DESIGN GUIDELINES FOR THE BEAUFORT HISTORIC DISTRICT & LANDMARKS

1994, REVISED 2008

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ACKNOWLEDGEMENT: THE NANCY DUFFY RUSSELL PRESERVATION TRUST AND AN ANONYMOUS PRIVATE RESIDENT HAVE GENEROUSLY CONTRIBUTED TO THE WRITING OF THIS PUBLICATION. THE ACTIVITY THAT IS THE SUBJECT OF THIS PUBLICATION HAS BEEN FINANCED IN PART WITH FEDERAL FUNDS FROM THE NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR. HOWEVER, THE CONTENTS AND OPINIONS DO NOT NECESSARILY REFLECT THE VIEWS OR POLICIES OF THE DEPARTMENT OF THE INTERIOR, NOR DOES THE MENTION OF TRADE NAMES OR PRODUCTS CONSTITUTE ENDORSEMENT OR RECOMMENDATION BY THE DEPARTMENT.

Frequently Asked Questions

Who should use the Beaufort Historic District Guidelines? Anyone who owns, rents, leases, sells or buys property, or who owns or operates a business in the locally designated Beaufort Historic District, or who owns an individual historic landmark should consult these guidelines. They are used by Town staff and the Beaufort Historic Preservation Commission. The guidelines are written for laymen, as well as for architects and other design professionals, contractors, builders, developers, real estate agents, business owners, and all those who have an interest in the preservation of Beaufort's historic architectural heritage.

Is my property within the locally designated Beaufort Historic District? There are two historic districts in Beaufort—one of the National Register of Historic Places and one has been designated by the Beaufort Town Commissioners. Because listing in the National Register does not involve local regulation, these guidelines are for use only within the locally designated historic district. To verify whether a property is located within one or both Beaufort Historic Districts, please consult Chapter 2.

What is the Historic Preservation Commission (HPC)? The HPC, composed of seven Beaufort residents with a knowledge of and interest in historic preservation, is appointed by the Town Commissioners for three-year terms. There are five regular members and two alternate members. The HPC reviews and regulates changes in the locally designated historic district, including buildings and their setting, new construction and demolitions, major landscaping and tree removal, and all signs in the historic district. See Chapter 4.

What is a Certificate of Appropriateness (COA)? What is the application process? A COA is required before work can begin on exterior changes to buildings, their setting, and all signs in the historic district, as well as (but not limited to) such actions as new construction and demolitions, major landscaping and tree removal, and utility work in the historic district. The COA application is filed upon such time as all applicable town permits have been secured, with the exception of a building permit. The COA application can be obtained at Town Hall or downloaded from the Town's website at http://www.beaufortnc.org/Town+Departments/Planning+and+Inspections/default.aspx. The completed application is reviewed by the Historic Preservation Commission at one of its regular meetings, where it can be approved, denied, or tabled for further investigation. See Chapter 3 for a detailed description and an easy-to-follow flow chart of the COA application process.

I want to install storm doors and windows on my historic house. Do I need a COA? There are some actions (including installation of storm doors and windows, window air conditioners, certain types of gutters, and side and rear fences), known as Minor Work Items that an owner can undertake under a simplified COA approval process. See Chapter 4 for a list of Minor Work Items.

Are the rear of buildings and back yards in the historic district regulated? In general, the HPC has purview over features (building facades, driveways and walks, and yards) visible from a public right-of-way. Actions occurring on the rear or non-visible sides of the property that are deleterious to the overall building or setting may come under HPC review.

What style is my building? What architectural styles are common in Beaufort? There are a number of prevalent historic architectural styles in Beaufort as well as vernacular house forms unique to Beaufort. Your house may be one or a combination of these. Consult Chapter 4 for illustrated examples of common historic architectural styles and forms in Beaufort.

I hear a lot about Beaufort's historic waterfront and other important vistas. What are these and why do they need to be preserved? Beaufort's waterfront and the vistas along many of its historic streets are among the most important defining features of the Beaufort Historic District and their preservation and protection are an important responsibility of the HPC. See Chapter 5 for a description of Beaufort's waterfront and historic vistas and those factors property owners need to consider to protect these vistas for all of Beaufort's citizens and visitors.

I want to know what materials and features are typical for my building's age in Beaufort. Consult Chapter 6 for a discussion of what materials and architectural features are typical for such components as roofs, windows, doors, and porches on historic buildings in Beaufort.

Is the installation of new vinyl or aluminum siding permitted in the historic district? What about cement fiber siding? The use of substitute siding such as vinyl and aluminum on visible elevations of buildings and for new construction in the historic district is not allowed. However, the HPC will consider use of cement fiber siding on a case-by-case basis.

What specific guidelines apply to commercial storefronts in the historic district? See Chapter 6 for a discussion of the special features of commercial storefronts and their preservation.

I want to add a wing to my house. Is this permitted? Old buildings often grow to adapt to changing uses and circumstances. However, the changes should not destroy or detract from the architectural features that make the building significant in the first place. Consult Chapter 7 for guidelines on how to make your addition sensitive to the historic building and its surroundings.

I'm building a new house in the historic district. Does it have to "look old?" Effective historic district guidelines do not dictate certain architectural styles to be used for new construction in the Beaufort Historic District. Instead, they seek to encourage good contemporary design that is sensitive to its surroundings and Beaufort's special architectural character. Consult Chapter 7 for a discussion of such features as scale, materials, rhythm, and proportion that go into designing a new building in the historic district.

Are the Guidelines concerned with only buildings, or are such features as driveways, lighting, and signs regulated too? The Beaufort Historic District is more than just a collection of old buildings. Thus, features of the overall setting of the historic district such as driveways and walks, fences, public landscaping, docks, and lighting also fall within the purview of the HPC. Consult Chapter 8 for a discussion of those items that contribute to the setting of the Beaufort Historic District

Can individual landmarks and buildings within the historic district be demolished? In certain circumstances, yes, although demolition is strongly discouraged. Consult Chapter 10 for actions a property owner can take to avoid this drastic action.

I'm not familiar with such terms as a hip roof, portico, or Ionic column. Consult Chapter 4 for a discussion of architectural styles in Beaufort; Chapter 6 for illustrations of the components of a residential building, a church, and a commercial building; and the Glossary of architectural terms.

View of the Beaufort waterfront, Front Street, and houses in the Beaufort Historic District.

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Chapter 1. Introduction

Purpose of Design Guidelines

As one of the older towns in North Carolina, Beaufort holds a special place in both state and national history. Its historic core has been placed on the National Register of Historic Places, the nation's listing of buildings, structures, and districts considered historically and architecturally significant. The National Register nomination written in 1974 for the Beaufort Historic District states:

> *"The small town* (Beaufort) *extending back from the water in a traditional compact grid is remarkable for its undisturbed atmosphere, plan, and scale, and for its consistent and distinctive architectural fabric . . . The town is a unique and important part of the history and architectural character of America's eastern seaboard."*

Beaufort, and particularly the residents and business owners within its historic district, derive numerous benefits from historic district designation. These include the maintenance of an attractive and aesthetically pleasing built environment, an economically vibrant and attractive commercial district, retention of residential property values, protection against harmful and inappropriate land uses, and preservation of an established sense of community, basic to the health of any society. Residents also enjoy exceptional vistas of townscapes, seascapes, and the Beaufort waterfront that in many places have changed little over several centuries.

To protect the irreplaceable architectural character of the Beaufort Historic District, the Town of Beaufort, with the support of its citizens, has enacted a historic preservation ordinance, created a Historic Preservation Commission (HPC) to oversee changes and alterations within the historic district, and funded the writing and publication of historic design guidelines. These guidelines, revised in 2008, are used by the HPC, Town officials/staff, property owners, design professionals, contractors, builders, developers, business owners, and real estate agents in Beaufort.

These design guidelines for the Beaufort Historic District and Landmarks were developed to provide general recommendations and to outline procedures to guide the property owner, as well as the HPC, in the ongoing goal of historic preservation in Beaufort. The intent is to *guide* design decisions within the historic district. In addition, it is the intention of these guidelines, with the full support of the HPC, to promote excellence of design in both new construction and in the preservation and rehabilitation of existing historic buildings.

How to Use the Design Guidelines

Users of these guidelines are encouraged to read them in their entirety. They can also reference selected sections in order to answer specific questions about the Beaufort Historic District and its administration; the repair, alteration, and rehabilitation of Beaufort's historic architecture; and new construction within the historic district.

- **Chapter 2** familiarizes readers with the physical boundaries of Beaufort's two historic districts, one nationally and the other locally designated.
- **Chapter 3** provides a useful overview of Beaufort's architectural history and an illustrated summary of its prevalent historic architectural styles.
- **Chapter 4** defines the responsibilities of the Beaufort Historic Preservation Commission (HPC), outlines the process of applying for a Certificate of Appropriateness (COA), and provides a flow-chart and check-list to guide property owners in this process.
- **Chapter 5** discusses the importance of historic vistas in Beaufort.
- **Chapter 6** provides guidelines for proposed changes to individual landmarks and buildings in the Beaufort Historic District.
- **Chapter 7** provides guidance for new construction and its integration within the Beaufort Historic District.
- **Chapter 8** discusses the setting of the historic district and individual landmarks and their preservation.
- **Chapters 9** and **10** discuss the topics of demolition and relocation within the Beaufort Historic District.
- The **Glossary** contains definitions of commonly used architectural terms.

Some Principles of Historic Design

While these architectural design guidelines establish the context in which new construction and changes to buildings in the Beaufort Historic District are reviewed, they are meant to be applied on a case-by-case basis. Since circumstances vary from property to property, the HPC allows for a certain amount of flexibility. Nonetheless, a few principles form the basis for these historic architectural design guidelines:

- All design decisions about individual properties should be made in conjunction with what is appropriate for the surrounding properties and the historic district as a whole.
- Alteration of an historic structure should be consistent with the design of the original structure and of any later additions that are architecturally significant in their own right. Whenever possible, retention and maintenance of original features are encouraged over restoration and/or removal.
- Additions to a historic structure should be compatible with the characteristic massing and architectural features of that structure, and the characteristic structures of its immediate environs, and shall not destroy the main character defining elements of the structure. Any additions should be clearly distinguishable from the historic fabric and should be reversible.
- New construction should be designed to be compatible with its immediate historic surroundings. This is not done by prohibiting modern architectural design or by dictating one or two preferred historical styles for Beaufort. Instead, new construction should reflect the characteristic scale, massing, rhythm, proportions, and building traditions of the environs. Excellence of new design is always preferred to false pretences of antiquity.
- Demolition of individual landmarks and historic structures that contribute to the overall scale and significance of an historic district is strongly discouraged. Likewise, moving historic structures should be considered only as a last resort.

The character of Beaufort's Historic District is defined by both its many individual historic buildings (left) and streetscapes (right).

Chapter 2. The Beaufort Historic District and Historic Landmarks

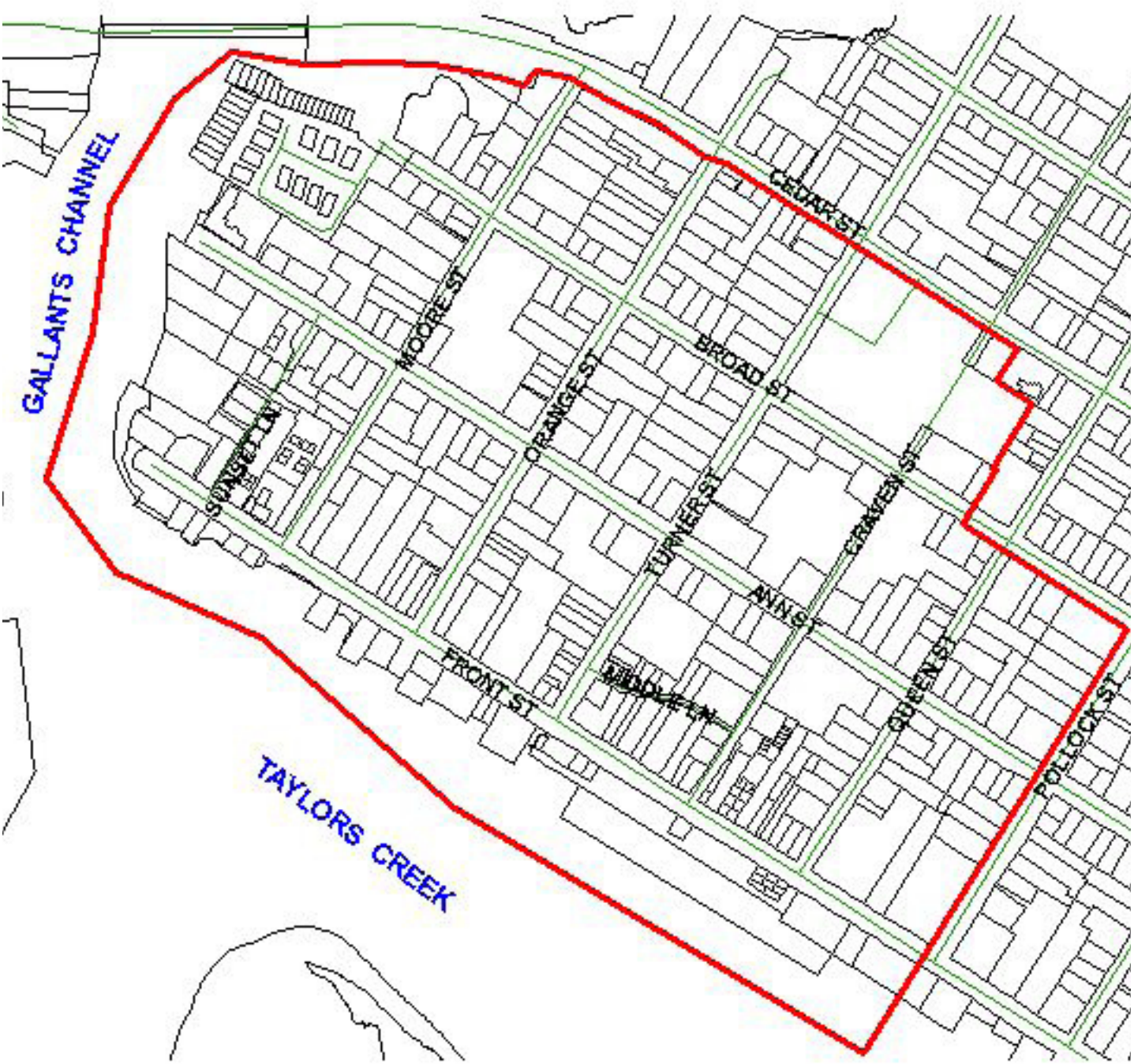
Beaufort has two historic districts: one is listed in the National Register of Historic Places and the other has been designated a historic district by the Beaufort Town Commissioners. It is important to know whether a particular property is located within one or the other (or both) historic district, as these guidelines apply ONLY to locally designated historic districts and landmarks. For a comparison of the effects of listing in either a National Register or local historic district in North Carolina, consult http://www.hpo.dcr.state.nc.us/compare.htm

Beaufort National Register Historic District

The Beaufort Historic District was listed in the National Register of Historic Places (National Register) in May 1974. The National Register is the nation's official list of buildings and districts worthy of preservation and recognition because of their architectural and/or historical significance. The National Register is a federal program administered by the National Park Service (see http://www.cr.nps.gov/nr/). Properties within the Beaufort National Register Historic District are subject to review by the Beaufort Historic Preservation Commission (HPC) only if they are also within the local historic district boundaries or if they are designated an historic landmark. The boundaries of the Beaufort National Register Historic District are shown in Figure 1. Note that the district's boundaries include open water.

Historic properties located within the Beaufort National Register Historic District may be eligible for federal and state tax credit programs for certifiable rehabilitations. Both the federal and state tax credit programs are administered by the Historic Preservation Office (HPO) in Raleigh or Greenville. More information on these programs can be found on the HPO website at http://www.hpo.dcr.state.nc.us/ and the HPO Restoration Branch at http://www.hpo.dcr.state.nc.us/resthome.htm or by calling the HPO Restoration Branch directly at 919-733-6547. In addition, Carteret County is also covered by a Restoration Specialist based in the Eastern Regional Field Office in Greenville, who can be reached at 252-830-6580.

Boundaries of Beaufort Local Historic District
Source: Town of Beaufort



Beaufort Historic District (Locally Designated)

During the 1960s, the Beaufort Architectural Review Board sponsored surveys and promoted recognition of Beaufort's rich architectural heritage. In 1985, the Town Commissioners enacted a historic preservation ordinance, created the Beaufort Historic Preservation Commission (HPC), and designated the boundaries of the present local Historic District (Figure 2). In 2003, the Town Commissioners amended the historic district regulations to include their authority to designate historic landmarks both within the Historic District and outside of its boundaries. That year, the old Beaufort Graded School was designated a Town landmark. In this regard, the historic design guidelines apply not only to structures and landmarks within the Beaufort Historic District, but also to any structure or site designated by the Town Commissioners as a Historic Landmark. The creation of additional historic districts and landmarks in Beaufort, or additions or deletions from the present historic district boundaries are based on recommendations from the HPC and public input.

Chapter 3. Historical Overview and Architectural Development of Beaufort

Historical Overview (1709-Present)

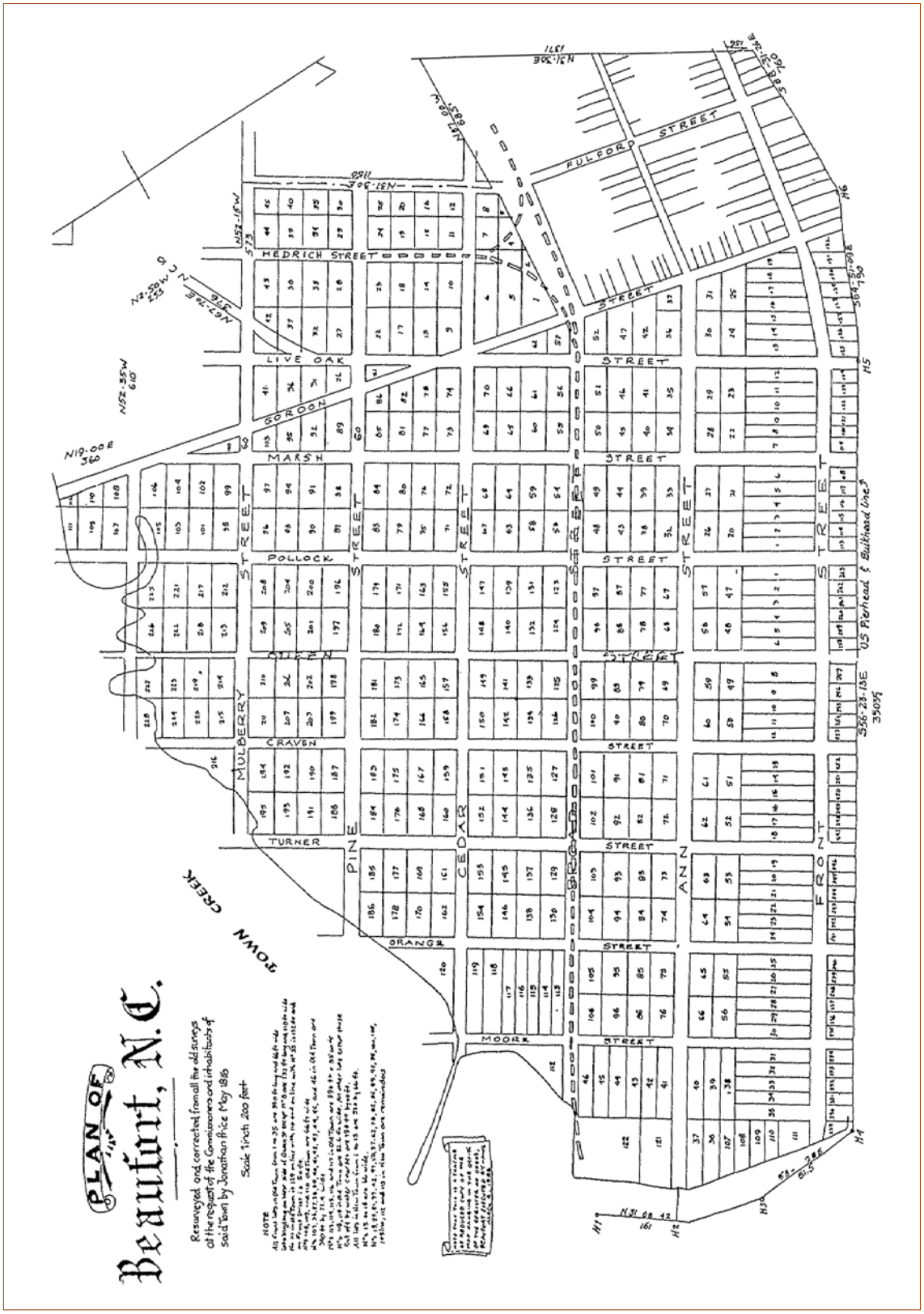
> *The townscape of Beaufort is a straight-forward expression of its history; since the early 18th century Beaufort has been a small, unpretentious, and rather isolated maritime village, depending upon the sea for its livelihood—from fishing, shipbuilding, shipping, resort trade, and maritime research.*
> (Beaufort Historic District National Register nomination)(1974)

Beaufort, with three centuries of history behind it, is among North Carolina's oldest towns. Its initial settlement, traditionally dating from 1709, was due primarily to opportune geography—it is strategically located opposite Beaufort Inlet to the southwest and Bogue Banks to the west, providing a safe harbor for ships rounding Cape Lookout. Therefore, from its beginning Beaufort's orientation has been primarily towards the water, from which it has derived most of its economic livelihood.

Anyone who walks Beaufort's streets today can plainly see one of the most visible reminders of its early-18th-century history, its street plan. This plan, consisting of twelve blocks laid out in a neat grid pattern, dates to the 1713 "Plan of Beaufort Towne" drawn up by surveyor Richard Graves. The street names—Queen, Ann, Moore, Pollock, and Craven—reflect Beaufort's early colonial history as well. Beaufort itself was named for Henry Somerset, Duke of Beaufort, one of the Lords Proprietors of North Carolina.

The town's political importance increased with the creation of Carteret County in 1722, with Beaufort chosen as the county seat (The 1796 frame Carteret County Courthouse has been moved to the grounds of the Beaufort Historical Association and restored). In 1723, Beaufort was incorporated by the Lord's Proprietors, and its size increased from 100 to 200 acres. The division point between the "Old Town" on the west and "New Town" to the east is marked today by a monument at the corner of Pollock and Front Streets. A 1770 Act concerning Beaufort mandated the demolition of wooden chimneys as a fire hazard and included a more precise definition of Front Street along Beaufort's waterfront.

By the end of the colonial period, Beaufort was a modest town of approximately 60 families still living comfortably within its 1723 boundaries. In 1776, a salt works was built at Gallant's Point. The town was plundered by the British during the Revolution but quickly recovered and grew during the 20-30 year period thereafter. In 1810, Jacob Henry, a Beaufort native and North Carolina legislator counted 74 "dwelling houses," eight "shops of different artisans" and a "place of worship originally designed as an Episcopal Church but now indiscriminately used by all sects of Christians." Like countless observers before and since then, Henry was fascinated by Beaufort's waterfront location: "It commands a boundless view of the ocean, continually enlivened with vessels sailing in all directions."



1713 Plan of Beaufort redrawn in 1816 (redrawn again in 1984)
Source: Beaufort Historical Association Archives

The construction of nearby Fort Macon between 1826 and 1834 necessitated the establishment of brick-making operations in Beaufort and the training or importing of brick masons, carpenters, and other building artisans. Their legacy is still seen in the brick Carteret County Jail (now located on the grounds of the Beaufort Historical Association) and the brick building on Turner Street now used as an Odd Fellows Hall. Beaufort and Fort Macon were considered important targets for Federal forces during the Civil War, and the town was occupied by Union General Ambrose Burnside and his troops between 1862 and the end of the war.

The availability of quick and efficient transportation of goods and people always played an important role in the growth of towns and cities in 19th-century North Carolina, and by the Civil War, Beaufort's importance as a transportation point was waning. The eastern terminus of the Atlantic & North Carolina Railroad stopped just shy of Beaufort on the west bank of the Newport River, providing a building boom in Morehead City. Passengers and freight arriving by rail were transported to Beaufort by a ferry as late as 1908 when a connecting railway line was finally extended into Beaufort. Without much industry to speak of and no large factories or buildings to alter its skyline, Beaufort possessed a rather timeless quality during the late 19th century.

Undated historic photograph of Beaufort waterfront looking out from Pivers Island
Source: Beaufort Historical Association Archives

The pleasantly old-fashioned appearance which Beaufort maintained during the last half of the 19th century was not without its benefits however, and the town acquired a reputation as a summer resort. Hotels and boarding houses were established along Front Street and one observer noted that "on a summer's evening . . . porches were filled with happy boarders enjoying the south wind that always seemed a little more delightful in Beaufort."

The arrival of a railroad line in 1908, and the construction of present-day Highway 70 and a bridge parallel to the railroad tracks in 1927 did bring an upsurge in building activity in Beaufort. The town's economic center shifted somewhat, although not entirely, to the north side of town and away from the waterfront. During this period, Beaufort acquired several buildings with a more up-to-date appearance, including a railroad depot and a new Courthouse, as well as some grand homes along Front Street.

Part of the commercial area of Beaufort was destroyed during several large fires in the late 19th century. The majority of the simple two- and three-story brick buildings along Front Street date from the 1920s and onwards. The Colonial Revival style US Post Office, also along Front Street, dates from 1936.

Early 20th-century postcard view of Front Street looking west.
Source: Beaufort Historical Association Archives

Aerial view of commercial area of Front Street, ca. 1940
Source: Beaufort Historical Association Archives

Change occurred more rapidly in Beaufort during the late twentieth century. Urban renewal measures in the 1970s and 1980s caused the demolition of two blocks of buildings along Front Street and their replacement by commercial buildings and the North Carolina Maritime Museum. In 1974, a portion of Beaufort's most historic area, encompassing the original 1713 town plan and much of Beaufort's surrounding waterways, was designated as the Beaufort Historic District by the National Register of Historic Places. In 1985, the Town of Beaufort established a Historic Preservation Commission to regulate alterations and additions to historic buildings and oversee new development within the Beaufort Historic District.

Beaufort's waterfront location has been and will probably always be the main determinant of its history. The harbor has served as a safe haven for sailors of the Outer Banks and as a focus for unwanted military invasions. Beaufort was once home to a fishing fleet of more than a hundred vessels in the late nineteenth century; now it serves as a center for the study of marine biology. Fish houses were prominent, since replaced by seafood restaurants. In the 1970s, urban renewal resulted in the tearing down of many historic buildings along Front Street. The 1990s began a period of increased real estate speculation and development in Beaufort's waterfront area that continues today.

Note: The preceding historical overview is based on several excellent written sources on the architecture and history of Beaufort. These include: "Beaufort Historic District National Register Nomination" (1974); The Historic Architecture of Beaufort, Carteret County, North Carolina (1970) by Tony Wrenn; and Beaufort National Register Historic District Comprehensive Survey (1997) by M. Ruth Little.

Architectural Development in Beaufort (1709-1950s)

Architectural historians who have studied Beaufort's 18th- and early-19th-century buildings have admired them for their unique response to the town's climate and coastal location. Thomas Tileston Waterman, author of the first comprehensive architectural treatise on North Carolina architecture in 1941, noticed a direct connection between the distinctive front porches seen on houses in Beaufort from this period and those seen in Nassau, St. Kitts, and Bridgetown in the Caribbean. Architectural surveys of Beaufort conducted by Tony Wrenn in 1970 and Ruth Little in 1997 further identified distinctive elements of the town's early architecture such as rooflines, chimneys, and interior fireplace mantles.

By the 1720s, Beaufort builders were constructing what is often known as a "coastal cottage." The coastal cottage is typically a one-story frame building on a raised foundation or piers, with a side-gable roof and an engaged front porch—defined as a continuous extension of the roof line (with or without a break in pitch) to cover the porch. Roofs typically had at least three slopes, but some had four or five. On some houses the porch ceiling was open, allowing ventilation to enter attic rooms. The 1997 Beaufort survey identified 21 extant examples of the coastal cottage within the National Register-listed boundaries of the Beaufort Historic District.

Closely related to this is the so-called "Beaufort-style" house, basically a two-story variant of the coastal cottage. It typically has one or more exterior chimneys on the gable end(s), a brick pier foundation, and a relative lack of high-style architectural ornament. Another characteristic is the presence of small rear rooms engaged beneath the main roof, rather than located in a rear ell with separate roof. Including the 15 extant examples of the Beaufort-style house identified in 1997, Beaufort contains the largest number of coastal cottages and their variations of any town in eastern North Carolina. Coastal and Beaufort-style cottages were built from the town's earliest period up until the mid-19th century.

Prominent front porches are perhaps the most readily identifiable characteristic of Beaufort's 18th- and 19th-century architecture; they are repeatedly described in visitors' accounts and descriptions of the town. The 1974 National Register nomination for the Beaufort Historic District puts it simply and eloquently: "Only in Beaufort is nearly every streetscape a porch-scape." Porches in Beaufort can be one-story or two-story, with an engaged roof as described earlier, or designed as a one- or two-story classically styled portico with columns and a balustrade. Although uniformly plain in their earlier manifestations, porches began to acquire sawn woodwork or "gingerbread" decoration in the Victorian period.

With such an emphasis on compact design, a prominent front porch, and an often steeply pitched roof, examples of what are traditionally termed Georgian or Federal-style architecture are not readily apparent in Beaufort. Common There are several houses in Beaufort that boast typical Federal style interior woodwork, particularly delicately carved fireplace mantels.

The Greek, Gothic and Italianate Revival styles based on European precedents began to make their mark on Beaufort's architecture in the late antebellum period. Many Greek Revival-style houses in Beaufort exhibit a two-story portico, a pedimented gable, a front entrance with rectangular transom and sidelights, and often some simplified Greek decoration as interpreted by local builders using

illustrated pattern books and guides. The Leecraft Houses at 305 and 307 Ann Street (built in 1854 and 1850 respectively) have mantels and interior trim taken almost directly from the popular pattern books of Boston architect Asher Benjamin.

The Gothic Revival style was reserved mostly for religious buildings and enjoyed popularity for church construction in Beaufort for a good part of the 19th century and into the early 20th century. Distinguishing stylistic features include tall lancet-arch windows, board-and-batten siding or wood shingles laid in decorative patterns, and a prominent, off-center tower with steeple and belfry. St. Paul's Episcopal Church on Ann Street, built in 1857, embodies many of the characteristics of the Gothic Revival style, although it is interesting to note the Greek Revival-style trim at its corners. A few Beaufort residences were built with Gothic style windows and arched doors.

Freight railroads introduced factory-sawn lumber, machine made nails, and mass-produced architectural woodwork to Beaufort after the Civil War. Balloon-frame construction, which replaced traditional mortise-and-tenon framing, allowed builders to construct houses with more complex plans complete with towers and window bays. In Beaufort, many older houses were updated with porches or other features with jig-sawn woodwork and trim. The full flowering of the Queen Anne style occurred in Beaufort after 1890, and the town possesses as many if not more examples of this style than the better known coastal and Beaufort style cottages.

The Colonial Revival style, dating back to the nation's Centennial in 1876, was popular in Beaufort after 1900. The style was characterized by a symmetrical façade, a side-gable roof, and a center door with a small classical portico or arched fanlight. The Neo-Classical Revival style was usually reserved for banks or public buildings, such as the 1907 Carteret County Courthouse, as well as two houses built at 705 and 719 Front Street in the 1910s.

Mail order catalogues and illustrated magazines introduced many new house forms and styles to builders and home-owners in the early and mid-20th century. Whether known as Arts and Crafts, Craftsman, Bungalow, Prairie Style homes, or American Four Square, they were built from standard plans and materials, and are seen throughout Beaufort. Bungalow style houses usually feature a low-pitched gable or hipped roof that overhangs on the front to form a porch, an exterior chimney, and windows with multi-pane upper sash. American Four Square houses are usually two stories high, with a hipped or pyramidal roof, a central dormer window, and prominent porch.

Because of several fires that destroyed parts of the downtown in the late 19th century, Beaufort does not retain much of the highly decorative Victorian commercial architecture found in other small towns and cities in North Carolina. Instead, its commercial buildings, concentrated along Front Street, are utilitarian two- and three-story brick or brick-faced buildings built in the 1920s and 1930s with a minimum of decoration.

By the mid-20th century, few building lots in the historic section of Beaufort remained, and therefore most of Beaufort's residential architecture from 1950 onwards is located in other parts of the town. A few isolated examples of popular mid-century house forms, such as Cape Cod, Minimal Traditional, and Ranch style can be seen.

Historic Architectural Styles in Beaufort

The following descriptions, accompanied by photographs of local examples, illustrate the most common architectural styles present in the Beaufort Historic District. Many buildings in Beaufort are regional examples of nationally popular styles. Very seldom does one encounter an academic example of Queen Anne or Federal-style architecture in Beaufort. For this reason, owners of historic buildings in Beaufort may find that their buildings fit into one or more stylistic categories.

Local builders in the 18th and 19th centuries often copied well-known national examples as depicted in illustrations or photographs. They borrowed freely from builders' and architects' handbooks, scaling back the final design according to their own ability and/or the taste and budget of the owner. In the 20th century, popular magazines and department store catalogues such as Sears & Roebuck's provided the inspiration for many residential styles in Beaufort. Many buildings in Beaufort, particularly those that have been added onto or remodeled at different periods, may exhibit elements from several styles. The melding of several historic styles in one building or complex is an important feature worthy of preservation in its own right.

The stylistic features identified in these descriptions and illustrations are examples of the kinds of distinctive elements that should be preserved when an historic building is rehabilitated. They are not intended to be a complete list of features found in buildings of these styles.

Colonial, Georgian, and Federal Period

Colonial (Coastal Cottage and Beaufort Style) The first houses built by the English settlers of Beaufort were modeled after houses they had left behind in New England or had seen in other English-colonized settlements in the New World. Some architectural historians have theorized that there are Caribbean antecedents for Beaufort's earliest residences, particularly in their prominent front porches and their response to the hot coastal climate. Employing traditional building techniques, these houses utilized heavy timber frame construction, with mortise and tenon joinery. As glass was scarce, window openings were small and consisted of casement or double-hung sash with smaller panes. From an early date, houses in Beaufort were oriented toward the street, with small front yards.

Architectural historians have identified two types of houses built in Beaufort during the 18th and early 19th century. The coastal cottage is typically a one-story timber frame building on a raised foundation or piers, with a side-gable roof and an engaged front porch. Closely related to this is the Beaufort-style house, basically a two-story variant of the coastal cottage. Common features include:

- A roof featuring a continuous extension of the roof line (with or without a break in pitch) to cover the porch. Roofs typically have at least three slopes, but some have four or five.
- A prominent front porch with rear porches less common. Simple wooden posts are used and there is sometimes a simple balustrade.
- On some houses the porch ceiling is open, allowing ventilation to enter attic rooms.
- One or more exterior brick chimneys on the gable end(s).
- Brick or ballast stone piers, often filled in at a later date with bricks laid in a basket weave pattern or wooden lattice.
- Windows have 6/6, 9/9, 9/6 or 12/12 double hung sash, sometimes with blinds (shutters).
- Centrally placed or nearly centrally placed entrance door depending on the interior floor plan. The wooden door is single leaf and is paneled.
- Small rear rooms are positioned beneath the main roof, rather than located in a rear ell with separate roof.

Coastal Cottage, Leffers House (c. 1778), Beaufort Historical Association Grounds

Beaufort Style Cottage, 704 Ann Street (c. 1827)

Georgian and Federal Styles Georgian and Federal Style houses are relatively rare in Beaufort. They represent a conscious attempt at a new style, rather than just a refinement of the earlier coastal and Beaufort style cottages. Classical precepts of order, symmetry, and detailing were hallmarks of the Georgian and Federal styles. Often, an older house in Beaufort was remodeled in either of these later styles by the addition of a new doorway with classical surround, some classical trim along the cornice, or the addition of a portico. Characteristic Georgian and Federal style features include:

- A symmetrical three- or five-bay façade with a centrally placed door and evenly spaced window openings.
- Use of a side-gable or hipped roof.
- Chimneys placed near or at the peak of the gable.
- Classically inspired wooden decoration around door and window openings, along the cornice, and at gable ends. Most of this ornament is derived from builder's manuals or carpenter's guides circulated among the trade. Most ornament is concentrated around the main entrance and on the façade.
- Decoration in the Federal style is attenuated and delicate, particularly for interior mantels.
- Windows with 9/6, or 9/9 double hung sash. There is sometimes a diminution in window size between the first and second stories on the façade, giving a false impression of height.
- In Beaufort a small porch or gable roofed portico is typical, sometimes with classical columns in the Doric or Ionic order. Federal-style moldings, particularly on porch columns, are more refined in execution than was true in the Georgian period.

Federal Style, Mace House (c. 1831), 619 Ann Street

19th-Century Revival Styles—Greek, Gothic, Italianate, Queen Anne

Greek Revival Style In Beaufort the Greek Revival style was primarily a residential style. Known architects or builders working in Beaufort are few, but many carpenters and builders undoubtedly consulted one of several nationally popular builders' guides, such as the one by the architect Asher Benjamin. These guides provided detailed drawings of classical features such as mantels, stairs, and window and door moldings. Characteristics of the Greek Revival Style include:

- A strong emphasis placed on the front entrance, through the use of wide, prominent moldings around the main door. The door often has a rectangular transom and is flanked by sidelights or pilasters. Sometimes, in the 1830s and 1840s, earlier houses were updated by the addition of a Greek Revival-style door with classical surround. Unlike Federal or Georgian period houses, the front door is not always centrally placed, reflecting the common use of the side passage floor plan.
- Tall, rectangular windows with 6/6 double-hung sash. Windows have molded frames, and are sometimes topped by a pediment or ramped lintel.
- A portico, with either a flat or gable roof, often with a balustrade, pilasters, and fluted columns.
- The use of weatherboard or sometimes flush board siding, painted uniformly white or a pale color. Trim, shutters, and doors are in a contrasting color, although the front door is sometimes stained or left *faux finished*.
- Classical decorative features, although used sparingly except on all but the most formal Greek Revival-style residences. These features include corner pilasters (sometimes paneled), and an entablature with dentil molding. Porch columns use the classical orders, usually either Doric or Ionic, both round and square in section.

Greek Revival Style, Leecraft House (c. 1857), 301 Ann Street

Greek Revival Style Doorway of the Leecraft House (c. 1856), 305 Ann Street

Gothic Revival Style In Beaufort, the Gothic Revival Style was primarily used for religious buildings, more rarely for residences. Characteristic features of the Gothic Revival Style for residences include use of a steeply pointed roof or cross-gable, and lancet windows used on the attic or second story. Characteristics of the Gothic Revival Style for religious architecture include:

- A basilica or cruciform plan, with both shorter and longer wings creating an asymmetrical appearance.
- A prominent tower, placed at either the gable end or at the junction of two wings. A steeple and belfry is located on the roof top, and the tall pyramidal roof of this feature is topped by either a cross or a weather vane.
- Lancet-arched windows and doors. The windows often have stained glass with wood or lead muntins. Alternatively, simple double-hung sash windows with a triangular or arched head are employed. The main door usually has two leaves and heavy iron hinges and handles.
- Use of crenellation along the parapet walls. The roof is usually covered with slate or metal shingles in a decorative pattern.

Gothic Revival Style House,
211 Turner Street (c. 1883)

Gothic Revival Style Church , St. Paul's
Episcopal Church (1857), Ann Street

Italianate Style The Italianate Style manifests itself in Beaufort primarily as individual features of an otherwise vernacular building. Characteristic features of the Italianate Style as seen in Beaufort include:

- A parapet roof with paired or single scrolled brackets along the eaves.
- A gable peak accented by a carved finial.
- Tall 4/4 or 2/2 double hung sash, often reaching floor-to-ceiling height on the first story. Windows have heavy moldings, sometimes with segmental heads or scrolled brackets above. Polygonal bay windows, either one- or two-story, also are a common feature.
- An off-center door, with heavy applied moldings, sometimes within an arched frame with sidelights and a transom, also sometimes arched.

Italianate Style Bow Window on House at 131 Craven Street (c. 1895)

Queen Anne Style Initially, the Queen Anne Style was popularized by the English Victorian-era architect Richard Norman Shaw. Making its way to the United States via the 1876 Centennial Exposition, the Queen Anne Style quickly caught on with architects, builders, and the general public. Queen Anne-style houses in Beaufort were nearly always frame structures sided with a variety of wooden materials, principally shingles, weatherboard, and German siding. Thus, its popularity was facilitated by the manufacture of mass-produced wooden ornaments and millwork, which were shipped to local suppliers via railroad. The Queen Anne Style in Beaufort was almost exclusively a residential style. Its characteristics include:

- Irregular plan and an irregular massing of building and roof forms, often creating a rambling, asymmetrical, and even informal appearance. Roof forms include hipped, gable, pyramidal, gambrel, but usually feature a dominant, front-facing gable. Queen Anne Style houses are seldom less than two stories in height. They rest on either a continuous or brick pier foundation.
- Use of square, rectangular, polygonal, and round towers, often at the corners, along with polygonal and rounded window bays.
- One or more porches, usually wrap-around, with turned posts, classical columns or chamfered posts. Porches often have polygonal or rounded corners, and sometimes feature conical roofs, although the hipped roof is the most common roof shape. A two-story porch, balconies, and recessed porches on the second and attic stories, add extra outdoor living space.
- A multiplicity of window sizes and shapes, including round, oval, square, and rectangular. Double-hung sash windows and casement windows are common. On double-hung sash windows, the upper sash often has multiple lights, sometimes in a diamond or lozenge pattern.
- Brick chimneys with decorative corbel caps. Brick also is used as a foundation material and sometimes form a base for half-columns on the porch.
- An emphasis on the textural patterns of the exterior, including the use of fish-scale, saw-tooth, round, and scalloped shingles, laid in straight rows or using wavy and/or radiating designs.
- Use of machine-made wooden decorative features such as finials, pendants, scrollwork, trusses, brackets, and pierced woodwork. Historically, these decorative features often are painted in bright colors to contrast with the more monochromatic exterior shingles or siding.

Queen Anne Style House, 300 Ann Street (c. 1900)

Queen Anne Style House with historic paint colors, 118 Orange Street (1900)

20th-Century Styles

Colonial Revival Style The Colonial Revival Style has deep roots in America's 18th-century past and continues in use today. The style traced its renewed popularity in the late 19th century to the 1876 Centennial Exposition. The Colonial Revival Style was used for the design of residences (both large and small), schools, churches, public buildings, and even commercial buildings. The Dutch Colonial Style is a variant of the Colonial Revival Style; its most distinctive feature is the use of the gambrel roof and was generally used after 1910 for more modest houses. Characteristics of the Colonial Revival Style include:

- A symmetrical, regular plan and exterior appearance, with the façade rectangular or nearly square. The pristine appearance of Colonial Revival style architecture is accentuated by its white, painted exterior, accented by black or dark green shutters and doors.
- Hipped or side-gable roofs, often punctuated rhythmically by gable-roofed or hip-roofed dormers, sometimes with pedimented heads.
- A gable-roofed, pedimented portico on the front elevation, with classical columns (often paired or clustered) and trimmed with dentil molding. Side porches also are common, but are usually flat-roofed, sometimes with a rooftop balustrade.
- Classically derived columns, balustrades, modillions, and dentils, as well as such Renaissance touches as urns, swags, and finials.
- Double-hung window sash with 12/12, 9/9, 6/6, or 4/4 sash. The Colonial Revival Style rarely employs more lights on the upper sash than on the lower sash. Colonial Revival Style windows (unlike their true 18th century prototypes) usually have operable louvered shutters.
- A central entrance with a six-panel or four-panel door, often topped by a rectangular or semicircular transom and/or a pediment. Fluted pilasters and/or rectangular sidelights often flank the door.

Colonial Revival Style, Dr. Duncan House (c. 1913), 705 Front Street

Colonial Revival Style, (c. 1962), 215 Ann Street

Neo-Classical Revival Style The Neo-Classical Revival Style is closely related to the Colonial Revival Style, although it was executed with more formality. The Neo-Classical Revival derived from the training of American architects in the precepts of classical design at the Ecole de Beaux Arts in Paris. The style often was used for public buildings and is associated with bank buildings and larger architect designed homes. Features of the Neo-Classical Revival Style include:

- Masonry construction, either stone or brick, with wood, stone or concrete classical trim. The trim and ornament are derived from known Renaissance and 18th century prototypes, using correct scale and proportions. Wood siding is used more rarely.
- A two-story classical portico with pedimented gable end, clustered columns (often fluted), and sometimes an ornamental swag in the pediment. The portico is often echoed by two-story pilasters at the corners of the building.
- An elaborate front entrance, usually with double doors, topped by a triangular pediment or broken arched pediment, and flanked by columns or pilasters.
- A hipped, gable or flat (for commercial buildings) roof. Georgian Revival Style buildings usually have slate roofs, although embossed metal or built- up roofs are sometimes seen as well.
- A regular, symmetrical disposition of door and window openings. Windows are tall and rectangular with double- hung and even triple-hung sash with 9/9, 12/12, or 16/16 lights. Most windows are topped by a pediment or at least some molding.
- Symmetrically placed wings, usually flanking the main body of the house or building. Sometimes gable-roofed wings are joined to the main body by smaller connecting wings or hyphens, creating a five-part or Palladian plan.

Neo-Classical Revival Style, Carteret County Courthouse

Bungalow/Craftsman/Arts and Crafts Style The Bungalow Style was popular in middle-class neighborhoods, due to its economy and lack of exterior ornament. Bungalow/Craftsman Style houses were readily available from builders' and department store catalogues, such as Sears & Roebuck and Montgomery Ward. Their component pieces were shipped via rail to the owner's town and assembled on the lot by a carpenter or builder. Few architects' or builder's names are attached to Bungalow Style houses, but because of their popularity in builders' catalogues (many of which have been reprinted), they are fairly easy to research. Characteristic features of the Bungalow/Craftsman Style include:

- A prominent and low-pitched gable, hipped, or jerkinhead roof with wide, overhanging eaves. A prominent gable-roofed, shed-roofed, or hip-roofed dormer on the front elevation. The porch usually features tapered wooden posts, often on brick or stone bases, and a balustrade.
- Exposed structural elements such as ridge beams, truss work, rafter ends and purlins, as well as knee braces.
- A variety of building materials. The main body of the house is frame, usually shingled. Stone, brick or concrete block is used for the foundation (rusticated concrete block was particularly popular).
- Windows usually have 3/1, 4/1, or 6/1 double hung sash, although casement windows are also common.
- An exterior stone or brick chimney, sometimes on the façade, but usually on one or both gable ends.

Bungalow/Craftsman/Arts and Crafts Style 717 Ann Street (c. 1920)

Bungalow/Craftsman/Arts and Crafts Style, 701 Ann Street (c. 1910)

Minimal Traditional This style of architecture was poplar in North Carolina from the 1930s through the 1950s. Its popularity in the 1930s was due to the straitened economic circumstances of the Depression. Loosely based on Colonial precedents, the style frequently featured low pitched roofs, decorative shutters, front facing gables, tapered brick or stuccoed chimneys, a simplified façade, and a single porch post.

- Either frame construction with weatherboard siding or concrete block construction with a wood-sided attic level.
- L plan or rectangular plan with front-facing gable.
- Low-pitched roof with composition shingle or cement shingle.
- Sash or casement windows, as well as a front picture window or sash windows.
- Very minimal decoration confined to the façade including porch posts, entryway, and shutters.
- Exterior chimney, often on the façade.

Minimal Traditional Style, 611 Ann Street (c. 1950)

Chapter 4. Administration of the Beaufort Historic District and Historic Landmarks

Historic Preservation Legislation—Federal, State, and Local

Historic preservation activities in Beaufort are guided by several important pieces of legislation on the federal, state, and local levels. Foremost of these is the National Historic Preservation Act (NHPA) of 1966. Among other things, this landmark federal act and its amendments established the National Register of Historic Places, the system of State Historic Preservation Offices, and the Certified Local Government program. It also mandated consideration by the federal government of the effects to historic resources from federal undertakings. Through additional historic preservation-related legislation enacted in 1976 and 1986, the federal government has created tax credits for the certified rehabilitation and preservation of income-producing historic properties.

In North Carolina, localities can establish historic districts and Historic Preservation Commissions to administer them pursuant to the provisions of North Carolina **G.S. 160A-400.1-400.14**. This statute defines the criteria for historic district and landmark designation, details the potential powers and duties of a local Historic Preservation Commission, and mandates that a Certificate of Appropriateness (COA) be obtained for changes to the exterior of individual landmarks and buildings within a historic district or to their setting.

The state statutes provide the legal underpinning for the Town of Beaufort's Historic District Ordinance, first adopted by the Beaufort Town Commissioners in 1985. The Beaufort Historic District Ordinance, much of which is based on the State Statute above, is found in Section 13 of the Town Zoning Ordinance. Section 13.1 describes the "Purpose" of the historic district regulations are "*to promote the education, culture, and general welfare of the public through the preservation and protection of historical buildings, places and areas; and to maintain such properties as examples of past architectural styles*."

Beaufort Historic Preservation Commission

Makeup of the Beaufort Historic Preservation Commission (HPC)

Section 13.5 of the historic district regulations created a Beaufort Historic Preservation Commission (HPC) to monitor and protect the Historic District's valuable cultural and historical resources. The HPC consists seven (7) regular members. The HPC elects its own chairperson and vice-chairperson to one-year terms each. All members must be residents of the Town of Beaufort (but not necessarily of its historic district) and *"shall have demonstrated special interest, experience, or education in preservation, history, or architecture."* The HPC is assisted in its duties by Town staff, including the Town Planner and Town Zoning Administrator and Town Clerk..

HPC members are appointed by the Town Commission to three-year terms. Beaufort residents interested in being considered for a current or upcoming vacancy on the HPC should submit a letter and statement of qualifications to the Town Manager, Town Hall, 215 Pollock Street, Beaufort, NC 28516. Written correspondence to the Beaufort Historic Preservation Commission can be directed to: Beaufort Historic Preservation Commission, c/o Beaufort Town Hall, PO Box 390, Beaufort, NC 28516.

The Beaufort Historic Preservation Commission holds regularly scheduled meetings on the first Tuesday of every month at 6:00 PM at the Beaufort Town Meeting Hall (former Beaufort railroad depot), 614 Broad Street. Meetings are advertised 7 days in advance in the local print media and are open to the public. The HPC can also hold special meetings to discuss particular topics; these too are advertised in advance and are open to the public.

Duties and Responsibilities of the HPC

Among the most important powers and duties of the HPC detailed in Section 13.6 of the Beaufort historic district regulations are the following:

- Maintain an inventory of historic properties;
- Recommend to the Town Commissioners the designation of historic districts and landmarks in Beaufort, as well as recommend the removal of a building or landmark's historic designation;
- Review and act upon requests for historic plaques to be placed on buildings in Beaufort.
- Review and act upon proposals for alterations, demolitions and relocations, or new construction within historic districts in Beaufort; the HPC also reviews changes to individual landmarks.

This last duty is the one most frequently encountered by the general public in Beaufort. To fulfill this responsibility, the HPC is empowered to "*review and pass upon the appropriateness of the construction, reconstruction, alteration, restoration, moving or demolition of any buildings, structures, outdoor advertising signs or other exterior features in the historic district.*"

The purpose of the review is to assist the HPC perform its duty as provided by N.C. General Statute 160A-400.9 to prevent the construction, reconstruction, alteration, restoration, moving, or demolition of buildings or structures, appurtenant fixtures, outdoor advertising signs, or other significant features in the district which would be incongrous with the special character of the landmark or district.

Certificate of Appropriateness

Probably the most frequently asked question of the HPC is "When do I need a Certificate of Appropriateness (COA)?" The COA is a permit that a property owner receives indicating that a proposed change or action has been reviewed and approved by the HPC for congruity with the special character of the historic district or landmark and for consistency with the historic district regulations. As a part of the COA review process, the HPC shall consider the preservation of the character and integrity of the Town and its historic districts and individual landmarks. To verify that the proposed action requires a COA, call Town Hall at 252-728-2141.

According to Section 13.10 of the Town historic district regulations "*ordinary maintenance or repair of any exterior architectural feature in the Beaufort Historic District which does not involve a change in design, material, or outer appearance*" does **not** require a COA. As a general rule, however, all other external changes or modifications to a building/structure or its setting in the historic district, demolitions and relocations in the historic district, new construction in the historic district, and the installation or alteration of any sign in the historic district can only be undertaken after the granting of a COA. The COA must be obtained **before** any proposed work can be performed. A COA is generally required regardless of whether any other building or zoning permit is required. Note that the interior of a publicly owned building or an individual landmark for which consent for interior review has been given by the owner also fall under HPC review.

Routine Maintenance Actions (COA Not Required)

Property owners should be aware of certain actions that are considered "routine maintenance" or are otherwise not subject to HPC review and thus do **not** require a COA. These items include:

- Ordinary maintenance, cleaning, or replacement "in-kind", including roofs, (using same materials, colors, design etc.) of a property feature consistent with the historic design guidelines;
- Repairs to exterior architectural features that do not alter the exterior appearance of the property;
- Repair of painted surfaces, minor "touch up" painting and repainting in the same color;
- Seasonal decorations;
- Moveable playground equipment;
- Temporary real estate "open-house" or "yard sale" signs placed and removed on that day;
- Replacing gutters or downspouts;
- Minor landscaping, including planting of flowers and vegetable gardens.

Minor Work Items (COA Required with Town Staff Approval)

In an effort to expedite the review of COA applications, the HPC has defined certain minor proposed building and/or site changes that will have no discernible impact on the special character of the building, site, and historic district. These "Minor Work Items" **do** require completion and submittal of a COA application, but they **do not** require review by the HPC. Instead, they are reviewed by Town Zoning and Planning staff for consistency with the historic design guidelines. Town staff may, at their discretion or at the request of the applicant, forward the COA for a hearing and approval by the HPC.

Minor Work Item	Comments
FENCES Side and rear yard fences and walls of all styles and materials	See "Fences" section of Chapter 8 for guidelines for fences in front yards and for corner lots
LANDSCAPING Planting or removal of trees, in rear and non-visible side yards Removal of any diseased or damaged trees in any location Utilitarian wood garden sheds, painted to match primary structure, in rear or non-visible side yard not to exceed 150 square feet. Trellises, arbors and above-ground swimming pools in rear or non-visible side yard	Minor landscaping does not require a COA. Major "hard" landscaping in public view, such as the removal or installation of stone or brick terraces, water features, berms, and ground-moving activities require HPC review. Removal of major landscaping features that contribute to the character of the historic district, such as all mature trees and landscape features such as berms, terraces, and walkways require a COA.
MECHANICAL EQUIPMENT Installation of mechanical equipment including roof vents, exterior air conditioners, furnaces and satellite dishes on rear or non-visible side elevations Installation of window air conditioning units, window fans, and TV antennas on rear or non-visible side elevations Central air conditioning units on the rear or side of the building not seen from the street	Installation of these features on a front or visible side elevation requires HPC review. Installation of these features on a front or visible side elevation requires HPC review. Central air conditioning units on a visible side can be approved by the HPC but must be screened with shrubbery or appropriate fencing.
SHUTTERS Shutters or blinds on rear or non-visible side elevations, subject to design guidelines	See "Windows" section of Chapter 6 for discussion of common shutter and blind types.
STORM WINDOWS/DOORS Installation of metal or wooden storm doors and windows which have a painted color that matches window trim or is appropriate for the house. Storm windows for double hung sashes shall have horizontal dividers that are in alignment with the horizontal meeting rails of the original upper an dlower sashes. Installation of wooden storm doors or windows painted to match trim or house; Installation of painted wooden window screens and screen doors on all elevations.	See "Windows and Doors" section of Chapter 6 for more detail.
SIDING Removal of artificial siding and other non-original material where original siding is known to exist	

Minor Work Item	Comments
HANDICAPPED ACCESS Erection, alteration, or removal of temporary features that are necessary for medical conditions, but which do not permanently alter exterior features	Installation of permanent ramps and features structurally attached to the building requires HPC review.
COLLAPSIBLE PORCH GATES should be truly temporary and removable. Purpose is to restrain young children and pets.	Reviewed by HPC on case by case basis.
COA Six-month renewal of Certificate of Appropriateness previously granted, ONLY if work has been started but not completed within the one year validation period.	

Pre-Application Process

For all but the smallest project, a property owner is strongly urged to take advantage of the HPC's pre-application process. This process, involving informal consultation with Town staff and HPC members, can save untold time, money, and headaches during the rest of the COA application process. It allows owners/applicants to present conceptual ideas, to discuss different alternatives, and to receive helpful guidance and comments. An applicant may request an informal meeting with 2 or 3 members of the HPC to become familiar with the Beaufort Historic Design Guidelines, which may be arranged by contacting Town staff.

It is important to realize that completion of the pre-application process does **not** guarantee approval of the COA application by the full HPC, or that the COA application will not be modified. The HPC renders its decision on an application after careful consideration, hearing of evidence from other Beaufort residents or expert witnesses, and discussion among its members, all accomplished at the regularly scheduled HPC hearings.

Certificate of Appropriateness (COA) Application Process

1. Early consultation with applicable permitting agencies and the Town Building Inspector and Town Planning Director is advisable so that the impact of requirements on the COA application may be assessed and the permitting process can be facilitated for the applicant.

2. Having determined that a COA is required, having reviewed the sections of the historic district guidelines relevant to the project, and having completed the pre-application process (if needed), the property owner then completes the COA application. This application can be obtained in person from the Town Hall or it can be downloaded from the Town of Beaufort website at http://www.beaufortnc.org/Town+Departments/Planning+and+Inspections/default.aspx

3. The completed COA must be signed and dated and accompanied by a non-refundable $25.00 fee. The COA must be filed at Town Hall fifteen (15) working days before the next regularly scheduled meeting of the HPC to be placed on that meeting's agenda. For the schedule of HPC meetings and meeting agendas, call Town Hall or check the Town web site at http://www.beaufortnc.org/Town+Government/Historic+Commission/default.aspx

4. In order for a thorough review of the COA to be undertaken by Town staff and the HPC, the application must include sufficient supporting documentation. The level of documentation depends on the complexity of the proposed project, but it is rare that too much documentation is ever submitted. The checklist of required documents for the COA application is found attached to the application and is listed on the next page.

5. The Town Planner and/or Code Enforcement Officer screens the completed COA application in an effort to determine compliance with all applicable Town zoning ordinances and codes. If the town planner and/or zoning inspector determine that an application is not in compliance with zoning or other land use provisions the applicant will be notified. If the applicant does not withdraw his application or amend the same to bring it into compliance with zoning or other land use provisions, the HPC will not have jurisdiction of the application, and will deny a COA on that basis.

6. Applicants should note that in addition to a COA, additional permits may be required for projects within the Historic District, particularly along the waterfront. These include: CAMA, Army Corps of Engineers, and other applicable federal, state and local agency approvals. — Town building permits will be issued only after a project has received all required permits, including a COA.

7. Early consultation with applicable permitting agencies and the Town Building Inspector is advisable so that the impact of requirements on the COA application may be assessed and the permitting process can be facilitated for the applicant. The HPC may choose to delay consideration of a COA application to consult with federal, state, or local agencies. This is particularly important when the North Carolina HPO is asked to review and comment on the project as part of a required environmental review process. Any comments from North Carolina HPO must be documented in writing.

8. Upon competion of local zoning and land use screening, the zoning officer will forward the COA application to the HPC for its review and action. Notification of the meeting date, time, and place will be sent to the applicant and adjoining property owners by mail no less than seven (7) days prior to the HPC meeting. Attendance at the meeting by the applicant (or a designated proxy) is required, should any questions or concerns regarding the project arise. Failure of the applicant to attend a meeting may result in unnecessary delay if the HPC fails to obtain information deemed necessary to make an informed decision. Any interested party is welcome to attend the meeting or to review the application at Town Hall prior to the HPC hearing.

9. Most COA applications are reviewed and decided upon the day of the meeting. The HPC must issue or deny a COA within one hundred and twenty (120) days after a completed application has been filed, except when the time limit has been extended by mutual agreement between the applicant and the HPC or when more time is needed to obtain comments from other federal, state or local agencies involved in the permitting, funding, or approval of the proposed project.

10. In determining whether the work proposed in the application would be congrous with the special character of the district, or in certain cases, designated landmarks outside the district, the hpc commission will consider the items generally and specifically set forth in these guidelines including the following principles:

    - The special character of the district is primarily definied by the following elements:
      A. Architectural styles, sizes, scales, height and proporations of historical Beaufort buidlings and other structures.
      B. Vistas of the Historic District should be maintained. These include seascapes, landscapes, and streetscapes.

11. All decisions of the HPC, in which a COA was awarded or denied, are furnished in writing and mailed to applicants within fourteen (14) working days of the meeting. The COA must be visibly displayed at the project site during the entire duration of the project.

12. Once issued, a COA is valid for six (6) months and may be renewed for an additional six months at the written request of the applicant. If work has not begun after 12 months, the applicant must re-apply for a new COA. An approved COA may also be transferred to a new property owner if that owner certifies in writing that he has reviewed the approved application and agrees to comply with all the terms and conditions of the COA.

13. An approved or pending COA application may be modified by a written request from the applicant to the HPC. The request should include a description of the proposed changes, as well as drawings, a site plan, and other appropriate documentation if necessary. If the HPC finds that the modifications constitute a substantial change from the previous application, a new COA application submission will be required and all notification procedures will be followed.

14. An appeal may be taken to the Beaufort Board of Adjustment from the HPC's action in granting or denying any certificate, which appeals may be taken by any aggrieved party within 30 days following formal action by the HPC with regard to the granting or denying any certificate. Any appeal from the Beaufort Board of Adjustment's decision in any such case shall be heard by the Carteret County Superior Court.

15. If work is performed without a COA when a COA is required, the persons responsible for such work will be in violation of town ordinance and subject to enforcement action under the ordinances of the Town of Beaufort.

Checklist of Materials Required for COA Application

1. ____ If a project involves the reconstruction of an earlier feature of a historic structure, good documentation is required of the prior existence of that feature.

2. ____ If a project involves replacing existing features of a historic structure, justification for replacement and a description and/or sample of the new material(s) must be furnished.

3. ____ Photographs of site and existing building.

4. ____ Detailed plans showing both existing and proposed conditions and elevations of proposed buidlings.

5. ____ Site plan with dimensions showing both existing and proposed conditions.

6. ____ Completed adjacent property owners form (on back of application).

7. ____ Landscaping plans indicating major plant materials.

8. ____ Indication of tree removal if necessary.

9. ____ Description of all building materials (siding, roofing material, windows, door, etc.).

10. ____ Material samples.

11. ____ Exterior paint color samples for projects involving any change in exterior color.

12. ____ Indication of any planned demolition.

13. ____ Streetscape photographs.

FOR SIGNS:

14. ____ Dimensions of the sign.

15. ____ A drawing indicating size and type of lettering and overall design.

16. ____ Colors to be used.

17. ____ Location of the sign on the structure.

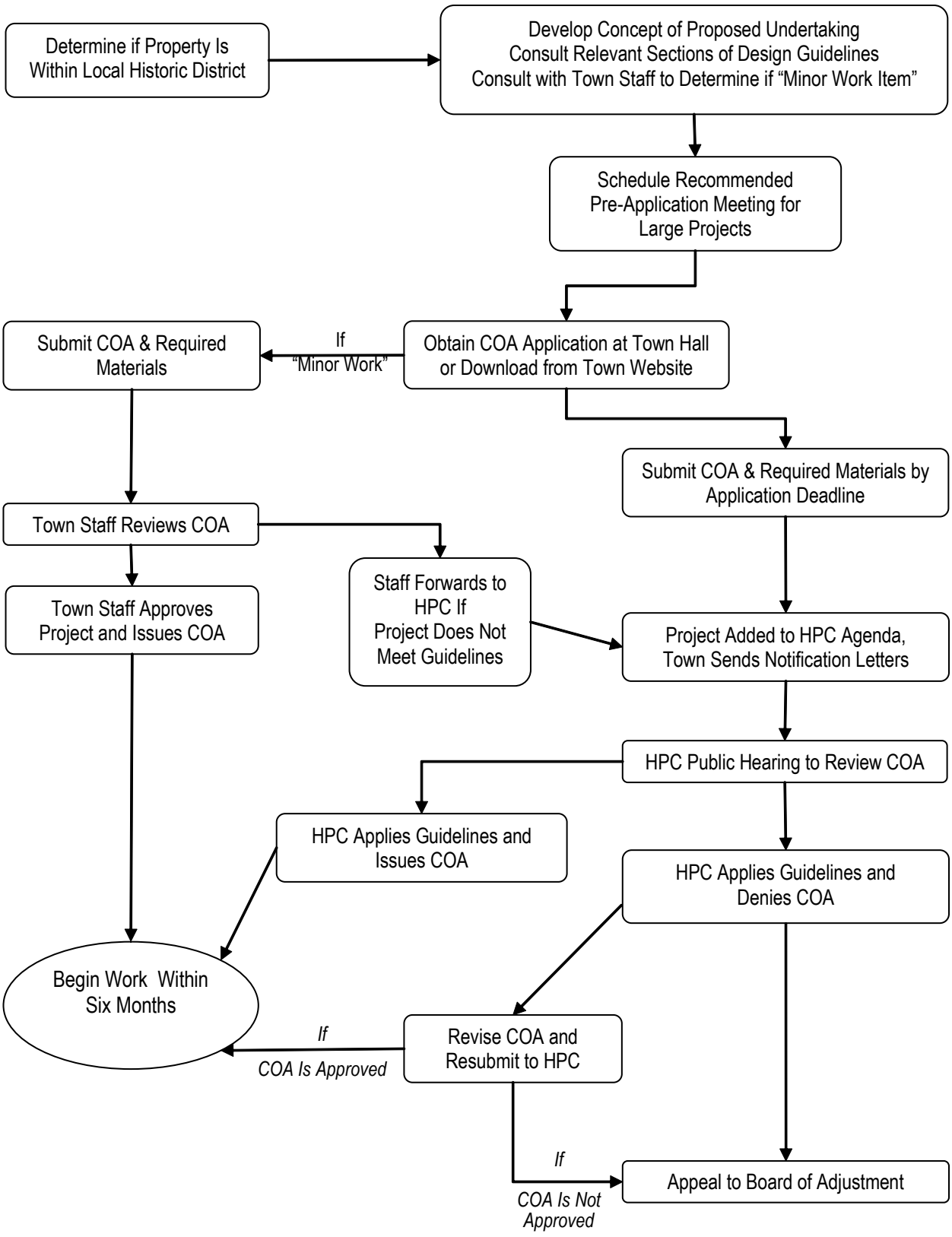
18. ____ Materials sign will be made of.

FOR HOUSE PLAQUES:

19. ____ See guidelines on page 35.

20. ____ Name, date suggested, and research submitted with photos.

Flow Chart
Certificate of Appropriateness Process



Guidelines for Obtaining Historic Plaques in Beaufort

Historic plaques may be obtained for any eligible building within the Beaufort Town limits, whether or not the structure is located within the Historic District. HPC encourages eligible owners to obtain this designation and to use the guidelines for any future changes to the structure.

Purpose of Historic Plaques:

1. To identify structures worthy of note.
2. To encourage recognition of this fact by preservation and appreciation.
3. To become aware of other historic facts through the research required to obtain a plaque.

Eligibility:

1. Structure must be at least 100 years old.
2. Structure must not be subjected to extensive exterior remodeling nor be so altered that the architectural integrity of the structure no longer remains.

Procedure:

Formal written request is to be submitted to the Historic Preservation Commission. Included in the request should be the documentation as outlined below.

Documentation:

The documentation must be produced by the applicant. It is the responsibility of the applicant to do or have done all the research necessary to provide the documentation to the Historic Preservation Commission. Included in the documentation should be:

Written proof of the date of construction, or the earliest date of reference in the tax records, to show that the structure existed. Any records can be used to substantiate the existence of the structure, including early maps of the area, or other comparable documentation (with verification by outside sources, if necessary) at the Historic Preservation Commission's discretion. In addition, there must be visible evidence of construction methods of the period. Other information to be included: photos of each side of the outside, photos of interior features used in determining age, scaled map of the lot on which the structure stands indicating all changes in lot by deed(s).

Plaque Guidelines:

4-1 If the request to obtain a plaque is granted, the applicant will receive written permission from the Beaufort Historic Preservation Commission. This permission will state the earliest name and date as determined by the Beaufort Historic Preservation Commission. No other information may be placed on the plaque.

4-2 The applicant will be responsible for all expenses of obtaining the plaque and its maintenance. Once a plaque is received by the applicant, it is the responsibility of the owner not to make changes that would alter the architectural integrity of the structure.

4-3 The plaque should be to the exact specifications of the Historic Preservation Commission. If future changes not appropriate to the original documentation which govern the issued plaque occur, the Commission has the right to request the removal of the plaque.

Chapter 5. Protecting Beaufort's Historic Vistas

Beaufort's maritime setting has been deemed so crucial to its historic integrity that the boundaries of the Beaufort National Register Historic District (see Chapter 2) are drawn so as to include a large expanse of water across Town Marsh and Carrot Island, an expanse "which is a vital part of the maritime character of the quiet seaside town and which provides the dramatic view from Beaufort's waterfront." (Beaufort Historic District National Register Nomination, 1974). The boundaries of the locally designated historic district administered by the Beaufort HPC are not as expansive, but still include significant areas of the surrounding water.

Several important character-defining views and streetscapes in Beaufort have been identified in previous architectural and historical studies of the town and have been included within the boundaries of the locally designated historic district. The 1994 historic architectural survey of Beaufort written by Dr. Ruth Little for the North Carolina HPO pointed out the original grid street plan, retained to this day, as one of the town's most important features to be preserved. Even earlier, in his landmark study of Beaufort written in 1973, architectural historian Tony Wrenn listed the following viewscapes as integral to Beaufort's historic character:

- The tree-lined streets in the Historic District, and others like it in the historic district;
- The unimpeded views of the water from the porches of residential houses along Front Street;
- The Live Oak-shaded lawn of the Carteret County Courthouse;
- The picturesque Old Burying Ground and the Episcopal Cemetery;
- Important approaches to downtown along Orange and Turner Streets;
- Views of the water and boats that can be seen down many of the other north-south streets;
- Open or public areas of waterfront along the boardwalk.

Therefore, the HPC has developed the following policy regarding new construction, including additions to existing buildings, in the Beaufort Historic District.

The vistas of Beaufort's waterfront play a crucial role in defining the character of Beaufort's Historic District. These include, but are not limited to: the sweeping vistas across Taylor's Creek, Gallant's Channel, and Town Creek; and views of the Historic District, particularly Front Street, from the water. An important factor in evaluating certificates of appropriateness for new construction and additions to existing structures will be the impact, from both the land and water on the vistas of Beaufort's waterfront. Generally, new construction, or additions to existing structures, that encroaches into the vistas of Beaufort's waterfront should be permitted only to the extent necessary to allow reasonable use of the property. In weighing the impact of new construction and additions to existing structures, the commission should consider the traditional setting or context of the subject property relating to the vistas of Beaufort's waterfront.

The maritime setting for which Beaufort is famed is an important part of its historic character.

The historic streetscape of the west end of Front Street is made up of buildings generally oriented to the water.

Chapter 6. Guidelines for Rehabilitation of Individual Landmarks and Buildings in the Beaufort Historic District

Residential buildings beautifully restored and rehabilitated line the streets of Beaufort's Historic District.

Treatment Options: Preservation, Rehabilitation, Restoration, and Reconstruction

Changes to a building's exterior or its setting reviewed by the Beaufort HPC can take the form of one of four common treatment options for historic buildings: Preservation, Rehabilitation, Restoration, or Reconstruction. The definition for each of the treatment options listed below is taken from *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* (1992). For a fuller discussion of these treatment options consult: http://www.nps.gov/history/hps/tps/standguide/overview/using_standguide.htm

Preservation

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. It is the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Preservation is the preferred treatment option when the property's distinctive materials, features, and spaces are essentially intact and do not require extensive repair or replacement. Work generally focuses upon the ongoing maintenance and repair of historic materials and features, rather than replacement and new construction. New

Through careful maintenance, this historic house in Beaufort has been preserved with nearly all of its exterior architectural features intact.

exterior additions are not generally within the scope of preservation.

Rehabilitation

Rehabilitation is a practical approach to preservation that acknowledges the need to alter and/or add to a historic property to meet continuing or changing uses, while retaining the property's historic character. It is the process of repairing or altering an historic building for an efficient, contemporary use while retaining its historic features. Rehabilitation includes structural repairs, repairing roofs and exterior finishes, painting, and upgrading mechanical systems. It may result from a change in use, or from a desire to continue its original or intended use. Beaufort contains numerous examples of successfully rehabilitated buildings: for example, the former Beaufort Railroad Depot is now used for meetings by the Town government.

Restoration

Restoration involves the accurate depiction of a building as it appeared at a particular period in time, by removing later features and/or reconstructing missing features. Formerly quite popular, today restoration is a rarely used option outside of a museum setting and should only be used when the property's design and appearance from a particular period outweighs the potential loss of extant materials and where there is substantial and physical evidence for the restoration work. In Beaufort, the most recognizable examples of restored architecture are the buildings on the grounds of the Beaufort Historic Site, owned and administered by the Beaufort Historic Association, a non-profit group separate from the Beaufort Historic Preservation Commission.

One of the primary missions of the Beaufort Historical Association is the restoration and interpretation of some of Beaufort's most historic buildings, such as the 1796 Carteret County Courthouse (shown here), in a museum setting.

Reconstruction

New construction that consciously mimics an older model or style is often mistakenly referred to as a reconstruction, when in fact such buildings are nothing more than new buildings with a modern purpose made to "look old." Reconstruction is the process of depicting the form, features, and detailing of a no longer surviving building for interpretative or historical purposes, such as in a public park or museum. The reconstruction of the Governor's (Tryon) Palace in New Bern is the most notable example of this treatment option in North Carolina. Reconstruction may also refer to the use of newly constructed parts or features which replace no longer extant features, again based on historical research.

Residential Rehabilitation

Getting Started—Identifying Character-Defining Elements of a Building

Even minor rehabilitation projects should not proceed without first identifying the character-defining features of a historic building. The retention of these features should be an important consideration throughout the rehabilitation project. The identification phase should include examination of historic photographs and documents; investigation of historic surveys, site plans, and Sanborn Insurance maps to determine historic building footprints, materials, and outbuildings (if any); consultation with members of the HPC and/or recognized architectural historians and architects; and a detailed

observation of other houses/buildings like the owner's elsewhere in Beaufort. Architectural styles in Beaufort, and the glossary at the rear of these guidelines also should be consulted in the identification phase of the project.

The following guidelines are designed to help ensure that any rehabilitation or restoration carried out in Beaufort respects the overall appearance of the existing building and setting (which includes the surrounding buildings and spaces on its block), as well as the individual details that give it character.

The principal architectural and structural features of a typical house are discussed here in detail. These include the building's foundations, walls, chimneys, roof, porches, entrances and doors, windows, and exterior decorative elements such as cornices, as well as features of the property's setting such as fences, walks, landscape elements, and walls.

The guidelines are not intended to serve as a "how-to" manual for repointing brick, sanding and painting wood, or carving a finial. Instead, they use and refine the principles contained in the *Secretary of the Interior's Standards for Rehabilitation*. Most design problems encountered during a rehabilitation project arise from a property owner's decision to alter, obscure, or remove a feature(s), rather than to leave the feature in place and repair it (them). For this reason, these guidelines also list common rehabilitation and remodeling mistakes that generally should be avoided.

Elements of a House

The following photographs illustrate some of the most common parts of a historic house, church, and storefront in Beaufort. Any rehabilitation or restoration program should include a similar identification of the character-defining elements of the house (including its setting). The Glossary in the rear of these guidelines should also be consulted for more specific terminology.

Elements of a House

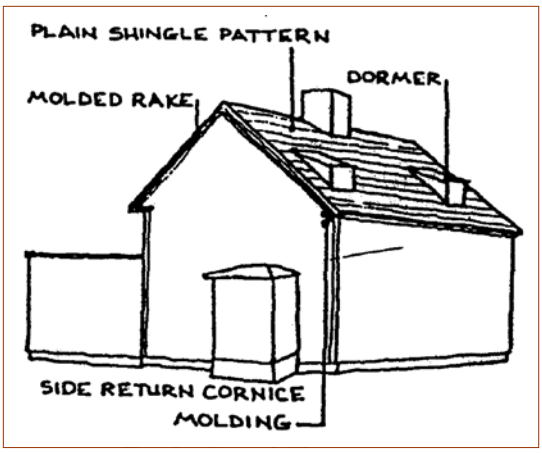
Elements of a Church

Elements of a Storefront

Roofs

Characteristics

The roof is among the most visually prominent features of a house and helps to define its architectural character, as well as serving the obvious purpose of sheltering its occupants and their possessions from the elements. The great variety of roof shapes and forms found in Beaufort, along with such features as chimneys, turrets, crestings, and dormers, gives the historic district great visual interest. Simple hip, gable, and shed roofs on 18th-century residences and more complex combinations of all three seen on late-19th-century buildings reflect the diversity of building types and periods in Beaufort's architectural townscape.



Basic roof features

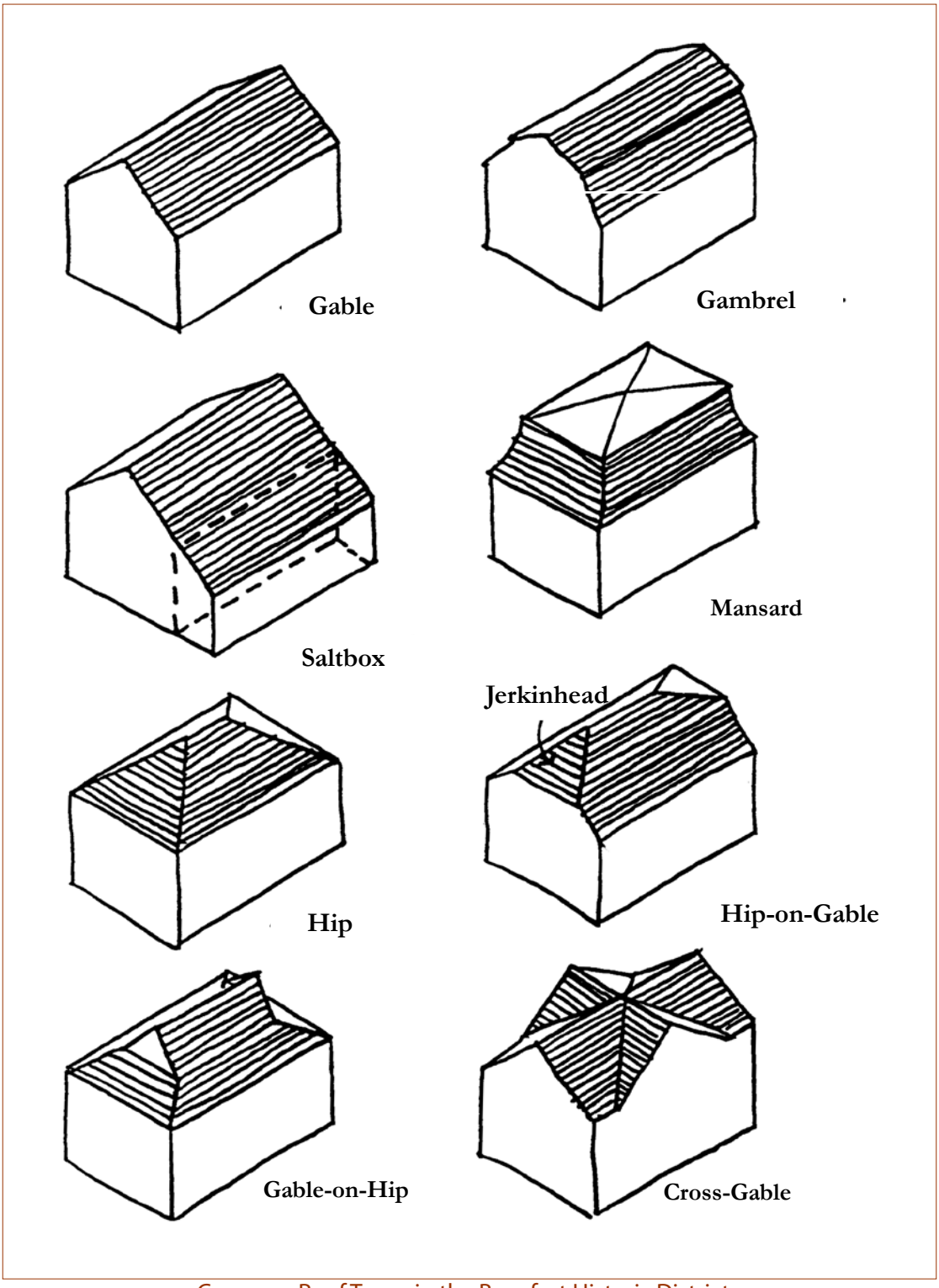
The roof forms of Beaufort's buildings from the 18th century reflect the town's coastal location. Typically, the gable roof has a steep pitch at the ridge but breaks to a shallower slope to extend outward to form a porch or enclosed bay at the rear. This distinctive roof shape is seen on both one- and two-story houses in Beaufort: the one-story house is often called a coastal cottage, with the two-story version referred to as being in the "Beaufort style." Two examples of the gambrel or "Dutch" roof are also to be found in Beaufort.

As the later Gothic Revival, Queen Anne, and Classical Revival styles came into popularity, roof forms became more varied, ranging from hip roofs of both high and low pitch to the picturesque multi-gabled rooflines of the Queen Anne style. Many of these later 19th and early 20th century rooflines were enriched with dormers and rooftop balustrades or railings of wood. Churches typically had steeply pitched gable roofs meeting at right angles to form cross gables and a tall tower with a steeply pitched steeple roof.

The roof's pitch is often related to the roof type and period. Houses from the first half of the 20th century had steeply hipped or pyramidal roofs in the Four Square style, or very shallow-pitched gable or hipped roofs in the Bungalow or Prairie style. Roof dormers with gable or hipped roofs are typical of buildings in the 20th century. Flat roofs are seldom seen on residences except for those dating from the mid- or late 20th century.

The typical profile of the Beaufort coastal cottage consists of a one-story main block with a side gable roof that overhangs to form an engaged porch along the front elevation.

By the late 19th century, roof forms on Beaufort houses were considerably more complex, often employing cross-gables, dormers, pyramidal roofs,



Common Roof Types in the Beaufort Historic District

"Widow's walks" surrounded by wood balustrades are a distinctive feature of some of Beaufort's 19th century homes. Formerly used as observation posts, they are different from modern rooftop decks which are purely recreational.

Gutters and metal flashing are essential features of the roofing system. Many older homes have gutters concealed within the wooden cornice. Metal gutters are usually copper or painted metal and have a half-round profile. Although today it is the common practice to weave asphalt shingles to create valley flashing, the more historically accurate method is to use copper, galvanized metal, or rolled aluminum with a baked enamel finish as flashing materials.

Materials

Most of Beaufort's residences, as well as many stores, churches and public buildings, were covered with riven or sawn cedar shingles until the late 19th century, and often as late as the 1920's or 1930's. Roof materials, as with forms, became more varied during the late 19th and early 20th centuries as tin, tile, asbestos shingle, and slate came into favor due to their permanence and fire-proof qualities. Standing seam metal roofs became the accepted roofing material in Beaufort after the Civil War. Many historic roofing materials have unique visual characteristics of texture, color and pattern that cannot be replicated in modern replacement materials and therefore should be repaired or carefully replaced with closely matching new materials.

The majority of roofs in the historic district are now covered with asphalt or newer fiberglass-asphalt shingles which have replaced the original wood shingles or metal. Asphalt shingles of a dark charcoal, dark brown, or dark "weathered wood" color (dark gray-brown) are usually appropriate as replacement roof coverings to buildings in the historic district. Light-colored asphalt shingles, shingles in a variegated color pattern, and roll-type roofing are not appropriate. Applicants seeking a COA will normally be required to submit samples showing the proposed roofing material and color.

In considering an application for a COA, the Beaufort HPC must review the impact of the proposed work on the historic rooflines and related features such as overhanging eaves, ornamental cornices, dormers, gables, and chimneys.

For further information, consult the following National Park Service Preservation Briefs:

Preservation Brief 04: Roofing for Historic Buildings
http://www.cr.nps.gov/hps/tps/briefs/brief04.htm

Preservation Brief 19: The Repair and Replacement of Historic Wooden Shingle Roofs
http://www.cr.nps.gov/hps/tps/briefs/brief19.htm

Roof Guidelines

6.1.1 Preserve original and significant later roof forms, shapes, and major roof architectural elements such as dormers, gables, chimneys, and eave overhangs. It is not appropriate to make alterations to the front or other primary portions of the roof of a contributing structure if that roof slope can be seen from public view.

6.1.2 Preserve, maintain, and repair historic roofing details and materials such as slate, standing-seam metal, and tile. Replace in-kind only if necessary due to deterioration or damage. Replace only the damaged or deteriorated portion using materials identical to the original if possible.

6.1.3 New roofing materials should be compatible with either the existing or original roofing material. Match the historic material as closely as possible in color, shape, size, and texture. Asphalt or fiberglass-asphalt shingles are acceptable substitutes for standing-seam tin, wood shingles, or metal shingles. Any distinctive patterns of shingles or slates shall be retained and/or replicated exactly. Galvanized standing-seam with a large "agricultural" ridge, usually for ventilation, is not acceptable in the historic district. Instead, use standing seam metal with a crimped edge.

6.1.4 Retain historic roof-top features such as ornamental eaves, cornices, rake-boards, dormers, gables, chimneys, finials, cresting, steeples, belfries, cupolas, and railings that add to the overall architectural character of a structure. All original and significant later features should be preserved and restored, rather than removed. The design of any new roof features should be based on documentary evidence and are compatible with both the building and surrounding buildings.

6.1.5 Contemporary or non-historic roof features may be installed on areas of the roof not seen from the public view or on other non-character defining secondary roofs. Included are skylights, roof-mounted vents, dormers, chimneys, antennas, and solar collectors. These are not permitted when their installation or later removal would damage or destroy a significant roof feature. In certain instances, new dormers may be permitted on side or rear elevations if their design is compatible with the building and the roofline.

6.1.6 Install new gutters without damaging or obscuring architectural features. It is inappropriate to replace concealed, built-in gutter systems with modern exposed gutters. Gutters of all materials except copper shall have a painted finish. Half-round gutters are appropriate for most contributing properties. Wood gutters may be appropriate for certain period restoration projects. Replacement of gutters is usually reviewed as a Minor Works item.

6.1.7 Ridge vents, where needed, shall be of the low-profile type and shall not diminish the original design of the roof or destroy any character-defining architectural details. Other vents, such as gable vents and roof-mounted vents, should be installed so as not to be visible from the public view where possible. In the event that they must be visible, they should be installed to respect the architectural details and character of the subject building.

6.1.8 It is not appropriate to create a false sense of historical development by making changes to roofs, such as adding conjectural features lacking insufficient historical, pictorial, or physical documentation.

6.1.9 Avoid altering the existing roof pitch or introducing a new roof pitch.

6.1.10 Avoid using a substitute material for the replacement of a deteriorated historic element that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

6.1.11 Avoid constructing additional stories resulting in an altered appearance.

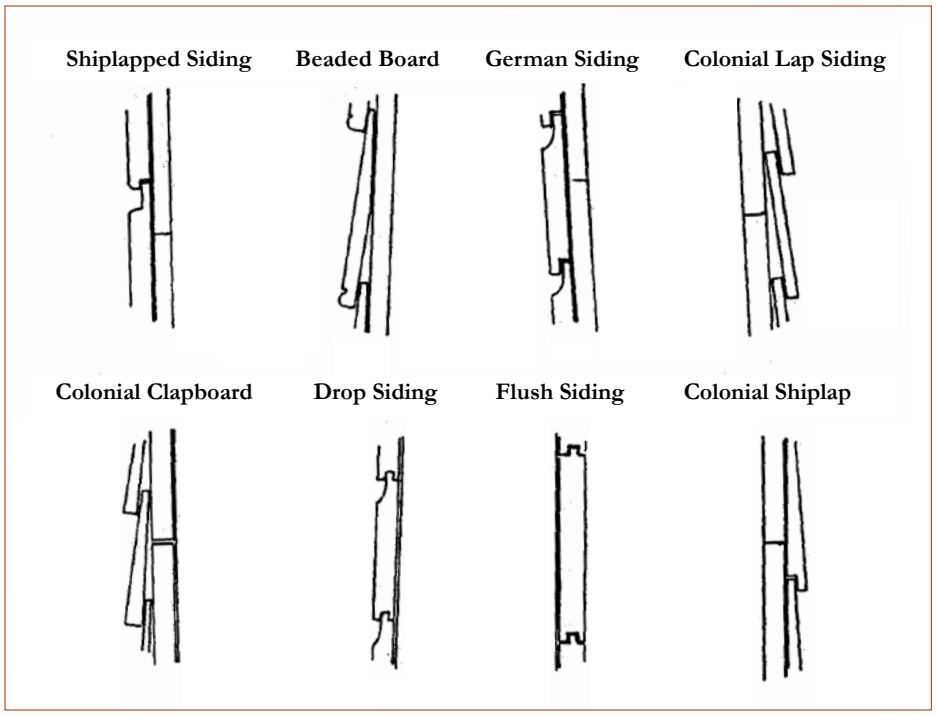
Exterior Walls

Wood Siding Characteristics

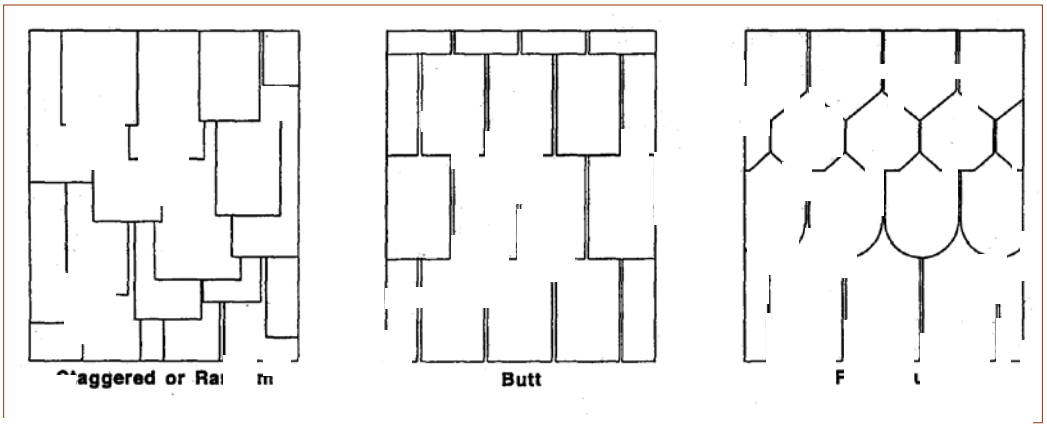
Walls define the form and massing of a building and along with their characteristic materials and appearance define much of the architectural character of the Beaufort historic district. For the most part, Beaufort is a town of timber-framed houses covered with wood weatherboard or clapboard siding, with wood also being used for decorative trim. The predominance of wood construction is due in large part to Beaufort's history as a small port and fishing town of modest means, and its location as the easternmost port for the huge timber-producing region around the Pamlico Sound.

Clapboard or weatherboard siding consists of horizontal boards that overlap and that are nailed directly on the wood framing underneath. The width of the exposed board varies depending on the style and/or age of the building. Beaded weatherboard was used frequently during the early 18th century and is a refinement typical of this period's high level of craftsmanship. Weatherboard siding from the 19th century is usually tapered, with the thickest portion at the bottom. By the second half of the 19th century, beveled, flush board, German, and board-and-batten siding had been added to the builder's vocabulary. The profiles, dimensions, and spacing of historic wood siding are subtle features that typically are not seen in modern wood-sided homes and therefore should be preserved on homes in Beaufort's historic district.

Decorative wood shingles became a popular siding method in the late 19th century and added great texture and variety to homes built during this period. A distinguishing feature of the Queen Anne and later Bungalow styles, wood shingles were laid in a variety of patterns, including fish-scale, saw-tooth, imbricated, and staggered.



Typical Wood Siding Profiles in the Beaufort Historic District



Staggered or Random **Butt** **Fancy Cut**

Wood shingle patterns in the Beaufort Historic District

This early 20th-century house displays weatherboard siding on the first story, wood shingle siding on the second story, and a porch with wooden columns on brick posts and brick half walls.

Flush board siding is a distinctive siding method rarely seen in Beaufort and therefore especially worthy of preservation.

This gable end displays sawn wood shingles that create both a picket fence and octagonal pattern.

Wood Trim and Ornament

Architectural trim, defined as the decorative brackets, moldings, cornices, pediments, quoins, and other features applied to a building's exterior, serves as the "finish" for most historic houses. Before the advent of modern undecorated styles of the 20th century, builders used architectural trim to accentuate certain features or to guide the eye towards different planes and projections of a building's surface. For example, a cornice calls attention to the break between a wall surface and projecting roof eave, while corner pilasters accentuate the vertical nature of a building's corners. Technological advances and the mass production of wooden decorative elements in the late 19th century allowed homeowners to "dress up" an earlier house and give it a more up-to-date architectural style.

Wood architectural trim is an important and readily identifiable feature of most historical styles in Beaufort and should be maintained. Eighteenth century architecture in Beaufort generally exhibited only modest amounts of decoration. Greek Revival-style architecture utilized classical trim to accentuate the balance and symmetry of the façade. Queen Anne-style houses featured such trim as finials, jig-sawn brackets, turned posts and balustrades, and wood shingles to add visual variety to the façade. Classical Revival and Colonial Revival-style buildings have single or two-story porches with columns, entablatures, boxed eaves, and dentil cornices. Some Bungalow-style houses have exposed rafter ends and decorative wooden knee braces below the eaves as distinguishing characteristics.

Decorative wooden porch trim is a significant architectural feature requiring careful maintenance. Any missing features should be replaced with wood that matches the design exactly, rather than using 'stock" wooden features available at building supply stores.

The character-defining features of this classical door surround are the fluted pilasters flanking the entrance and the pediment above.

Preservation of Wood Siding

Original wood elements reflect the craftsmanship and materials available at the time the structure was built. Most original or historic wood elements found in the district are made from old growth pine, often with hand tools, and have acquired a patina of weathering and age that adds much to the character of a historic building. It is the policy of the HPC to require the preservation of as much original wood siding and trim as possible, through the use of repair techniques such as epoxies, splicing, or patching rather than wholesale replacement.

Damaging surface-preparation treatments such as sandblasting and high-pressure water blasting should not be used for use on wooden building elements within the historic district. Instead, the use of traditional techniques such as scraping and gentle sanding to prepare the surfaces is recommended. Sanders should be of the random-orbital or vibrating type only; circular-motion sanders are prohibited. Low pressure power-washing should be used only after a test panel has been performed by the contractor and reviewed by the owners for damage or erosion caused by excessive pressure or lack of training and skill of the operator.

These guidelines seek to maintain the district's character by requiring the preservation of the existing historic wood siding and trim elements and ensuring that true wood siding and trim (not particle board, masonite, or pressed wood products) are used on all restorations and rehabilitations unless there is an overwhelming reason to do otherwise. The HPC recommends taking precautions to ensure the longevity of any new replacement materials: select wood that has natural rot-resisting qualities for

replacements, such as cypress, slow-growth pine, juniper, or redwood. Treat all replacement wood with proven chemical preservatives such as Borates or Woodlife to provide additional protection. Prime and caulk all saw cuts and end-grain joints to prevent moisture from entering the wood.

For further information, consult the following National Park Service Preservation Briefs:

Preservation Brief 08: Aluminum and Vinyl Siding on Historic Building: The appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
http://www.cr.nps.gov/hps/tps/briefs/brief08.htm

Preservation Brief 10: Exterior Paint Problems on Historic Woodwork
http://www.cr.nps.gov/hps/tps/briefs/brief10.htm

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors
http://www.cr.nps.gov/hps/tps/briefs/brief16.htm

Wood Siding, Trim, and Ornament Guidelines

6.2.1. Preserve and maintain existing original wood siding, trim, ornamentation, and other wood decorative elements.

6.2.2. Preserve and repair existing wood elements wherever possible. Use preservation techniques which encourage repair (such as epoxies, splicing, and patching where applicable) rather than wholesale replacement.

6.2.3. Replace historic wood elements only where the original is too deteriorated to repair. If replacement is necessary, use new replacement wood that matches the original as closely as possible in all properties: shape, profile, texture, and detailing. The deteriorated or damaged condition should be documented. Replacement of these features in kind and according to the guidelines does not normally require a COA.

6.2.4. If a portion of a historic wall is deteriorated beyond repair, replace only the damaged portion. In other words, a damaged portion of a wall does not provide an excuse for wholesale replacement.

6.2.5. Prepare surfaces for painting using the gentlest means possible. Low-pressure power-washing should be used only after a test panel of washing has been performed by the contractor and reviewed by the owner for excessive damage. Sandblasting and high-pressure water blasting are not appropriate treatments.

6.2.6. Avoid stripping paint with the object of staining it or leaving it unfinished for a supposedly "natural" appearance when such an appearance cannot be historically documented.

6.2.7. Avoid replacing clapboard siding with shingle siding (or visa versa) or replacing clapboard siding with siding of a different width or profile, particularly if the later siding has gained historic significance in its own right.

6.2.8. It is not appropriate to compromise the architectural integrity of a building by introducing or removing siding, trim or other decorative features, or by concealing or removing decorative details such as cornices, corner boards or brackets.

6.2.9. The use of imitation or pressed wood, vinyl, or aluminum siding is not permitted .

6.2.10. The HPC may allow the replacement of existing substitute siding with new substitute siding (such as cement fiber siding) if the proposed replacement will be more in keeping with the original appearance of the structure. Substitute siding with a simulated wood grain will not be permitted.

6.2.11. The use of fiber cement siding may be approved for new structures, non-historic structures and additions to historic structures not visible from public streets or waterways.

6.2.12. Avoid removing or replacing such features as cornices, brackets, pilasters, door and window moldings, pediments, medallions, dentil and modillion molding, corner boards, and other character-defining architectural trim, particularly from the principal façade.

6.2.13. To avoid creating a false historical appearance, do not use trim salvaged from another building or buildings or stock trim. Likewise, avoid moving or rearranging existing trim to another part of a building without historical evidence to back this up. Do not use stock trim when original trim can be replicated.

6.2.14. Blowned in insulation should be placed in a house so as not to disturb siding.

Substitute Wood Siding Policy

The elements of the coastal environment have always been harsh on wood siding and as a result a number of substitute materials have been developed. Some of these new materials may be appropriate for use on houses in the historic district depending on the position of the new siding in relation to the street. Any substitute material siding must have the surfact texture, surface reflectivity, and finish of wood.

The use of vinyl, aluminum, and pressed wood as a cosmetic cladding is not appropriate.

The use of fiber cement siding may be approved for new structures, non-historic structures and additions to historic structures not visible from public streets or waterways. When fiber cement is used it must have the smooth side out and have the same size exposure as the siding in the rest of the building. Fiber cement siding may be used in areas that have been proven to be prone to excessive rotting.

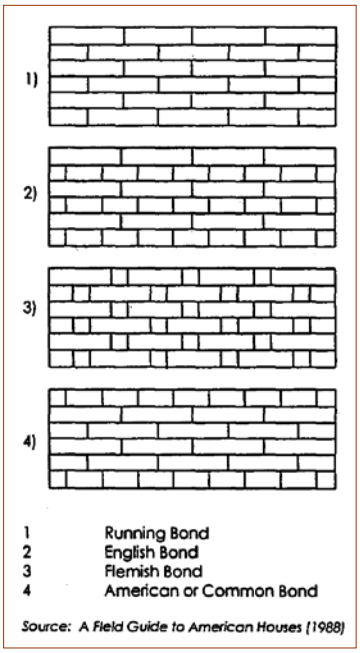
In the case of structures that are presently covered with vinyl, aluminum, and pressed wood cosmetic cladding, the HPC may allow for a change to another substitute siding (such as fiber cement siding), if the proposed new siding is more in keeping with original appearance of the structure or the character of the district.

1. The appearance, surface textures, details, and other key visual characteristics of most substitute sidings are not appropriate in the historic district.
2. Vinyl, Aluminum and Pressed wood shall not be used to cover or replace wood siding or brick structures that contribute to the character of the Historic District, or on new structures.

Brickwork and Masonry

The many varieties of historic brickwork and masonry found in Beaufort contribute in many subtle ways to the character of the entire district. While the vast majority of the district's buildings are made of wood, most incorporate a wide range of brick and masonry elements—chimneys, foundations of brick, ballast stone and stucco—sited on lots that may be defined by low retaining walls of brick and stucco. These brick elements of the district all have distinctive qualities of color, texture, workmanship,

The I.O.O.F. Hall on Turner Street, one of the most distinctive historic brick buildings in Beaufort



Brick Bonding Patterns in the Beaufort Historic District

and appearance that merit recognition and preservation.

While brick and other masonry have a well-deserved reputation for durability, these materials require a regular program of inspection and maintenance to ensure their longevity. Excessive moisture from rainwater or groundwater can cause deterioration of mortar joints, discoloration, or even the failure of the bricks or stones themselves. The character and significance of brickwork and stone can be destroyed or seriously compromised by the application of paint or silicone-base waterproof coatings. The removal of paints and other coatings must be undertaken using only the gentlest possible means, usually with chemical paint removers formulated for historic brickwork. Abrasive cleaning techniques, such as sandblasting or water blasting, will destroy the softer historic bricks and older lime-and-sand mortars.

Typically, the brick chimneys on Beaufort's earliest homes were built on the outside of each gable end and are one of the houses' most distinctive features. Chimneys on later homes were built inside the

frame of the house at the gable ends or closer to the center of the house. Gothic Revival and Queen Anne-style chimneys usually had stacks with decorative brick corbelling.

Repairs to historic brickwork and stone must be made with great care using materials that are compatible with the original elements. The district has many fine 18th and 19th century exterior chimneys that deserve careful maintenance and restoration. The process of repointing deteriorated mortar joints is especially critical on these elements and should be performed only by a skilled artisan. The old or loose mortar should be removed, or raked out, by hand so the historic bricks are not damaged. The new mortar should match the original in both color and compressive strength so the soft historic bricks are not damaged by a bedding of hard cement. When repointing, the mortar must be applied with great care so as not to smear mortar on the face of the bricks.

Brickwork and Masonry Guidelines

6.3.1. Retain and preserve historic brick and masonry elements, including walls, chimneys, foundations, and retaining walls. Preserve masonry elements that are character-defining features of the building or property.

6.3.2. Repair and restore historic masonry elements, rather than replace. Remove vegetation and vines from masonry to prevent structural or moisture damage.

6.3.3. Clean historic masonry only with low-pressure water washing and mild detergents formulated for the specific application. Use chemical cleaners formulated for historic masonry only if water and detergent cleaners are not effective.

6.3.4. Sandblasting, high-pressure water blasting, and other abrasive cleaning methods which may damage historic masonry are not appropriate in the historic district.

6.3.5. Water-repellant sealers are generally not appropriate because they may trap moisture, causing deterioration or discoloration.

6.3.6. For repointing, use only mortars that are compatible with historic mortars in color, strength, and joint finish or surface tooling. Maintain the historic joint width, joint profile, and bond patterns when making repairs. Modern mortars may cause damage to older, softer brick.

6.3.7. Use only hand tools to remove deteriorated mortar joints, under the direction of a skilled mason. Do not use power tools or saws to remove mortar joints.

6.3.8. When replacing damaged brick or stone, use replacements that match the original units as closely as possible.

6.3.9. Avoid painting masonry surfaces that were not painted historically. When painting masonry that has been previously painted, use acrylic latex paints for best durability.

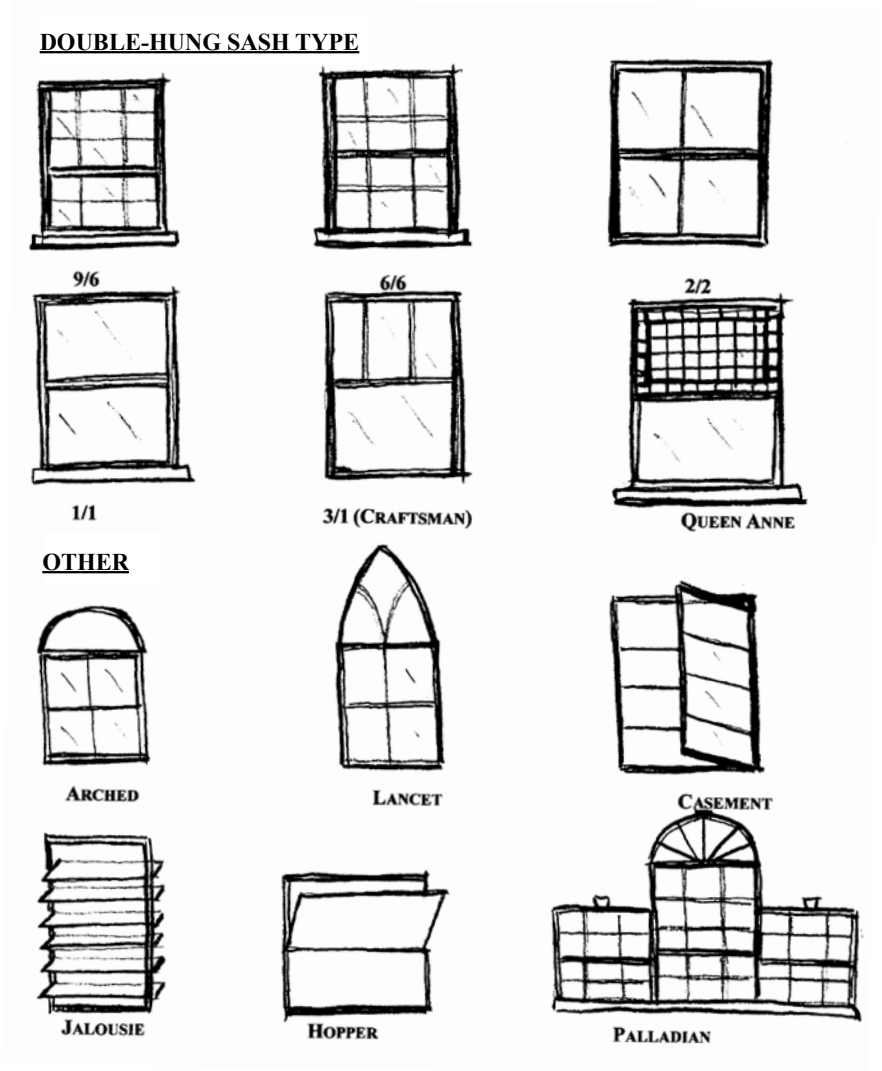
Windows and Doors

Characteristics

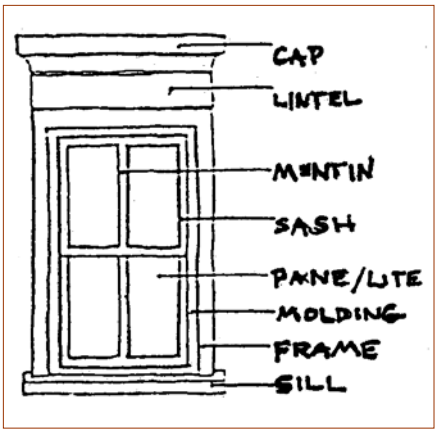
Windows and doors, with their great variety of shapes and sizes, are among the principal architectural features of a building's exterior wall surfaces. Through their design and placement, they help to establish the rhythm, proportion and scale of the building's elevations. Windows are also one of the most readily identifiable features of a particular architectural style or period. For example, lancet arch windows define the Gothic Revival style, while double-hung sash with diamond-pane lights are a hallmark of the Queen Anne style.

Beaufort's historic buildings display a wide variety of window types and styles, including (clockwise from top), a lancet arch window, double-hung sash windows and a dormer window. Windows are one of the most readily identifiable features of a particular period or architectural style.

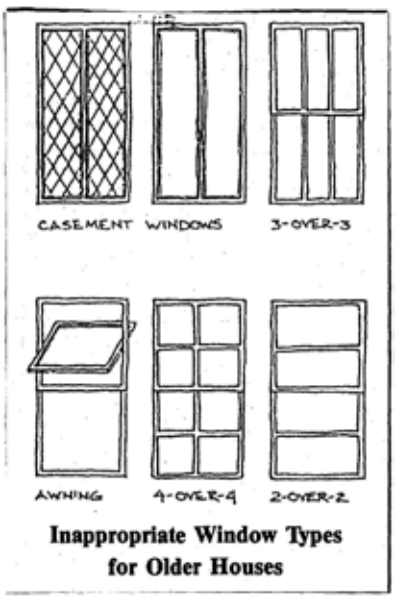
Windows also reflect changes in technology. Most historic windows in Beaufort are wood and are comprised of double-hung sash, with either one or both of the window's sashes open by sliding up or down. Usually, the earlier the window, the smaller and more numerous are the panes of glass in the sash. Georgian-period windows can have up to twelve lights on each sash and were typically made of heart pine with pegged mortise-and-tenon corner joints and distinctive wavy or irregular hand-blown glass panes. By the late 19th century, advances in glass making technology produced windows with two and, eventually, only a single pane of glass in each sash. Leaded and stained glass windows also became popular at that time. Mid- and late-20th- century residential design called for a much larger glass to wall ratio than previously common, and used such features as sliding glass doors and large picture or plate glass windows.



Common Window Types in the Beaufort Historic District



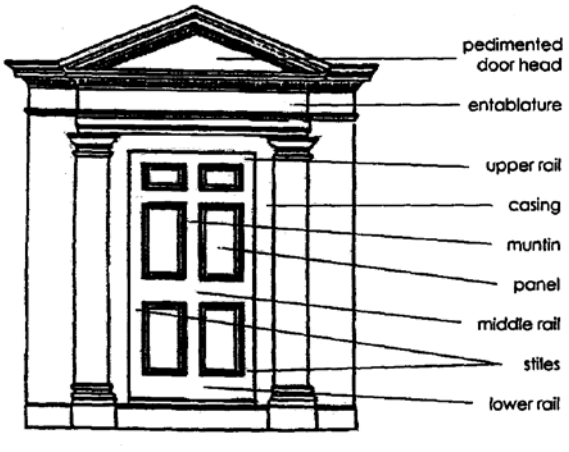
Parts of a Window



Inappropriate Window Types for Older Houses

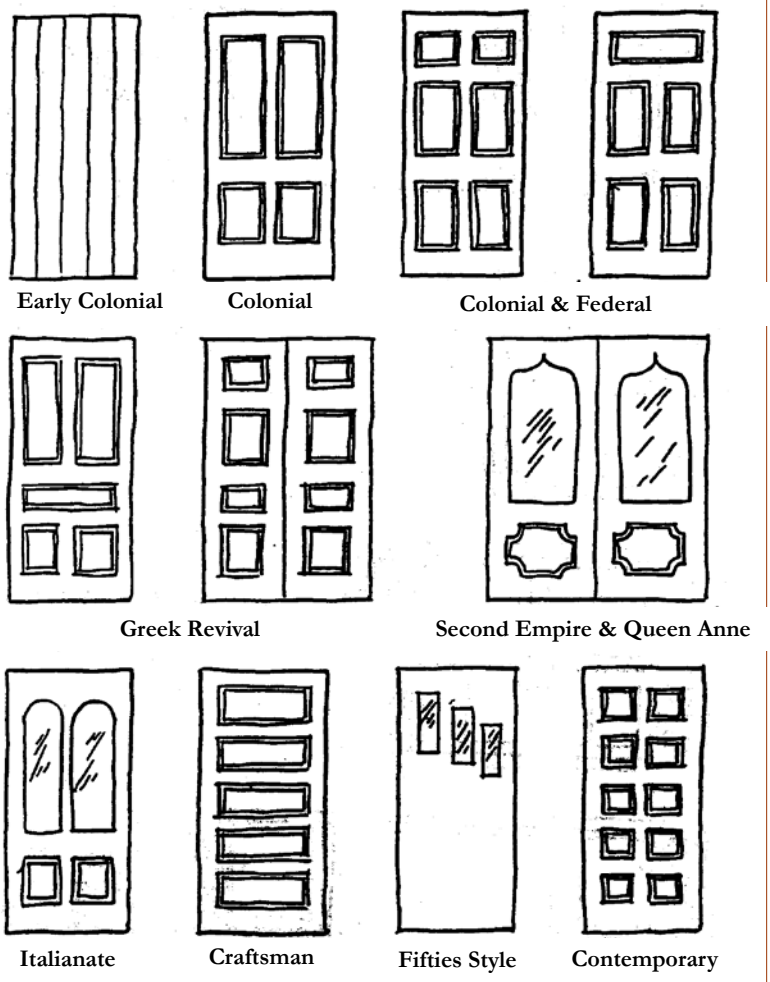
Doors, too, help to define a building's style and period of construction. Before the Civil War, most doors in Beaufort were pegged together and consisted of four or six raised panels separated by stiles and rails. The Greek Revival style saw the introduction of transoms and sidelights around the principal entrance door. Later in the 19th century, doors acquired applied ornamentation, leaded or etched glass lights, and wood varnishes, as well as other treatments. The historic features that accent windows and doors, such as brackets and hoods, pilasters, moldings, blinds, awnings, panels, sidelights, fanlights, transoms, and hardware, are all significant in their own right and contribute to the overall appearance of the building.

This well-designed historic entrance features a double-leaf door with arched upper panels, tall rectangular sidelights, and a rectangular transom divided into three parts.

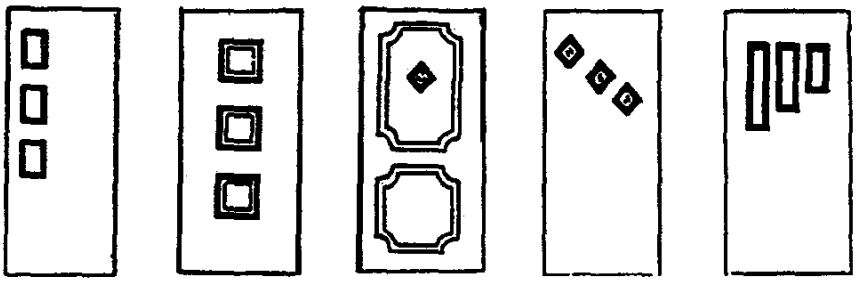


Source: Town of Leesburg, Virginia Historic District Guidelines (1994)

Parts of a Door



Common Door Types in the Beaufort Historic District



Inappropriate Door Types in the Beaufort Historic District

Because windows and doors play such an important role in the overall appearance of both old and new buildings, they deserve special attention in all restoration and rehabilitation projects, as well as on additions and new construction. Historical research, including photographic research, is an essential component of any rehabilitation plan involving the renovation or replacement of windows and doors. One common mistake is to redo windows so they are all the same size and shape; an examination of historic photographs illustrates the inappropriateness of this approach.

Maintenance and Repair of Windows and Doors

Original or significant later windows and doors should be repaired, rather than replaced, whenever possible. Because of their exposure to weather, old windows and doors tend to show their age and are frequently replaced wholesale during major renovations. In doing so, valuable original elements are lost, and often, the replacements are made of modern soft pine that is inferior to the old heart pine used in the original windows. In many cases old windows and doors can be repaired successfully using modern epoxies and replacement wood made from scraps of old heart pine and then painted, giving an end product that can outlast the modern replacement.

If the original window sashes are deteriorated beyond repair, any new replacements should match the originals in all aspects. New windows should have true divided lights with real muntins, or, if thermal pane, have three-dimensional muntin grilles on both the inside and the outside of the window, as well as a shadow bar between the panes of glass. Vinyl and metal-clad replacement windows are not appropriate, nor are sliding windows or doors. All historic doors, particularly on the elevations visible from the street, should be preserved and repaired if possible. Replacement doors should match the original as closely as possible.

Storm Windows and Doors

Old windows are often labeled as energy inefficient. In fact, careful caulking and weather-stripping can be used to make windows more energy efficient. To supplement these measures, storm windows can be used to improve the energy efficiency of historic windows and can be mounted either on the exterior or in the interior. The latter is preferred and does not require HPC approval. Exterior storm windows may detract from the appearance of windows with leaded glass or faceted frames.

Maintaining original window and door elements is critical to optimizing an historic building's energy efficiency. Older windows and doors often fail when the weather-stripping around them is not maintained and air infiltration occurs. Deterioration of the glazing compound that seals the glass panes in a window sash can also lead to air infiltration and subsequent heat loss in the winter and cold air loss in the summer. Both weather-stripping and glazing must be maintained to prevent these problems.

Once repairs are undertaken, storm doors and windows can be installed to provide a second barrier to the elements. Interior storm windows are encouraged as an alternative to exterior products. However, if exterior storm windows are used, a product with a painted or baked enamel finish in a color appropriate to the color of the building is acceptable. Wood is preferred over other materials. The window should have a single pane of glass or horizontal dividers that align with the horizontal meeting rails of the upper and lower sashes of the window behind. Storm doors should be of wood and have glass panels that align with the features of the door behind. Wooden storm doors are preferred

over other materials, and should be painted or have an enamel finish. A single large glass pane is preferred. Full-length glass and louvered storm doors may also be used.

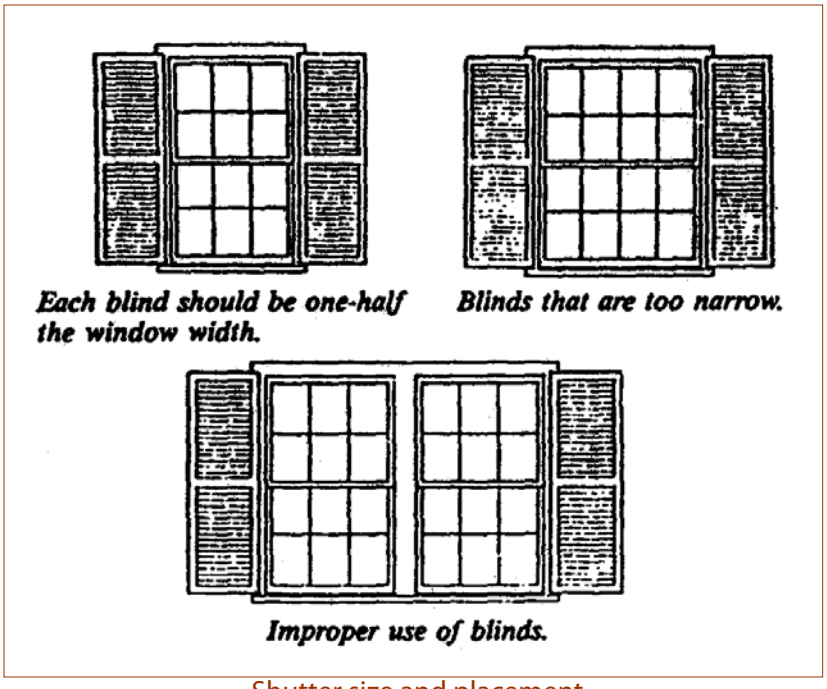
Thermal pane windows will be approved only if the old windows are in need of replacement and if the thermal pane unit matches the original in size and appearance. However, removing old windows for the sole purpose of replacing them with thermal windows is not permitted. Storm windows should be installed so as not to damage the existing window woodwork and frame. Storm windows can generally be approved as a Minor Works item.

Historic window with louvered blinds or shutters, storm window, and wooden interior blinds

Screens, Shutters (Blinds), and Awnings

Original wooden window screens and screen doors should be retained and preserved where they exist. New or replacement window screens and doors should be of wood or painted metal (unpainted metal screen windows and doors are not appropriate).

Original exterior louvered shutters still survive in large numbers in the historic district. These vary from the heavy fixed-louver shutters found on some late 18th and early 19th century houses to the more modern movable-louver shutters seen on many Victorian and early 20th century houses. Louvered wood shutters are appropriate and should be used for most houses, provided they are sized to fill the window opening when closed and are hung with the appropriate hardware consisting of pintles, hinges, and holdbacks. Shutters with flat or raised panels are not usually appropriate in the historic district, except for buildings where they were original to the design (such as a Colonial Revival-style house).



Shutter size and placement

Awnings were present over doors and windows on some residential buildings beginning in the late 19th century and were typically canvas or another heavyweight fabric. Original awnings should be replaced with ones that replicate them in appearance, size, and materials. Metal awnings are not appropriate unless they are original to the house.

Window and Door Guidelines

6.4.1. Retain and preserve historic windows and doors, including all significant related elements such as frames, sashes, shutters, hardware, old glass, sills, trim and moldings. Documented restoration is allowable.

6.4.2. Repair existing historic windows and doors where possible, rather than replacing entire window or door units. Use techniques such as wood epoxies and wood patches to repair and strengthen deteriorated wood elements. Replace only those elements that cannot be repaired. Reproduction glass is desirable but not required.

6.4.3. Use replacement windows and doors that match the existing historic elements as closely as possible. Wood windows should be replaced with wood windows. If replacement windows or doors are required, consider first replacing only the deteriorated element, such as a single sash or door, rather than the entire frame or unit. Any new replacements shall match the original in all dimensions, materials, and detailing as closely as possible.

6.4.4. Use storm windows to improve energy efficiency where needed. New storm units should have a finish compatible with the color of the house. Unpainted aluminum is not appropriate. Storm windows for double hung sash shall have horizontal dividers that are in alignment with the horizontal meeting rails of the original upper and lower sashes. Storm windows are usually a Minor Work item.

6.4.5. Replacement of historic windows and doors for the sole purpose of improved thermal performance is not appropriate. Wood, or appropriately painted metal storm windows and doors should be used.

6.4.6. Tinted glass is not appropriate in the historic district in any area visible from public view. Energy-saving or "low-E" glass may be used only if it is not tinted.

6.4.7. New windows must match original in overall size and opening area and should have three dimensional muntins with either true divided lights (TDL) or three dimentional grilles on both the interior and exterior sides (SDL). Snap-in grilles or grilles between glass are not appropriate for windows visible from public view.

6.4.8. Use storm doors to improve energy efficiency where needed. New storm doors should be compatible with the original exterior doors and with the style and period of the structure. Wood storm doors of the full view or large single-pane type are most appropriate because they do not obscure the original doors. Louvered wood doors are also appropriate. Storm doors should be the full-view type and have a paint finish in a color that is compatible with the colors of the structure. The standard "colonial" type storm door with scalloped trim and cross-buck bottom half is not permitted. Wood screen doors should be appropriate for the period and style of the structure.

6.4.9. Preserve and repair original or historic shutters. It is appropriate to add louvered shutters to a historic structure if there is evidence that it once had blinds. All shutters shall be installed so that they will fit the window frame opening if closed and shall be of correct proportions for

each window. Blinds shall be provided with operable hardware, consisting of hinges, pintles and holdbacks located in the appropriate positions. Shutters may be operable or fixed. Shutters made of synthetic or substitute materials, that duplicate the look, appearance and patina of wood may be allowed. They should not be nailed or screwed onto the building surface.

6.4.10. New window and door openings shall not alter the historic character of the building or cause damage to historic materials or other significant architectural features. They must be detailed and sized to be compatible with the existing structure.

6.4.11. Avoid the placement of metal awnings over windows and doors. Fabric awnings may be used if the house originally or historically had them. Install awnings in such a manner that they do not conceal architectural features or damage historic building fabric. Choose colors and patterns that harmonize with the building and do not compete with it.

Porches and Entrances

Characteristics

Porches are the defining feature of Beaufort's historic architecture. According to the Beaufort National Register Nomination, "there is scarcely a house to be found without a porch" in the town. Of all North Carolina's coastal port towns, "only in Beaufort is nearly every streetscape a porchscape." With porches playing such an important role in the town's architecture, they must be regarded as a town treasure, to be maintained and preserved. In their many forms and variations, porches do indeed define much of the architectural character of the residential streets.

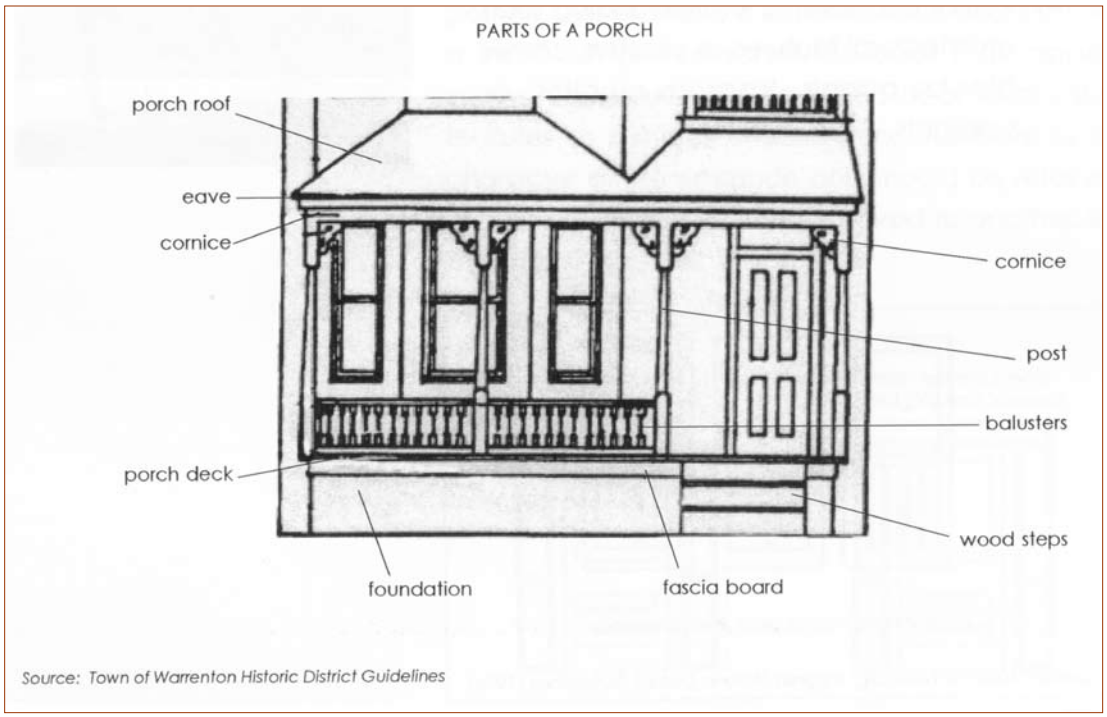
In the town's antebellum houses, most porches were created by an extension of the main roofline, sometimes referred to as a "Beaufort" or coastal porch. Many of these were two stories in height. Later porches of the Victorian era and the early 20th century usually have separate rooflines with a shed or low hip roof. Nearly all of the porches in the historic district are built of wood, with most detailing and ornament likewise of wood. Floors were always made of tongue-and-groove boards. During the 18th and early 19th centuries, ceiling beams were often exposed and beaded, or finished with either plaster or wide tongue-and-groove boards. Victorian and later porch ceilings are usually covered with narrow beaded boards, traditionally painted a light blue.

The typical porch of a coastal cottage is created by the roof extension on the front façade, such as in this 18th century house on Ann Street.

A one-story porch with a flat roof and prominent squared posts or columns is typical of the Greek Revival style in Beaufort.

Porches with squared posts and classical entablatures are typical of Greek Revival style houses. Deep wrap-around porches with such decorative trim as balustrades and brackets significantly expand the living space of Queen Anne style houses. Classical Revival style houses typically have two-story porches and columns with Ionic or Corinthian capitals. Bungalow style houses have porches as one of their most distinguishing features; their overhanging roofs often rest on short tapered posts on stone or brick bases.

The many elements of porches—the posts, columns, railings, cornices, and ornamental woodwork—all reflect the tastes and styles that were popular at the time of their construction. Porch details often provide the major stylistic features or embellishments on houses that are otherwise simple and unpretentious. Front porches were frequently altered or "updated" over time to reflect current architectural tastes. Thus, a number of houses in Beaufort date from the early 19th century but have Victorian or early 20th century porch detailing, providing excellent examples of the town's architectural evolution and the continued importance of the porch.



Elements of a typical porch

A *porte cochere*, defined as a porch roof projecting over a driveway at the entrance of a building is an important design element of some early 20th-century houses. *Porte cocheres* often are visually integrated with the rest of the house through the use of similar architectural and decorative features and are often of the same building material as the main house. They are different from carports, which are often pre-fabricated, are a later addition to the main house, and are usually of a different building material from the main house. The building of carport additions to an historic house is not appropriate, unless it is added to the rear of a house and not visible from the street.

Character-defining features of this late 19th-century Queen Anne style porch in Beaufort include the turned posts and pilasters, the turned balustrade, the jig-sawn brackets, and the row of spindles below the eaves.

The unique characteristics and detailing of each porch should be preserved. Because of their importance to the historic character of the district, it is not appropriate to remove, enclose, or alter front porches in the name of cost or changing tastes. Side porches which can be seen from the public view should likewise be preserved and restored. Rear porches, often used for service and utility, may be enclosed, altered or remodeled for modern use.

Porches are subject to more weathering and water damage than most other elements of historic houses. For repairs and alterations, use only woods that are naturally rot-resistant for exposed surfaces—railings, posts, steps, etc.—and use galvanized or stainless steel fasteners. Pressure-treated tongue-and-groove pine is appropriate for flooring if it is kiln-dried following treatment. Concealing framing members should be made of standard pressure-treated pine. Provide adequate foundation ventilation under porches. Appropriate designs for foundation vents are described in the foundations section of this chapter.

Note: North Carolina's building code requires a 36" handrail when the porch height is 32" or more above ground level. However, existing handrails in the Beaufort historic district are typically less than 36" high. New construction requires the current 36" height.

Porches and Entrances Guidelines

6.5.1. Retain and preserve historic porches, entrances and doorways including related features such as railings, posts or columns, ceilings, steps, lattice, flooring, piers, ornamental trim, and other character defining elements.

6.5.2. Repair, rather than replace, historic porch and entrance elements, wherever feasible. Use repair techniques which preserve historic material, including patching, epoxy repair, reinforcing, or splicing-in of new wood in place of deteriorated sections. Replacement elements should match the original in size, shape, pattern, color, and texture.

6.5.3. Use appropriate materials in the repair and restoration of historic porches. Woods that are naturally rot-resistant or treated will provide the greatest durability for exposed elements such as railings, steps, flooring, and floor framing. The use of pressure-treated wood is appropriate when painted within six months. The use of substitute material that duplicates the look and patina, and architectural detail is allowed.

6.5.4. The enclosure or other alteration of original or historic front porches is not appropriate in the historic district. The enclosure of porches at the rear, or other areas not seen from the public view, is appropriate if the enclosure is designed and constructed in a manner that preserves the historic character and features of the porch.

6.5.5. Covering a porch with non-historic material such as vinyl or metal siding, or "winterizing" a screened porch by permanently attaching plastic sheeting is not permitted.

6.5.6. Using indoor-outdoor carpeting to weather-proof a porch floor is not permitted.

6.5.7. Use architectural details and ornamentation that are compatible with the style, period, and detailing of the porch and structure. Such features as new metal columns or wrought iron posts, over-scaled columns with elaborate capitals, metal or plastic balustrades are not allowed. The creation of a false historical appearance, such as adding Victorian ornament to a plain early 20th century porch, is not appropriate.

6.5.8. Removing a porch that is not repairable and not replacing it, or replacing it with a new porch that does not convey the same visual appearance on contributing historical properties is not permitted.

6.5.9. Reconstruct missing porches or porch details based on accurate documentation of such features. Such documentation may include: evidence found on the subject building; historic photographs; or compatible details found on another porch in the district of the same period and general style. The owner shall provide the commission with such documentation in the application for a Certificate of Appropriateness.

6.5.10. It is not appropriate to add new porches, entrances, or balconies to primary elevations or other areas of a building that are seen from the public view if none existed historically.

6.5.11. Collapsible gates on porches to restrain pets or young children are reviewed by the HPC on a case-by-case basis and should be truly temporary and removal. Permanent gates are reviewed by the HPC. Gates of any kind at the foot of porch steps create an unnecessary visual barrier and are not appropriate.

6.5.12. New handicapped access ramps and other modifications to improve access shall be designed so that the modifications are reversible and do not damage or obscure the buildings' architectural features or diminish its historic character. (SEE GUIDELINES FOR ACCESSIBILITY AND LIFE SAFETY).

Foundations

Characteristics

Foundations by their very nature provide the underpinning of a building's stability. The many original foundations which survive in Beaufort's historic district reveal a remarkable range of heights, materials, and workmanship, and they contribute in subtle but important ways to the character of the structures which rest upon them. Too often, significant historic foundations are overlooked and damaged or destroyed during major renovation projects, sometimes destroying a valuable record of history and early workmanship.

Many of the district's 18th and early 19th century houses have piers or foundations built of ballast stone, some mixed with old hand-made bricks, providing a charming illustration of Beaufort's early history as a port town. Ballast-stone foundations are unique to coastal ports, where ships from New England or the West Indies arrived nearly empty, with only a cargo of heavy stones to keep them level, and would leave loaded with timber and naval stores from the Pamlico Sound region. The excess stones were discarded at the town's waterfront and used by local residents as a convenient, durable, and inexpensive material for foundation piers and chimney bases.

An original ballast stone foundation painted white on an 18th century house in Beaufort

Brick piers on the 18th century Leffers House on the grounds of the Beaufort Historical Association

By the mid-19th century, brick became the dominant foundation material, usually as compact piers with the area between left open for ventilation. On finer houses, the open space was sometimes filled with simple wood grilles of vertical boards, much like a picket fence. By the early 20th century, most new foundations consisted of brick piers with the space between filled with recessed brick panels containing simple vents made by leaving voids or missing bricks to form diamond-shaped vent patterns. Brick lattice was used infrequently. Some of the historic foundations were later stuccoed or parged with mortar, or coated with whitewash or paint to improve their appearance. Brick houses often had their foundations delineated through the presence of a water table, or by variation in brick bonding patterns.

Ventilation of Foundations

Providing proper foundation ventilation is particularly important in Beaufort's damp coastal climate. Old open pier foundations were often later closed in to keep out animals and cold winds. Many such foundation enclosures did not include enough vents, causing a moisture build-up beneath the structure that often led to termite infestations or rot. When repairing or restoring foundations, provide as much ventilation as possible to prevent future termite and moisture damage. Use ample vents, wood grilles, or lattice, combined with proper insulation under the floors and around pipes.

A brick basket-weave pattern is used to ventilate the foundation of this house.

An attractive approach to ventilation of an historic foundation in Beaufort

If new foundation infill or underpinning is required, or if large areas of old foundations must be rebuilt for structural reasons, construct the new foundation with distinct piers with the infill brickwork or curtain wall recessed 1" to 2" back from the outer face of the piers. Never build infill flush with the face of the piers. Use bricks that are compatible with the historic bricks or the period of the structure. Concrete block may be used for piers and infill only when covered with a veneer of brick or sand-finished stucco. Wood grilles and lattice were historically used in Beaufort and are appropriate when they are compatible with the period and style of the structure. Lightweight or "stock" lattice is not appropriate in areas visible from the public view.

Foundations Guidelines

6.6.1. Retain and preserve original and historic foundations and related elements wherever possible, including: pier size, vents, grilles, lattice, materials, and other significant details.

6.6.2. Retain and preserve existing historic materials wherever possible, rather than replace. For repairs or rebuilding, select new brick, mortar, ballast stones, and other materials to match the historic materials as closely as possible in all respects.

6.6.3. If a portion of a historic foundation is deteriorated beyond repair, replace only the damaged portion using materials and finishes that match the original. Do not use replacement of a damaged portion as an excuse for wholesale replacement without thorough documentation of the reasons for this change.

6.6.4. New vents or access doors should be centered between piers. Use inconspicuous vents, such as black iron or dark plastic, rather than unpainted aluminum. Locate access doors and other new openings in areas not visible from public view.

6.6.5. For infilling between existing brick piers, construct a curtain wall that is recessed approximately 1" to 2" back from the outer face of the piers so the original piers stand out; use this treatment for both old and new foundations. Flush foundations and infill are not appropriate. Concrete block may be used only if covered with a veneer of brick or sand-finished stucco. Leave foundations under porches open wherever possible to promote air circulation to prevent rot and deterioration; use wood lattice or grilles to enclose.

6.6.6. Wood grilles or lattice are appropriate for infill if compatible with the period or style of the structure. Stock lightweight lattice is not appropriate in areas in the public view.

6.6.7. Existing, unpainted historic foundations should not be painted. Previously painted foundations should be repainted an appropriate color. Avoid removing paint from a previously painted foundation (see BRICKWORK AND MASONRY guidelines).

6.6.8. Covering an existing foundation with later siding (artificial or wood) or covering with stucco, cement, or pressed metal siding strips that replicate rusticated concrete block is not permitted.

6.6.9. The raising of a building's foundation should be undertaken for sound structural and/or flood control reasons ONLY, and these reasons should be well-documented by flood maps, an architect or engineer's report accompanying an owner's COA application.

6.6.10. Locate new utilities and mechanical equipment such as package unit furnaces, heat pumps, and air conditioning coils at the rear or other areas not seen from public view. Utilities should never be located at the front of a structure or site. Provide screening with plantings, fences, or plant treatments.

Paint and Exterior Colors

Characteristics

A building's color is often its most recognizable visual characteristic and serves as the finishing touch of the rehabilitation or restoration project. Paint serves to protect a wooden or metal surface from deterioration and rotting. Aesthetically, a well-chosen color scheme accentuates a building's character defining features and identifies it as belonging to a certain period, style, and geographic region.

Popular belief to the contrary, the color palette in Beaufort has changed many times over the years. Technological and economic constraints in the 18th and early 19th centuries limited the range of paint colors. Thus, houses from this period were often painted whatever color was available—white paint was made from white lead; Spanish brown or ochre was made from iron oxide. Changes in technology and a wider variety of architectural styles produced a corresponding wider range of colors to choose from and experiment with. Color preferences again changed in the 20th century when the idea of the monochrome house became pervasive. Recently, many homeowners have rediscovered the intrinsic beauty of varying colors thoughtfully applied on their historic homes.

Doors and roofs are an often overlooked component of the overall color scheme of an historic house. Wood shingles are either painted the same or different color than the rest of the siding, or are stained. Porch ceilings were often painted light or sky blue, while porch floors were typically grey. Decorative elements such as brackets, cornices, and finials were usually painted in the same color as the rest of the trim, rather than being "picked out" in another color. Tin roofs were often painted dark green, rust, gray, or black.

It is easy to make mistakes with paint colors, although fortunately most are reversible. A brightly colored house is appropriate in a tropical locale such as Key West, Florida but is jarring in a town such as Beaufort which is characterized by houses with more muted colors. Some owners select paint schemes with too many colors, but more typical is a monochromatic approach in which one color is used for the entire building.

Paint colors play a crucial role in defining not only the individual building but the character of the historic district as a whole. The harmonious visual effect achieved by a block or streetscape of historic houses painted in a palette of appropriate colors can be easily marred by a single building painted in a modern color scheme or other colors not in use at the time the building was constructed.

Paint Colors in the Beaufort Historic District

The Historic District Ordinance permits the HPC to review the exterior paint color of a building in the historic district. However, the HPC also recognizes the reversibility of paint colors and their possibilities for individual expression and taste. Paint colors for new construction within the historic district are routinely reviewed by the HPC for compatibility with the surrounding block. Painting practices or certain methods of paint removal that are injurious to the building fabric are not allowed by the HPC.

On particularly significant historic buildings, a property owner may want to conduct paint research to determine the original color and then recreate that appearance. There are also many colors in use throughout the Beaufort historic district that are traditional, although they may not always accurately reflect historic paint colors. The owner should usually follow the simple dictum "Exterior colors should be appropriate to the architectural style and period of the building." The brief summary that follows describes some of the most common paint color schemes for period buildings in Beaufort.

Popular belief to the contrary, the color palette in Beaufort has changed many times over the years, as evidenced by the white palette of this early 19th-century vernacular house (left), the more stylish Federal -period house painted yellow (top left), and the multi-color paint scheme of the Queen Anne style (above). In each case, the colors used complement and enhance the historic character of the house.

Historic Paint Colors in the Beaufort Historic District

Colonial, Georgian, Federal

Houses from this period are generally painted white, off-white, cream, or a light, muted color with matching trim, or sometimes a Spanish brown. Shutters and doors were painted a dark color or stained in a natural color.

Greek Revival

For a wood frame Greek Revival House, the walls and trim were commonly a light color such as white or off-white (more rarely yellow) with a contrasting darker toned paint color on the shutters and doors.

Gothic Revival

The use of natural earth tones were used for this style. Trim and doors and shutters were highlighted in a complementary color.

Italianate

Pale pastel wall colors accented with an even lighter trim color characterize the Italianate style. Trim elements such as brackets, window and door surrounds, and columns were accented through the use of a light paint color. Shutters were painted in a contrasting darker tone. Alternatively a moss green or brown color with trim in either a darker or lighter shade of the body color were commonly used.

Queen Anne

Deep, rich colors such as green, rust, red, and brown were used on the exterior trim and walls of Queen Anne style houses. (Darker colors may chalk and fade more quickly than light colors). Queen Anne houses were often painted a different color on each story. The objective was to emphasize the many textures of these highly ornate structures. Decorative wood shingles were often painted a different color from the siding on the same building. Usually, the more ornate the house, the more colors were used.

Victorian Vernacular

These simpler designed dwellings were often painted with a light color on the walls and a darker trim and window sash color or colors. A third accent color may have highlighted doors and windows.

Colonial Revival

The classic treatment for a Colonial Revival Style house was white paint for the body and trim and black or deep green for the front door and shutters. Another alternative was a light color such as tan, taupe, yellow or pale green, with white or ivory trim.

Neo-Classical Revival

Light colors such as gray, yellow, and white have been used for houses of this style with white trim still making the entire composition read as a whole. Shutters were often painted a deep green or black.

Bungalow

Natural earth tones, such as tan, green, and gray and similarly colored stains were often used for this style. Color should be used to emphasize the many textures and surfaces of this style.

Paint and Exterior Colors Guidelines

6.7.1. Repainting a building in the same color, including minor touch-up painting, and the cleaning of existing painted surfaces do not require a COA, nor does re-lettering a painted sign in the same color.

6.7.2. Determine the building's style and period and consult with the HPC or reference sources for the most appropriate paint colors. Use paint colors that are appropriate for the style and period of the subject property and that accentuate the building's architectural features.

6.7.3. Masonry surfaces that have been previously unpainted, such as brick, stucco, or stone should not be painted if those surfaces are in good condition and if the painting is proposed for the purpose of color change only. The painting of certain masonry surfaces may be appropriate if the surfaces have been patched or marred by damage over time, and if the visual integrity of the surface has been compromised. Paint colors should reflect the base material where possible.

6.7.4. Old paint should not be removed by sandblasting or other abrasive or destructive methods. The removal of all paint layers down to the bare wood in preparation for repainting is not recommended.

6.7.5. A natural wood stained surface that was historically painted is not appropriate.

Accessibility and Life Safety

Considerations

Meeting contemporary accessibility and life safety standards at historic properties is one of the greatest design challenges facing owners of these properties. Extreme care must be taken to provide the desired level of safety and accessibility without compromising or destroying features that contribute to the building's significance. Generally, safety requirements or providing for handicapped accessibility can be met by creative design solutions that respect the architectural character of the building.

Substantial rehabilitations and adaptive reuse of historic properties result in requirements to bring the structures into compliance with applicable building codes governing life safety and accessibility. The North Carolina State Building Code Council in 1994 adopted provisions pertaining to existing buildings aimed at providing greater flexibility in the administration of code requirements on older buildings. Under Volume IX of the North Carolina State Building Code, commercial structures will essentially be evaluated based on the building code that was in place at the time of the buildings construction. These provisions, in most cases, eliminate the necessity of compromising architectural features and significant building spaces in the name of code compliance. It should be noted that Volume IX is optional. The HPC recommends consulting with the Town's Zoning Officer to determine if these code provisions best meet your project needs.

Americans with Disabilities Act

The Federal Americans with Disabilities Act (ADA), signed into law in 1990, also impacts historic properties. This important piece of civil rights legislation is separate from the building code, yet includes provisions to eliminate physical barriers to "places of public accommodation for the disabled." Religious organizations, private clubs, and private residences are not included in the legislation. Compliance deadlines are in place for state and local government-owned buildings and for newly constructed public and commercial buildings. Alterations to existing buildings must also be undertaken in a manner that ensures accessibility. Physical barriers in existing places of public accommodation must be removed when it is "readily achievable" to do so. There is currently no enforcement mechanism in place to ensure compliance with ADA requirements. Compliance evaluations will be undertaken by the U.S. Justice Department when complaints arise.

The Beaufort HPC bases its review of proposed accessibility and life safety alterations on the impact these changes will have on the architectural and historic character of the resource. Design solutions that achieve the least impact on the historic resource are encouraged. Efforts should be made to site wheelchair ramps, chair lifts, fire stairs, fire doors, and other alterations in the least visually obtrusive location. Such alterations should also be viewed as reversible and be constructed in such a manner that they could easily be removed from the resource without causing permanent or irreversible damage.

Accessibility and Life Safety Guidelines

6.8.1. Locate fire exits, stairs, landings, and ramps so that they are compatible with the character of the building or site. For example, wheelchair ramps may replicate a railing detail on a building or be of a simple design that allows it to blend discreetly with its surroundings. Such elements should be painted to tie in with the structure.

6.8.2. Introduce new or alternate means of access to the historic building, in ways that do not compromise the appearance of an historic entrance or front porch.

6.8.3. Construct wheelchair ramps and chair lifts that are portable or temporary and do not permanently damage, obscure, or require the removal of character defining architectural features. Such alterations should be reversible in nature to maintain the integrity of the historic resource. (SEE MINOR WORKS).

A sensitively placed and partially screened handicap-accessible ramp, such as this one built in front of St. Paul's Episcopal Church on Ann Street illustrates how the accommodation of special needs can be accomplished on historic buildings.

Historic Storefront

Characteristics

The primary feature of most downtown commercial buildings is the storefront, with its large plate-glass display windows and entrance door. In Beaufort, most examples usually feature central entrance doors, often recessed, flanked by large display windows—all contained within a brick façade of one or two stories. Most storefront windows rest on low walls or bulkheads of brick or wood, sometimes faced with marble or tile. The large transom above most display windows provided natural daylight for the store interiors—an important feature in the very early days of electric lighting. Often there is a recessed panel in the brickwork above the transom that provides an ideal location for a sign. Many of the town's historic storefronts have been remodeled during the mid-20th century to give the buildings a "modern" appearance, often achieved by replacing the wood framing around the display windows with aluminum and the closure of the glass transoms to create large sign panels.

The upper stories of some of the commercial buildings usually consist of brick with some decorative detailing and double-hung sash windows of wood often topped by ornamental brickwork elements. The brick façades of most of the one-and two-story commercial buildings are topped by simple cornice treatments, often of corbelled brickwork, with a low parapet wall that conceals the low-pitched metal or built-up roof behind.

Before You Begin Rehabilitation

Historical research serves a vital purpose during the planning stages of a storefront rehabilitation. Historic photographs, including postcards, aerial views, and advertisements provide valuable information on the historic appearance of a building's façade, its paint colors, and its evolution over time. It is not necessary to return a building to its original appearance. The Secretary of the Interior's *Standards* stress the importance of recognizing that changes to a building's character over time may have acquired historic significance in their own right.

The next step involves identifying and evaluating features of the storefront. This step includes identifying the building's character-defining features. The owner, with the help of a builder or architect, should evaluate the building's overall exterior condition, as well as the condition of its individual historic architectural components. Try to identify any additions and/or remodelings that have obscured or damaged original historic fabric; and evaluate the way in which the extant signage enhances or detracts from the buildings historic character.

With few exceptions, commercial buildings along Front Street are one-and two-story masonry structures with brick façades, recessed entries, and large display windows.

Along some side streets, frame commercial and residential buildings have been rehabilitated for use as restaurants and gift shops, while still retaining much of their original appearance.

Rehabilitation of Building Components

The material and pattern of the wall surface is an important building characteristic; yet, over time some original wall surfaces have been covered over. Thus, most rehabilitation projects begin with the careful removal of later aluminum or metal siding. Some later additions, such as an iron front or Carrara Glass may have gained significance in their own right and should be retained.

Like walls, original storefront windows have often been altered over time in an attempt to give the façade a "new" or "modern" appearance. Display windows may have been reduced in size, painted over, or replaced with tinted, reflective, or colored glass.

The traditional façade of a commercial building includes the parapet that rises above the roof eaves to conceal a flat or low-pitched shed roof. Often, this is finished with a bracketed or otherwise articulated cornice. Residential buildings that have been converted to commercial use often retain their original hip, gable, or complex roof forms.

Historic Storefront Guidelines

6.9.1. Retain and preserve historic commercial storefronts and building façades, including display windows, entrance configurations, doors, transoms, bulkheads, windows, cornices, parapets, and brickwork.

6.9.2. Replace historic storefront features only when original elements are too deteriorated to repair. Replacement materials should match the originals in design, dimension, texture and color. Identical replacement materials are preferred but substitute materials may be approved on a case-by-case basis.

6.9.3. To reconstruct missing or altered storefront features, design new façade details to be compatible with the subject building and the surrounding historic buildings of the same period and style. Consider returning altered facades to original window sizes and configuraiton. Materials used must conform to the above guidelines (2) for replacement storefront features. Base the rehabilitation on sound historical evidence. Avoid historically false "colonial" features such as carriage lamps, eagles, bay windows, broken-arched pediments and other popular artifices.

6.9.4. Preserve and rehabilitate rear facades where possible, particularly were access is provided from rear parking areas. Eliminate or consolidate utility lines, pipes, meters, mechanical units, etc. to improve the appearance of rear facades. Locate trash cans and dumpsters away from public rear access doors and screen them from public view.

6.9.5. The preferred material for awnings is fabric although wood or metal awnings may be allowed on a case-by-case basis if there is a clear historic precedent. New awnings should be compatible with the building in size, scale, form and color.

6.9.6. Retain original roof forms and features. Do not add additional stories, penthouse, roof decks, skylights, mechanical equipment or any other features that can be seen from the sidewalk, right-of-way or any public rear access walkway. Exceptions may be made on a case-by-case basis if there is a clear historic precedent.

6.9.7. Always try to repair or replace on a limited basis, rather than embark on whole-sale replacement. Do not introduce a new design that is incompatible in size, scale, material, and/or color with its surrounds.

Chapter 7. New Construction and Additions in the Beaufort Historic District

New Construction

Beaufort's unique collection of architecture spanning more than two centuries is evidence that the town and the historic district, in particular, have "endured the ages" and are experiencing a continuous evolution. As buildings are lost to neglect, natural and man-made disasters, and intentional demolition, opportunities arise to integrate new construction into this ever-changing built environment.

The construction of new buildings in an historic district can either complement adjacent historic buildings or can erode the character of the surrounding neighborhood. Likewise, a prominent and visible addition to an existing historic building can easily result in the loss of visual continuity and cohesiveness of a streetscape.

The impact of new construction in the historic district can be positive. New buildings eliminate vacant lots and gaps in the town fabric, thus strengthening the visual integrity of the streetscape and contributing to the community's sense of cohesiveness. By reflecting the period in which it is built, a new building or addition becomes part of a continuum of building design, style, and technology that demonstrates the ongoing growth of the town and the historic district.

The National Trust for Historic Preservation, in its booklet *Reviewing New Construction Projects in Historic Districts*, states that:

> *"Design guidelines for an historic area should not dictate certain styles for new buildings…most districts exhibit an evolution of architectural styles and cultural trends, including the 20th century. Therefore, guidelines that emphasize context and design elements, rather than styles, allow the broadest and most flexible interpretation for new construction."*

Guidelines for new construction are not aimed at preventing change or dictating a particular architectural style or an exact historical duplication. Rather, the guidelines aim to ensure that new buildings and additions achieve compatibility with existing historic buildings that define the character of the Beaufort Historic District. These buildings, despite their diversity of age, possess shared characteristics that relate them to each other. Similarities include consistency in site placement, building height/scale, materials, details, texture, color, and form and rhythm. This consistency may be found in the immediate streetscape or be a unifying element of the historic district as a whole.

Due to the complexity of most new construction projects, early consultation with the BHPC is strongly encouraged. A pre-application review of new construction (including all accessory structures over 500 square feet) by the Commission is **strongly encouraged**. See Chapter 4 for further information on the pre-application review process.

Examples of recent and sensitively designed construction along Front Street in Beaufort include this house (above) and the North Carolina Maritime Museum (below).

Before You Begin

Property owners, builders, and architects need to consider a number of design factors before they initiate plans for new construction or make substantial additions to an existing contributing building in the historic district:

1. The most important phase of designing new construction or additions in the historic district begins with a look at both the subject property and its surroundings.

    - What is the nature and history of the historic district and more specifically the block and street? It is not enough for a building to conform generally with one or more buildings scattered throughout the historic district; special attention must be paid to the proposed building's immediate surroundings.
    - Are several different periods of development apparent or is there general uniformity?
    - Is it a primarily commercial or residential area? Is it along the waterfront or in an interior setting?
    - What are the periods and styles represented in the immediate surroundings? Consult Chapter 4 as well as architectural guidebooks for a discussion of prevalent architectural styles.
    - Is the surrounding neighborhood architecturally homogenous or diverse?

2. Define the characteristic elements of both the general neighborhood and the immediate environs. Look at such identifying features as building height, scale, setback, site coverage, orientation, spacing between buildings, building rhythm along the street, and such landscape features as walls, walks, trees (or hedges), and fences.

3. For an addition to an existing individual landmark or a building in the historic district, define the characteristic elements of that building, as well as those in both the general neighborhood and the immediate environs.

    - What are the predominant building materials, roof forms, textures, degree or lack of ornament, and façade elements?
    - What are the predominant types of windows, doors, and porches used?
    - Again, the purpose is not to replicate particular styles or architectural elements, but to utilize the general scale, proportion, rhythm, balance, massing, and materials of the property's surroundings, so that the new addition will be complementary, not out of character.

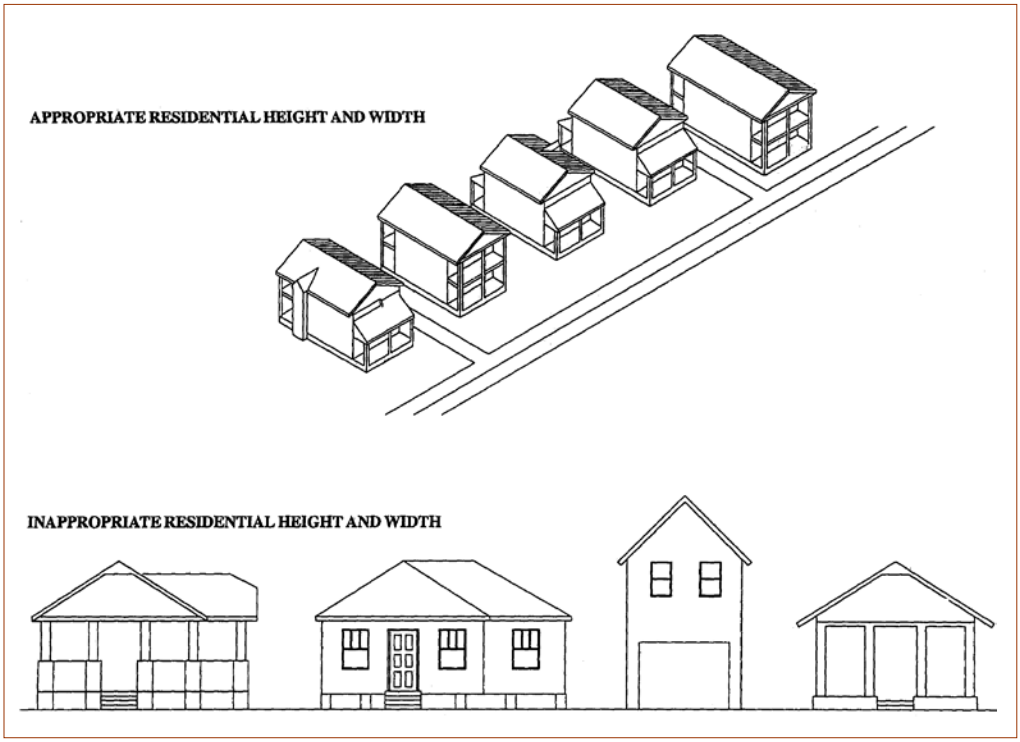
The Design Process for New Construction

Architects and builders should be aware of a few basic principles and design features when formulating plans and elevations for new construction in the Beaufort historic district. The HPC uses the following criteria when reviewing new construction:

Height & Width

The height of buildings in the historic district is roughly similar, with only minor variations. This is true for both residential and commercial areas of the historic district. Thus, a new building should never tower over its neighbors. A small portion of the building, such as a turret or window, may break this general pattern, but it should not be a predominant element. Likewise, a low, one-story building is not appropriate in an area characterized by two- and three-story buildings.

Both building width and the distance between buildings along a commercial block or along a residential street are important elements of design. Where there is a variety of building widths and spaces between buildings, new construction should stay within this range.



Examples of height and width in a residential neighborhood.

Scale

The scale of a building is the relationship of its size and architectural details. Buildings throughout the district have a "human scale" where door and window openings, story heights, and the dimensions of details are all in proportion. The scale of new buildings and their features should be in harmony with the scale of the surrounding historic buildings and the street in general.

All the components of this house—door height and width, window height, porch height, bay width, and even the height of the balustrade are in scale.

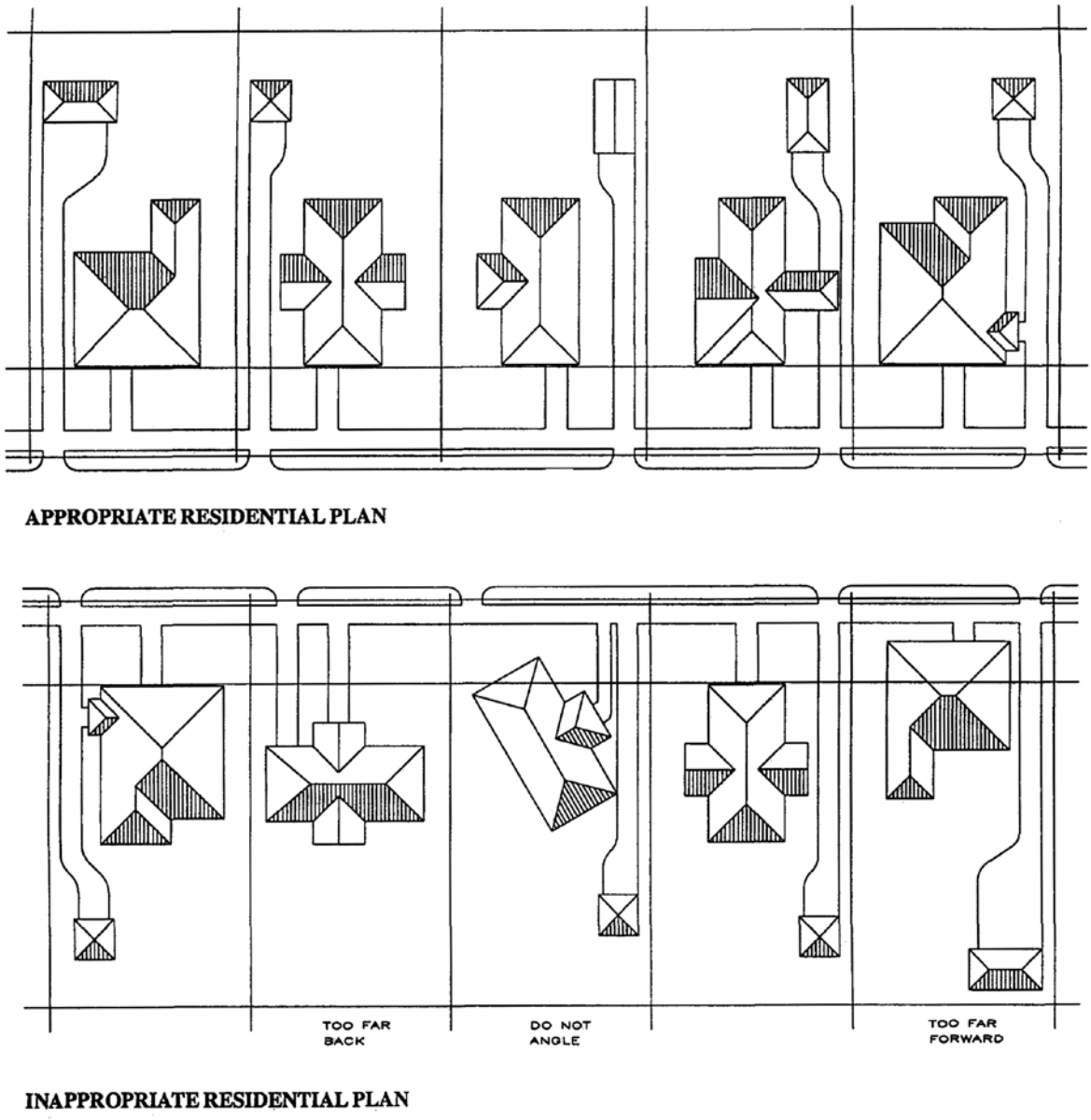
Orientation

Most buildings in the historic district are orientated to the street. This is even true of historic houses along the waterfront. Buildings on corner properties sometimes take advantage of their location to face the corner.

Houses in Beaufort are almost uniformly oriented towards the street.

Setback

Buildings in the commercial areas of the historic district generally share a common front and side setback. Commercial buildings generally are set directly on property lines. The character of the surrounding neighborhood should set the range of setbacks allowed for new construction.



Examples of appropriate and inappropriate setback design in a residential neighborhood.

Proportion and Rhythm of Openings

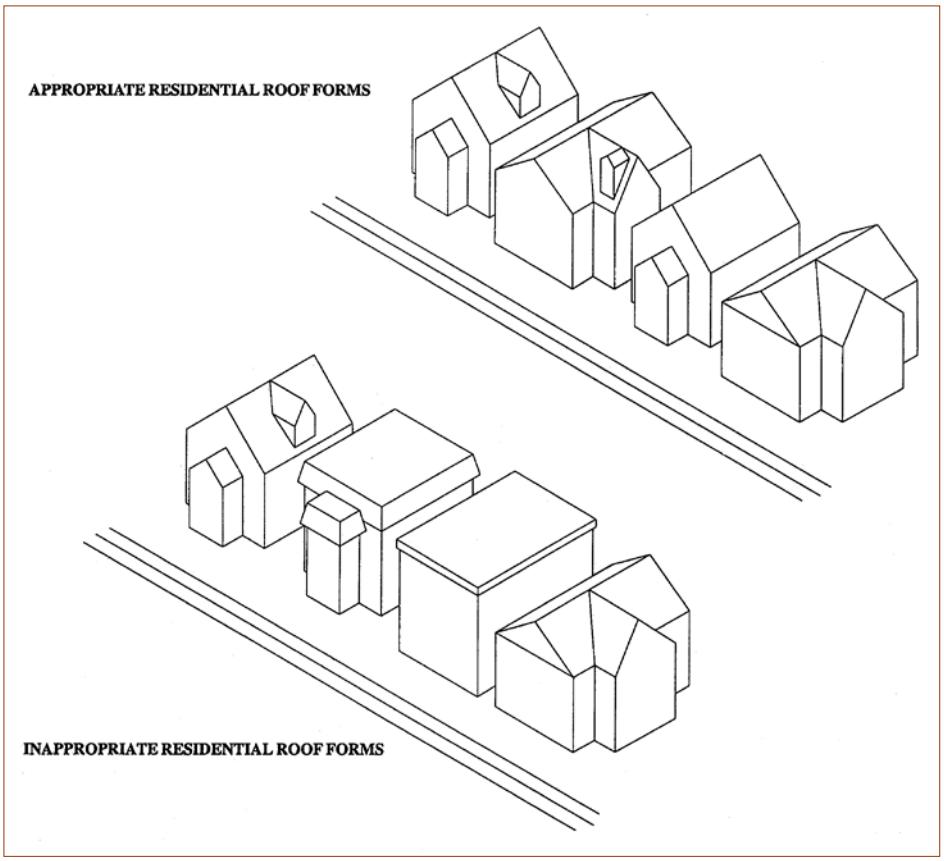
Door and window openings in the historic district often share similar size, spacing, and shapes. The size, style, shape, and distribution of door and window openings in new construction should respect those of its neighbors. Equally important is the proportion of window openings to the overall façade of the building. Glass ribbon windows, picture windows, or prominent Palladian windows create a void-to solid ratio that may be incompatible with the surrounding architecture. On the other hand, commercial storefronts often are characterized by large display windows. Small paned windows may clash with these commercial windows. Dormer windows create their own rhythm along the roofline and are an important way to allow for additional sunlight in lieu of non-historic skylights.

Neighborhood Rhythms

Repeated elements on neighboring buildings are common throughout the historic district. These may include wide roof eaves, parapets in commercial areas, wrap-around porches, or the use of shingle siding. New construction in the historic districts should utilize these strong, shared streetscape elements in blocks where they appear.

Roof Forms

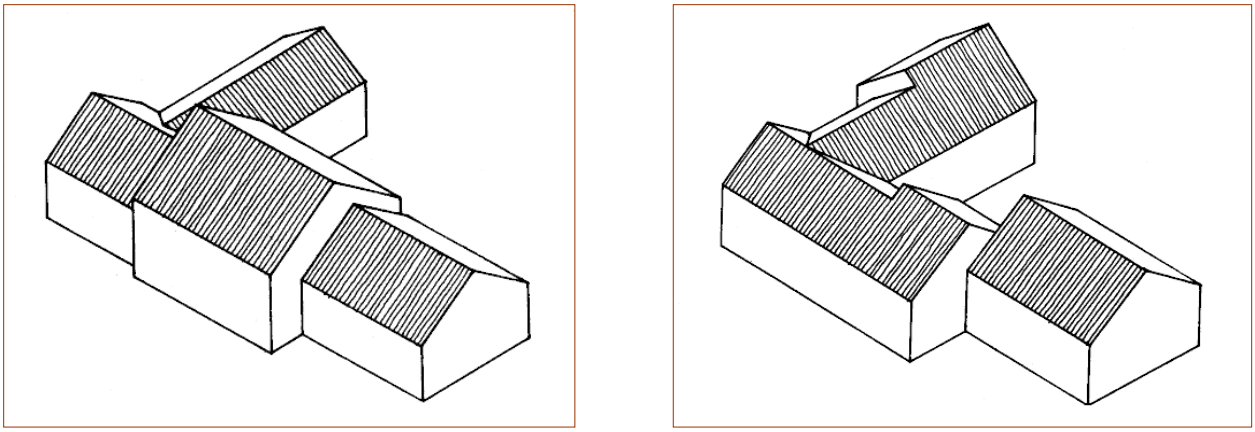
Similar roof form and pitch characterize some streets in the historic district, while other areas exhibit a wide variety. Where one form and pitch predominates, follow the neighborhood pattern. Where there is a range of roof forms and pitches, do not introduce a new variant, however. Modern architecture often emphasizes use of a flat roof not appropriate in areas outside of the town's commercial areas.



Because of their visual prominence, inappropriate roof forms can negatively impact the appearance of an historic residential block. The two middle buildings, one with a mansard roof and the other with a flat roof, are not compatible with the surrounding buildings.

Massing

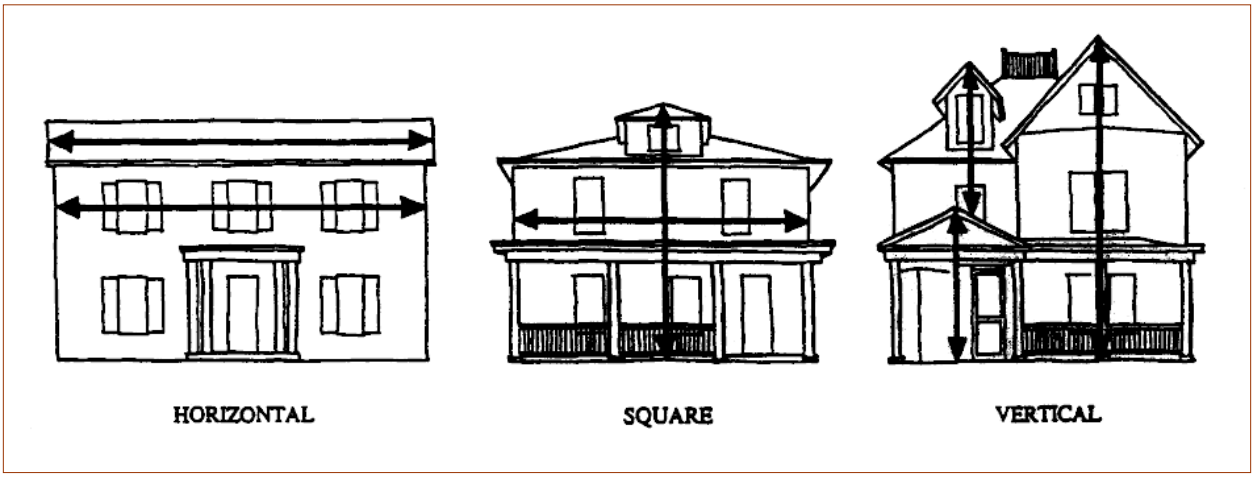
Building mass may vary from the simple, gable-roofed, rectangular forms of 18th century vernacular architecture, to the complex massing of Queen Anne Style houses. New construction should follow the general massing of surrounding buildings. In an area where buildings of varying mass are present, do not introduce a new variant.



The central mass of the building on the left orders the other smaller parts, while the unordered massing of the building on the right is chaotic.

Horizontal Versus Vertical

The rhythm of a streetscape is closely allied to the over-all vertical or horizontal feeling of the individual buildings along it. A commercial block consisting of narrow three- and four-story buildings is primarily vertical and the architectural elements in the design of a new building should contribute to this overall vertical appearance. A residential neighborhood with large Bungalow or Queen Anne Style buildings with projecting porches possesses a more horizontal appearance. Some neighborhoods with buildings having equal width-to-height ratios may appear more balanced and lack any overwhelming horizontal or vertical appearance. New construction should respect the predominant vertical, horizontal, or balanced appearance of its surroundings.



Determine whether the surrounding buildings are primarily horizontal, vertical, or balanced (square) in their feeling.

Materials

Contrary to popular belief, not all buildings in Beaufort are sheathed with weatherboard siding painted white. Public and commercial buildings have been constructed of brick, and many late 19th century houses are covered with patterned wood shingles.

Wood elements, used for siding, window trim, porch posts and decoration, and even for blind windows on the near gable end, define the character of this house.

Off Street Parking

Avoid use of extensive paved areas such as patios, terraces, and multi-car driveways in place of front lawns. Limit paved areas in front yards to walks and well-scaled driveways. Paving materials should be in character with surrounding residential properties in the historic district.

Although this picture was taken in the dead of winter, it is still apparent that the landscaping elements of grass, hedges, smaller street trees and larger trees all frame this house without individually calling attention to themselves.

Outbuildings

The construction of new outbuildings such as pool houses, garages, sheds, gatehouses, and secondary living quarters can have either a beneficial or deleterious effect on the historic character of the main house and its surroundings. In addition to the design features listed above, new outbuildings generally should adhere to the principle that they are secondary structures and should never overwhelm the main building or call overt attention to themselves. Thus, new outbuildings should generally be located to the rear of the main building or at a less conspicuous location.

This newly constructed garage building on Ann Street illustrates some principles of good contemporary design in an historic district: clean lines, simple geometric shapes and volumes, and attention to human scale.

New Construction-Commercial

New construction in the commercial areas of Beaufort's historic district creates its own special set of considerations. First and foremost, new commercial construction must be compatible with the historic character of the adjacent buildings, rather than just mimic their architectural style. At the same time, new commercial construction should be designed as a product of its time and should be clearly distinguishable from existing historic buildings. The factors of setback, siting, scale, volume, proportion, materials, and detail important in residential construction are especially important in a commercial area where buildings are more closely spaced. Special attention must be paid to the horizontal and vertical articulation of the newly designed building and to whether or not it is compatible with the rhythm of windows, doors, and bays established elsewhere on the block. Therefore, prior to designing any new commercial building, a survey and checklist should be prepared of the surrounding streetscape, noting such features as setback, massing, volume, detail, ratio of window openings to solid, roof forms, material, and architectural detail (if any). In the waterfront area, considerations of vistas and streetscapes become paramount.

New Construction Guidelines

Building Placement

7.1.1. Maintain a similar front, side, and rear yard set back to other contributing historic buildings on the block and/or side of the street.

7.1.2. Maintain the pattern of building separation and lot coverage that is found on the block and/or side of the street.

7.1.3. Place outbuildings and accessory structures in side and rear yards. Avoid locations that obscure the principal building's prominent architectural features or significant site features.

7.1.4. Minimize ground disturbance during new construction to avoid unnecessary damage to unknown archaeological resources.

7.1.5. For new construction on Beaufort's waterfront, minimize any negative impact on historic vistas and conform designs to the policy statments in Chapter 5.

Building Height/Scale

7.2.1. New construction shall not exceed thirty-five feet in height.

7.2.2. Make the scale of the proposed building compatible with the scale of contributing structures on the block or side of street.

7.2.3. Design the proportion (the ratio of height to width) of the proposed new building and its architectural elements to be consistent with the proportion of contributing buildings and their associated architectural elements on the block or side of street.

7.2.4. Use windows and doors in new construction that are compatible in proportion, shape, location, pattern, and size with windows and doors of contributing buildings on the block or side of street.

7.2.5. If a contributing building was demolished or moved from the site, design the replacement building to be of similar height, scale, massing and location as the previously existing building. Applicants will have a heavy burden to demonstrate to the HPC that a replacement structure with different height, scale, and massing as the previously existing building is incongruous with the Historic District.

Materials

7.3.1. Keep the siding and trim material of the proposed building consistent with the materials traditionally used on the immediate block and in the historic district. Wood siding, wood shingles (as typically found in gables of Victorian period residential architecture), and brick, were common sheathing materials and should be used.

7.3.2. The use of substitute products such as vinyl, aluminum and pressed board siding and other modern day products marketed to imitate traditional building materials are not allowed. Smooth fiber cement siding may be used on a case by case basis. Use of fiber-cement lap siding may be approved for use on new structures. In all circumstances every effort shall be made to ensure that new structures and the application of modern day products achieve compatibility with existing historic buildings that define the character of the Beaufort Historic District.

7.3.3. Use materials in traditional ways. New materials should appear as if they were applied in a traditional manner so as to convey the same visual appearance as historically used and applied building materials.

Details

7.4.1. Use architectural details on the building that complement the architectural details of contributing structures on the block and/or side of the street.

7.4.2. Provide a date brick or other exterior date identification marker on all new construction to assist future generations in the dating of buildings.

Texture and Color

7.5.1. Create in new construction a similar degree of texture that is found in contributing buildings in the historic district. Texture is the relief on a building surface that is achieved through use and interaction of a variety of building materials and shapes. Materials such as weatherboard siding, decorative fish-scale shingles, and beaded-board porch ceilings are examples of wooden architectural elements that have different physical and visual qualities and contribute to the "texture" of a building surface.

Form and Rhythm

7.6.1. Design new construction that reflects the basic shapes and forms on the block and in the historic district.

7.6.2. Maintain consistency with style of buildings and contributing structures found on the block and/or side of the street. Roof forms commonly found in the historic district include gable varieties with an average pitch of 7/12 or greater and hipped roofs in the residential areas and flat roofed buildings in the late 19th and early 20th century commercial downtown.

7.6.3. Maintain similar percentages and patterns of window and door openings consistent with the style of buildings. Openings which vary considerably from the established patterns found on the block in which the new construction is placed will tend to have a disruptive effect on the desired harmony of the streetscape.

Landscaping

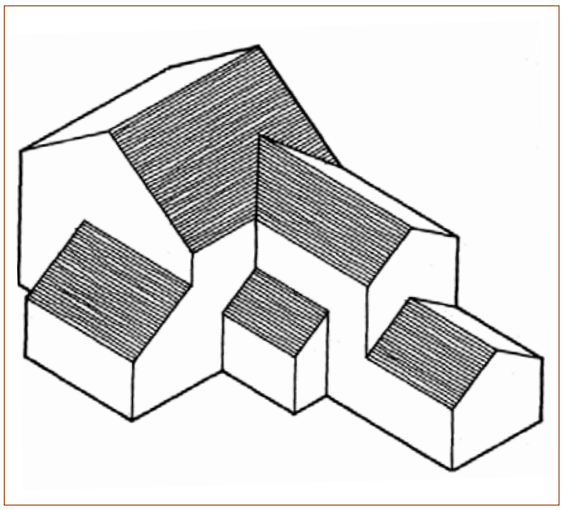
7.7.1. Retain and protect mature trees during construction.

Additions to Historic Buildings

Additions can be a way to provide new uses for historic or existing structures in the Beaufort Historic District. If designed with care and foresight, a new addition can be an asset which enhances and complements the existing building. If done carelessly, a new addition can destroy a building's charm or character and even damage its significant architectural detailing.

New additions to historic buildings should be located on the side or rear elevation to minimize their impact on the historic facades and surrounding streetscapes. Careful attention should be given to ensure that the addition's overall size, proportion, and massing are compatible with the original structure to prevent it from overpowering the original building or diminishing its visual importance. Additions should never obscure or destroy the character-defining architectural forms, features, or materials of the historic building. New additions should be designed so that they can be removed in the future without significant loss to the historic building's fabric.

An addition should not alter the volume, proportion, or mass of the existing building. In designing an addition to an existing historic structure, the principle of "additive massing" should be observed. Traditionally, historic buildings were expanded by adding simple wings or ells back from the building or sometimes laterally. The building retained an overall sense of order because the original building remained visually dominant, with the smaller masses added to it. The additions did not visually overwhelm or dominate the original structure.



Additive massing: one mass is dominant with the other adjoining masses following its form and shape.

An example of the use of additive massing on the rear of this building in the Beaufort Historic District

The HPC will consider many key design issues when reviewing a proposed new addition, including the following, which are all defined in the preceding section on new construction:

- massing
- scale
- height
- proportions
- materials
- roof forms
- size and spacing of doors and windows
- style
- details
- texture
- relationship to the building, site, and outbuildings
- impact on historic landscape and plantings
- color

It is often appropriate for the style of a new addition to be a contemporary interpretation of the existing building's style and details so that the addition is not mistaken for an original element. Just because it is an addition, however, does not mean that the addition should exhibit any less quality of construction than the original structure. The addition should also be compatible in style, design, details, and elements. In some instances, a new addition may have an impact on older additions or other features that merit preservation. Those at least fifty (50) years old will be evaluated for their contributing value to a building's character. SEE DEFINITIONS.

With commercial buildings, additions placed on secondary elevations reduce the risk of impacting significant architectural materials. This is because these elevations frequently were less detailed and had a more utilitarian appearance than the façade. Additions should be stepped back from the side elevations, should not have more window and door openings than the original building, and should be designed as contemporary and readily identifiable additions, rather than as historic construction. This can be done by designing a hyphen or connector between the old and new buildings. Roofs on additions to commercial buildings should also be in keeping with rooflines on the street and block, as well as the subject building, so as not to introduce a roof shape that is out of character.

Additions to Historic Buildings Guidelines

7.8.1. Where possible, locate new additions at the side or rear so that they have a minimal impact on the façade and other primary elevation of the affected building or adjacent properties.

7.8.2. The overall proportions of a new addition should be compatible with the existing building in height, scale, size and massing so as not to over power it visually. A new addition should never be taller or wider than the original structure unless required by code or a non-aesthetic functional requirement. Observe the principle of "additive massing" where the original structure remains dominant and the additions are adjoining and smaller masses.

7.8.3. The design elements of a new addition should be compatible with the existing building in terms of materials, style, color, roof forms, massing proportion and spacing of doors and windows, details, surface texture, and location. Contemporary adaptations of the original which clearly look like an addition and reflect the period of construction are encouraged.

7.8.4. Additions should be constructed so that they can be removed from the original building in the future without irreversible damage to significant features.

7.8.5. Vinyl, aluminum, or pressed wood are not appropriate on additions to historic buildings. Other substitute siding may be allowed. (SEE SIDING GUIDELINES)

7.8.6. Wood windows are most appropriate for new additions within the historic district; however, substitute window materials are acceptable for new additions provided the proposed windows meet the requirements set forth in the WINDOWS AND DOORS guidelines.

7.8.7. Rooflines of new additions should be similar in form, pitch, and eave height to the roofline of the original building.

7.8.8. Foundations should be similar to or compatible with the existing foundations in material, color, detailing, and height. SEE FOUNDATIONS GUIDELINES.

7.8.9. Consider in your plan older additions or other alterations to existing buildings that have acquired significance over time when planning and building a new addition.

7.8.10. For additions on Beaufort's waterfront that will impact historic vistas, the design should be consistent with policy statements in Chapter 5.

Decks on Historic Buildings

Decks and patios often provide the principal ground level outdoor living space for today's homes, much in the way that porches did a hundred years ago. New decks, built in a modern or contemporary style, have the potential to detract from the character and significance of the Beaufort Historic District. Therefore, decks should be designed and sited with great care on both historic and new structures in the district. Decks are not appropriate additions to the roofs, or to the second story levels of historic structures.

A ground-level deck or patio should always be located at the rear of a structure or other area not visible from public view. To help reduce the visual impact, the sides of decks should be recessed or set in from each rear corner, rather than flush. Additional privacy and visual screening should be provided through the use of plantings. Decks or patios should be built so that they do not damage any significant historic architectural features and can be removed in the future with minimal damage. Perhaps most importantly, new decks should be designed and detailed to reduce or eliminate potential moisture damage to the historic buildings. Decks that are not properly flashed where attached to the main house can often cause significant rot and deterioration.

Decks should not be confused with widow's walks. Widow's walks are small observation platforms on roofs of historic houses, intended as a lookout point for ships at sea. Unlike decks, widow's walks are not large enough to contain furniture and are not intended for seating.

Decks on Historic Buildings Guidelines

7.9.1. Locate decks only on the rear ground level of historic buildings or other ground-floor level where the deck is not visible from public view.

7.9.2. Design decks to eliminate physical or visual damage to significant historic architectural features.

7.9.3. Decks should be attached to the historic building so that they may be removed without significant damage.

7.9.4. Provide proper flashing and other details to reduce or eliminate moisture damage to the historic structure.

7.9.5. Decks may not be constructed on the roof of any historic structure in the historic district.

Chapter 8. Setting in the Beaufort Historic District

Landscaping

Landscape elements, streetscapes, trees, yards, and fences play a crucial role in defining the charm and character of Beaufort's historic district. Many of these natural and man-made landscape elements provide the settings that tell both visitor and native alike that they are in Beaufort, a town unlike any other coastal port. It is the goal of these guidelines to protect and preserve the district's historic landscapes, including significant streetscapes, trees, and yard plantings.

Landscape elements, including trees, potted plants, and street furniture combine to create this attractive public space along Beaufort's waterfront.

The commission does not regulate specific planting activity in private yards. However, the commission recognizes that the plantings and other landscape features of private yards have a great impact on the historic district and help to contribute to Beaufort's unique sense of place. Many yard plantings include specimens from a wide variety of native species which add a distinctive local color to the district. Private yards, whether formal or informal, are readily visible from the public view and include the following landscape elements which enhance the richness of the district's landscape:

- Yard trees, shrubs and other plantings;
- Foundation plantings;
- Fences, especially the "Beaufort style" wood picket fences;
- Sidewalks;
- Driveways and parking areas.

Minor landscaping, including the planting of vegetable and flower gardens, shrubbery, and side and rear yard trees may be undertaken as Minor Works. Removal of an obviously diseased limb or dead tree is also treated as a Minor Work item.

The relationship between open space and building mass in residential areas is the crucial aspect of maintaining the historic character of the district. Over time, patterns of building evolved based on lot sizes and the proportions and siting of the houses. The separations or yards between the buildings provide an area for plantings and gardens. When these patterns are repeated within a block or neighborhood, a rhythm is established which gives the streetscape a definable character. For example, certain blocks of Front Street today contain relatively large lots with large houses set back some distance from the sidewalk to create a spacious front yard or lawn. On other blocks in the district, the typical small Beaufort cottage predominates, usually positioned near the sidewalk on a narrow lot to provide an ample backyard. These established historic relationships between open space and building mass should be preserved and maintained.

The residential streets of the historic district are characterized by a handsome shade canopy of deciduous trees, growing from the grass strips between the sidewalk and the curbing of the streets. These public shade trees are complemented by plantings of crape myrtles that provide floral beauty during the summer months but do not give sufficient shade when it is most needed. Ann Street, often noted for the beauty of its shade trees, should serve as a model to guide future public efforts to plant shade trees on other streets where overhead utility lines will not cause interference. To enhance the replanting of the district's historic shade canopy, it is the commission's policy to encourage the planting of appropriate shade trees wherever possible. The commission will encourage the Town of Beaufort and other utilities, such as the telephone and cable companies, to relocate existing utility lines underground or on the inside of a given block.

Crape myrtle trees are often planted on the strip between sidewalk and street in the Beaufort Historic District.

Landscaping Guidelines

8.1.1. Preserve and maintain historic public and private landscapes that contribute to the character of the historic district, including open spaces, streetscapes, and yards.

8.1.2. Preserve and maintain the individual components and historic features that contribute to Beaufort's historic character, including: mature trees, ornamental trees, and hedge rows.

8.1.3. Preserve and maintain mature street trees. When removal or replacement is necessary, replace with long lived tree species with large canopies that will provide a similar canopy and form as a street tree. Replacement tree species should be appropriate for the district. Suggested species include: oak, sycamore, pecan, maple, ginkgo (male only), Chinese elm, cedar (juniper), hickory, Yaupon holly or American holly.

8.1.4. Plant smaller trees species in the planting strips adjacent to public streets only if utility lines or other overhead obstructions exist. Use species such as crape myrtle, cedar, dogwood, redbud, Carolina cherry laurel and sweet bay magnolia.

8.1.5. All new plant materials selected for replanting or new planting in publicly visible areas should complement as much as possible those found on the site and in the surrounding area of the district.

8.1.6. Palms, banana trees and other tropical type landscape materials should not dominate the landscape palette. Sabal palms may be used as a minor landscape element. Likewise, any use of other tropical style plant materials that can be viewed from the public property should be limited to a minor complementary presence. Traditional plant materials including live oak trees, deciduous shade and understory trees (service berry or dogwood) and broadleaf evergreen and deciduous shrubs should dominate the landscape.

8.1.7. Maintain the relationship between the mass/proportion of the building and open space within the context of the streetscape for new construction, additions and landscape.

8.1.8. New construction and additions should be sited in locations that will not require the removal of mature plantings, if possible.

8.1.9. Planting strips between the public sidewalks and the street edge shall be preserved and remain predominantly ground covers or tree plantings. Small walkways will be permitted on these strips if the proposed walkway aligns with the walkway leading from the front door or main entrance of the structure to the sidewalk. New walkways shall not exceed a width of four (4) feet. Paving, filling, or otherwise altering this strip within the district is not appropriate.

8.1.10. Contemporary edging or border materials, such as exposed landscape timbers, railroad ties, pre-cast concrete, plastic, or other substitute material borders are not appropriate in areas seen from the public view.

8.1.11. Historic sidewalks and other paving materials should be preserved and maintained. New sidewalks shall be compatible in material, detailing, color and finish to existing historic sidewalks.

8.1.12. Utility wires, including power, telephone and cable should be placed underground whenever substantial utility construction takes place. Above ground utility boxes, fixtures, and equipment should be located in inconspicuous locations and should be screened from view.

8.1.13. New tool sheds, swimming pools and other modern yard features should be located in areas not seen from public view.

8.1.14. Use a combination of fences and plantings to screen parking lots. To provide adequate visibility for drivers entering and leaving, screening should not exceed height of three (3) feet at the street/sidewalk edge. (SEE OFF STREET PARKING GUIDELINES for more details)

Fences and Walls

Characteristics

The yards and private spaces of Beaufort's historic district have traditionally been defined by distinctive wood fences or low retaining walls of brick or concrete. Fences along the street front, which in Beaufort were primarily wooden picket fences, were an integral part of the site plan. In some instances, the selection of material and design often related directly to the architectural style of the main building. In the late 19th and early 20th century, fences became more consciously Colonial Revival in style, with gateposts and carved finials. In Beaufort's tight grid plan, fences and walls served to establish the boundaries between public and private land, and, prior to the 20th century, also kept out wandering livestock. Fences date from the town's early period of settlement and are an essential visual and functional element of the district. The appearance of lines of fences of different heights and patterns down a street is an important part of the district's character.

Fence height was traditionally low along the front yard lines, usually between three (3) and four (4) feet. Higher fences, often of solid vertical boards, enclosed the rear yards which contained utilitarian outbuildings like sheds and outhouses, along with woodpiles, chickens, and cows. Today, taller privacy fences and walls serve the purpose of screening parking areas, service areas, decks, and other modern features from the street. Hedgerows also serve this screening purpose along side and rear property boundaries.

The lines of this typical white-washed picket fence along Ann Street in the district create their own rhythm.

Nowadays, the decision to erect a wall or fence or to plant a row of hedges along a property line must involve not only a property owner's desire for privacy but also sensitivity to the effect it may have on the overall appearance of the surrounding streetscape. Avoid adding fences, walls, or hedges that alter the setting of the property or alter its relationship to the streetscape. Avoid planting tall growing hedges which create a fortress-like appearance incompatible with the streetscape.

Proposed new fences shall be compatible with the surrounding streetscape and block and the structure on the site in materials, height, detailing, color, and placement. New fences in the historic district should follow the historic precedent of using low, open picket fences to define and enclose the front yards, with taller privacy-type fences used to enclose the rear yard only. Metal, chain-link, or stockade fencing or fencing using man-made materials is not appropriate along the front of a yard, even when screened with vegetation. Likewise, introducing stone, concrete, or stuccoed fences where none existed previously or where there were previously only wooden fences is not appropriate. Solid gates and walls that create a closed-in appearance where none existed previously are also not appropriate.

The beautiful, ornate metal fence along the perimeter of the Old Burying ground is one of the principal character-defining features of this cemetery.

All applications for a COA for the construction of fences and walls must include the following to be considered:

- A detailed survey plat or site plan showing the location of the proposed fence.
- A scaled elevation drawing of the proposed fence or a photograph showing another fence which will be used as the exact model for the proposed fence.

Fences and Walls Guidelines

8.2.1. Retain and preserve historic fence and wall material wherever possible. If replacement is necessary, use new material that matches the historic material in composition, size, shape, color, pattern and texture.

8.2.2. Design new fences that are compatible with the associated building, sit,e and streetscape in height, proportion, scale, color, texture, material and design. Substitute fence materials are not allowed along front or visible side property lines in the historic district. Fence types such as wire, hurricane, chain-link, vinyl, corrugated metal, stockade, and wooden post and rail are not allowed in public view.

8.2.3. Fences shall not exceed a height of four (4) feet in front yards and other areas of primary visual concern. Fences at rear yards and other areas not readily seen from the public view may be up to six (6) feet high. The transition between low front fences and higher rear fences should be made as far to the rear of the enclosed structure or yard as possible, and no more than half the depth of the yard forward of the principal structure. Avoid attaching a portion of the fence to a building because of possible termite damage.

8.2.4. Historic retaining walls should be preserved. New low walls are appropriate only where a sharp change in grade exists, and shall not exceed a height of two (2) feet. Such walls should be constructed of brick or concrete block covered with a true sand-finish stucco.

8.2.5. The use of false historical details or other non-original architectural embellishments on existing fences is not appropriate.

8.2.6. Use a combination of fences and plantings to screen parking lots. To provide adequate visibility for drivers entering and leaving, the fence should not exceed a height of three (3) feet at the street/sidewalk edge. (SEE OFF-STREET PARKING GUIDELINES for more details)

8.2.7. Contemporary or utilitarian fence materials are not appropriate for fences in the public view. Inappropriate materials include: plastic, vinyl, chain link, wire, and all other modern materials. The use of modern fencing is permitted for rear yards only, in areas not seen from the public view, using vinyl-coated chain link (dark green or black), standard chaink link or heavy wire ("hog wire"). Use plantings such as ivy, climbing roses, jasmines, or othe rvines to hide wire fences.

Outside Utilities

Mechanical utility installations, both private and public, should also be carefully reviewed to ensure that new equipment does not add visual clutter of the historic district and obscure or damage character-defining architectural and historical features of the building and site. Frequently, utilities such as HVAC units and satellite dishes that are located outside must be elevated because of their location in the floodplain. Such equipment should be located in side or rear yards and screened from public view by plantings, fencing, buildings, or other means. Likewise, window air-conditioning units should not be located on the street elevation of a building if possible. Approval for temporary mechanical installations may be handled through the Minor Works process and does not require HPC review.

Utility work in the public right of way may require a COA. All new utility poles and lines, transformers, and signal equipment must be approved by the HPC and will be evaluated on the basis of location, design, color, scale, and compatibility with the surrounding streetscape, and the overall visual impact on the district or landmark. Maintenance, repairs, or replacement in-kind of existing utilities may be undertaken without a COA as prescribed by the North Carolina General Statutes. Locate utilities as inconspicuously as possible in the streetscape and consolidate them whenever possible. Utility wires should be located underground if feasible.

Hedges and other plants can attractively screen outside utilities and mechanical equipment.

Outside Utilities Guidelines

8.3.1. Locate utilities, vents and meter boxes and other utility connections in side or rear yards and screen from public view with plantings, fencing, or other means.

8.3.2. Locate roof ventilators, antennas, solar panels, and satellite dishes in areas not visible from public view. Satellite dishes exceeding 24" in diameter shall not be installed in the historic district.

8.3.3. Paint meter boxes, vents, and other utility fixtures visible from the street in colors that will allow them to blend in with the historic/existing building.

8.3.4. Avoid placing window air-conditioning units on the front façade of the building.

8.3.5. When installing utility fixtures—such as streetlights, signal boxes, or utility poles—in the public right-of-way, take into account the impact of the fixtures on the character of the streetscape and the historic district as a whole. Utility fixtures will be evaluated in terms of location, design, color, scale, and compatibility with surrounding streetscape features, and the overall visual impact on the district.

8.3.6. Install utilities underground whenever possible.

8.3.7. Avoid radically pruning street trees located under utility wires. Such pruning practices permanently damage the form and long-term health of the tree. Refer to LANDSCAPING guidelines for proper tree planting practices.

Exterior Lighting

Characteristics

Many different types of lighting have existed in Beaufort over the years. The first public lighting was by gas lamps. By the early 1900s, electrical pole lights had made their appearance on Beaufort's streets and public places. Today, a variety of lighting types and styles are seen along the town's streets, along the waterfront, surrounding parking lots and other open spaces, in private yards and on front porches.

The residential and commercial character of Beaufort's historic district can be enhanced by appropriate exterior lighting. Besides providing visibility and security, lighting fixtures should be compatible with a building or site in terms of design, material, size, scale, color, illumination level, and location. In general fixtures should be simple and unobtrusive in design, blending with the building or landscape. Lighting sources that generate a soft, white light and reinforce the character of a building or site are preferred to more intense yellow or orange lighting levels that "wash out" or overly emphasize the building. All lighting should be directed toward the property for which it was intended and should not spill over onto adjacent properties.

All proposals for exterior lighting, including spotlights mounted on buildings, pole lights, motion-sensitive lights, porch lights, and public streetlights require a Certificate of Appropriateness. In addition to providing a drawing or photograph of the proposed fixture and a detailed description of materials and color, applicants should submit a plot plan indicating the proposed location of the fixture(s). For pole-mounted lights, the height of the pole should be included in the submission. Bulb wattage and direction of illumination should also be indicated.

Exterior Lighting Guidelines

8.4.1. Unless original fixtures already exist, choose fixtures that are simple and unobtrusive and complement the building or site.

8.4.2. Choose lighting sources that generate a soft white light instead of a more intensive yellow or orange light. Metal halide bulbs will achieve the desired effect instead of sodium vapor or fluorescent light sources.

8.4.3. Avoid placing fixtures in areas that will obscure or damage character-defining architectural elements or site features.

8.4.4. Use ground-mounted spots or ornamental light fixtures to illuminate signs instead of internal lighting. Screen spots and accent lighting from view.

8.4.5. All lighting should be directed toward the property for which it was intended and should not spill over onto adjacent properties.

Off-Street Parking

The reality of the modern automobile has necessitated the need for parking areas. Of all site features, parking lots and driveways have the potential to erode the character of the historic district. Historic buildings are often threatened with demolition to accommodate parking lots for expanding commercial and institutional complexes, resulting in both the loss of the resource and a void in the streetscape. Mature plantings and other landscape elements vanish in residential areas as driveways are added or enlarged to accommodate room for multiple vehicles. Lawn areas that are paved over with asphalt or other hard impervious surface materials, diminishes valuable green space.

Efforts should be made to incorporate parking lots and driveways into the historic district in as unobtrusive a manner as possible. Parking lots should be screened from public view at their periphery with low (3' or shorter) masonry retaining walls, fencing, or heavy plantings. This has the added benefit of maintaining a definable "edge" along the streetscape, particularly important in the commercial district where buildings directly abut the public sidewalk. Parking lot lighting should be at a pedestrian scale to avoid unnecessary glare and illumination to adjoining properties. Locating parking areas in rear or interior lot locations to reduce their visual impact is strongly encouraged.

Most driveways found in the residential sections of the Beaufort Historic District are narrow by today's standards. This is largely due to the relatively dense, compact pattern of development that characterizes the town. New driveways should be similar to existing driveways in terms of width, configuration, paving material, and location on the lot. They should be sited so the removal of historic site features—such as mature vegetation, fencing, and outbuildings—is not necessary. Locating circular driveways or parking pads in front yards is not appropriate.

This attractively designed brick driveway complements the historic brick foundation to the left and includes a narrow grassy strip. The parking area is located well to the rear of the house.

Off-street Parking Guidelines

8.5.1. Locate new parking lots and driveways in the historic district as unobtrusively as possible. Parking lots consisting of large expanses of concrete or asphalt with little planting or other screening are not appropriate.

8.5.2. Proposals for new parking lots or off-street parking areas should be accompanied by scaled site plans, including all proposed landscape and ground cover changes and information on proposed lighting types, placement, and intensity.

8.5.3. Site new parking areas in interior or rear lot locations where possible.

8.5.4. Avoid removing trees and other landscape elements that contribute to the historic character of a site.

8.5.5. Integrate pedestrian scale lighting into parking areas to avoid excessive glare and illumination to adjoining properties. See EXTERIOR LIGHTING guidelines and the Beaufort Zoning Ordinance for further details on lighting standards.

8.5.6. Incorporate existing mature trees into new parking areas. Avoid the placement of impervious surface materials such as asphalt and concrete in areas below the canopy crown of the tree. Use turf stone, gravel, marl, or other pervious materials in these areas.

8.5.7. Use paving materials that were traditionally used on surface parking areas and driveways on the surrounding block or street. Gravel, marl, crushed shells, asphalt, and concrete are typical parking lot treatments, while grass, gravel or concrete runners with a grassy median, brick, and marl are typical driveway treatments. Use bricks, stone, or metal to contain loose paving materials. Landscaping timbers, railroad ties, and concrete or plastic edging are not allowed.

Signage

Both the residential and commercial areas of the Beaufort Historic District include public and private signs as part of the landscape. Signs help to identify businesses and historic and cultural attractions, convey important information on area goods and services, and provide direction and orientation to the traveler. Treated with sensitivity, signs can effectively communicate information as well as enhance the image of a given area. Left unabated, signs can introduce visual clutter to the landscape, particularly along the primarily commercial waterfront area.

In reviewing requests for a new sign, the Beaufort Historic Preservation Commission evaluates the material, location, size, style, color, graphics, support structure, and height of the proposed sign. As a general rule, new signage should be made of materials such as wood, metal, or stone. The sign should be placed so not to visually compete with the building or streetscape or damage or obscure character-defining architectural features of the building. For commercial buildings with a traditional storefront treatment, place signs in the designated signboard frieze above the display windows. Importantly, the size of the sign should not visually overwhelm the building and its architectural details. For this reason, the HPC may require that a sign be smaller in size than the Beaufort Zoning Ordinance may allow.

New signage should be unobtrusive. Simple geometrical shapes are preferred to highly complex designs that draw attention to the sign rather than the architecture. Colors should harmonize with the color scheme of the building and the surrounding signs in the streetscape. Pastels and muted colors are recommended over primary colors. Graphics should be simple and legible. For easy reading, the lettering of the sign should contrast with the background of the sign. Free-standing signs should be no larger than necessary and should be mounted fairly low to the ground to avoid obstructing pedestrian view.

Public traffic, directional, and informational signs are also under the purview of the commission. Due to their standardized design and fabrication, it is critical that they be sensitively incorporated into the streetscape. These signs should be consolidated and placed on uniform poles to reduce visual clutter. Standard locations for such signage should also be designed to mitigate impact.

Signage Guidelines:

8.6.1. Use traditional materials found in the district, such as wood and metal for new signage. Substitute materials that have the appearance of wood are allowed. Plastic signs, flashing signs, or portable mobile signs, except those listed in item 9, are not allowed in the historic district. Interior neon signs larger than 10" by 18" that are located within five (5) feet of a window or glass door on an exterior wall and are so placed as to be seen from the outside are not allowed. INTERNAL GLASS MOUNTED SIGNS ARE NOT SUBJECT TO BHPC REVIEW.

8.6.2. Place signs so that they do not visually overwhelm the building or streetscape or damage or obscure character defining architectural details. Recognize that maximum signage allowances granted by the Beaufort Zoning Ordinance may be inappropriate in the context of the building or site under review.

8.6.3. Signs on commercial buildings are preferred to be located in a signboard frieze located above the display windows. In this location the sign serves as a boundary between the upper and lower façade.

8.6.4. Neon colors or fluorescent colors on signs is not allowed.

8.6.5. Use simple, clear graphics and lettering styles in sign design.

8.6.6. Use of internally illuminated or flashing signs (including illumination of vending machines) is prohibited. Use ground-mounted spotlights concealed by landscaping or wall-mounted lights to light signs at night.

8.6.7. Freestanding signs must be low-mounted and must not obscure pedestrian views. No more than one (1) freestanding sign shall be allowed per street frontage. Freestanding pole supports should be simple and unobtrusive in design.

8.6.8. Consolidate public signage on uniform poles to reduce visual clutter.

8.6.9. The use of a sandwich board, back-to-back sign or V-board is allowed in the historic district on a limited basis and must not contribute to visual clutter of the streetscape nor impede the flow of pedestrain traffic. No more than one (1) sandwich board, back-t-back sign or V-board per business is allowed. Signs of either type must be considered as a portion of the overall allowable square footage for each individual building. The signs must conform to the basic guidelines for signage including color, material, style, graphics and placement. Sandwich boards, back-to-back boards or V-boards may not exceed twelve (12) square feet on either side, for a total of twenty-four (24) square feet for the whole sign. The sign may not exceed four (4) feet in height. Signs of this type must beremoved from outside the location at the close of the business day. The use of plastic for sandwich boards, back-to-back signs or V-boards is not allowed.

Docks, Piers, and Boardwalks

The docks, piers, and boardwalks of Beaufort's waterfront are symbols of the town's historic relationship to the water. Throughout Beaufort's history, the water has been a source of the town's livelihood and pleasure, influencing ultimately the character of its architecture and waterfront. The water's edge, in particular, has always been the focus of activity and the many docks and piers that have fingered into the harbor have served as a backdrop to the town's many notable historic buildings. Traditional docks and piers were built of simple post-and-lintel construction, using wood pilings, cross-members, and decking. The vulnerable location of these features during frequent coastal storms made them an ever-changing component of the townscape. The ongoing construction of docks, piers, and boardwalks thus continues the long tradition of man's interaction with the water—maintaining the strong link between the people of Beaufort and the sea.

The impact of new docks and other water-related structures in the historic district can be positive, provided such features are sited and detailed to be compatible with the character of the district. New docks should continue the tradition of simple, functional, utilitarian design. It is not appropriate for new docks and piers to incorporate built-in elements such as benches or roofed structures such as pavilions, gazebos, screened rooms, or other structures that extend above the floor level and interfere with the public view and enjoyment of waterfront vistas.

IMPORTANT: All applicants for new docks, piers, or boardwalks (or for substantial repairs to existing docks) should consult with the local CAMA office to determine if a CAMA permit is also required for such work. The Town of Beaufort and the HPC encourage all applicants for docks and piers to consult with CAMA and any other applicable federal, state, and local agencies prior to submitting their COA application. This is necessary as other governmental requirements will influence the design of these waterfront structures and the HPC's decision. The Commission may choose to delay consideration of an application to consult with such agencies and with the North Carolina Historic Preservation Office.

This historic postcard view shows docks and a boardwalk along the east half of Front Street, facing Beaufort Harbor.

Docks, Piers, and Boardwalks Guidelines

8.7.1. Use a design that is simple, functional, and utilitarian. Traditional docks were built of post-and-lintel construction, using wood pilings, cross-members, and decking. Avoid the use of railings or other non-historic features that extend above the deck floor line, unless required by law for safety reasons. Avoid lighting fixtures that are too prominent or that are not utilitarian and functional in appearance.

8.7.2. Built in features such as pavilions, gazebos, screened rooms or other types of roofed structures such as boat sheds are not appropriate.

Archaeology

Beaufort's historic district is more than a collection of historic buildings and landscape features that have evolved over time. The district is also a repository of sub-surface and underwater artifacts that provide evidence of past human activity in the area. Occasionally, portions of such resources may be visible above-grade as well. These archaeological resources can yield important information in such areas as early settlement patterns and lifestyles, cultural practices, and the location of now vanished buildings, structures, maritime resources, and landscape features. Thus, it is important that these features be preserved in their natural undisturbed state and location. Study and excavation of these sites should only be undertaken by a qualified archaeologist who has the professional training to recover, document and interpret artifacts.

Beaufort's continued growth and development places the town's archaeological resources at risk. Substantial grading of property associated with new construction and the building of boat docks and piers are the two most common threats facing these potential resources. Therefore, it is prudent to exercise caution when undertaking these activities. If the presence of archaeological resources is anticipated or such resources are uncovered in the course of building activity, contact Town staff immediately. They will arrange consultation with the staff of the North Carolina State Historic Preservation Office (NC-SHPO) which has an established archaeology program.

Some development projects may be required by law to undertake archaeological investigations prior to beginning work. For projects requiring federal or state permits, funding, or approval, the NC-SHPO may review and comment on potential effects projects may have on cultural resources. As a condition of granting a state and federal permit, an archaeological investigation may be required by the permitting agency. In such cases, the property owner must submit an application for a Certificate of Appropriateness to undertake the archaeology. A copy of the report detailing the findings of the investigation shall be submitted to the HPC at the termination of the project and shall be a condition of the COA.

Archaeology Guidelines

8.8.1. Retain and preserve archaeological resources that are important to the history of the site or district.

8.8.2. Minimize ground-disturbing activities in the historic district to avoid possible damage or destruction to known or unknown archaeological resources.

8.8.3. Recognize that archaeological resources exist both below ground and below water.

8.8.4. Preserve archaeological resources intact in their original state and location wherever possible.

8.8.5. When disturbance of archaeological resources is unavoidable, use qualified archaeologists to employ contemporary methods of investigation and evaluation.

Chapter 9. Relocation of Buildings into or out of the Beaufort Historic District

Relocating a building to a location either inside or outside the historic district should be considered only as a last resort to avoid demolition. From a preservation perspective, relocation has several negative aspects. First, the context of the building is lost, as well as its relationship with the surrounding natural and built environment. Moving a historic building destroys the original setting of the structure and inevitably distorts the story of the town's historic development.

Second, such character-defining features as chimneys, foundations and porches may be damaged or destroyed as a part of the move. Finally, the placement of moved/relocated historic buildings may negatively impact its new surroundings, especially if the new building is not compatible in scale, style, and setback with its new surroundings. Relocation of an historic building to a different location on the same property to gain a better view or to make room for additional buildings is strongly discouraged.

Before permitting a building to be moved, the HPC will consider the historic and architectural significance of the building, the contribution the building makes to the historic district, and the impact of its removal on the character of the district. A property included in the National Register can be de-listed if it is moved.

The owner of the building to be moved should be prepared to justify the necessity for the move, outline what steps he has taken to avoid moving the building, explain the proposed moving process, and provide detailed plans showing the relationship of the moved building to the new site.

If relocation is warranted, every effort should be made to move the building intact as a single unit. Careful planning should be undertaken to relocate the structure to a lot that has similar characteristics to the original site. Vacant lots in the Beaufort Historic District are the preferred location for newly moved historic resources. The HPC will use its New Construction guidelines when reviewing requests to move structures to lots within the historic district.

Applications for a COA for building relocation should include:

- A detailed description of the preparation work that will be necessary to move the structure;
- Detailed photographs of the structure and building site, including significant vegetation;
- A site plan of the original site indicating the footprint of the structure and location of significant vegetation;
- The proposed route of the move;
- A map indicating trees along the route that will be affected by the move and how they will be impacted;

- Agreements with the utility companies; and

- Arrangements of notification with the Beaufort Police Department.

- Additionally, the mover should file two acceptable letters of recommendation and post a bond, letter of credit, or other reasonable performance guarantee in the amount required by the Town of Beaufort to cover the coasts of any damages to public property resulting from the move.

Relocation of Buildings Guidelines

9.1.1. Choose relocation only as a last resort to demolition. Property owners that want to relocate a contributing building should design the replacement building to reflect the relocated building's height, scale, massing, and location. Applicants will have a heavy burden to demonstrate to the HPC that a replacement building with different height, scale, massing, and location as the previously existing building is congrous with the historic district.

9.1.2. Document the original site thoroughly with drawings and photographs prior to relocation.

9.1.3. Hire reputable movers who have experience with historic properties.

9.1.4. Move the building as a single unit in lieu of partial or complete disassembly, if possible.

9.1.5. Choose a site in the historic district, if possible.

9.1.6. If moved within the historic district position the building on the new site so it relates to adjacent buildings and the overall streetscape. Place the building so that orientation of its principal façade and front and side setbacks are compatible with the surrounding buildings. Refer to NEW CONSTRUCTION GUIDELINES for further information on placement.

9.1.7. Provide a new foundation whose height, design, and facing materials match those of the original, if possible.

9.1.8. Maintain any existing mature trees on the new site, if possible. This will help create an established building site context for the new structure.

Chapter 10. Demolition of Historic Landmarks and Buildings in the Beaufort Historic District

Demolishing an historic building erodes the architectural integrity of the Beaufort historic district than does moving that building to another location. Therefore, demolition of individual landmarks or any historic building in the Beaufort Historic District is strongly discouraged.

Property owners contemplating demolition of a building are encouraged to explore alternatives which allow the property to remain intact and meet current needs. Early consultation with the Beaufort HPC (and if warranted the State HPO) is strongly recommended in order to adequately explore options. This applies also to the demolition of a portion of a building. Such demolitions would be reviewed on a case-by-case basis, with the owner being asked to provide reasons why the portion of the building could not be rehabilitated or provide proof that it is a non-historic addition.

Along with the request for demolition, the HPC will consider whether any specific use for the site has been proposed to mediate the loss of the historic building(s). A site plan illustrating any proposed development or introduction of plantings following demolition should be developed and submitted to the HPC at the time the request for a COA is made.

In reviewing requests for demolition, both the property owner and the commission should carefully consider the following questions:

- Does the building retain integrity and contribute to the special character of the Beaufort Historic District because of its age, architecture, or association with events or individuals who are important to the history of the town?
- Is demolition proposed for reasons of fire or weather damage, structural deterioration, or economic hardship?
- Does the building possess structural integrity so rehabilitation is feasible?
- Can the building be creatively adapted to meet the owner's needs? If so, can this be accomplished at a price that is less than or comparable to new construction costs? Remember to factor in demolition costs and landfill tipping fees when developing cost estimates.
- Are there alternative sites upon which no historic properties are extant that might be available to accomplish the project? If so, are there possible buyers for the historic building in question?
- What will be the impact of the building's demolition on surrounding properties and on the district as a whole?
- If all other possible options are exhausted, can the building be moved to another location in the historic district?

Delay of Demolition

The North Carolina General Statutes gives Historic Preservation Commissions the authority to delay the demolition of a building, structure, or site in a locally designated historic district for a period not to exceed 365 days (one year) from the date of approval. This delay may also be imposed in situations where a commission has voted to recommend designation of a property as a landmark or historic district, but no final action on designation has been sanctioned by the local governing body. In either case, the purpose of the delay is to give the commission an opportunity to work with the property owner and other interested parties to identify alternatives to demolition.

The Beaufort Historic Preservation Commission may waive all or part of the delay period if it finds that the structure has little historic or architectural value. The delay period may also be reduced under circumstances in which the owner would suffer extreme hardship or be permanently deprived of all beneficial use or return from the property due to the delay or if the property has been severely damaged by fire, flood, or weather.

Denial of Demolition

The HPC may permanently deny authorization for demolition of a building, structure, or site in the locally designated Beaufort Historic District if it is determined by the North Carolina State Historic Preservation Officer (SHPO) that the property has statewide significance as defined by the criteria of the National Register of Historic Places. Denial of demolition of buildings with statewide significance may be waived if:

- The HPC finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from the property by reason of the denial; or

- The town has adopted a demolition ordinance for the property under the Beaufort Minimum Housing Code.

Demolition of Buildings Guidelines

10.1.1. Choose demolition only as a last resort. Property owners of contributing buildings should design the replacement building to reflect the demolished building's height, scale, massing and location. Applicants will have a heavy burden to demonstrate to the HPC that a replacement building with different height, scale, massing as the previously existing building is congrous with the Historic District.

10.1.2. Document the historic resource prior to demolition. Documentation shall take the form of black and white photographs, and color digital photographs of the building, structure, or site's principal elevations, architectural elements (both in exterior and interior), and special features. Measured drawings of the resource may also be required. The HPC shall determine on a case-by-case basis the extent of documentation required and the parties responsible for producing such documentation. The documentation shall be submitted to the HPC and become a permanent record of the Town of Beaufort.

10.1.3. Salvage architectural features and building materials for reuse or study. Contact antique dealers and used building supply establishments to arrange for removal. Consider donations of items to interested non-profit organizations or museums or the NC-SHPO.

10.1.4. Minimize ground-disturbing activities during demolition to avoid damage to potential unknown archaeological resources.

10.1.5. Retain mature trees on site.

10.1.6. Clean the site thoroughly of all building debris and leave the lot properly graded and seeded.

Glossary of Architectural Terms

Aluminum Siding: sheets of exterior architectural covering, usually with a colored finish, fabricated 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.

Applied Woodwork: plain, carved, milled, or turned woodwork applied in decorative patterns to wall surfaces.

Arcade: a series of regularly spaced arches or arched openings supported on piers or columns attached to or detached from a wall.

Arch: a self-supporting structure that spans an opening, usually formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents Classical or Romanesque influence whereas a pointed arch denotes Gothic influences.

Archaeological Resources: man-made artifacts, deposits, or features objects made by people or materials altered by human activity; usually recovered from or found at a historic or prehistoric site.

Architectural Integrity: a measure of the completeness or intactness of a property's architectural identity.

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

Asbestos Siding: dense, rigid material 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.

Ashlar: squared, but rough-hewn, block of stone masonry set in horizontal or random courses.

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

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

Attic: the upper level of a building, not of full ceiling height, directly beneath the roof.

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

Balloon Framing: a method of wood-frame construction, referring to the skeletal framework of a building. Studs or uprights run from sills to eaves, and horizontal bracing members are nailed to them.

Balustrade: a row of vertical balusters topped by a handrail; used to edge stairways, porches, balconies, and rooflines.

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

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

Bay: an opening or division along the face of a structure. For example, a wall with a door and two windows is three bays wide.

Bay Window: multi-sided, projecting window structure that has its base on the ground, forming an extension of interior floor space. One or more stories in height.

Belt course: a projecting course of bricks or other material forming a narrow horizontal strip across the wall of the building, usually to delineate the line between stories, also referred to as a stringcourse.

Belvedere: rooftop structure (i.e., small lookout tower), usually with windows on all sides.

Bond: the pattern in which bricks are laid in the formation of a wall, also referred to as brick bonding pattern.

Box Cornice: a hollow, built-up cornice usually made up of boards and molding.

Boxed Gutter: a gutter enclosed within a soffit or cornice trim and thus concealed from view.

Bracket: a decorative support feature, either plain or ornamental, located under eaves or overhangs.

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 counteract the thrust of an arch, roof, vault, or other structure. Sometimes wooden buttresses are added to the frame Gothic Revival-style buildings as decorative, but not supporting features.

Ca. or Circa: used before a date to indicate "approximate."

Capital: the topmost member, usually decorated or molded, of a column or pilaster.

Casement Window: a hinged window which opens out from a building.

Character Defining: architecturally refers to features or details of a building that are significant in defining its architectural or historic character.

Clapboard: horizontal wooden siding boards, tapered at the upper end and applied so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than 6 inches wide. This was the common outer face in the 19th and early 20th century buildings.

Clerestory: windows located relatively high in a wall, often forming a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles found here.

Clipped Gable: a gable in which the peak at either end is truncated and angled back to the ridge to form a small hip. See "Jerkinhead."

Colonnade: a series of columns supporting an entablature.

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

Column: a vertical support that consists of a base, shaft, and capital. They are circular in plan and usually slightly tapering. Columns, along with their corresponding entablatures are classified into five orders: Doric, Tuscan, Ionic, Corinthian, and Composite.

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

Contributing structure: a structure determined by the state Historic Preservation Office or the Beaufort Historic Preservation Commission to possess historical or architectural significance that has contributed to the special nature of the Beaufort Historic District.

Coping: the cap or the top course of a masonry wall or chimney.

Corbel: a stepped series of stone blocks or bricks that project outward and upward from a wall surface, sometimes to support a load and sometimes for decorative effect.

Corner Boards: vertical boards nailed on the exterior corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

Corner Block: decorative square block located on the upper corner of door and window surrounds.

Cornice: the uppermost part of an entablature usually used to crown the wall of a building, portico, or ornamental doorway. The term is loosely applied to almost any horizontal molding forming a main decorative feature, especially to a molding at the junction of walls and ceiling in a room.

Cresting: ornamental ironwork or woodwork, often highly decorative, used to embellish the ridge of a roof or the curb or upper portion of a mansard roof.

Cross-Buck: a style or feature that imitates the intersecting diagonals of structures with cross-bracing.

Crown Molding: the upper molding of a cornice, often serving to cap or crown the vertical facing of 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 roof-top structure, having a domed roof supported by a circular or polygonal base. Occurring on the roof of a building, serves as a lantern, belfry, or belvedere.

Dentil: one of a series of small, closely spaced blocks, often tooth-like, used as ornamental element of a classical cornice.

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

Dormer: a window built into a sloping roof with a roof of its own.

Door Hood: a small, roofed projection over a doorway, usually supported by brackets.

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

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

Eave: the part of the sloping roof that projects beyond the wall.

Elevation: The exterior face of a building, usually denoted by the direction it faces (such as, the west elevation). Also denotes 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.

Engaged Porch: a porch the roof of which is continuous structurally with that of the main roof of the building.

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

Entablature: the horizontal part of a Classical order of architecture, usually positioned above columns of pilasters. It consists of three parts: the lowest molded portion is the architrave; the middle band is the frieze; the uppermost is the cornice.

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

Façade: front or principal elevation of a building. May also refer to other prominent exterior faces, as well.

Fan: a semicircular or elliptical frame above a door or window, or in the gable ends of a building; usually filled with radiating wood louvers.

Fanlight: a semicircular window, usually above a door or window, with radiating muntins or tracery, also called a "lunette."

Fascia: a flat board with a vertical face that forms the trim along the edge of the roof, or along the horizontal, or eave side of a pitched roof. The rain gutter is often mounted on it.

Fenestration: the arrangement of windows, doors, and other exterior openings on a building.

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

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

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

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

Fluted: having regularly-spaced vertical groves or flutes, such as on the shaft of a column.

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.

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 vertical, triangular part of a building with a double sloping roof, from the cornice or eaves up to the ridge of the roof and form a triangle.

Gable Roof: pitched roof with two sloping sides that meet at a ridge.

Gambrel Roof: a gable roof with two pitches on each side, the lower pitch being steeper.

German Siding: wooden siding with a concave upper edge that fits into a corresponding rabbet in the siding above, also called "drop siding."

Wall Dormer: steeply pitched roof dormer whose face is a continuation of the main wall of the building.

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.

Half-timbering: a method of construction composed of exposed timber framing, with the spaces filled in with brickwork or plaster.

Header: the end of a brick, sometimes glazed.

Hip, or 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.

Historic: At least 50 or more years old or may have other architectural significance.

Hood Molding: projecting molding over a window or door opening.

Jamb: the vertical sides of an opening, usually for a door or window.

Jerkinhead Roof: see "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 lathes are nailed.

Knee brace: a wooden, triangular brace that supports the eaves of a building. Frequently used in the construction of Craftsman Style residences.

Knee Window: a small, horizontal attic window, just below the roofline.

Label Lintel: molded lintelboard that extends downward part way along the sides of an opening and then outward at the ends.

Lattice: a network, often diagonal, of interlocking lath or other thin strips that cross each other at regular intervals, used as screening, especially in the base of a porch.

Light: a single pane of glass.

Lintel: a horizontal stone, brick, cast iron, or wooden beam that spans the top of a door or window opening, carrying the weight of the structure above.

Lintelboard: a wooden board above window or door openings; sometimes ornamental.

Louver: a series of horizontal, overlapping, downward-sloping slats, which shed rain while admitting light and air.

Lunette: a semicircular or crescent shaped opening.

Mansard Roof: a roof having two slopes on all four sides, the lower slope being steeper and longer than the upper slope.

Masonry: brick, block, or stone which is secured with mortar.

Massing: the overall configuration or composition of the major volumes of a building exterior.

Modillion: a small horizontal, scrolled, block(s) or bracket(s), used in regularly spaced series to support the overhanging section of a 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.

Monumental Portico: large, two-story high porch supported by massive freestanding columns.

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

Muntin: a bar or member supporting and separating panes of glass in a sash or door.

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

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

Order: in classical architecture, the specific configuration and proportions of a column, including the base, shaft, capital, and the entablature above.

Oriel Window: multi-sided window that projects from the side of a building, and whose base does not reach the ground.

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 directly above an outer wall that is used as decoration or protection.

Pavilion: section of a building façade that projects forward from the main wall.

Pedestal: a support for a column, pilaster, status, or urn.

Pediment: a crowning element of porticos, 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.

Piers: a masonry structure which elevates and supports a building or part of a building.

Pilaster: a shallow pier or rectangular column projecting only slightly from a wall, also called an engaged column. Pilasters are usually decorated like columns with a base, shaft, and capital.

Pinnacle: small, pointed ornament with square or rounded sides. Usually found crowning rooftop features.

Pitch: the slope of a building element, such as a roof, in relation to the horizontal.

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 Craftsman styles.

Portico: a colonnade supporting a roof at the entrance to a building together with an entablature and often a pediment.

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

Post: wooden porch member, usually square, turned, or chamfered.

Pyramid Roof: a hipped roof over a square structure, the roof having four sides and no ridge, the slopes culminating in a peak, also called a pavilion roof.

Queen Anne Window: clear-paned windows surrounded or topped by a border of small panes of stained glass.

Quoin: ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the front of the façade.

Rafter Tails: rafter ends that are exposed at the eaves.

Rafters: structural timbers rising from the plate at the top of the wall to the ridge of the roof and supporting the roof covering.

Rake board: trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.

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

Reveal: the side of a recessed door or window opening.

Ridge: the horizontal junction between two opposite sides of a roof, located at the highest point of the roof.

Rusticated Stone: masonry or wood in which each principal face is rough or highly patterned with strongly emphasized joints to give a bold effect.

Sash: the frame, usually of wood, that holds the pane(s) of glass in a window; may be moveable or fixed; may slide in a vertical plane or may be pivoted.

Scale: the proportions of a building in relation to its surroundings, particularly other buildings in the surrounding context.

Segmental Arch: an arch formed on a segment of a circle or an ellipse; radius is less than a semicircle.

Shaft: the principal vertical part of a column, between the base and the capital.

Shed Roof: a roof with a simple slope.

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

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

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

Sill: a heavy horizontal timber positioned at the bottom of the frame of a wood structure that rests on the top of the foundation; also, the horizontal member below 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.

Splayed Lintel: a lintel whose ends are angled inward, such as the top is wider than the bottom.

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.

Surround: the frame and trim surrounding the sides and top of a window or door opening, sometimes molded.

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

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 lightly joined with a flush surface alignment.

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

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

Trim: the decorative framing of openings and other features on a façade.

Turned: fashioned on a lathe, as in baluster, newel, or porch post.

Turret: a small tower, usually corbelled from a corner.

Valance: decorative band of open woodwork running under the roofline of a porch.

Verandah: a roofed, open porch, usually covering an extensive area.

Vernacular: in architecture, as in language, the nonacademic local expressions of a particular region. Reflecting native or popular taste as opposed to a formal style. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principals of formal Classical architecture but are executed by local builders in an individual way that reflects both local or regional needs, tastes, climactic conditions, technology, and craftsmanship.

Wall Dormer: dormer created by the upward extension of a wall and a breaking of the roofline.

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.