skirt, frieze and corner boards. Trims can incorporate embellishments that convey an architectural style such as cornices with modillion blocks, dentil work, turned porch posts with sawn work brackets and classical columns with turned baluster railing.

In similar ways, masonry is often enhanced by carefully articulating and detailing brick walls. Inset panels with contrasting bond, corbelling, cornices, parapets, sill

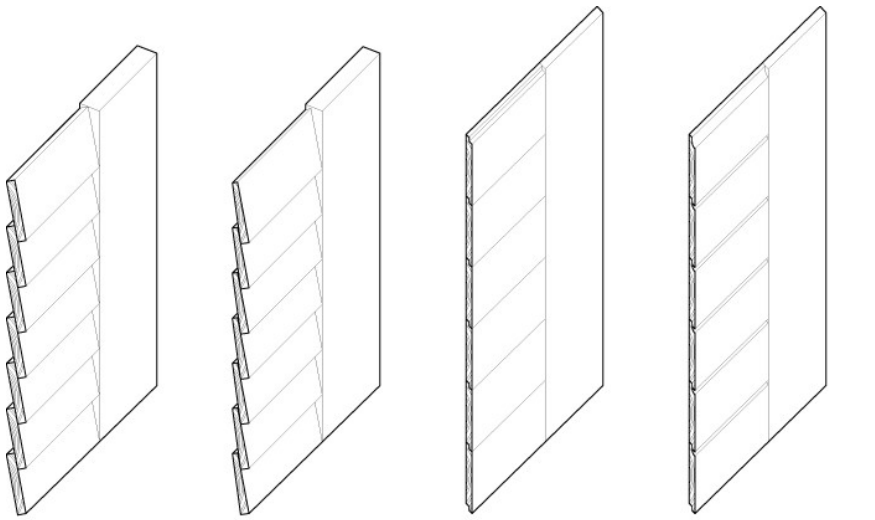
and head articulation, and banding are a few of the many ways that masonry materials are placed in ornamental ways. It is not uncommon to combine wood trim cornices, pediments, columns and balustrades with masonry walls to replicate architectural features more commonly associated with wood siding constructions.

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

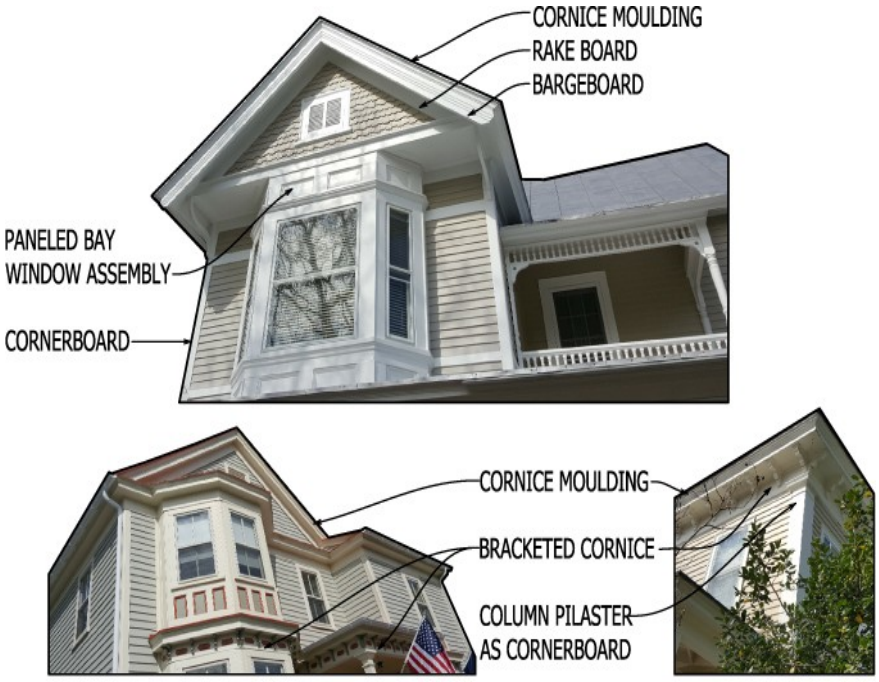


CORNICE TYPES

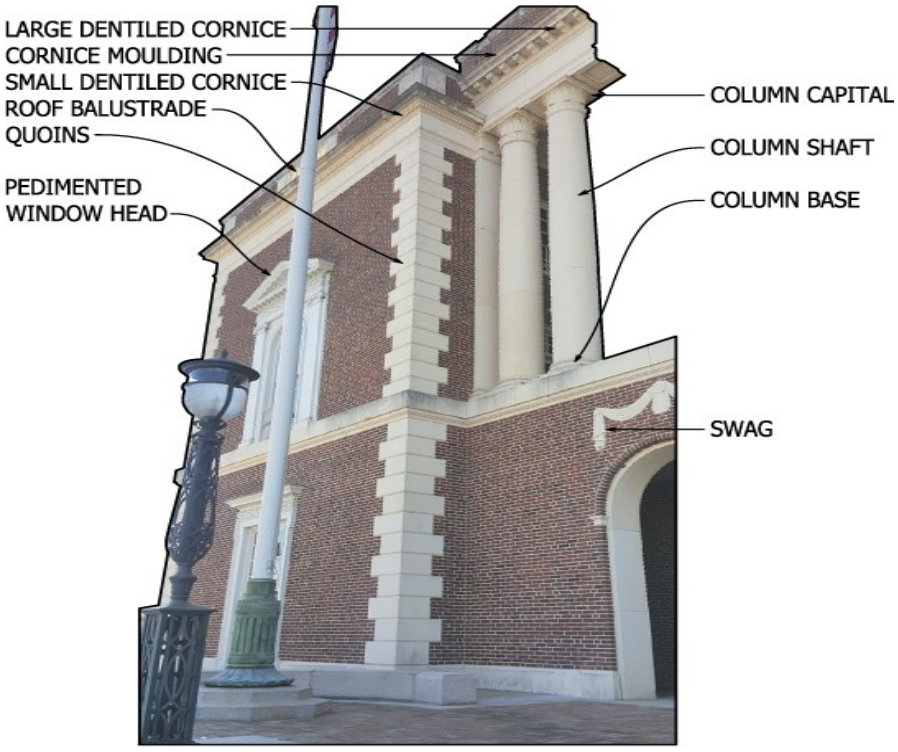
This house in the Riverside Historic District has a brick masonry veneer at the first floor and wood shingle siding at the second floor.



TYPES OF WOOD SIDING



TRIM & ORNAMENTATION
RESIDENTIAL



TRIM & ORNAMENTATION
NEO-CLASSICAL / COMMERCIAL

The majority of New Bern's architectural resources were "modernized" in the late 19th century by updating walls, trim and ornamentation to conform to the prevailing architectural taste of the time.

Guidelines for Walls, Trim and Ornamentation

4.2.1	Adhere to Guidelines 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 wood siding, trim and ornamentation with a contemporary material on a contributing structure.
4.2.4	Incorporate wood trims and articulate masonry appropriately for the application.
4.2.5	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.

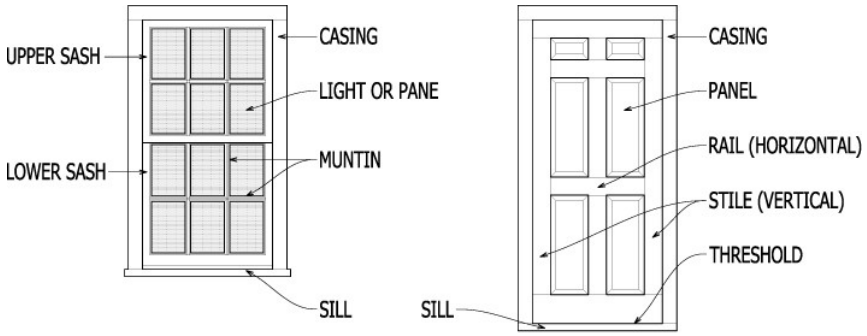
4.3 Windows, Doors and Openings

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

Project Planning Considerations

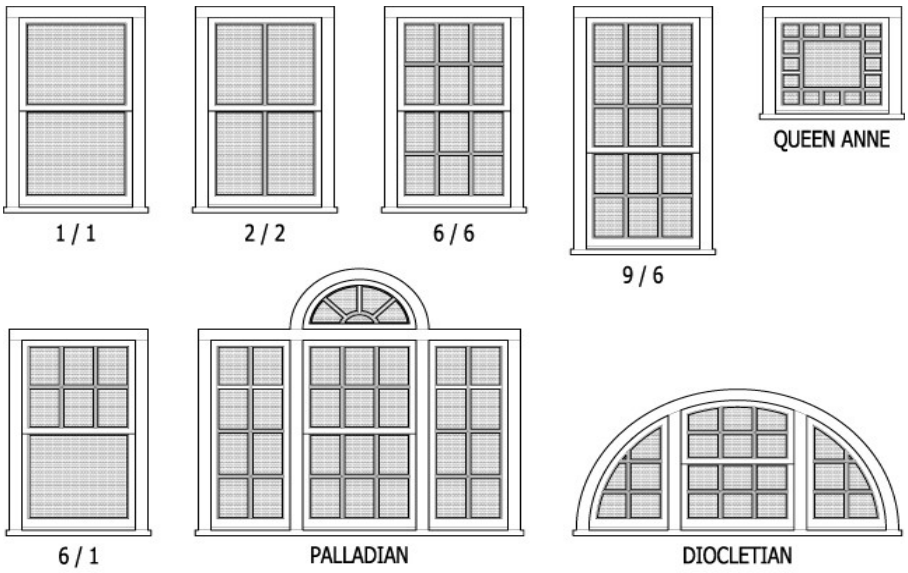
Windows and doors influence architectural character through their location, pattern or fenestration, shape, size, proportion and style. They are also functional elements that provide natural light, ventilation and a visual connection between the building interior and the outside world.

Exterior doors in the historic districts exhibit a remarkable amount of diversity. Solid paneled doors and doors with fixed glass upper panels are typical. Detail variations reinforce each building's architectural character through applied ornamentation. For example, there are various raised and flat panel configurations, decorative false wood graining and varnish treatments, ornamental leaded, beveled, etched and opaque glass, any combination of which uniquely identifies a structure.

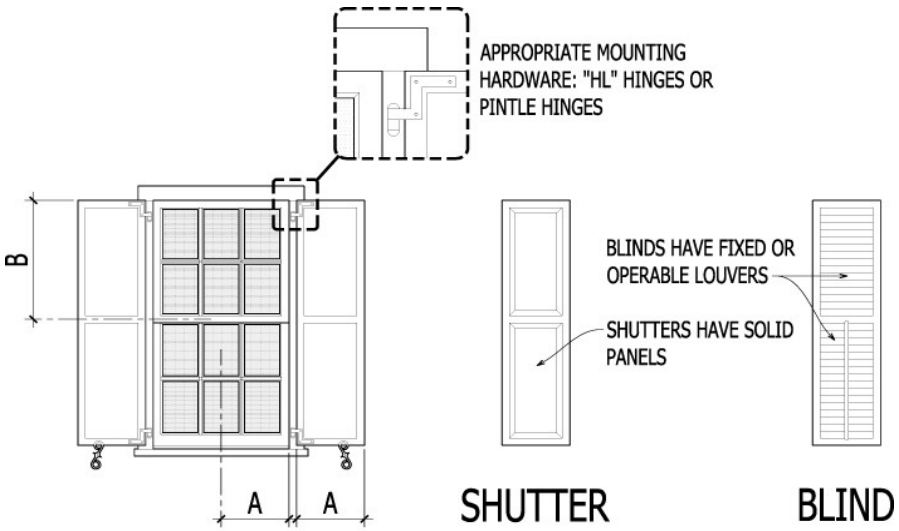


WINDOW TERMS DOOR TERMS

Window styles reflect changes in technology through time and are important indicators of a building's architectural style and age. Most windows in the historic districts are wood with double hung sash. In general, earlier windows are smaller and have 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 glass production allowed larger glass panes to be manufactured. Ornamental leaded and stained-glass windows also became popular by the century's end.



WINDOW TYPES



APPROPRIATE PROPORTIONS AND MOUNTING OF SHUTTERS / BLINDS

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

Retain original doors and windows to protect the integrity of historic resources. It is not appropriate to use false window muntins or snap in grills. Glazing should have true divided light muntins, or three-dimensional grilles affixed to both the interior and exterior of the glass. Provide shadow bars between insulated glass panes. It is not appropriate to add window and door openings to contributing structures in the Primary AVC. Openings in Secondary and Tertiary AVCs should not diminish the original design or damage the historic features. Window and door openings shall have a vertical orientation or be square. Shutters and blinds should relate proportionately to window openings. It is not appropriate to install shutters or blinds directly to the wall substrate. Whether operable or fixed, shutters or blinds shall have operable hinge and holdback hardware.

Guidelines for Windows, Doors and Openings

4.3.1	Adhere to Guidelines for retention of historic fabric when altering window, door and opening components.
4.3.2	Add window and door openings in Secondary or Tertiary AVCs in locations that do not diminish the original design. In general, openings shall have a vertical orientation or be square.
4.3.3	Glazing should have true divided light muntins, or three-dimensional grilles affixed to both the interior and exterior of the glass. Provide shadow bars between insulated glass panes.
4.3.4	Relate shutters and blinds proportionately to window openings. Whether operable or fixed, shutters or blinds shall have operable hardware including hinge and holdback hardware.
4.3.5	Tinted, opaque, and reflective glazing is not appropriate in historic windows.
4.3.6	Install storm windows and storm doors that do not obscure architectural detailing and trim. Proportion storm window sashes to align with window sashes. Proportion storm door stiles and rails to align with door stiles and rails.
4.3.7	Install fabric awnings that do not conceal architectural features or damage historic building fabric. It is not appropriate to use metal awnings.

4.4 Entrances

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

Project Planning Considerations

Exterior entrances and porches are defining features of historic character. Prominent entrances 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 detailed in a coordinated way to convey the “style” of a structure. Variations in form and detail create diversity among an otherwise identical grouping of entrances and porches.

Porches are found on most wood framed structures in New Bern’s historic districts, and consist of a roof cover, columns, and floor on a masonry foundation.

Usually located on the street façade, porches often wrap around two or more corners. Back porches, side porches and sleeping porches are typically found in the historic districts. More rare are balconies, which are constructed at upper floors, and do not have columns or a means of support extended to foundations. 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 embellished with classically inspired detailing. During the Victorian period, entrance porticos were often replaced with larger porches. Significant porch and entry changes chronicle the evolution of the structure over time.

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

Traditional porch framing carries wood floorboards that are butted together or milled with a tongue and groove joint. Floorboard ends are laid perpendicular to the house and projected approximately 1 to 2 inches beyond the skirt board. The projected ends are sometimes rounded or bull nosed to minimize water penetration into the open wood grain. Framing spans are supported by brick piers or a continuous brick foundation, and sloped for drainage.

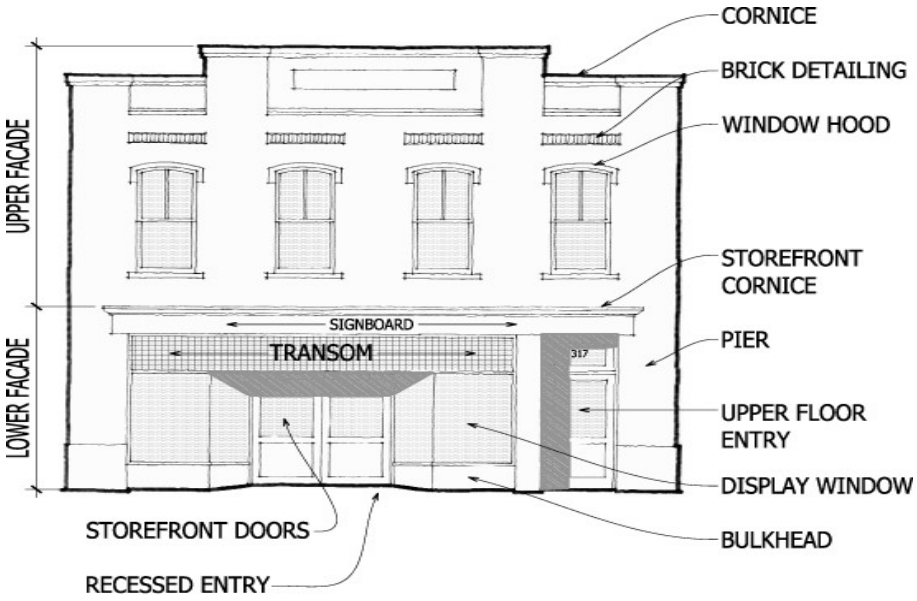
A variety of column types supported roof structures. Square chamfered posts were used throughout the 18th and 19th centuries, spanning between the Georgian and Italianate styles. Classical columns and colonettes, most commonly of Doric and Tuscan design, were incorporated into entrance porticos and porches of the Federal, 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 Revival and Colonial Revival periods. Turned posts gained widespread use during the Queen Anne period of the late 19th and early 20th centuries.

Ceilings of porches exhibited a variety of finishes. Many of New Bern's earliest examples 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 beneath the second floor of double-tiered porches where exposure to rain was limited. Otherwise, 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.

Use documentary evidence of original configurations to reconstruct entrances and porches that have been insensitively altered or removed. 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.

It is not appropriate to enclose or screen porches, entrances or balconies in Primary AVCs. Enclose and screen porches in Secondary and Tertiary AVCs in a manner that preserves historic features. It is inappropriate to use stock entrance doors, porch railings and other ornaments that do not proportionally relate to the building. Modern porch balusters convey a different visual appearance because they are generally taller and thinner. Center balusters between the rails, and space them about 3 inches apart to increase the visual weight. It is not appropriate to replace wooden stairs and flooring with concrete or brick. In addition, it is not appropriate to replace wooden porch supports and railing with

iron supports and railing.



ELEMENTS OF A STOREFRONT FACADE

Guidelines for Entrances

4.4.1	Adhere to Guidelines for retention of historic fabric when altering entrance components.
4.4.2	Reconstruct entrances and porches based on documentary evidence of the original configuration. Add architectural ornamentation when there is historical evidence of such features.
4.4.3	Recess entrances within the *dense fabric development pattern* where the facade aligns with the front property line. Incorporate traditional facade elements such as storefront cornices, transoms, display windows and bulkheads.
4.4.4	Provide porches, entrance doors, railings, and other ornaments that proportionally relate to the building. Appropriate balustrades often convey a heavier visual appearance. Center balusters between the top and bottom rails and space them about three inches apart.
4.4.5	Enclose and screen porches in Secondary and Tertiary AVCs in a manner that preserves historic features. Walls and screens should not obscure columns and balustrades.

4.5 Roofs

Project Planning Considerations

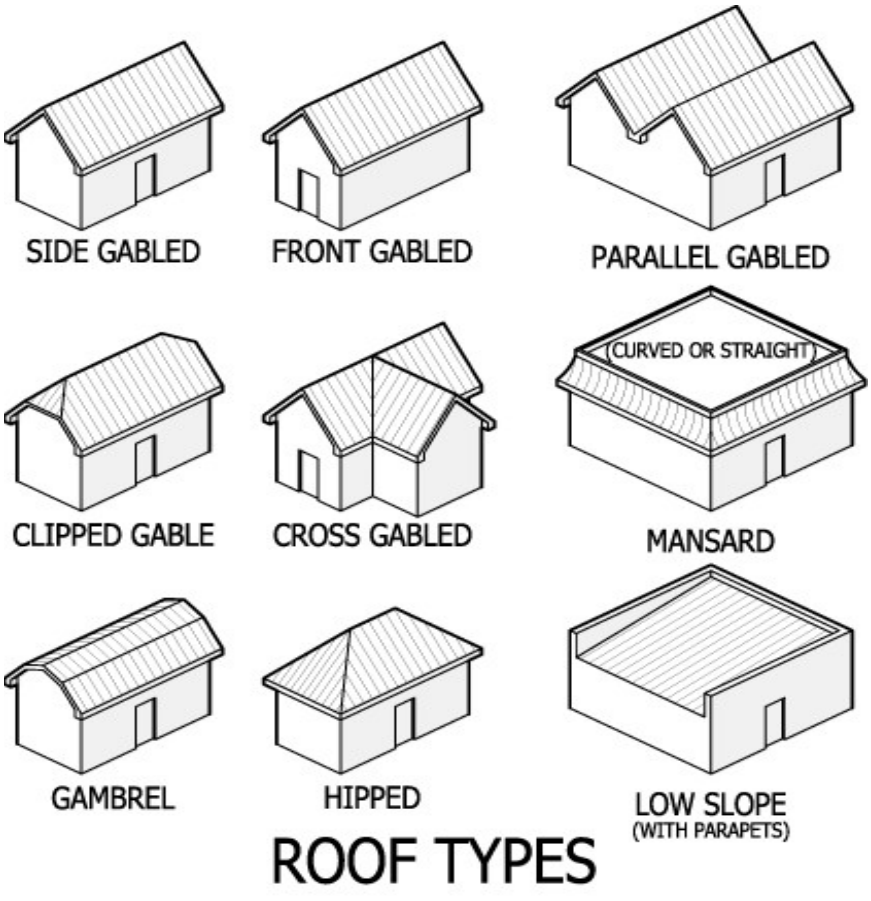
New Bern's historic districts reflect a variety of roof forms and features that have evolved over the past three hundred years. Roof form plays a dominant role in defining building character. Massing, pattern, scale, texture, and material

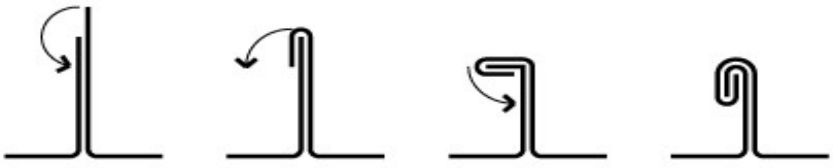
selections further enhance character. Changes in pitch, overhang, and roof line chronicle additions to historic buildings over time.

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. This post fire character survives largely intact today.

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

Standing seam metal is a common roof material in the historic districts resulting from reduced insurance rates following the Great Fire of 1922.





FORMATION OF STANDING SEAM IN TRADITIONAL METAL ROOFING (DOUBLE LOCK SEAM)

Guidelines for Roofs

4.5.1	Adhere to Guidelines 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 or rooftop ornamentation shall not be undertaken in a Primary AVC.
4.5.3	Retain rooftop architectural features such as chimneys, dormers, towers, cupolas, cresting, finials, parapet walls and decorative roof patterns and colors.
4.5.4	Standing seam metal roofs shall have a pan width no greater than 24 inches. Pans shall be completely flat without corrugation. Provide double locked seams with flush ridge and hip flashings on contributing structures.
4.5.5	It is not appropriate to replace concealed, built in gutter systems with fascia-mounted gutters.
4.5.6	Locate rooftop appurtenances such as ventilators, antennae, satellite dishes, mechanical equipment and similar items in a manner that is not visible from the public right of way.
4.5.7	In the *narrow stitch* development pattern, provide pitched roofs free of observation platforms above the highest living floor of structures.

4.6 Decks and Patios

Project Planning Considerations

The deck on this house is located in a Secondary AVC screened by shrubbery, and it has a foundation similar to the main structure.

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. Decks, patios, plazas, and pavers are generally constructed at grade, and should be structurally separated from the building to allow removal without damaging historic resources.

Locate decks in Secondary and Tertiary AVCs, and screen the underside with shrubbery, fencing, lattice, or masonry. Deck railings, skirt boards, posts, piers, and screen infill should architecturally relate to the house in a manner similar to a porch. Whenever possible, decks should be close to the ground with minimal presence. Lowering the profile eliminates requirements for handrails and extensive screening.

Guidelines for Decks and Patios

4.6.1	Adhere to Guidelines for retention of historic fabric when altering deck components.
4.6.2	Locate decks in Secondary and Tertiary AVCs, and screen the underside with shrubbery, fencing, lattice, or masonry.
4.6.3	Structurally separate decks to allow removal without damaging the historic structure.
4.6.4	Construct low profile decks and patios that eliminate requirements for handrails and excessive screening.

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. Balance the preservation of significant features with providing appropriate levels of life safety and accessibility accommodation.

Adaptive reuse of a historic property often requires life safety and accessibility modifications. Building code officials recognize that it is difficult to translate conventional requirements to historic buildings, and apply alternative codes specifically intended for non-conforming buildings. These provisions make historic building adaptive reuse more practical and preserve architectural features.

Design accessibility and life safety solutions that have the least impact on historic resources and character. Locate ramps, lifts, fire stairs, fire doors and similar accommodations in visually unobtrusive areas. Construct modifications to allow removal without causing permanent damage to the historic resource.

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.

This wheelchair ramp is a good example of subtly incorporating accessibility at the front of a building when necessary.

Guidelines for Accessibility and Life Safety

4.7.1	Adhere to Guidelines for retention of historic fabric when altering accessibility and life safety components.
4.7.2	Locate ramps, lifts, fire stairs and fire doors in visually unobtrusive areas. Avoid accommodations within a Primary AVC when possible.
4.7.3	Make accommodations compatible with the character of the building by replicating balustrade and door opening detailing. Use landscaping to soften the presence of accommodations in a Primary AVC.

5. Materials

5.1 Masonry

Project Planning Considerations

Because of its extreme durability and beauty, some of New Bern's most important buildings are constructed of masonry.

There is a difference between modern bricks and historic bricks. Historic bricks are softer, and more likely to chip and crack when laid with modern mortar. Use softer, lime-based mortar with historic brick.

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

Guidelines for Masonry

5.1.1	Adhere to Guidelines for retention of historic fabric when altering masonry materials.
5.1.2	Match the masonry bond, or pattern, of masonry materials found in adjoining work. In general, new material should be the same size, color, and texture of that existing.
5.1.3	The size, color, texture and bond, or pattern, of masonry and mortar creates the intended finished appearance. It is not appropriate to paint masonry that has not been previously painted.
5.1.4	Select mortar with appropriate strength properties for masonry units involved. A commonly used mix for softer, historic masonry is one-part portland cement, two parts hydrated lime and nine parts sand.
5.1.5	Provide a veneer of brick, stucco, or other appropriate material over concrete masonry units. Architectural concrete masonry units such as rusticated, split face or similar types may be substituted for stone masonry construction.
5.1.6	It is not appropriate to use water repellants or sealers on masonry because these treatments often trap moisture and accelerate spalling.

5.2 Wood

Project Planning Considerations

Craftsmen have preferred wood because it is easily shaped by carving, sawing, splitting, planing, and turning. Handcrafted architectural features are present on many of the City's earliest buildings. However, technological changes in the mid to late 19th century allowed most wooden building components to be mass produced.

Pressure treated wood has a tendency to warp and split during the drying process, particularly if not kiln dried. Slow kiln dried, pressure treated wood is less likely to warp and split, and should be used when possible. Slow kiln dried wood products are specially ordered.

Wood is often the medium selected to communicate architectural styles. Eaves, rakes, porches, entrances, siding, trim and ornamentation details are found in the historic districts.

Guidelines for Wood

5.2.1	Adhere to Preservation Guidelines for retention of historic fabric when altering wood materials.
5.2.2	Construct wood assemblies similar to that found in adjoining work. In general, new material should be the same dimension and shape of that existing.

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 cased, 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.

An ornamental iron gate and balustrade adds character to the streetscape while identifying the path to the building entrance.

Guidelines for Metals

5.3.1	Adhere to Guidelines for retention of historic fabric when altering metal materials.
5.3.2	Use metal fabrications found in adjoining work. In general, new material should be the same dimension, shape, and alloy of that existing.
5.3.3	Use full weld iron and steel fabrication techniques. Welds shall be properly dressed, or ground smooth.
5.3.4	Provide aluminum fabrications with welded joints or blind, mechanical connections having concealed fasteners.

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

5.4 Paint

Project Planning Considerations

Preservation of most historic wood and metal surfaces requires a sound paint film to protect against the elements. Water, wind, and ultraviolet light severely weaken wood fibers over time, and contribute to the corrosion of certain metals. In addition to its protective role, coordinated paint colors highlight architectural features and emphasize architectural style.

Employ paint analysis techniques, such as microscopic investigation, to determine historic paint schemes and finish techniques. Select harmonious paint colors that accentuate detailing and architectural style. Paint is applied to bare wood in multiple coats, and generally consists of a primer base coating followed by two coats of finish paint.

The palette of exterior colors accentuates the architectural style of this Italianate house.

Guidelines for Paint

5.4.1	Adhere to Guidelines for retention of historic fabric when altering painted materials.
5.4.2	Select paint and sealant coatings that are harmonious with adjoining work. In general, new material shall be a compatible formulation with the substrate of application.
5.4.3	Apply primer coatings to front and back wood surfaces prior to cutting and fitting. Prime end cuts before installation. Apply finish paint coatings to exposed primed surfaces.
5.4.4	Consider using opaque stain in lieu of paint on flooring, fencing, and similar wood surfaces exposed to foot traffic or weather.
5.4.5	Waterfront wood constructions such as docks and piers may be allowed to naturally weather in lieu of receiving paint coatings.
5.4.6	It is not appropriate to apply paint, water repellant or sealant coatings to unpainted surfaces such as masonry, stone, copper, and bronze.
5.4.7	Masonry painting may be permitted where severe damage, patching and surface repair has diminished the aesthetic integrity. When warranted, latex paint is a durable and adherent masonry coating to be considered.
5.4.8	Remove paint from masonry with a chemical paint remover specifically formulated for this purpose. Test in an inconspicuous location and discontinue use if damage or discoloration occurs.
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 flooring, deck flooring or railings unpainted.

5.5 Contemporary Materials

Project Planning Considerations

A careful balance of material consistency versus material variety helps define a sense of place in the historic districts. While variations in historic materials do exist, they ultimately fall within a palette available to New Bern builders during the previous two centuries. These limitations created a thread of continuity from one cycle of building styles to the next. Today, many materials are available from beyond our region, and manufacturing processes enable the creation of contemporary materials that threaten to break the thread of continuity that unifies the historic districts.

Contemporary materials shall be similar to their counterparts traditionally found on historic structures. Use of contemporary 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

5.5.1	In general, contemporary material shall match the dimension, shape and texture of their counterparts commonly found in the historic districts.
5.5.2	Use contemporary and nontraditional materials in traditional ways. Apply materials in a traditional manner that conveys the same visual appearance as historic materials.
5.5.3	Contemporary and nontraditional materials should convey appropriate historic material characteristics, and will be evaluated on a case-by-case basis for appearance, dimension, texture, color, sheen, visual weight and similar characteristics.
5.5.4	Aluminum siding, vinyl siding, masonite siding, artificial brick sheathing, thin set stone veneer, stamped concrete and similar types of contemporary materials that imitate historic materials are not appropriate in the historic districts.
5.5.5	Cement board with a smooth finish is acceptable as the predominant siding material for infill construction and non-historic accessory structures.
5.5.6	Contemporary materials such as synthetic slate and fiberglass asphalt shingles are acceptable for sloped roofing regardless of building age. Select fiberglass asphalt shingles from a darker color palette. Contemporary membrane and roll roofing are acceptable for low-sloped roofs with a 1 inch per foot pitch or less regardless of building age.
5.5.7	Contemporary signage materials such as foam and vinyl lettering are acceptable regardless of building age. Confine these materials within the signage border.

6. Preservation

6.1 Maintenance of Materials

Preserve and retain historic material. Retain chimneys, dormers, towers, cupolas, cresting, finials, stone parapet copings, decorative roofing patterns and similar rooftop appurtenances. Retain entrances, porches, balconies, decorative fenestration, ornamentation and similar design components. Retain lintels, sills, trim, shutters, decorative molding and similar design components. Retain doors, windows and balustrades, and maintain their locations in Primary AVCs. 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, rely on research documentation 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 relevant 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 Masonry Maintenance

6.1.1	Retain and preserve the original form, pattern, color and texture of 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 use a mild detergent if residue is stubborn.
6.1.3	Avoid using power tools such as saws and routers to remove deteriorated mortar joints. Machine removal often results in brick damage and joint enlargement.
6.1.4	Duplicate the profile and tooling of original mortar joints when repointing.

Guidelines for Wood Maintenance

6.1.5	Retain and preserve siding, fenestration, trim and ornamentation. Maintain wood features such as beaded and shaped edges, lathe turned profiles and decorative surfaces that have been milled, joined and routed.
6.1.6	Remove paint and other loose material with scrapers, sand paper and similar moderately abrasive hand tools. Remove mold and mildew with low pressure water washing and a mild detergent.
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 Metal Maintenance

6.1.8	Retain and preserve metal fabrications, ornamentation and hardware. Maintain metal features such as wrought iron fencing, decorative medallions and hardware for doors, windows and shutters.
6.1.9	Clean metal surfaces with wire brushes, sand paper and similar moderately abrasive hand 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 and other 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. Routinely reapply paint coatings on steps, porch flooring, siding and roofs.
6.1.12	Prepare surfaces to receive coatings by using methods that do not damage or deteriorate the substrate.
6.1.13	Consider using flexible coating systems to prolong the life of metal roofing.

6.2 Prevention of Demolition by Neglect

Property owners are responsible for maintaining and repairing their property. Regular maintenance and repair protects the structural integrity of a building and keeps it in a safe and usable condition. Unabated deterioration over prolonged periods causes irreversible damage. Allowing a building to deteriorate and fall into disrepair through deferred maintenance is effectively causing demolition by neglect.

The historic districts embody a uniqueness that conveys identity and contributes to sense of place. Preserve buildings by undertaking a program of routine inspections, maintenance and repairs of masonry, metal, wood, paint and similar materials.

Focus routine inspections on the condition of materials. Maintain architectural features. Ensure that roofs are weathertight and free of water infiltration. Periodically examine foundations for firm, solid and stable support, without evidence of active insect infestations. Slope grades to convey water away from foundations. Accessible spaces beneath buildings are to be free of excessive moisture. Keep perimeter walls 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 windows, doors and openings.

Guidelines for Prevention of Demolition by Neglect

6.2.1	Perform routine inspections to evaluate the conditions of materials.
6.2.2	Preserve historic design components and 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 incongruent material is permitted; however, wholesale replacement of incongruent material with the same or another incongruent material is not appropriate.
6.2.6	Boarded windows and doors are not an acceptable maintenance and repair practice. Temporary approval may be given to board windows and doors temporarily until permanent repairs and replacements are implemented; however, boarding shall be painted or sheathed with prefinished sheet metal.

6.3 Relocation

Moving a historic 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 Relocation

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 historic resources.
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

The success of preservation depends on adaptive reuse of historic resources to meet current needs. If adaptive reuse in a sensible manner is not feasible, owners should consider seeking an alternative property for their purposes. Demolition is an irreversible action resulting in a permanent loss of the integrity and character of historic resources. Preparation of a demolition COA application should include a detailed report on the history of the structure and property from the SHPO.

Demolition cannot be denied for a noncontributing structure. Demolition of a contributing structure requires a two-part COA where demolition is first considered, and if allowed, followed by consideration of the redevelopment plan. Demolition shall not proceed unless both parts of the COA are approved.

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 structure or site if it is currently listed in the National Register of Historic Places.

Guidelines for Demolition

6.4.1	Demolition of a noncontributing structure shall not be denied by the HPC.
6.4.2	It is not appropriate to demolish a viable contributing structure in order to create an infill construction opportunity.
6.4.3	The HPC reserves the right to postpone demolition until development and building permits are approved for redevelopment plans.
6.4.4	Prepare drawings and photographically document the site prior to demolition. Include photographs of interiors, exteriors, architectural elements and context within the streetscape.
6.4.5	Notify preservation organizations, and allow for the salvage of design components, architectural features and building materials for reuse.

In rendering a decision on a demolition COA, the HPC should address the following considerations:

Considerations for Evaluation

Consideration 1: Address the historical, cultural and architectural significance of the structure.

- Is it a contributing structure?
- Is it significant because of its historic use, an event, a person, a builder or an architect?
- Is it the last or the oldest example of a certain building type?

Consideration 2: Address the integrity of the structure.

- What are the conditions of foundations, floors, walls, windows, doors and roofs?
- Is it a hazard to public health, safety and welfare?

Consideration 3: Address attempted preservation efforts.

- Have options for rehabilitation been explored with preservation organizations?
- Has the applicant been unsuccessful in seeking alternatives to demolition?
- Have alternatives for structure relocation and sale of the property been pursued?

7. Definitions and Architectural Terms

Key definitions and architectural terms are provided to facilitate discussions between the HPC and applicants.

7.1 Definitions

Adaptive Reuse – Converting a building from the use for which it was designed to another use. For example, changing a house to accommodate 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 University of North Carolina 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 could represent the property owner.

Area of Visual Concern (AVC) – See Section 1.5.

Articulation – The manner or method of jointing parts such that each part is clear and distinct in relation to the others.

Benchmark – An established point 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.

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 Program – In 1980, Congress amended the National Historic Preservation Act of 1966 to require each state to establish a procedure by which local governments may be certified to participate in the national framework of historic preservation programs. This requirement has become the "Certified Local Government (CLG) Program" in which many North Carolina counties and cities participate.

Context – Those elements of the man-made and natural landscape that collectively define the character of a building, site or district.

Contributing Structure – See Section 1.5.

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 and to help property owners undertake rehabilitation and construction that respects the character of designated buildings or districts.

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

Details – See Section 3.1.

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

Form – See Section 3.1.

Infill – See Section 3.4.

Harmony – Pleasing agreement of parts in color, size, scale, texture and material.

Hearing – See Section 1.6.

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.

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 1.6.

Mass – See Section 3.1.

Minor Works – See Section 1.6.

Not incongruous – See Section 1.5.

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.

Proportion – See Section 3.1.

Quasi-judicial Hearing – See Section 1.6.

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 3.1.

Scale – See Section 3.1.

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 1.8.

Stabilization – "The act or process of applying measures designed to 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, and 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, and 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 3.1.

7.2 Architectural Terms

Alkyd Resin Paint – A common modern paint incorporating alkyd, which is one group of thermoplastic synthetic resins used as a vehicle for the pigment. Alkyd resin paint is 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 the environment rather than one that is purely utilitarian.

Arbor – A small structure with vines or other plants trained over latticework on a frame that provides 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 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 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 readily avalable 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 fiberglass felts coated with asphalt and finished with mineral granules on the side exposed to the weather.

Asphalt Siding – Siding manufactured from saturated construction felts 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 – 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, etcetera, 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 or Band Course, Bandmold, Belt – Flat wall trim running horizontally that denotes a division in the wall plane or a change in level.

Bargeboard or 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, and 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. Casings 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 provide waterproofing.

Cementitious Board – A material composed of cement, sand and cellulose fiber. It was 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. Crack patterns are roughly similar to a checkerboard.

Clapboard or Weatherboard – Horizontal wooden boards that are tapered toward the upper edge and laid 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 facing 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 form a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many Revival styles.

Clipped Gable – The peak of a gable 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 where 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 – A material composed of a mixture of wood fiber, plastic and a bonding agent. Ingredients are proportioned to form a material that is denser, stronger and heavier than wood 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 – Any predominant molded and projecting horizontal member that crowns an architectural composition, such as a storefront or a parapet wall.

Craftsman Style – Prevalent in the first few decades of the 20th century, this style is usually characterized by a nonsymmetrical façade and front porch with porte cochere to one side. Architectural components typically include exposed roof beams, triangular knee braces at gables and low to moderately sloped roofs. Common exterior finish materials include wood shingles, clapboard and stucco.

Crenulation – 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.

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.

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

Deck – An uncovered porch supported on posts, 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 project 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 building roof.

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 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, and from about 1800-1840 in North Carolina. The style is characterized by the use of delicate Classical ornament.

Fenestration – The arrangement and design 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 where 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 by immersing it in a bath of molten zinc.

Gambrel Roof – A gambrel or gambrel roof is a usually symmetrical two-sided roof with two slopes on each side. The upper slope is positioned at a shallow angle, while the lower slope is steep.

Gazebo – A small structure or garden pavilion usually sited to capture a particular view. 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, which is 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, etcetera, 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 prevalent, 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, or tenon, that fits exactly into a groove or hole, or 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 – In architecture, applied embellishment in various styles that is a distinguishing characteristic of buildings, furniture, and household items. Ornamentation often occurs on entablatures, columns, and the tops of buildings and around entryways and windows, especially in the form of moldings.

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, tile 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 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 typically 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, linear structure 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 made by heating a slurry of clay and limestone in a kiln. Water is the catalyst that activates hardening.

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 with 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 and filling with 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 and smoothing a surface with abrasive paper cloth either by hand or by machine.

Sash – The frame, usually of wood, that holds the panes 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 from 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 a overlapping fashion.

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

Shutters and blinds – Small solid panels hinged on the exterior of windows, and sometimes doors, to be operable. Blinds are similar, but with wooden louvers.

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 a wood framed 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, 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 facing 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 – 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.

Viewshed – A geographical area that is visible from a location, including surrounding points that are in the line of sight with that location, and excluding points that are beyond the horizon or obstructed by terrain, buildings, trees and similar features.

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 from 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.

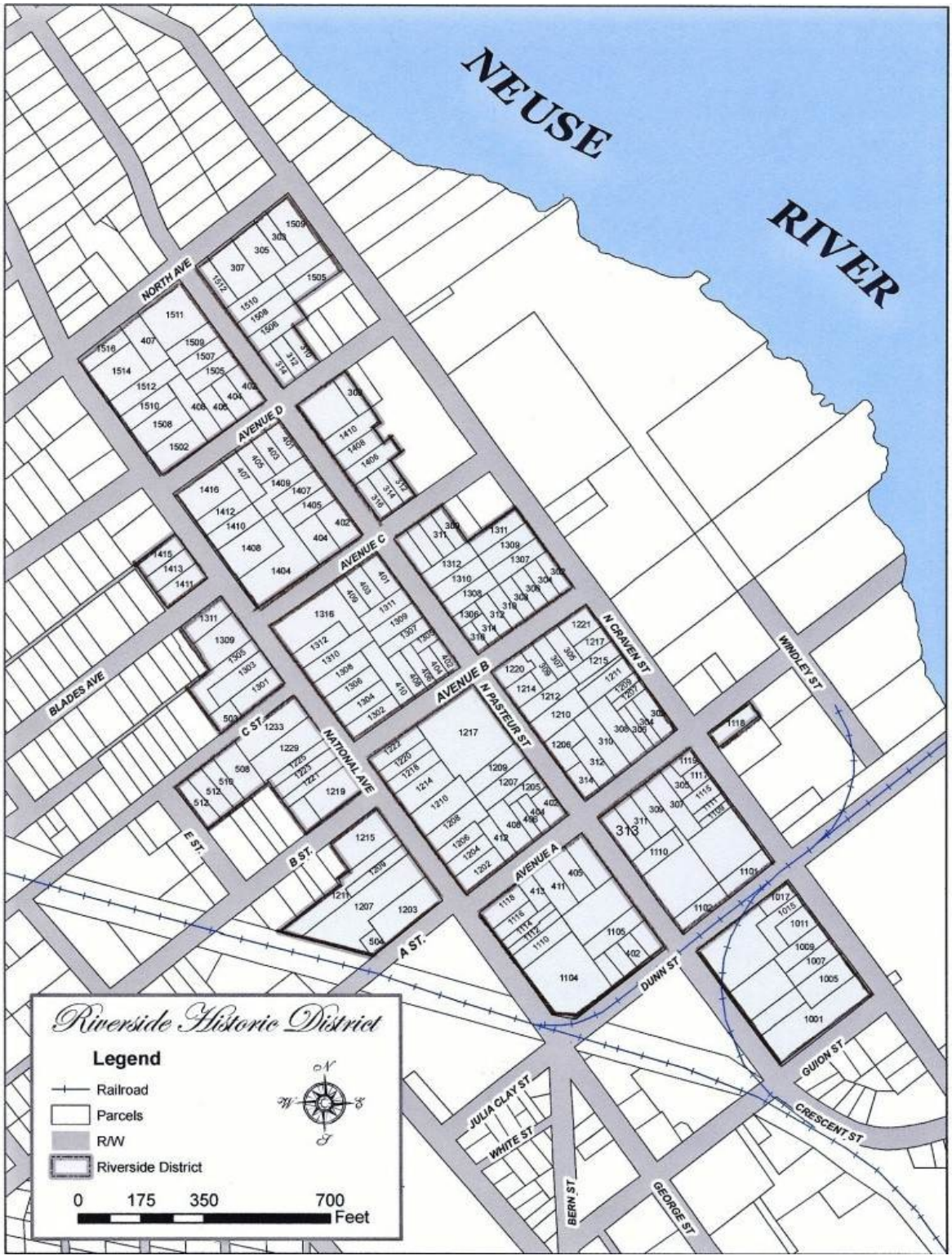
Weatherboard – Wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

Wrought Iron – Iron that is rolled or hammered into shape, never melted. In general, wrought iron is not commercially available and ornamental iron is used in its place.

8. Appendices

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 in hierarchical order: Preservation, Rehabilitation, Restoration, and Reconstruction. Contact SHPO 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 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. These standards form the foundation of the Commission's design review criteria and the basis for New Bern's historic district guidelines.

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 recreate 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 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_APXALAUS.html

New Bern Ordinance on Preservation

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

New Bern Ordinance on Waterfront Overlay Districts

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

New Bern Ordinance on Neighborhood Conservation Overlay Districts

https://library.municode.com/HTML/11332/level3/PTIICOOR_APXALAUS_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 District 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