

HISTORIC DISTRICT

§ 152.475 PURPOSE.

The purpose of establishing local historic districts and landmarks is to encourage the (1) restoration; (2) preservation; (3) rehabilitation; and (4) conservation of historically, architecturally, and archaeologically significant areas, structures, [buildings](#), sites, objects, and surroundings. To review new designs to ensure compatibility with the character of the district. To safeguard against any potentially adverse influences which may cause the decline, decay, or total destruction of these important assets. Preservation provides for education, pleasure, and enrichment of residents of Swansboro.

(Ord. 2005-O3, passed 3-15-2005) (Am. Ord. 2008-O4, passed 2-19-2008)

§ 152.476 HISTORIC DISTRICT.

(A) The Swansboro Historic District hereinafter referred to as the “District” is one of the most valued and important assets of the Town of Swansboro. It is established for the purpose of protecting and conserving the heritage of Swansboro, Onslow County, and the State of North Carolina; for the purpose of safeguarding the character and heritage of the District by preserving the District as a whole and any individual property therein that embodies important elements of its social, economic, cultural, political, or architectural history; for the purpose of promoting the conservation of such District for the education, pleasure, and enrichment of residents of the District and Town of Swansboro, Onslow County, and North Carolina as a whole. The purpose fosters civic beauty by the revitalization of once- deteriorating areas, by stabilizing and enhancing educational, cultural, and economic benefits to Swansboro’s current citizens and future generations of citizens.

(B) The Swansboro Historic District is hereby established as a district and is indicated as such on the official zoning map for the Town of Swansboro.

(C) The Swansboro Historic District is composed of the area of the original six [streets](#) and 48 [lots](#) laid out by Theophilus Weeks in 1773 plus the [streets](#) containing the [dwellings](#) constructed by the Swansboro Land and Lumber Company through 1910. The Historic District begins at the point where the White Oak River intersects the South side of North Carolina Highway 24 and proceeds westwardly along the South side of North Carolina Highway 24 to its intersection with Main Street; thence, along the North Side of Main Street to its intersection with the Northwest line of Walnut Street extended; thence, Westwardly with Walnut Street to its intersection with Broad Street, provided that all [lots](#) abutting Walnut Street on either side of Walnut Street between Main Street and Broad Street are included in the Historic District; thence, with the Northward side of Broad Street extended to Eastward side of Water Street; thence, with the Eastward side of Water Street to a point approximately 90 feet to an existing iron pipe in the [right-of-way](#) line of Water Street, which iron pipe is located at the Northeastern corner of the [lot](#) or parcel of land now known as Casper’s Marina Property, further described in the deed recorded at Book 228, Page 506, Onslow County Register of Deeds, and the Northwestern corner of property described in the deed recorded at Deed Book 743, Page 604 of the Onslow County Register of Deeds; thence, from that point, with the line dividing said properties approximately South 32 degrees, 7 minutes 32 seconds East, to the White Oak River; thence with the White Oak River to the point and place of beginning. In addition, the Historic District extends a distance of 300 into the White Oak River from all points of the shoreline described herein.

(D) With respect to any changes in the boundaries of such district subsequent to its initial establishment or the creation of additional districts within the Town of Swansboro’s planning

jurisdiction, the investigative studies and reports shall be prepared by the Historic Preservation Commission and shall be referred to the Town of Swansboro [Planning Board](#) for its review and comment according to procedures set forth in the zoning ordinance. Changes in the boundaries of an initial district or proposal for additional districts shall be submitted to the Department of Cultural Resources in accordance with the following provisions.

(E) Through this process, the Town of Swansboro [Board of Commissioners](#) may refer these reports or proposed boundaries to any knowledgeable party for review and input. Upon receipt of finished reports and all recommendations, the municipality may proceed in the same manner as would otherwise be required for the adoption or amendment of any appropriate zoning ordinance provisions.

(F) The Department of Cultural Resources, acting through the State Historic Preservation Officer (SHOO) or his or her designee, shall have made an analysis of and recommendations concerning such report and description of proposed boundaries. Failure of the Department to submit its written analysis and recommendations to the [Board of Commissioners](#) within 30 calendar days after a written request for such analysis has been received by the Department of Cultural Resources shall relieve the municipality of any responsibility for awaiting such analysis, and the [Board of Commissioners](#) may at any time thereafter take any necessary action to adopt or amend its zoning ordinance. The [Board of Commissioners](#) may also, at its discretion, refer the report and the proposed boundaries to any other interested body for its recommendations prior to taking action to amend the zoning ordinance.

(Ord. 2005-O3, passed 3-15-2005)

§ 152.477 SWANSBORO HISTORIC PRESERVATION COMMISSION.

(A) *Creation.*

(1) There is hereby established the Swansboro Historic Preservation Commission (SHPC) hereafter referred to as the “Historic Preservation Commission” or “Commission,” to consist of five regular members and two alternate members appointed by the [Board of Commissioners](#) of the Town of Swansboro. Those [persons](#) sitting as members of the existing Historic Preservation Commission shall continue to serve out the terms to which they have been appointed. Thereafter, members shall be appointed by the [Board of Commissioners](#) of the Town of Swansboro to serve three year terms, and said terms shall continue to be staggered. Members appointed to fill a vacancy shall be appointed to serve the remainder of the vacated term. Alternate members may serve in the absence or temporary disqualification of any regular member or to fill a vacancy pending appointment of a member. Alternate members are expected to attend and participate in all meetings of the Commission when required.

(2) Members shall have no limitation placed on the number of consecutive terms they may hold. The [Board of Commissioners](#) may request termination of a member at their privilege and reappoint or not reappoint members when their term is complete.

(3) At the first regularly held meeting of the new calendar year, the Historic Preservation Commission shall elect from among its regular members a Chairman and Vice-Chairman to serve for one year.

(4) The Chairman of the Commission or his/her designee shall serve on the Swansboro [Planning Board](#), as the Commission’s representative and shall have all rights and responsibilities of any other [Planning Board](#) member, including the right to vote.

(B) *Qualifications.* All members of the Swansboro Historic Preservation Commission shall reside within the planning and zoning jurisdiction of the Town of Swansboro. It is desirable that

a majority of members reside within the Historic District. A majority of members shall have demonstrated special interest, experience or education in history, architecture, archeology, or related fields.

(C) *Duties of the Swansboro Historic Preservation Commission.* The duties of the Swansboro Historic Preservation Commission shall include the following:

(1) Undertake an inventory of properties of historical, prehistorical, architectural, and/or cultural significance;

(2) Recommend to the [Board of Commissioners](#) areas to be designated by ordinance as “Historic Districts” and individual structures, [buildings](#), sites, areas, or objects to be designated by ordinance as “Landmarks;”

(3) Acquire by any lawful means the fee or any lesser included interest, including options to purchase, to properties within established districts or to any such properties designated as landmarks, to hold, manage, preserve, restore, and improve the same; and to exchange or dispose of the property by private or public sale, lease or otherwise, subject to covenants or other legally binding restrictions which will secure appropriate rights of public access and promote preservation of the property;

(4) Restore, preserve, and operate historic properties;

(5) Recommend to the [Board of Commissioners](#) that designation of any area as an historic district or part thereof, or designation of any [building](#), [structure](#), site, area, or object as a landmark, be revoked or removed for cause;

(6) Conduct an educational program with respect to historic properties and districts within the town’s planning jurisdiction;

(7) Cooperate with the state, federal, and local governments in pursuance of the purposes of this ordinance. The [Board of Commissioners](#), or the Commission, when authorized by the [Board of Commissioners](#), may contract with the state, the United States of America, or any agency of either, or with any other organization provided the terms are not inconsistent with state or federal law;

(8) Enter, solely in performance of its official duties and only at reasonable times, upon private lands for examination of survey thereof. However, no member, employee, or agent of the Commission may enter any private [building](#) or [structure](#) without the express consent of the [owner](#) or occupant thereof;

(9) Prepare and recommend the official adoption of a preservation element as part of the municipality’s comprehensive plan;

(10) Review and act upon proposals for [alterations](#), demolitions, or [new construction](#) within historic districts, or for the alteration or demolition of designated landmarks, pursuant to this ordinance; and

(11) Negotiate at any time with the [owner](#) of a [building](#), [structure](#), site, area or object for its acquisition or its preservation, when such action is reasonably necessary or appropriate.

(D) *Meetings.*

(1) *Regular meetings.* Regular meetings of the Swansboro Historic Preservation Commission shall be held in the Swansboro Town Hall Assembly Room the first Tuesday of each month at a time to be determined by the Commission.

(2) *Special meetings.* Special meetings of the Commission may be called at any time by the Chairman or by a majority of the members. At least 48 hours notice of the time and place of such meeting shall be given by the Town Clerk to each member and appropriate media organizations. Items of business at such special meetings shall be limited to those set out in the notice of the

meeting. The order of business for special meetings shall be set out in the meeting call. All meetings shall conform to the North Carolina Open Meetings Law, G.S. Ch. 143, Art. 33C.

(3) *Quorum.* A quorum shall consist of a simple majority of the Swansboro Historic Preservation Commission.

(4) *Conduct of meetings.*

(a) All meetings shall be open to the public, subject to the provisions of the North Carolina Open Meetings Law.

(b) The Chairman, at his/her discretion, may impose time limits upon those desiring to speak.

(c) At the close of discussion the Chairman may: (a) call for a formal motion, a second and a vote for or against the motion; or (b) call for a formal motion, a second and a vote by the members to table or continue the matter being heard until such time as additional necessary information may be obtained.

(5) *Vote.* The vote of a majority of those members present shall be sufficient to decide matters before the Commission, provided three members are present. Abstention counts as a “yes” vote. Chairman votes only to break ties.

(E) *Attendance of meetings.* Any member of the Swansboro Historic Preservation Commission who misses more than three consecutive regular meetings or more than half the regular meetings in a calendar year shall lose his or her status as a member of the Commission and shall be replaced or re-appointed by the Town Board. Absence due to sickness, death, or other emergencies of like nature shall be recognized as approved absences and shall not affect the members status on the Commission except that in the event of a long illness or other such case for prolonged absence, the member shall be replaced.

(F) *Meeting minutes.* The Commission shall keep permanent minutes of all its meetings. The minutes shall record attendance of its members, its resolutions, findings, recommendations and actions.

(G) *Rules of procedure.* The Swansboro Historic Preservation Commission shall adopt and publish rules of procedure for the conduct of its business.

(H) *Annual report required.* An annual report shall be prepared and submitted by the Commission to the [Board of Commissioners](#) on or before February 15th each year. The report shall include a review of the activities, actions and problems of the Commission along with any recommendations that the Commission cares to make to the [Board of Commissioners](#).

(I) An administrator will be appointed to oversee the administrative functions of the Historic Preservation Commission by the [Board of Commissioners](#).

(Ord. 2005-O3, passed 3-15-2005) (Am. Ord. passed 3-20-2007; Am. Ord. 2008-O4, passed 2-19-2008; Am. Ord. 2008-O33, passed 11-8-2008; Am. Ord. 2010-O6, passed 2-16-2010; Am. Ord. 2012-O9, passed 8-21-2012; Am. Ord. 2016-O10, passed 9-13-2016)

§ 152.478 CERTIFICATE OF APPROPRIATENESS.

(A) *When required.* No [person](#) shall be permitted to construct, alter, move or demolish any [building](#) or other [structure](#) (including masonry walls, [fences](#), light fixtures, steps and pavement, or other appurtenant features), nor above-ground utility [structure](#), nor any type of outdoor advertising sign, (G.S. §160A-400.9) in the Historic District without first applying for and obtaining a certificate of appropriateness for such construction, alteration, moving or demolition. The Historic Preservation Commission shall have the authority to issue a certificate of appropriateness subject to reasonable conditions necessary to carry out the purposes of this

ordinance. Any [building](#) permit or other such permit not issued in conformity with this selection shall be invalid.

(B) For administrative purposes, exterior work items are divided into four categories: routine maintenance, staff approval, minor work, and major work. The category of review required for various types of exterior work shall be as set forth in the Certificate of Appropriateness List (§ [152.479](#)).

(1) Routine maintenance does not require a certificate of appropriateness for repairs using original materials or designs that do not alter the exterior appearance of the property.

(2) Minor work will require a certificate of appropriateness, and will be reviewed by the Minor Work Committee (M.C.) of the Swansboro Historic Preservation Commission. Minor work may be referred to the full SHPC if the staff/ committee determines that the change involves substantial [alterations](#), additions, or removals that could impair the integrity of the district.

(a) Members of the M.C. will consist of the chairman, vice-chairman of the SHPC, and the non-voting administrator of the SHPC. If either voting committee member is not available, the other member will choose a committee member from among the members of the SHPC including alternate members. If the non-voting administrator is unable to attend, the administrator's assistant will take the position.

(b) The Minor Work Committee (M.C.) will consider minor work applications within seven working days of application submittal. Should the two voting members not agree on the request, it is the right of the applicant to be heard by the full SHPC or if the two M.C. members decide that the item is best heard before the SHPC. The minor work request shall be scheduled for the next regular meeting, as long as the Town's time policy for SUBMITTAL to the SHPC is met. All decisions of the M.C. will be reported in writing to the SHPC at the next regular meeting.

(3) Major work will require a certificate of appropriateness and is reviewed by the Historic Preservation Commission. In general, major work projects involve a change in the appearance of a [structure](#), and are more substantial in nature than routine maintenance or minor work projects. Where a certificate of appropriateness is required, the Town of Swansboro and all public utilities will conform in the same manner as private property [owners](#) .

(C) *Required procedures.*

(1) *Application submitted to the Administrator or his or her authorized agent.* An application for a certificate of appropriateness shall be obtained from the town, completed by the applicant, and filed with the town. The SHPC application completed in form and content, and the application is filed within the time frame according to town policy for application submittal, then the application shall be considered by the SHPC at its next regular meeting. Otherwise, consideration shall be deferred to the next regular meeting thereafter. An applicant may file with his/her application any additional information relevant to the application.

(2) *Contents of application.*

(a) The SHPC shall require data as are reasonably necessary to determine the nature of the application. An application for a Certificate of Appropriateness shall not be considered complete until all required data have been submitted.

(b) The applicant and/or his designee shall be present at the meeting at which his application is to be considered. If a third party is to represent the applicant, such permission must be in writing and become part of the application for certificate of appropriateness. (Nov. 7, 1991)

(c) When the proposed application is also subject to any state/federal regulations, the complete application from the appropriate officials must be made a part of the application for certificate of appropriateness. The certificate of appropriateness application will be put in a holding file pending approval of the state and federal application.

(d) An application fee as established by the Town of Swansboro shall be paid by the applicant upon filing of a major work application with the Administrator. An approved certificate of appropriateness may be re-submitted for minor revisions without payment of an additional application fee. Significant changes will require an amendment and appropriate fee.

(3) *Notification of Swansboro Historic Preservation Commission.* Upon receipt of an application, the Administrator shall notify the Swansboro Historic Preservation Commission at least five working days before its regularly scheduled meeting.

(4) *Review of application by SHPC.* As part of its review procedure, the SHPC may view the premises and seek the advice of the Department of Cultural Resources or such other expert advice as it may deem necessary under the circumstances.

(5) *Public hearing.* The SHPC may advertise and hold a public hearing in any case in which it considers such action necessary or appropriate.

(6) *Swansboro Historic Preservation Commission action on application.* The SHPC shall take action on each application for a certificate of appropriateness and shall take such action as shall provide a result that is congruous and in keeping with the special character of the district and the review criteria, contained in § [152.482](#). The SHPC's action on the application shall be approval, approval with modifications, disapproval or tabled. Prior to final action on an application, the Commission, using the review criteria in § [152.482](#) and the Historic District Design Guidelines, shall make written findings of fact indicating the extent to which the application is or is not congruous with the historic aspects of the district.

(7) *Reasons for SHPC's actions to appear in minutes.* The SHPC shall cause to be entered into the minutes of its meeting the reasons for its actions, whether it be approval, approval with modifications, or denial.

(8) *Time limits.* All matters will be processed by the SHPC at the meeting when the matter is first considered, if reasonably possible. All applications for certificate of appropriateness shall be reviewed and acted upon within a reasonable time, not to exceed 180 days from the date the application for a certificate of appropriateness is filed, as defined by the ordinance.

(9) *Submission of new application.* If the SHPC determines that a certificate of appropriateness should not be issued, a new application affecting the same property may be submitted, only if substantial change is made in plans for the proposed construction, reconstruction, alteration, restoration, or moving.

(Ord. 2005-O3, passed 3-15-2005) (Am. Ord. Ord. 2007-O4, passed 4-17-2007; Am. Ord. 2008-O33, passed 11-18-2008; Am. Ord. 2016-O10, passed 9-13-2016)

§ 152.479 CERTIFICATE OF APPROPRIATENESS LIST.

Certificates of appropriateness shall be required for properties identified as contributing (C) and non-contributing (N) in the Historic District according to the chart which follows. In the chart, and "N" entry applies to those homes built after 1938, and a "C" entry applies to those homes built before 1938. An "X" entry applies to both Contributing and Non-contributing structures.

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
1	New Construction or Additions to principal structures or buildings			X	
2	Demolition of any structure or building			X	
3	Demolition of any part of a structure or building			X	
4	Relocation of structures or buildings			X	
5	Removal/Alteration of Architecturally Significant Features		N	C	
6	Removal/Alteration of Contributing Historical Features			X	
7	Repair/Replacement of existing Accessory buildings and Outbuildings when there is no change in design, materials, or general appearance	X			
8	Alteration/Additions to existing Accessory Buildings and Outbuildings		X		
9	New Accessory Buildings or Outbuildings up to 144 sq. ft.		X		

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
10	New Accessory Buildings or Outbuildings greater than 144 sq. ft.			X	
11	Removal of existing Accessory Buildings and Outbuildings which are not architecturally or historically significant		N	C	
12	Removal of existing Accessory Buildings and Outbuildings which are architecturally or historically significant		N	C	
13	Repair or replacement of Architectural Details when there is no change in design, materials, or general appearance	X			
14	Alteration/Addition of Architectural Details		X		
15	Removal of Architectural Details		N	C	
16	Repair/Replacement of Awnings, Canopies, or Shutters when there is no change in design, materials, or general appearance	X			
17	Alteration of existing Awnings, Canopies, or Shutters		X		

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
18	Addition of Awnings, Canopies, or Shutters		X		
19	Removal of Awnings, Canopies, or Shutters		X		
20	Removal of Carports with historical or architectural significance			X	
21	Repair/Replacement of Decks when there is no change in design, materials, or general appearance	X			
22	Alteration/Addition to existing Decks		N	C	X
23	Construction of new Decks		N	C	X
24	Removal of existing Decks		N	C	X
25	Alteration/Addition of Doors		N	C	
26	Installation of storm Doors		X		
27	Removal of Doors		N	C	
28	Repair/Replacement of existing Driveways when there is no change in design, materials, or general appearance	X			
29	Alteration/Addition to existing Driveways				X

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
30	Construction of new Driveways				X
31	Removal of Driveways				X
32	Repair/Replacement of existing Fences or Walls when there is no change in design, materials, or general appearance	X			
33	Addition/Alteration of Fences or Walls				X
34	Construction of new Fences and Walls				X
35	Removal of existing Fences and Walls				X
36	Repair/Replacement of exposed Foundations when there is no change in design, materials, or general appearance	X			
37	Alteration of exposed Foundations		N	C	
38	Repair/Replacement of Gutters and Downspouts when there is no change in design, materials, or general appearance	X			
39	Installation of Gutters and Downspouts				X

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
40	Removal of Gutters and Downspouts	X			
41	Installation of House Numbers and Mailboxes	X			
42	Minor plantings of Flowers and Shrubbery in existing beds	X			
43	Alteration/Addition of Gardens, Planting Beds, or Shrubbery	X			
44	Removal of Gardens, Planting Beds, or Shrubbery	X			
45	Minor pruning of Trees and/or Shrubbery	X			
46	Removal of Trees less than 8 inches in diameter, measured 4-1/2 feet above ground level		X		
47	Removal of Trees 8 inches and greater in diameter, measured 4-1/2 feet above ground level			X	
48	Significant pruning of Trees 8 inches and greater in diameter, measured 4-1/2 feet above ground level		X		
49	Addition of Trees	X			

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
50	Removal of dead, diseased, or dangerous Trees		X		
51	Repair/Replacement of exterior Lighting Fixtures when there is no change in design, materials, or general appearance	X			
52	Installation/Alteration of exterior Lighting Fixtures		X		
53	Removal of exterior Lighting Fixtures		X		
54	Repairs/Replacement, including repointing, to existing Masonry when the color and composition of the mortar match the original, and new brick or stone matches the original	X			
55	Installation of Mechanical Equipment, such as heating and air conditioning units				X
56	Installation of Air Conditioners in windows				X
57	Painting when there is no change in color	X			
58	Painting when there is a change in color which conforms to the approved color palette				X

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
59	Painting when there is a change in color which does not conform to the approved color palette			X	
60	Repair/Replacement of existing Parking Lots when there is no change in design, materials, or general appearance	X			
61	Alteration/Addition to existing Parking Lots	X			
62	Construction of new Parking Lots	X			
63	Removal of Parking Lots	X			
64	Repair/Replacement of existing Patios when there is no change in design, materials, or general appearance	X			
65	Alteration/Addition to existing Patios				X
66	Construction of new Patios				X
67	Removal of existing Patios				X

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
68	Repair/Replacement of sloped Roof coverings when there is no change in design, materials, or general appearance (Staff approval is required if color changes)	X			X
69	Alteration of sloped Roof coverings		N	C	
70	Repair/Replacement of flat Roof coverings when there is no change in design, materials, or general appearance (Staff approval is required if color changes)	X			X
71	Alteration of Roof form to prevent damage to the resource		X		
72	Installation of Satellite Dishes and/or Television Antennas		X		
73	Repair/Replacement of exterior surfaces when there is no change in design, materials, or general appearance	X			
74	Alteration/Addition of exterior Surfaces		N	C	
75	Removal of exterior Surfaces		N	C	

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
76	Repair/Replacement of Signs when there is no change in design, materials, or general appearance	X			
77	Installation of Signs				X
78	Removal of existing Signs	X			
79	Repair/Replacement of exterior Stairs, Steps and Handrails when there is no change in design, materials, or general appearance	X			
80	Alteration to exterior Stairs, Steps and Handrails		N	C	
81	Construction of exterior Stairs, Steps and Handrails		X		
82	Removal of exterior Stairs, Steps and Handrails		N	C	
83	Repair to existing Swimming Pools when there is no change in design, materials, or general appearance	X			
84	Construction of Swimming Pools			X	

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
85	Alteration/Construction/ Removal of Temporary Features that are necessary to ease difficulties associated with a medical condition that will be removed when no longer needed	X			
86	Repair/Replacement of existing Vents and Ventilators when there is no change in design, materials, or general appearance	X			
87	Alteration/Installation of Vents and Ventilators				X
88	Removal of Vents and Ventilators	X			
89	Repair/Replacement of existing Walks when there is no change in design, materials, or general appearance	X			
90	Alteration/Addition to existing Walks	X			
91	Construction of new Walks				X
92	Removal of Walks	X			
93	Walls (see Fences)				

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
94	Repair/Replacement of Windows when there is no change in design, materials, or general appearance	X			
95	Alteration of existing Windows		N	C	
96	Addition/Installation of new Windows		N	C	
97	Installation of storm Windows				X
98	Removal of Windows		N	C	
99	Caulking and weather stripping Windows when there is no change in design, materials, or general appearance	X			
100	Repair/Replacement of other Appurtenant Features and Accessory Site Features not specifically listed when there is no change in design, materials, or general appearance	X			
101	Addition/Alteration/ Removal of other Appurtenant Features and Accessory Site Features not specifically listed		N	C	

	TYPE OF WORK	ROUTINE MAINTENANCE	MINOR WORK (MWC)	MAJOR WORK (SHPC)	STAFF APPROVAL
102	Changes to previous Certificates of Appropriateness			X	
103	Renewal of expired Certificates of Appropriateness			X	
104	Emergency installation of Temporary Features to protect a historic resource (that do not permanently alter the resource); six-month duration; replacement with in-kind reconstruction or an approved certificate of appropriateness	X			

(Ord. 2005-03, passed 3-15-2005) (Am. Ord. 2008-O33, passed 10-21-2008, Am. Ord. 2016-O10, passed 9-13-2016)

§ 152.480 APPEAL OF DECISION.

An aggrieved party may appeal the decision of the Swansboro Historic Preservation Commission to the Board of Adjustment of the Town of Swansboro. Appeal shall be taken within the time prescribed by the Historic Preservation Commission by General Rule, and shall be in the nature of certiorari. Appeal from the decision of the Board of Adjustment shall be to the General Court of Justice, Superior Court Division for Onslow County, North Carolina.

(Ord. 2005-03, passed 3-15-2005)

§ 152.481 ZONING ORDINANCE COMPLIANCE.

(A) *Affirmation of existing zoning.* Property located within the Historic District will continue to be subject to all Zoning Ordinances of the Town of Swansboro. This Ordinance shall not be construed as impairing the Zoning Ordinance in any manner.

(B) *Required conformance to dimensional regulations.* Any structure erected in the Historic District shall be subject to the dimensional and other regulations of the Zoning Ordinance, except as follows:

(1) No structure or part thereof shall extend nearer to or be required to be set back farther from the front lot line than the average distance of the setbacks of the nearest principal building (s) within 100 feet on each side of such building and fronting on the same side of the street;

(2) No building shall exceed a maximum height established by §§ [152.195](#) through [152.196](#) without a variance from the Board of Adjustment and recommendations for variance from the Historic Preservation Commission; and

(3) The Commission shall place emphasis on adherence to and preservation of appropriate historic scale, mass, height, and architectural detail of the Historic District. However, if the property for which a certificate of appropriateness is sought is located in a flood hazard area, or in any other area such that the first habitable floor of the replacement building must be elevated above the elevation of the first habitable floor of the building, the Historic Preservation Commission shall give due regard to balancing the mass and scale of the building with the increased height of the building, and to balancing the mass, scale, and height of the building with the mass, scale, and height of other buildings in the Historic District by the use of setbacks and other creative architectural and landscaping designs to create a building which complies with this § [152.481](#).

(Ord. 2005-03, passed 3-15-2005)

§ 152.482 REVIEW CRITERIA.

(A) *Intent.*

(1) The SHPC shall take no action under this section except to prevent the construction, reconstruction, alteration, restoration, moving, or demolition of buildings, structures, appurtenant fixtures, outdoor advertising signs, or other significant features in the district which would be incongruous with the special character of the district. Nothing in this subchapter is construed to prevent the ordinary maintenance or repair of any exterior elements of any building or structure within the Historic District.

(2) Authorized town officials may certify that a building in an unusually deteriorated condition is dangerous, hazardous, or unsafe; however, before a razing can be ordered, the Swansboro Historic Preservation Commission should have both the opportunity and authority to make recommendations to the property owner (s), town officials, and other interested parties in order to avert the necessity for the building's demolition.

(3) In granting a certificate of appropriateness, the Commission shall take into account the historic or architectural significance of the structure under consideration and the exterior form and appearance of any proposed additions or modifications to that structure as well as the effect of such change or additions upon other structures in the vicinity.

(B) *Exterior form and appearance.*

(1) All applications for certificates of appropriateness shall be subject to review based upon the design guidelines in effect. The Historic Preservation Design Guidelines are an appendix in the Unified Development Ordinance.

(2) The characteristics and aspects of design that are illustrated and detailed in the Swansboro Historic Preservation Design Guidelines shall be considered, when relevant, by the SHPC in reviewing applications for a certificate of appropriateness.

(C) *Interior arrangements not considered.* The Historic Preservation Commission shall not consider interior arrangements.

(Ord. 2005-03, passed 3-15-2005) (Am. Ord. 2007-04, passed 4-17-2007; Am. Ord. 2008-33, passed 11-18-2008)

§ 152.483 CERTAIN CHANGES NOT PROHIBITED.

Nothing in this subchapter shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature in the Swansboro historic district which does not involve a change in design, material, or outer appearance thereof, nor to prevent the construction, reconstruction, alteration, restoration or demolition of any such feature which the Administrator or similar official shall certify in writing to the SHPC is required by the public safety because of an unsafe or dangerous condition.

(Ord. 2005-03, passed 3-15-2005)

§ 152.484 DEMOLITION.

An application for a certificate of appropriateness authorizing the demolition of a building or structure within the district may not be denied. However, the effective date of such a certificate may be delayed for a period not to exceed 365 days from the date of approval. The maximum period of delay authorized by this section shall be reduced by the Commission where it finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from such property by virtue of the delay. During such period the Swansboro Historic Preservation Commission may negotiate with the owner and with other parties in an effort to find means of preserving the building. If the Swansboro Historic Preservation Commission finds that the building has no particular significance or value toward maintaining the character of the district, it shall waive all or part of such period and authorize earlier demolition or removal.

(Ord. 2005-03, passed 3-15-2005)

§ 152.485 COMPLIANCE AND ENFORCEMENT.

(A) Compliance with the terms of the certificate of appropriateness shall be enforced by the Administrator and when appropriate by the Board of Commissioners. The discontinuance of work or the lack of progress toward achieving compliance with a certificate of appropriateness for a continuous period of six months shall be deemed a failure to comply with the certificate of appropriateness, and, without further action, the certificate of appropriateness shall be null and void. In addition to any other remedy provided by this chapter or by law, this chapter may be enforced in the same manner and

violations hereof are punishable according to the procedures and penalties for violations of the zoning ordinance and town codes. In case any building, structure, site, area or object within the Historic District is about to be demolished, whether as a result of deliberate neglect or otherwise, materially altered, remodeled, removed, or destroyed except in compliance with the ordinance, the Town Board, the Commission, or other party aggrieved by such action may institute any appropriate action or proceeding to prevent such unlawful demolition, destruction, material alteration, remodeling, or removal; to restrain, correct or abate such violation, or to prevent any illegal act or conduct with respect to such a building or structure.

(B) Additionally, nothing contained in this ordinance shall prohibit, impair, or limit in any way, the power of the Town of Swansboro to prevent the construction, reconstruction, alteration, restoration, or removal of buildings, structures, appurtenant fixtures, or outdoor signs in the Historic District in violation of the provisions of this chapter. The enforcement of any remedy provided herein shall not prevent the enforcement of other remedy or remedies provided herein or in other ordinances or laws. (See G.S. §§160A-175 and 160A-389).

(Ord. 2005-03, passed 3-15-2005)

§ 152.486 MUNICIPALLY OWNED PROPERTY.

(A) Municipally owned property will be subject to the same regulations as privately owned property if located within the Historic District.

(B) If consideration is being made for possible town acquisitions of historic property, the Swansboro Historic Preservation Commission should provide input in all stages of planning on the usefulness of the acquisition. However, acquisition and restoration of historic property should remain the domain of private enterprise whenever possible.

(Ord. 2005-03, passed 3-15-2005)

Appendix III HISTORIC DISTRICT DESIGN GUIDELINES

SECTION 1 COMMISSION PROCEDURES.

1.1 Obtaining A Certificate of Appropriateness (COA)

A Certificate of Appropriateness (COA) is a permit that a property owner receives indicating that a proposed exterior change has been reviewed and approved by the historic preservation commission for consistency with established historic district guidelines. A COA is required for any type of building exterior alteration, new construction, relocation, demolition, utility installation, placement of vending machines and other street furniture in public areas, dock installation, and substantial landscaping. No COA is required for interior modifications or the ordinary maintenance or replacement “in-kind” of a property feature. Replacement “in-kind” refers to the replacement of damaged or deteriorated building or site features with the same design and material so that the integrity of the original design is maintained.

Upon consideration of exterior work, contact the Administrator at (910) 326-4428 to determine if a COA is required. Applications for a COA may be obtained from the _____, _____, between _____ and _____, Monday through Friday. Contact the Administrator for assistance with the application process.

1.2 Completing and Filing the COA Application

After obtaining a certificate of appropriateness application form from the Town of Swansboro, it is important that the form be filled out completely. Proposed changes should be clearly explained in a narrative scope of work and presented in sufficient detail with accompanying photographs, drawings, and materials lists. These application components are important in helping the commission evaluate the proposal request promptly. Once the COA application has been completed, it, along with the supporting materials, must be returned to the town Administrator not less than 14 working days prior to the regularly scheduled meeting of the Swansboro Historic Preservation Commission (SHPC). A fee to cover administrative and legal notification costs is charged to all applicants. This fee must be paid at the time of application submission.

1.3 COA Application Review and Processing

Once a completed COA application has been received by the town, it is reviewed by the Administrator for compliance with all applicable town zoning ordinances and codes. Applications that are not in compliance with zoning and other town code provisions will be returned to the applicant and will not be forwarded to the commission for review. Applicants should note that additional permits may be required (e.g., building permit, CAMA permit, or Army Corps of Engineers approval). Early consultation with applicable permit agencies is advisable so that the impact of requirements on the COA proposal may be assessed. The commission may choose to delay consideration of an application to consult with applicable federal, state, or local agencies. This is particularly important when the North Carolina State Historic Preservation Office (NC-SHOO) is asked to review and comment on the project as part of a required environmental review process.

Upon completion of local zoning and code review, the Administrator will forward the applications to the SHPC for 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) working days prior to the meeting. Attendance at the meeting by the applicant or his/her representative is required should any questions or concerns regarding the project arise. The failure of the applicant or the applicant's representative to attend a meeting may result in unnecessary delay if the SHPC fails to obtain information deemed necessary to make an informed decision. Any interested party is also welcome to attend the meeting or to review the application at town hall prior to the SHPC hearing.

Most certificate of appropriateness applications are reviewed and decided upon the day of the meeting. The commission must issue or deny a COA within 60 days after a completed application has been filed, except when the time limit has been extended by mutual agreement between the applicant and the historic preservation commission or more time is needed to obtain comments from other federal, state, or local agencies involved in the permitting, funding, or approval of the project. All commission decisions are furnished in writing and mailed to the applicant within 30 days of the meeting. There will be two identical certificates mailed - one for

posting and one for records. The mailed Certificate of Appropriateness must be visibly displayed at the project site during the entire duration of the project.

Once issued, a Certificate of Appropriateness is valid for six months and may be renewed at the written request of the applicant. 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 of the terms and conditions of the COA.

An approved or pending COA application may be modified by a written request from the applicant to the commission. 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 Swansboro Historic Preservation Commission finds that the modifications constitute a substantial change from the previous application, a new application submission will be required and all public notification procedures will be followed.

1.4 Treatment of “Minor Works” Projects

In an effort to expedite the review of Certificate of Appropriateness applications, the Swansboro Historic Preservation Commission recognizes that certain proposed building and/or site changes are minor in nature and will have no discernible impact on the special character of the building, site, and district. Given this, the SHPC has instituted a category of exterior activities known as “minor works” that may be undertaken without review by the commission. These projects must be consistent with the SHPC’s guidelines and approved by the Minor Works Committee. “Minor works” activities do require the submission of a completed Minor Works COA application form. (Note: The town does not provide notice to adjoining property owners for a “minor works” submission.)

The following is a list of exterior work items that fall under the “minor work” category:

- Installation of “full-view” storm or louver wooden storm doors or “full-view” metal storm doors with baked-on paint finish;
- Installation of metal storm windows with baked on paint finish and horizontal dividers that are in alignment with the horizontal meeting rails of the original upper and lower sashes;
- Installation of half-round gutters and downspouts made of copper or with painted finish;
- Fence installation in rear yards or other areas not visible from the public view;
- Installation of window air conditioning units, window fans, and TV [antennas](#) ;
- Installation of skylights and solar collectors in areas not visible from public view;
- Installation of HVAC units and other mechanical equipment in areas not visible from public view;
- Removal of existing incongruous synthetic siding if original siding exists underneath; and
- Installation of private walkways or back yard patio areas (decks not included).

Note: The Minor Works Committee shall forward a “minor works” item to the SHPC for full review if the activity does not fall directly into one of the above categories or is inconsistent with the commission’s established guidelines.

1.5 Pre-Application Review of Projects

Property owners considering projects in the Swansboro historic district are encouraged to take advantage of free technical advice and design assistance provided by the SHPC prior to the submission of a Certificate of Appropriateness application. This pre-review, usually held with a preappointed subcommittee of the commission during the regularly scheduled work session, may help expedite the review process because it familiarizes the applicant in the early stages of project development with the applicable guidelines that will be used to evaluate the project

proposal. It also gives commissioners an opportunity to discuss the project concept informally and identify issues that may be of concern. Informal meetings to become familiar with the SHPC's design guidelines may be arranged by contacting the Administrator. The Administrator can determine if a preapplication review is needed. However, a preapplication review is required for any exterior project involving:

- New construction (excluding [accessory structures](#) under 500 square feet).
- Any exterior building or site alteration involving a cost of more than \$10,000.

Property owners requesting a preapplication review should provide commissioners with photographs of the subject property showing existing conditions and preliminary drawings indicating desired changes. A site plan of the property should also be furnished. This information is necessary to facilitate a reasonable discussion of the project. Preapplication review materials shall be submitted to the Administrator at least fourteen (14) working days prior to the meeting of the preapplication review subcommittee.

(Ord. 2005-O3, passed 3-15-2005)

SECTION 2: DEFINITIONS.

2.1 Roof Form and Pitch

The Roof Form and Pitch are among the major distinguishing characteristics of different styles of architecture. Roofs can be flat, pitched, hipped, curved, or arranged in various combinations of all of these forms. Certain architectural styles are distinguished by roof types - for example, a Second Empire style building always displays some form of a mansard or curved roof. Buildings styled after Classical forms usually feature simple hipped or pitched roofs.

Roofing materials contribute to the character of early Swansboro buildings. Depending on the ages and styles of the buildings, roofs can be covered with a variety of materials ranging from asphalt shingles to terne-plated metal. It is extremely important to install appropriate roofing material when conserving the character of early buildings.

- 1) **ASPHALT SHINGLES.** Shingles manufactured from saturated roofing felts (rag, asbestos, or fiber glass) coated with asphalt and having mineral granules on the side exposed to weather.
- 2) **DOWNSPOUT.** A vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or cistern.
- 3) **FLASHING.** A thin impervious material placed in construction to prevent water penetration, to provide water drainage or both, especially between a roof and a wall.
- 4) **GABLE.** The vertical triangular piece of a wall at the end of a ridged roof, from the level of the eaves to the summit.
- 5) **GALVANIZE.** To coat steel or iron with zinc, as for example, by immersing it in a bath of molten zinc.
- 6) **GAMBREL ROOF.** A gable roof more or less symmetrical, having four inclined surfaces, the pair meeting at the ridge having a shallower pitch.
- 7) **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.
- 8) **HIPPED ROOF.** A roof without gables, each of whose sides, generally four, lies in a single plane and joins the others at an apex or ridge.
- 9) **JERKIN HEAD ROOF.** A roof whose end had been formed into a shape midway between a gable and a hip, resulting in a truncated or "clipped" appearance; sometimes called a "clipped gable".

- 10) **LEAD ROOF.** A flat roof covered with sheet lead.
- 11) **MANSARD ROOF.** A modification of the hipped roof in which each side has two planes, the upper being more shallow. This roof is characteristic of the Second Empire style.
- 12) **PANTILES.** A roofing tile that has the shape of an S laid on its side.
- 13) **PITCHED ROOF.** A roof having two slopes that meet at a central ridge, sometimes called a “gable end roof”.
- 14) **ROOFING TILE.** A tile for roofing, usually of burnt clay; available in many configurations and types such as plain tiles, single-lap tiles, and interlocking tiles.
- 15) **SHAKES.** Any thick, handsplit shingle usually edge-grained; formed by splitting a short log into tapered radial sections.
- 16) **SHEET METAL.** A flat, rolled metal product, rectangular in cross section and form; when used as roofing material, it is usually terne or zinc-plated.
- 17) **SHINGLES.** A roofing unit of wood, asphalt, slate, tile or other materials cut to stock lengths, widths and thicknesses; used as an exterior covering on roofs and applied in an overlapping fashion.
- 18) **SLATE.** A hard, brittle, metamorphic rock consisting mainly of clay materials characterized by good cleavage along parallel planes; used in thin sheets as roofing or in thicker slabs for flooring.
- 19) **TARPAPER.** A roofing material manufactured by saturating a dry felt with asphalt and then coating it with a harder asphalt mixed with a fine mineral.
- 20) **TERNE-PLATE.** Sheet metal coated with terne metal which is an alloy of lead containing up to 20% tin.
- 21) **TERRA-COTTA.** Hard, unglazed fired clay; used for ornamental work and roof and floor tile.
- 22) **TIN.**
 - (1) A lustrous white, soft and malleable metal having a low melting point; relatively unaffected by exposure to air; used for making alloys and coating sheet metal;
 - (2) To coat with a layer of tin.
- 23) **ZINC.** A hard bluish-white metal, brittle at normal temperatures and not subject to corrosion; used in making alloys and for galvanizing sheet metal.

2.2 Fenestration Pattern

The **FENESTRATION PATTERN** of a building is the arrangement of doors and windows in its facades. Builders use these various arrangements, the sizes and proportions of openings and the decorative elements associated with them, to achieve stylistic effects on buildings.

- 1) **AWNING.** A roof-like covering of canvas, often adjustable, over a window, door, etc., to provide protection against the sun, rain, and wind. Aluminum awnings were developed in the 1950s.
- 2) **BAY WINDOW.** A projecting bay with windows that extend floor space on the interior and usually extends to ground level on the exterior.
- 3) **BEVELED GLASS.** Glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.
- 4) **BLINDS.** External or internal louvered wooden shutters that exclude direct sunlight but admit light through a window or door. This feature is found on many southern houses since its exterior placement intercepts the sun’s heat before it strikes a window pane, thereby helping to cool the interior.
- 5) **BOW WINDOW.** A curved bay window.

- 6) **CASEMENT WINDOW.** A window which swings open along its entire length, usually on hinges fixed to the sides of the opening into which it is fitted.
- 7) **CASING.** The exposed trim molding, framing, or lining around a door or window; may be either flat or molded.
- 8) **CLERESTORY WINDOWS.** Windows located relatively high up in a wall that often tend to form a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles found here.
- 9) **CORNER BLOCK.** A block placed at a corner of the casing around a wooden door or window frame, usually treated ornamentally
- 10) **DOUBLE-HUNG WINDOW.** A window with two sashes which open by sliding up and down in a cased frame.
- 11) **ETCHED GLASS.** Glass whose surface has been cut away with a strong acid or by abrasive action in a decorative pattern.
- 12) **FANLIGHT.** An arched overdoor light whose form and tracery suggest an open fan.
- 13) **FRENCH WINDOW.** A long window reaching to floor level and opening in two leaves like a pair of windows.
- 14) **GLUE-CHIP GLASS.** A patterned glass with a surface resembling frost crystals; common in turn-of-the-century houses and bungalows.
- 15) **JAMB.** The vertical sides of an opening, usually for a door or window.
- 16) **LANCET.** A narrow window with a sharp pointed arch typical of Gothic architecture.
- 17) **LUNETTE.** A semicircular opening.
- 18) **MOLDED SURROUND.** A decorative molded frame around an opening such as a window or door.
- 19) **MULLION.** A vertical member dividing a window area and forming part of the window frame.
- 20) **MUNTIN.** A molding forming part of the frame of a window sash and holding one side of a pane.
- 21) **ORIEL WINDOW.** A projecting bay with windows, generally on the second story of a building. An oriel is adopted from Gothic forms.
- 22) **OVERDOOR LIGHT.** A glazed area above a doorway and sometimes continued vertically down the sides; often decoratively treated. An overdoor light is common feature on many 19th and early 20th century buildings.
- 23) **PALLADIAN WINDOW.** A window with three openings, the central arched and usually wider and taller than the others.
- 24) **PANE.** A flat sheet of glass, cut to size for glazing a window, door, etc.; often a small size, larger ones being usually called "sheets." Once installed, the pane is referred to as a Light or Window Light.
- 25) **SASH.** The moving part of a window.
- 26) **SHUTTERS.** Small wooden "doors" on the outside (of windows), originally used for security purposes. In the 19th century, they were closed over windows at night or during storms.
- 27) **SIDELIGHT.** A narrow window area beside an outside door, generally seen in the Greek Revival Style.
- 28) **SILL.** The lowest horizontal member in a wall opening.
- 29) **TRABEATED ENTRANCE.** A standard classical entrance, featuring an overdoor light and sidelights.

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

31) **TRANSOM.** An overdoor light, usually hinged to be opened for secure ventilation at ceiling level.

32) **WINDOW CAP.** The uppermost part of a window frame.

33) **WINDOW GLASS.** A hard, brittle inorganic substance; ordinarily transparent or translucent, normally a soda-lime-silica compound fabricated in continuous flat sheets up to six feet wide, in thickness from 0.05 to 0.22 inches thick.

2.3 Vernacular Forms

Vernacular Forms, or native, local forms, are more commonly found in 19th and early 20th century buildings and neighborhoods than in newer construction. Many buildings in early Swansboro feature roomy porches and similar structures that function as outdoor living rooms. There are several types of porches and outdoor spaces that lend character to early Swansboro buildings.

1) **ARBOR.** A open structure of trees or shrubs closely planted, either twined together and self-supporting or supported on a light, lattice-work frame.

2) **BALCONY.** A projecting platform on a building, sometimes supported from below, sometimes cantilevered; enclosed with a railing or balustrade.

3) **DECK.** An uncovered porch, usually at the rear of the building; popular in modern residential design.

4) **FLORIDA ROOM.** A glass enclosed porch, usually placed in order to obtain maximum advantage of the winter sun and usually furnished with potted plants; a conservatory.

5) **GAZEBO.** A summer house situated to take advantage of a view.

6) **PATIO.** An open, paved court enclosed on three sides by elements of a building.

7) **PORCH.** A covered outdoor area attached to the house, usually roofed and generally open sided with a floor and balustrades.

8) **PORTICO.** A small entrance porch or covered walk consisting of a roof supported by open columns.

9) **SCREEN PORCH.** A porch or veranda space that is enclosed with woven wire cloth, or screening, to keep insects out while allowing maximum ventilation.

10) **SUMMER HOUSE.** A garden house of light, airy design used in the summer for protection from the sun.

11) **VERANDA, VERANDAH.** A covered porch or balcony, extending along the outside of a building, planned for summer leisure.

2.4 Principals of Construction Uses - Vernacular Forms

These structural elements, combined with landscaping techniques, were used in the late 19th and early 20th centuries to incorporate comfortable living into the regional climate. They also seem to indicate different social attitudes than those existing today - verandas and other outdoor living spaces in early Swansboro neighborhoods tend to be found on or near the building's street facade. This apparently encouraged neighborly dropping-in and visiting. Today most builders of new homes situate outdoor living space to the rear of the structure and present a formal facade to the street.

Decks are a modern amenity that an individual may wish to add to an early Swansboro building. If this is the case, every effort should be made to place them to the rear of the building.

Decks should be incorporated into the facade of the house by screening under them with an architectural element such as lattice, or with vegetation that displays a good screening quality.

2.5 Color

Color schemes for early Swansboro buildings may be one of the most discussed subjects among local preservationists. Many times, one of the first exterior projects a new owner of an early home undertakes is the exterior repainting of the house. While an exterior paint job is not an irreversible change to a building, it is an expensive one; so a careful study of the style of the building and the color scheme appropriate to that style makes sense.

Color was an element of the original design intent of an architect or builder; but since early photographs are black and white, only tones and contrasts can be determined. However, if an individual wishes to reproduce accurately the original color scheme of an early Swansboro building, he can sometimes obtain written documentation describing it. If this is not available, paint scraping samples can be made; professional preservationists such as those on the staff of the North Carolina Division of Archives and History can assist in this process.

If the original color scheme of an early Swansboro building is not pleasing to its new owner, then it is appropriate to choose a different combination, bearing in mind the architectural style of the building, the surrounding streetscape and the climatic conditions of this region.

- 1) **ALKYD RESIN PAINT.** A common modern paint using alkyd (of a group of thermoplastic synthetic resins) as the vehicle for the pigment; often confused with oil paint.
- 2) **CAULK.** To fill a joint, crack, and the like, with caulking.
- 3) **CAULKING.** A resilient mastic compound, often having a silicone, bituminous or rubber base; used to seal cracks, fill joints, prevent leakage and/or provide waterproofing.
- 4) **CHALKING.** The formation of a powder surface condition from the disintegration of a binder or elastomer in a paint coating; caused by weathering or otherwise destructive environment.
- 5) **CHECKING.** Small cracks in film of paint or varnish which do not completely penetrate to the previous coat; the cracks are in a pattern roughly similar to a checkerboard.
- 6) **LATEX PAINT.** A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).
- 7) **MILDEW.** A fungus that grows and feeds on paint, cotton and linen fabrics, etc., which are exposed to moisture; causes discoloration and decomposition of the surface.
- 8) **OIL PAINT.** A paint in which a drying oil is the vehicle for the pigment; rarely used since the mid-20th century.
- 9) **PAINT.** A liquid solution of pigment in a suitable vehicle of oil, organic solvent or water; liquid when applied, but dries to form an adherent, protective and decorative coating.
- 10) **PAINT STRIPPER.** A liquid which is applied to a dry paint to cause it to soften or lose adhesion so that it may be removed easily.
- 11) **PIGMENT.** A finely ground inorganic powder which is dispersed in a liquid vehicle to make paint; may provide, in addition to color, many of the essential properties of paint - opacity, hardness, durability and corrosion resistance.
- 12) **PRIMER.** A paint, applied as first coat, which serves the function of sealing and filling on wood, plaster and masonry.
- 13) **SANDING, FLATTENING DOWN, RUBBING.** Smoothing a surface with abrasive paper or cloth, either by hand or by machine.

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

15) **WATERBLAST.** Similar to sandblast except water is used as an abrasive; like sandblasting, high pressure water streams can damage wood and masonry surfaces.

2.6 Elements of Composition

The composition of a building is the arrangement or the bringing together of its parts or elements. Architectural compositions in early buildings can range from simple, straightforward designs to complex arrangements that create visual interest both in the building and in the surrounding streetscape.

While an architectural composition is made up of all the elements of the various styles - materials, roof forms, fenestration patterns, and so on - there are some elements of composition that are added to various architectural styles that do not fall under the various other categories. The following list describes some of those that are found on early Swansboro buildings.

1) **ANTA** (pl. Antae). A pier, square in plan and having a capital; this was sometimes used in Neoclassical architecture in place of a round column.

2) **ARCADE.** A row of arches with their supporting columns or piers.

3) **ARCH.** A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position; a rounded arch generally represents Classical or Romanesque influence while a pointed arch denotes Gothic influence.

4) **COLONNADE.** A row of columns which supports an entablature; this is a feature of Greek Revival and Neoclassical styles.

5) **COLUMN.** A vertical shaft or pillar that supports or appears to support a load.

6) **CRENELLATED PEDIMENT.** A triangular gable end with alternating indentations and raised portions.

7) **CUPOLA.** A small vault on top of a roof; sometimes spherical in shape, sometimes square with a mansard or conical roof.

8) **DORMER.** A structure containing a window (or windows) that projects through a pitched roof.

9) **EAVE.** The part of a sloping roof that projects beyond a wall.

10) **ENTABLATURE.** A horizontal member divided into triple sections consisting from bottom to top, of an architrave (symbolizing a beam), a frieze, usually ornamented, and cornice.

11) **FOUNDATION.** The supporting portion of a structure below the first floor construction, or below grade, including footings.

12) **FRONTISPIECE.** A decorated chief pediment or ornamental details on the bay of a building.

13) **HALF-TIMBERED.** Descriptive of buildings of the Tudor style (16th and 17th centuries) which were built with strong timber foundations, support knees and studs, and whose walls were filled with plaster or masonry materials such as brick. In the United States, buildings in the Tudor Revival style of architecture feature half-timbered construction.

2.7 Basic Shape and Form

The basic shape and form of a building generally can be seen by looking at its floor plans and elevations. The style of an older building usually dictated its shape. Buildings inspired by classical forms are generally foursquare or rectangular in shape while those inspired by Gothic forms or vernacular revivals can display complex or fanciful arrangements of shapes.

Surviving early Swansboro buildings dating from before the advent of central heating usually display floor plans that allow individual rooms to be shut off. The styles of architecture from

those years - Georgian, Federal, and Greek Revival - suited themselves to the need to conserve heat through a symmetrical arrangement of rooms, each of which could be closed off, and usually reflected a symmetrical arrangement of shapes on the exterior of the buildings.

- 1) **BAY.** Within a structure, a regularly repeated spatial element usually defined in plan by beams and their supports, or in elevation by repetition of windows and doors in the building facade.
- 2) **ELEVATION.** A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.
- 3) **STORY.** The space in a building between floor levels or between a floor and a roof above.

2.8 Principals of Construction Methods - Basic Shape and Form

The relationships and proportions of shapes and forms make the basis for the character of a building. They are the anchor on which the other structural elements are applied. During a restoration or rehabilitation project, special note should be made of the shape and form of the building. If an addition to an early Swansboro building is needed, it should reflect the proportions of the original design and complement the character of the building. A well designed, skillfully executed contemporary addition often can add an intriguing quality to a historic building. Where this has occurred successfully, the designer usually is completely familiar with the significant characteristics of the older building and respects them in the design of the addition.

The removal of an unsympathetic, poorly designed addition to an early Swansboro building can greatly enhance its appearance. But the removal of exemplary later additions in order to restore a building to its original or conjectured original appearance should be carefully studied. Just as a well done contemporary addition can enhance a building, an accumulation of good earlier additions can add depth and quality to it. Before any addition is removed, it should be evaluated for its character, significance, and utility. It is wise to determine exactly what is being removed and retained by sketching floor plans and elevations.

2.9 Materials

Materials are the substance or matter that are used to construct a building or from which elements of a building are fabricated. Wood was the most commonly used building material in Swansboro neighborhoods. Most of the homes in these areas are of “balloon frame” construction, a Victorian era building innovation that set up all exterior bearing walls and partitions with single vertical studs and nailed the floor joists to those studs. This was an important advance in building technology as it allowed the rapid construction of larger numbers of houses by fewer men. Before this, buildings exhibited “post and beam” framing; that is a system in which the horizontal members rest on posts that were separate from walls. This method, while time-consuming, produced very sturdy buildings and occasionally one finds building contracts from the Victorian era that specify this earlier type of construction. Clapboard, flush siding, board and batten, or textured siding was then applied to the exterior; and depending on the styles of the era and the taste and financial conditions of the owner, decorative details were added.

2.10 Siding

Exterior siding is the most common architectural element that is fabricated from wood. There are a multitude of forms that wood siding can take; it can be clapboard, flush, textured, or board and batten. Many times the form of siding displayed on a Swansboro building is one of the hallmarks of its style. There also are many commercial imitations of wooden siding of which one should be aware.

1) **ALUMINUM SIDING.** Sheets of exterior architectural covering, usually with a colored finish, fabricated from aluminum, a lustrous silver-white, nonmagnetic, lightweight metal which is very malleable and possesses good thermal and electrical conductivity and is a good reflector of heat and light. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and 1960s.

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

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

4) **BOARD AND BATTEN.** Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips; usually found on Gothic Revival style buildings.

5) **CLAPBOARD.** Horizontal wooden boards, tapered at the upper end and laid so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than 6" wide. This was a common outer face of 19th and early 20th century buildings.

6) **COMPOSITION BOARD.** A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

7) **FLUSH SIDING.** Wooden siding which lies on a single plane. This was commonly applied horizontally except when it was applied vertically to accent an architectural feature.

8) **GERMAN SIDING.** Wooden siding with a concave upper edge which fits into a corresponding rabbet in the siding above.

9) **PLYWOOD SIDING.** Laminated wood sheets fabricated of veneers bonded together with waterproof glue; the exposed surface is usually grooved to resemble vertical ship lap boards or board and batten in reverse relief.

10) **TEXTURED SIDING.** Wood cut in various flat patterns such as half-rounds or scallops and applied to portions of facades to create a picturesque or romantic look. This treatment was generally used in Queen Anne style buildings. Surface textures are often found in the following designs:

a) **COMPOSITE.** A design formed by two overlapping rows of scallop-shaped shingles overlapped by a row of diamond-shaped shingles overlapped by two overlapping rows of scallop-shaped shingles.

b) **DIAMOND.** A design formed by overlapping rows of shingles shaped like vertical parallelograms.

c) **SCALLOP.** A design formed by overlapping rows of shingles shaped like a rectangle with rounded ends; sometimes called "fish scale."

d) **STAGGERED BUTT.** A design formed by overlapping rows of alternating small and large rectangular-shaped shingles.

11) **VINYL SIDING.** Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard.

2.11 Principals of Construction Methods - Siding

Synthetic sidings destroy the aesthetic appeal of the building to which they are applied. At their best, they conceal the historic fabric of a building and at worst, they remove or destroy with nail holes the materials and craftsmanship which reflect our cultural heritage. Owners should avoid the use of such materials and maintain the wood siding of the buildings instead.

Textured wall shingles on early Swansboro buildings were usually painted, sometimes the same color as the rest of the siding, sometimes in a complementary color to add emphasis, and sometimes left natural. When restoring or rehabilitating a building with siding, it is very wise to retain as many of the original wooden shingles as possible and to replace lost or damaged ones with the same type and in the same design. Removing or covering original siding on early Swansboro buildings can subvert the intentions of the original designer and harm the character and unique quality of the building.

2.12 Brick

Brick was a more expensive building material than wood and therefore is not as common in early Swansboro neighborhoods. Old brick walls have certain characteristics which should be preserved and enhanced. Properly cared for, a brick wall develops a patina with age and possesses a definite maintenance advantage over wood siding.

Brick is laid in a pattern known as bond. Most buildings display the pattern called common bond that features a variety of stretcher - header ratios. Before the use of wire wall reinforcement became widespread, bond was an important element in the stability of brick construction. Today it creates a pattern of order and repetition that adds a pleasing element to the facade of a brick building.

1) **BOND.** The laying of bricks or stones regularly in a wall according to a recognized pattern for strength. Masonry bond is essential to brickwork when wire reinforcement is not used.

a) **COMMON BOND.** Also called American bond; a brick wall pattern in which the fifth, sixth, or seventh course is a header course.

b) **ENGLISH BOND.** Brick walling in which alternate courses are composed entirely of stretchers or entirely of headers.

c) **FLEMISH BOND.** Brick walling in which every course is composed of alternating headers and stretchers.

d) **RUNNING BOND.** A common contemporary pattern of continuous stretcher courses with no headers; used only with single wythe walls or reinforced masonry.

2) **BOND COURSE.** A course of headers.

3) **BRICK.** In temperate climates, bricks are made of clay mixed with some coarser materials such as silt or sand, and burnt, not baked, in a kiln. The common standard brick is now about 7-3/4 x 3-5/8 x 2-1/4 inches, but many other sizes exist.

4) **BRICK VENEER.** An outer covering, usually for a timber building, consisting of a single wythe brick wall attached to the supporting wall with ties.

5) **COURSES.** Parallel layers of bricks, stones, blocks, slates, tiles, shingles, etc., usually horizontal, including any mortar laid with them.

6) **HEADER.** A brick laid across the thickness of a wall to bond together different wythe of a wall; the exposed end of a brick.

7) **HYDRATED LIME.** Quicklime which has been submerged in water to make lime putty.

8) **JOINTS.** The mortar between adjacent bricks or stones.

- a) **CONCAVE JOINT.** A durable mortar joint, hollowed out by drawing a 1/2-inch diameter bar tool along it while green; this is the most common joint used today.
- b) **FLAT JOINT.** A mortar joint whose surface is flush with the brickwork; usually used for concealed or unfinished surfaces.
- c) **GRAPEVINE JOINT.** An archaic joint similar to a concave joint with a groove scribed into the center of it; rarely used after Colonial times, it is not often seen in early Swansboro buildings.
- d) **KEYED JOINT.** Concave pointing of a mortar joint.
- e) **WEATHER-STRUCK JOINT.** A mortar joint smoothed off by pressing the trowel in at the upper edge so as to throw rain out to the face of the brick.
- 9) **MORTAR.** A mixture of Portland cement, lime, putty, and sand in various proportions used for laying bricks or stones. Until the use of hard Portland cement became general, the softer lime-clay or lime-sand mortars and masonry cement were common.
- 10) **POINTING.** Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.
- 11) **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.
- 12) **SANDBLAST.** An abrasive method of cleaning bricks, masonry, or wood that involves directing high-powered jets of sand against a surface; sandblasting damages wood or masonry surfaces.
- 13) **STRETCHER.** A brick or stone laid with its length parallel to the length of the wall.
- 14) **WATERBLAST.** Similar to sandblast except that water is used as an abrasive; like sandblasting, high pressure water jets can damage wood and masonry surfaces.
- 15) **WYTHER.** Parallel vertical layers of masonry units that make up the thickness of a wall.

2.13 Architectural Details

The architectural details of an older building, whether they are applied with the exuberance of Victorian-era styles or with the restraint of the classically inspired, are signatures of design. Often, an individual will be attracted to a building because of the presence of these details - the “gingerbread” or carvings associated with Victorian houses, or because of the simple but proportional lines of a shotgun or four square house.

- 1) **ADAMESQUE.** Details in the style of the Adam brothers, designers whose work was characterized by the use of classical ornament.
- 2) **ARCHITRAVE.** The lowest part of a classical entablature, symbolizing a beam laid across capitals of columns, or as more commonly used in connection with houses, the molded trim around a door or window opening.
- 3) **ART DECO.** A style popular in the 1920s and 1930s which emphasized modern streamlining and geometric ornament.
- 4) **ATTIC VENTILATORS.** In houses, screened or louvered openings, sometimes in decorative shapes, located on gables or soffits. Victorian styles sometimes feature sheet soffits or metal ventilators mounted on the roof ridge above the attic.
- 5) **BALUSTRADE.** A low barrier formed of uprights supporting a railing.
- 6) **BAND, BAND COURSE, BANDMOLD, BELT.** Flat trim running horizontally in the wall to denote a division in the wall plane or change in level.
- 7) **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.

8) **BEAD, BEAD MOLDING.** A wooden strip with a round molded edge against which a window slides or door closes, or a cylindrical molding resembling a string of beads.

9) **BEAUX ARTS.** A monumental style featuring classical details taught by the Ecole de Beaux Arts in Paris during the late 19th century.

10) **BELT COURSE** (also **STRING COURSE**). A horizontal “belt” for decorative purposes formed by a projecting course (or courses) in a masonry wall.

11) **BEVELED GLASS.** A type of decorative glass on which the edges of each pane are beveled or cut to an angle less than 90 degrees.

13) **BLINDS.** An external or internal louvered wooden shutter on windows or doors that excludes direct sunlight but admits light when the louvers are raised.

12) **BOX CORNICE.** A bulky hollow cornice concealing a roof gutter and suggesting masonry, though usually of wood.

14) **BRACKET.** A symbolic cantilever, usually of a fanciful form, used under the cornice in place of the usual mutile or modillion. **BRACKETS** were used extensively in Victorian architecture and gave rise to a style known as Bracketed Victorian.

15) **BULLNOSE.** A convex rounding of a horizontal member as the edge of a stair tread.

16) **CANTILEVER.** A horizontal structural member supported at one end, a bracket.

17) **CAPITAL.** The top or head of a column. In classical architecture, there exist orders of columns; these are proportioned and decorated according to certain modes, the three basic ones being established by the ancient Greeks. These are the Doric, the Ionic, and the Corinthian. These were modified by the Romans who added the Tuscan, the Roman Doric, and the Composite, the latter being a combination of the Greek Ionic and Corinthian orders. In American 19th building, the Greek Revival style is a conscious effort to reproduce and adapt the styles and ideals of ancient Greece. The later “classical” styles tend to be borrowed from the Renaissance forms which were borrowed from ancient Roman forms.

18) **CARPENTER GOTHIC.** A style of wooden building characterized by sawn ornament, pointed openings and board and batten siding, popular in the 1870s and 1880s. This style is also known as sawnwork Victorian.

19) **CEILING MEDALLION.** A large ornament, generally circular, which adorns the center of ceilings.

20) **CHAMFER.** A beveled edge or corner.

21) **CLASSICAL.** A loose term to describe the architecture of ancient Greece and Rome and their later European offshoots - the Renaissance, Baroque, and Rococco styles. In the United States, classical embraced Georgian, Federal, Greek Revival, and Renaissance Revival (or Neoclassical).

22) **COLONIAL ARCHITECTURE.** Architecture transplanted from the motherlands to overseas colonies such as Portuguese Colonial architecture in Brazil, Dutch Colonial architecture in New York, and above all, English Georgian architecture of the 18th century in the North American colonies.

23) **COLUMN.** Vertical shafts or pillars that support construction above; usually fabricated out of wood in residential buildings and often from iron or stone in commercial buildings.

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

25) **CORNER BLOCK.** A block placed at a corner of the casing around a wooden door or window frame, usually treated ornamentally.

26) **CORNER BOARD.** One of the narrow vertical boards at the corner of a traditional wood frame building into which the clapboards butt.

27) **CORNICE.** The top part of an entablature, usually molded and projecting; originally intended to carry the eaves of a roof beyond the outer surface.

28) **CRESTING.** Decorative iron tracery or jigsaw work placed at the ridge of a roof.

29) **DADO.** A rectangular groove across the width of a board or plank. (In interior decoration it is the lower part of the wall that has been divided horizontally by the use of different materials or treatments).

30) **DENTIL.** A number of small cubical members at the base of a classical cornice that resemble teeth.

31) **DOWNSPOUT.** A pipe, usually of metal, for carrying rainwater from roof gutters.

32) **EASTLAKE CARVING.** Heavily carved woodwork found on many Victorian houses, usually in scroll or floral motifs. It is three dimensional as it was formed with a chisel and lathe.

33) **EASTLAKE STYLE.** The heavily carved woodwork found on many Victorian houses, usually in scroll or floral motifs.

34) **ESCUTCHEON.** A protective plate, sometimes decorated, surrounding the keyhole of a door, a light switch, or similar device.

35) **FASCIA.** A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or “eaves” side of a pitch roof. The rain gutter is often mounted on it.

36) **FESTOON.** The same as a swag, festive decoration of pendant semiloops with attachments and loose ends, especially a swag of fabric or representations of such decorations.

37) **FINIAL.** A formal ornament at the top of a canopy, gable, pinnacle, street lights, etc.

38) **FLUTING.** A system of vertical grooves (flutes) in the shaft of an Ionic, Corinthian, or Composite column. Doric columns have portions of the cylindrical surface of the columns separating the flutes.

39) **FRETWORK.** A geometrically meandering strap pattern; a type of ornament consisting of a narrow fillet or band which is folded, crossed, and interlaced.

40) **FRIEZE.** The intermediate member of a classical entablature, usually ornamented. Also a horizontal decorative panel. A **FRIEZE** is a feature of the Greek Revival style, but may be found in other types of architecture.

41) **GINGERBREAD.** Thin, curvilinear ornament produced with machine-powered saws.

42) **GOUGED AND PIERCED.** Ornamental wood that has been grooved, channeled, or perforated through the use of a chisel called a gouge.

43) **GRAIN.** The direction, size, arrangement, appearance, or quality of the fibers in wood.

44) **GUTTER OR EAVE TROUGH.** A shallow channel or conduit of metal or wood set below and along the eaves of a house to catch and carry off rainwater from the roof.

45) **HEARTWOOD.** The wood extending from the pith to the sapwood, the cells of which no longer participate in the life processes of the tree.

46) **IONIC.** Noting or pertaining to a Greek or Roman order of architecture typically characterized by a slender, fluted column with a low capital having projecting volutes, an architrave in three levels, a shallow frieze that is sometimes ornamented and a cornice that is sometimes supported by dentils.

47) **KNOB.** A projecting round or oval decorative element simulating the shape of a functional knob.

- 48) **LATTICE.** A network, often diagonal, of interlocking lathe or other thin strips used as screening, especially in the base of the porch.
- 49) **LINTEL.** A horizontal member spanning an opening and supporting construction above; a beam.
- 50) **MODILLION CORNICE.** Cornice with classical brackets forming a molding.
- 51) **MOLDING.** A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.
- 52) **MULLION.** A vertical member dividing a window area and forming part of the window frame.
- 53) **MUNTIN.** A molding forming part of the frame of the window and holding one side of a pane.
- 54) **NEWEL POST.** A vertical member or post, usually at the start of the stair or any place the stair changes direction. Usually large and ornate, it is the principal support for the handrail.
- 55) **OGEE.** A double curve formed by the combination of a convex and concave line, similar to an S-shape.
- 56) **PANEL.** A thin, flat piece of wood framed by stiles and rails as in a door or fitted into grooves of thicker material with molded edges for decorative wall treatment.
- 57) **PEDESTAL.** A base for a column or for a piece of sculpture or the like.
- 58) **PERGOLA.** A structure usually consisting of parallel colonnades supporting an open roof of girders and cross rafters.
- 59) **PILASTER.** A flat or half-round decorative member applied to a wall suggesting a column; sometimes called an engaged column.
- 60) **PLINTH.** The base block of a column.
- 61) **QUARTER ROUND.** A small molding that has the cross section of a quarter circle.
- 62) **QUOIN.** In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall or the like; often distinguished decoratively from adjacent masonry.
- 63) **RABBET.** A rectangular groove cut in the corner edge of a board or plank.
- 64) **RAKE.** Trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.
- 65) **RISER.** Each of the vertical boards closing the spaces between the treads and stairways.
- 66) **ROSETTE.** A conventionalized circular (floral) motif, usually sculptural.
- 67) **RUSTICATION.** Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.
- 68) **SAWNWORK.** Ornamentation in cut-out planking, formed with a bandsaw, popular in the 1880s and 1890s. This decorative detailing is flat.
- 69) **SHAKE.** A thick shingle formed by splitting a short log into tapered radial sections, usually edge-grained.
- 70) **SHUTTERS.** Small wooden “doors” on the outside of windows, originally used to close for security purposes.
- 71) **SILL.** The lowest horizontal member in a wall opening.
- 72) **SOFFIT.** The exposed undersurface of any overhead component of a building such as an arch, balcony, beam cornice, lintel, or vault.
- 73) **SURROUND.** The molded trim around a door or window opening.
- 74) **SWAG.** A conventionalized motif resembling a drapery of heavy fabric; a festoon.

75) **TERRA-COTTA.** Hard unglazed fired clay; used for ornamental work and roof and floor tile. Also fabricated with a decorative glaze and used as a surface finish for buildings in the Art Deco style.

76) **TONGUE AND GROOVE.** Boards having a tongue on one edge and a groove on the next for tight joining and surface alignment.

77) **TRACERY.** An ornamental division of an opening, especially a large window.

78) **TREAD.** The horizontal board in a stairway on which the foot is placed.

79) **TRIM.** The finish material on a building, such as moldings applied around openings or at the floor and ceilings of rooms.

80) **VENEER.** Thin sheets of wood made by rotary cutting or slicing of a log. Also, an outside facing of brick, stone, and the like, that provides a decorative, durable surface but is not load-bearing.

81) **VERGEBOARD.** See **BARGEBOARD.**

82) **VOLUTE.** The ornamental spiral at the ends of an Ionic capital.

83) **WILLIAMSBURG STYLE.** Of or pertaining to the styles of architecture and furnishings displayed in the restoration of Colonial Williamsburg, an early 18th century town in Virginia.

84) **WINDER.** Tapered treads in a staircase allowing the stair to turn as it climbs.

85) **WROUGHT IRON.** Iron that is rolled or hammered into shape, never melted.

2.14 Principals of Construction Methods - Architectural Details

Many of the architectural details found on older buildings are no longer available or are very expensive to reproduce. Those that are characteristic to particular buildings should be regarded as valuable antiques and treated as such. If a property owner is restoring the exterior of a building and is seeking to replace missing architectural details, it may be possible to find some of them in salvage yards or in antique shops. Before undertaking the replacement of details, it is wise to be completely familiar with the style and characteristics of the building so that the introduction of inappropriate details can be avoided.

(Ord. 2005-O3, passed 3-15-2005)

SECTION 3: ROOFS.

3.1 Roofs - Guidelines

1) Preserve or restore 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 the public view.

2) Preserve, maintain, and repair historic roofing details and materials such as slate, standing-seam metal, and tile wherever possible. Replace in-kind only if necessary due to deterioration or damage.

3) New roofing materials should be compatible with either the existing or original roofing material. The new material should 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, provided the new replacement shingles are of a darker solid color. Barn tin (also known as “five-vee” tin) or coated steel may be used to replace a standing-seam tin roof in new construction.

- 4) Retain historic roof-top features such as ornamental eaves, cornices, rake-boards, dormers, gables, chimneys, finials, cresting, steeples, belfries, cupolas, and railings. These elements all add much to the overall architectural character of a structure. All such original and significant later features should be preserved and restored, rather than removed.
- 5) Contemporary or non-historic roof features should be installed on areas of the roof not seen from the public view or on other secondary roofs. Included are skylights, roof-mounted vents, dormers, chimneys, [antennas](#) , and solar collectors. 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) Install new gutters without damaging or obscuring architectural features. Gutters of all materials except copper shall have a painted finish. Half-round gutters are appropriate for most contributing properties. Gutters are usually reviewed as a “minor works” item. If installed on a contributing building, the SHPC must review application at SHPC meeting.
- 7) Ridge vents, where needed, should be of the low profile type and should 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.
(Ord. 2005-O3, passed 3-15-2005)

SECTION 4 EXTERIOR WALL COVERING, TRIM, AND ORNAMENTATION.

4.1 Exterior Wall Covering, Trim, and Ornamentation - Guidelines

- 1) Preserve and maintain existing original exterior wall covering, trim, ornamentation, and other original decorative elements.
- 2) Preserve and repair original elements wherever possible. Use preservation techniques which encourage repair, such as epoxies, splicing, and patching where applicable, rather than wholesale replacement.
- 3) Replace historic elements only where the original is too deteriorated to repair. If replacement is necessary and justifiable, use new replacement elements that match the original as closely as possible in all properties - shape, profile, texture, and detailing.
- 4) 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. Sand blasting and high- pressure water blasting are not appropriate treatments.
- 5) The use of synthetic or pressed wood, vinyl, cement composite, or aluminum siding is not appropriate on buildings which contribute to the character of the historic district (refer to the Synthetic Siding Policy). The SHPC may allow replacement of existing synthetic siding with new synthetic siding if the proposed replacement will be more in keeping with the original appearance of the structure. NOTE: Artificial siding with a heavy wood grain will not be permitted.
- 6) Remove synthetic siding from existing contributing buildings wherever possible. Remove in the gentlest possible manner to avoid damage to the wood below.

4.2 Synthetic Siding Policy

The use of synthetic siding materials is not permitted within the historic district. Modern synthetic or substitute materials such as vinyl, aluminum, pressed wood, or cement products shall not be used to cover or replace wood siding on structures that contribute to the character of the historic district, or on new structures. The appearance, surface textures, details, and other key visual characteristics of synthetic sidings are not appropriate in the district.

In the case of structures that are presently covered with synthetic siding, the Swansboro Historic Preservation Commission may allow for a change to another synthetic siding if the proposed new siding is more in keeping with the original appearance of the structure or the character of the district. In an effort to prevent the removal or damage of architectural details, the SHPC may specify which areas of the structure shall be covered with synthetic siding products as a condition of approval.

Synthetic siding products have a number of potential drawbacks, which far outweigh their benefits, including the following:

- The application of artificial siding over wood may cause moisture retention and eventual deterioration;

- The insulation value of artificial siding and materials applied behind the siding is often overrated and of minimal value;

- Artificial siding may cause house fires to burn longer and hotter, and may make fire extinguishing more difficult;

- Techniques used in the installation of artificial siding are likely to cause damage to the original siding and trim underneath, including leakage of water through improperly detailed or uncaulked joints;

- Artificial siding prevents the detection of deterioration of original wood elements that are hidden from view.

(Ord. 2005-O3, passed 3-15-2005)

SECTION 5: WINDOWS AND DOORS.

5.1 Windows and Doors - Guidelines

- 1) Retain and preserve historic windows and doors, including all significant related elements such as frames, sashes, shutters, hardware, old glass, sills, and moldings.

- 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.

- 3) Use replacement windows and doors that match the existing historic elements as closely as possible. 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 and detailing as closely as possible.

- 4) Use storm windows to improve energy efficiency where needed. New storm units should have a baked-on paint finish compatible with the color of the house. Unpainted aluminum is not appropriate. Storm windows for double-hung sashes shall have horizontal dividers that are in alignment with the horizontal meeting rails or the original upper and lower sashes. Storm windows are usually a "minor works" item.

- 5) Replacement of historic windows and doors for the sole purpose of improved thermal performance is not appropriate. Storm windows and doors should be used.

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

7) False muntins or snap-in grilles are not appropriate for windows visible from public view. New thermal-pane windows must match the original windows in overall size and opening area. New windows should have either true divided lights or three-dimensional grilles on both the interior and exterior of the window. Standard thermal-pane windows will be permitted on the rear or other areas not visible from the public view. Existing original frames should be retained and reused with the addition of new siding tracks to hold the replacement sashes.

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 door. Louvered wood doors are also appropriate. Metal storm doors should be the full-view type and have a baked-on enamel paint finish in a color that is compatible with the colors of the structure. Standard or non-historic storm doors are appropriate only on the rear or other area not visible from public view. Screen doors should be appropriate for the period and style of the structure.

9) Preserve and repair original or historic shutters, or replace in-kind. It is appropriate to add louvered shutters to a historic structure if there is evidence that it once had blinds. All new shutters shall be of wood, and installed so that they will fit the window frame opening when closed and shall be of the correct proportions for each window. New blinds shall be provided with operable hardware, consisting of hinges, pintles, and holdbacks located in the appropriate position. Shutters made of synthetic or substitute materials, such as vinyl, are not appropriate.

10) Original or historic windows or doors and their related frames and trim shall not be altered or removed on the main facades visible from the public view unless this action is part of a documented restoration to an earlier appearance.

11) New windows and doors should not be added to the primary facades or front elevation, and are usually not appropriate on any other area seen from the public view. New window and door openings shall not alter the historic character of the building nor cause damage to historic materials or other significant architectural features. They must be detailed and sized to be compatible with the existing structure.

(Ord. 2005-O3, passed 3-15-2005)

SECTION 6 PORCHES AND ENTRANCES.

6.1 Porches and Entrances - Guidelines

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.

2) Repair, rather than replace, historic porch and entrance elements wherever feasible. Use repair techniques which preserve historic materials, 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, material, color, and texture. Modern stock millwork is usually not appropriate.

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.

4) The enclosure or other alteration of original or historic front porches is not appropriate in the historic district. Avoid enclosing porches at sides or other secondary areas that are visible from the public view. 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.

5) Use architectural details and ornamentation that are compatible with the style, period, and detailing of the porch and structure. The creation of a false historical appearance, such as adding Victorian ornamentation to a plain early 20th century porch, is not appropriate.

6) 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 SHPC with such documentation in the application for a Certificate of Appropriateness.

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

8) 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 building's architectural features or diminish its historic character.

(Ord. 2005-O3, passed 3-15-2005)

SECTION 7 BRICKWORK AND MASONRY.

7.1 Brickwork and Masonry - Guidelines

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.

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

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.

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

5) Water repellent sealers are generally not appropriate because they may trap moisture, causing deterioration or discoloration.

6) For repointing, use only mortars that are compatible with the historic mortars in color, strength, and joint finish or surface tooling. For older, softer brick, use a mortar mix consisting of six parts sand, three parts mason's lime, and one (1) part white Portland cement. Maintain the historic joint width and bond patterns when making repairs.

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.

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

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. (Ord. 2005-O3, passed 3-15-2005)

SECTION 8 FOUNDATIONS.

8.1 Foundations - Guidelines

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

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.

3) 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.

4) 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.

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

6) Existing unpainted historic foundations should not be painted. Previously painted foundations should be repainted an appropriate color, such as white or whitewash, dark green, or brick red. Avoid removing paint from a previously painted foundation. (See Brickwork and Masonry guidelines).

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

(Ord. 2005-O3, passed 3-15-2005)

SECTION 9 CONTRIBUTING COMMERCIAL BUILDINGS.

9.1 Contributing Commercial Buildings - Guidelines

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

2) Retain and preserve historic storefront and facade features through repair rather than wholesale replacement of old elements with new materials.

3) Replace historic facade features in-kind using matching materials when original elements are too deteriorated to repair. Replacement materials should match the original in design, dimension, texture, and color. Substitute materials are appropriate only when the original materials are not available or repairable. Samples of substitute materials shall be submitted and may be approved only on a case-by-case basis.

4) To reconstruct missing or altered storefront features, design new facade details to be compatible with the subject building and the surrounding historic buildings of the same period and style. Use historic forms, materials, colors, and details adapted from other historic commercial buildings in the district, including large display windows and transoms.

5) Designs for missing storefronts or other facade details should not use historical themes or detailing that are not appropriate for the historical period of the subject building.

6) Rehabilitate rear facades of commercial buildings to provide for attractive and convenient access from rear parking areas or the waterfront. Repair and preserve historic detailing on rear facades wherever possible. Make every effort to consolidate and eliminate unnecessary utility lines, pipes, meters, mechanical units, etc., to improve the appearance of rear facades.

7) Signage for all storefronts should be compatible in scale, size, color, and design with the subject building and surrounding historic commercial buildings. Signs should be located in the sign panel area above the transom or painted on the glass display windows. It is not appropriate to place signs in areas that will obscure significant architectural features. (Refer to Sign guidelines, § [18.1](#) of this appendix).
(Ord. 2005-O3, passed 3-15-2005)

SECTION 10 PAINT AND EXTERIOR COLORS.

10.1 Paint and Exterior Colors

1) Use paint colors that are appropriate for the style and period of the subject property and that accentuate the building's architectural features.

2) Select colors that harmonize with the palette of colors found on other houses of the same period in the district or on the surrounding block.

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 (for example, damaged or patched brickwork should be painted a brick red color). This is also applicable to non-contributing buildings.

4) New or replacement gutters and downspouts should have a baked-on enamel finish in a color that is appropriate for the structure, or should be painted after installation.

5) Old paint should not be removed by sand blasting or other abrasive or destructive methods.
(Ord. 2005-O3, passed 3-15-2005)

SECTION 11 NEW CONSTRUCTION.

11.1 New Construction - Guidelines

Consultation with the Swansboro Historic Preservation Commission in the early stages of a new construction project to become familiar with its procedures and aspects of design is recommended.

SITE PLACEMENT

- 1) Maintain a similar front, side, and rear yard setback to other contributing and non-contributing buildings on the block and/or side of the street.
- 2) Orient the building's front entrance similar to other contributing and non-contributing structures on the block and/or side of the street. Use architectural elements such as porches to define new entrances.
- 3) Maintain the pattern of building separation and [lot coverage](#) that is found on the block and/or side of the street.
- 4) Place outbuildings and [accessory structures](#) in rear yards. Avoid locations that obscure the principal building's prominent architectural features or significant site features.
- 5) Make the proposed landscaping, groundcover, and any pavement treatment for the site compatible with surrounding properties on the block and in the historic district.
- 6) Minimize ground disturbance during new construction to avoid unnecessary damage to unknown archaeological resources.

BUILDING HEIGHT/SCALE

- 7) Maintain a building height that is consistent with the height of contributing buildings found on the block or side of the street. Residential buildings traditionally range from one to two and one-half stories in height, while commercial buildings range in height from one to four stories.
- 8) Make the scale (the relationship of a building's mass and details to a human being) of the proposed building compatible with the scale of other contributing structures in the historic district.
- 9) 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 in the historic district.
- 10) Use windows and doors in new construction that are compatible in proportion, shape, location, pattern, and size with windows and doors of contributing buildings in the historic district.

MATERIALS

- 11) Keep the siding and trim material of the proposed building consistent with materials traditionally used on the immediate block and in the historic district.
- 12) The use of synthetic products such as vinyl siding and other modern day products marketed to imitate traditional building materials are permitted but not encouraged.
- 13) 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

- 14) Use architectural details on the building that complement the architectural details of contributing structures on the block and/or side of the street.
- 15) Avoid exact replications of historic buildings and their architectural elements. Such efforts may provide a false sense of history by confusing the age of a "new" building.
- 16) Provide a date brick or other exterior date identification marker on all new construction to assist future generations in the dating of buildings.

TEXTURE

17) Create in new construction a similar degree of texture that is found in contributing buildings in the historic district. However, concentrate on the ability to blend rather than duplication. Texture is the relief on a building surface that is achieved through the use and interaction of a variety of building materials and shapes. Materials such as weatherboard siding, decorative fishcake 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.

18) Use traditional building materials in traditional locations to achieve texture.

COLOR

19) Choose exterior colors for new construction that will blend and work with the surrounding buildings and area.

FORM AND RHYTHM

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

21) Maintain a consistency in roof shape between new construction and the 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, hipped roofs in the residential areas, and flat roofed buildings in the late 19th and early 20th century commercial downtown with storefront facades.

22) Maintain similar percentages and patterns of window and door openings. 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.

23) Create form and rhythm in new construction through the use of architectural elements and details. Study neighboring historic structures on the block to see if a consistent treatment of elements exists and emulate this feature in the new construction. However, limit the amount in which one new building emulates a contributing building unless the building is a reproduction of an existing contributing building from the Town’s Historic District. In which case, a key stone should be imbedded in the foundation to identify when the new building was built.

(Ord. 2005-O3, passed 3-15-2005)

SECTION 12 ADDITIONS TO CONTRIBUTING BUILDINGS.

12.1 Additions to Contributing Buildings - Guidelines

1) Locate additions at the side or rear so that they have a minimal impact on the facade and other primary elevations of the affected building or adjacent properties.

2) The overall proportions of an addition should be compatible with the existing building in height, scale, size, and massing so as not to overpower the original building visually. An addition should not be taller than the original structure unless required by code or a non-aesthetic functional requirement.

3) The design elements of additions should be compatible with the existing building in terms of materials, style, color, roof forms, 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. It is also appropriate to closely replicate the details and design elements of the existing structure.

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

5) Materials used for the roof, siding, trim, windows, and foundations should be similar to or compatible with the materials used in the construction of the existing building. Vinyl and other synthetic siding materials are not appropriate on additions to historic buildings unless the affected building is already covered with synthetic siding. Wood windows are most appropriate for additions within the historic district; however, synthetic window materials are acceptable but not encouraged for additions provided the proposed windows meet the requirements set forth in the Windows and Doors guidelines.

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

7) Foundations should be similar to or compatible with the existing foundations in material, color, detailing, and height.

8) The siting or location of an addition should not have a negative impact on the character, significance, or other important features of a property or the district, such as plantings, outbuildings, open space, or vistas to the water or other buildings.

9) Preserve older additions or other [alterations](#) to existing buildings that have acquired significance over time when planning and building a new addition. Existing additions and [alterations](#) that are at least 50 years old will be evaluated for significance as part of the review process.

(Ord. 2005-O3, passed 3-15-2005)

SECTION 13 DECKS IN THE HISTORIC DISTRICT.

13.1 Decks on Contributing Buildings - Guidelines

1) Locate decks at the rear or other area where they are not visible from public view.

2) Design decks to avoid physical or visual damage to significant historic architectural features.

3) Decks should be compatible with the subject structure in materials, scale, style, and details including railings and foundation screening.

4) The sides and railings of decks should be inset or recessed from the rear corners of the structure to reduce visual impact when viewed from the front or side of the structure.

5) Decks should be attached to contributing buildings so that they may be removed without significant damage.

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

7) Built-in deck features such as benches, large trellises, pergolas, or other elements are not appropriate when visible from street facing building.

(Ord. 2005-O3, passed 3-15-2005)

SECTION 14 FENCES AND WALLS.

14.1 Fences and Walls - Guidelines

1) Preserve and maintain historic fences and walls.

2) Preserve and maintain all historic features and details of fences and walls, including gates, decorative pickets, posts, pillars, steps, and other elements that contribute to the character of historic fences and walls.

3) 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.

4) Design new fences that are compatible with the associated building, site, and streetscape in height, proportion, scale, color, texture, material, and design. Synthetic fence materials, such as vinyl, are not appropriate in the historic district.

5) Fences shall not exceed a height of four 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 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. Any fence that meets a structure should join the building at an architectural feature on the structure, such as a cornerboard, break, or other appropriate junction point.

6) 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 feet. Such walls should be constructed of brick or concrete block covered with a true sand-finish stucco.

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

8) 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 chain link, or heavy wire ("hog wire"). Use plantings such as ivy, climbing roses, jasmine, or other vines to hide wire fences.

9) 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 the Off-Street Parking guidelines for more details, § [152.296\(H\)](#), Swansboro Unified Development Ordinance.)
(Ord. 2005-O3, passed 3-15-2005)