Edenton Historic District Design Standards

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Forward

The Edenton Historic District was designated in 1970 by the Edenton Town Council and included most of the original, colonial town and a number of nationally significant buildings. The Edenton Historic District was later expanded to encompass two National Register Historic Districts; the Edenton National Register Historic District (1973) and the Edenton Cotton Mill and Village National Register Historic District (1999) into the locally designated district. The Edenton Preservation Commission (initially called the Edenton Historic District Commission) was established to protect and preserve the historic character of the district by reviewing applications for Certificates of Appropriateness issued for changes to buildings and sites within the district to ensure that they are consistent with the character and qualities of the historic district.

The Edenton Historic District is a collection of buildings and site features that, when taken together, embody important elements of the town's culture, history, and architectural history. The special character of the district is outlined later in these Design Standards.

The purpose of local historic district designation and regulation is to encourage the preservation of the historic character and architectural fabric of the Edenton Historic District for the benefit of present and future generations. Through historic district overlay zoning, the Edenton Historic District is protected from unmanaged change by a design review process that is based on these Edenton Historic District Design Standards (referred to as the Design Standards). **This document, in its entirety, constitues the Design Standards of the Edenton Historic District.** The role of the Design Standards is two-fold:

1. To provide guidance to assist all parties—including property owners, tenants, contractors, and architects—as they plan to restore, rehabilitate, or otherwise make changes to the exterior of properties within the Edenton Historic District, to ensure that changes maintain, and do not detract from, the special character of the district.

2. To provide enumerated standards against which planning staff and commission members, can evaluate proposed changes—including new construction, alterations, additions, relocation, and demolition—to determine congruity with the special character of the district.

The intent of the Design Standards is not to prevent physical change, but to manage change by encouraging the retention and restoration of historic structures, materials, and exterior features and by guiding the design of new construction, alterations, additions, and building relocations within the districts, to ensure that the special character and "sense of place" that exists within each district is maintained.

The Design Standards are organized with a consistent format that includes preservation principles, written in a narrative format, that provide context and explanation for the enumerated standards that follow. The philosophy of the Design Standards is based on an over-arching principle of retaining historic fabric to the maximum extent possible.

The philosophy prioritizes that materials and finishes be:

(1) identified, retained, and preserved,

(2) protected and maintained,

(3) repaired,

(4) replaced in kind when too deteriorated to be repaired.

Design Standards in effect across the country share this philosophy, which is based on the Secretary of the Interior's *Standards for Rehabilitating Historic Buildings*.

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Introduction

Introduction

Historic District Designation

The first North Carolina general enabling statute allowing a local government to create a local preservation commission and establish a local historic district was passed in 1965. The law has been amended several times, most recently in 2020. The statute in effect today is North Carolina General Statutes, 160D-940-951, 160D-102, 160D-303, and 160D-404(c) and reads in part:

> Any local government may, as part of a zoning regulation adopted pursuant to Article 7 of this Chapter or as a development regulation enacted or amended pursuant to Article 6 of this Chapter, designate and from time to time amend one or more historic districts within the area subject to the regulation. Historic districts established pursuant to this Part shall consist of areas that are deemed to be of special significance in terms of their history, prehistory, architecture, or culture and to possess integrity of design, setting, materials, feeling, and association.

The full text of North Carolina General Statutes 160D, the Enabling Legislation for the Creation of Historic Preservation Commissions by Counties and Municipalities can be found here:

https://www.ncleg.gov/EnactedLegislation/Statutes/HTML/ByChapter/Chapter_160d.html

Thus, the Town of Edenton may designate one or more local historic districts within its boundaries in order to safeguard its heritage and preserve any areas that reflect its cultural, social, economic, political, or architectural history. The Town may create a new local historic district after a formal investigation and report have been completed, the State Historic Preservation Office has been given the opportunity to comment, and public hearings have been held.

Additionally, the Town of Edenton Unified Development Ordinance addresses Historic Districts in Section 168, outlining the Design Review process and broad criteria for the enumerated standards articulated in these Design Standards.

Historic Districts as Overlay Zoning Districts

The historic character of the Edenton Historic District, as described later in this document, comprises its visually distinctive setting; the visually distinctive form, materials, and features of the buildings and structures within it, and the spatial relationships between buildings and structures. To preserve the district's historic character, the Town uses overlay zoning. An overlay zone creates a district in which different requirements are imposed on certain properties within one or more underlying general use districts. Within an overlay district, the standards of both the underlying zoning and the overlay district apply. Thus, all work done on properties within the Edenton Historic District requiring a Certificate of Appropriateness must adhere both to the regulations associated with the underlying zoning (e.g. setback and density regulations) and satisfy the congruity standard based on the Edenton Preservation Commission's application of these Design Standards. Therefore, projects that may be permissible in other parts of town that share the same underlying zoning might not be permissible in the Edenton Historic District.

Additionally, the Edenton Cotton Mill and Mill Village have restrictive covenants, held by Preservation North Carolina, that further regulate changes to those buildings and sites. Those covenants, to which property owners are legally bound, prohibit the demolition of historic resources, obligate the owner to rehabilitate and maintain the property, and give Preservation North Carolina design review over exterior and interior aspects of the building and property. The regulations included in those covenants and the process for the approval of building alterations is separate from the Edenton Historic District Design Standards and review process outlined in this document. Thus, changes to the Edenton Cotton Mill and Mill village must meet all underlying zoning, historic district overlay zoning, and restrictive covenants.

Benefits to and Responsibilities of Property Owners

Historic District Designation benefits both the Town and district residents by stabilizing and improving property values, fostering civic beauty, strengthen the local economy, and promoting the use of such areas for the benefit of Edenton's residents as well as the State of North Carolina. Property owners within the district benefit from: protection from uncontrolled change, technical assistance for proposed alterations, and a pride of ownership in these distinctive areas. For these reasons, property owners, as stewards of Edenton's unique cultural and architectural heritage, have a responsibility to maintain and protect the building and site features within the district for future generations. Thus, any change made to the exterior of the property, including both the buildings and the site, requires a Certificate of Appropriateness (COA) from the Town Staff or the Edenton Preservation Commission. Failure to obtain a COA is a violiation of the Town of Edenton Unified Development Ordinance (UDO) and is subject to fines.

Edenton Preservation Commission

The Edenton Preservation Commission (Commission), created in 1970, is responsible for safeguarding the historic and architectural integrity of the Edenton Historic District. The Commission accomplishes this in a number of ways, outlined in **§160D-9-42. Powers of the historic preservation commission**. Among these are:

- Undertake an inventory of properties of historical, prehistorical, architectural, and/or cultural significance.
- Recommend to the governing board areas to be designated by ordinance as "Historic Districts".
- Conduct an educational program regarding historic properties and districts within its jurisdiction.
- Prepare and recommend the official adoption of a preservation element as part of the local government's comprehensive plan.
- Review and act upon proposals for alterations, demolitions, or new construction within historic districts, or for the alteration or demolition of designated landmarks.
- 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.

Among the Commission's most visible and impactful roles is the review of Certificate of Appropriateness (COA) applications to ensure that proposed changes to buildings and sites are consistent with the special character of the district and adhere to these Design Standards. They are supported in this role by the Town of Edenton Planning Department, which provides staff support to the Commission. The Planning Director is a full-time Town employee who, as part of their planning activities, acts as the liaison between property owners and the Commission. In addition, the Planning Department is responsible for maintaining a current inventory of historic properties, applying for and administering grant projects, and working with State and Federal Agencies regarding historic preservation issues.

The Commission itself is a board of seven members appointed by the Town Council. Members have demonstrated a special interest, experience, or education in preservation, history, architecture, restoration, construction and/or community development and all members must live within the Town of Edenton. Each member is appointed to serve a four-year term and may serve up to three successive terms. In special circumstances the Town Council may appoint a member to serve one additional term. The Commission elects one of its members to serve as chairperson to preside over the commission meetings and one member to serve as vice-chair. A staff member from the Town of Edenton acts as the secretary of the Commission. Applications to serve on the Commission are available at the Town Offices.

Based upon its established Commission and Town Staff support, Edenton qualifies for the Certified Local Government (CLG) program, a federal program administered by the North Carolina State Historic Preservation Office that provides advice and funding to state and local preservation efforts. CLG status benefits the community in a number of ways, including affording eligibility for preservation-related grant opportunities.

Certificates of Appropriateness

The primary responsibility of the Commission is to preserve the special character of the Edenton Historic District. A Certificate of Appropriateness (COA) issued by the Edenton Preservation Commission is required for any exterior change planned for a building or site within the district, including buildings, structures, grounds, parking lots, parks, vacant lots, and public rights-of-way.

The Commission does not require property owners to make changes to their properties. Rather, its COA review is limited to taking action to prevent the construction, alteration, relocation, or demolition of exterior architectural features that would be incongruous with the special character of the historic district. Exterior architectural features include the architectural style, general design, general arrangement of buildings or structures on the site, size and scale of the building or structures, building materials, type and style of windows, doors, lights, signs, and other fixtures. Major landscaping and natural features such as creeks, creek banks, and rivers are also part of Commission review. The erection of advertising signs within a locally designated district require review of style, material, size, and location by the Commission.

Early in the planning process, property owners should review these **Design Standards in their entirety, including both the written narrative and the enumerated standards,** and consider the following questions:

> **Will the change affect the visual qualities of the subject property, adjoining properties, or the district?**
>
> **Will the change alter the character of the property or district?**
>
> **Will the change create a false sense of history?**

Answering "yes" to any or all of these questions means the project should be reevaluated using these Design Standards as a guide.

If the work appears to meet the Design Standards, the applicant should contact the Town of Edenton Planning Department to determine the level of review and the necessary components of a COA application. A COA must be obtained prior to the issuance of a building permit or any other permit granted for purposes of constructing, altering, or demolishing buildings or structures. A COA is required regardless of whether a building permit is required. In general, a completed COA application will include:

- A written description of the proposed work,
- Architectural drawings and materials specifications,
- Photographs of existing conditions,
- A summary of how the proposed work meets the Design Standards, and
- History, context, and character information about the property.

However, Town Staff may waive any of the application materials requirements for projects involving the ordinary maintenance or repair of any exterior architectural feature that does not change the design, material, or outer appearance.

Certificate of Appropriateness Applications for both Major and Minor Works are available for download on the Town of Edenton website.

https://www.townofedenton.com/index.asp?SEC=5E79DF44-232D-4C2A-B0E7-DA782207BA24&Type=B_BASIC

Certificates of Appropriateness (continued)

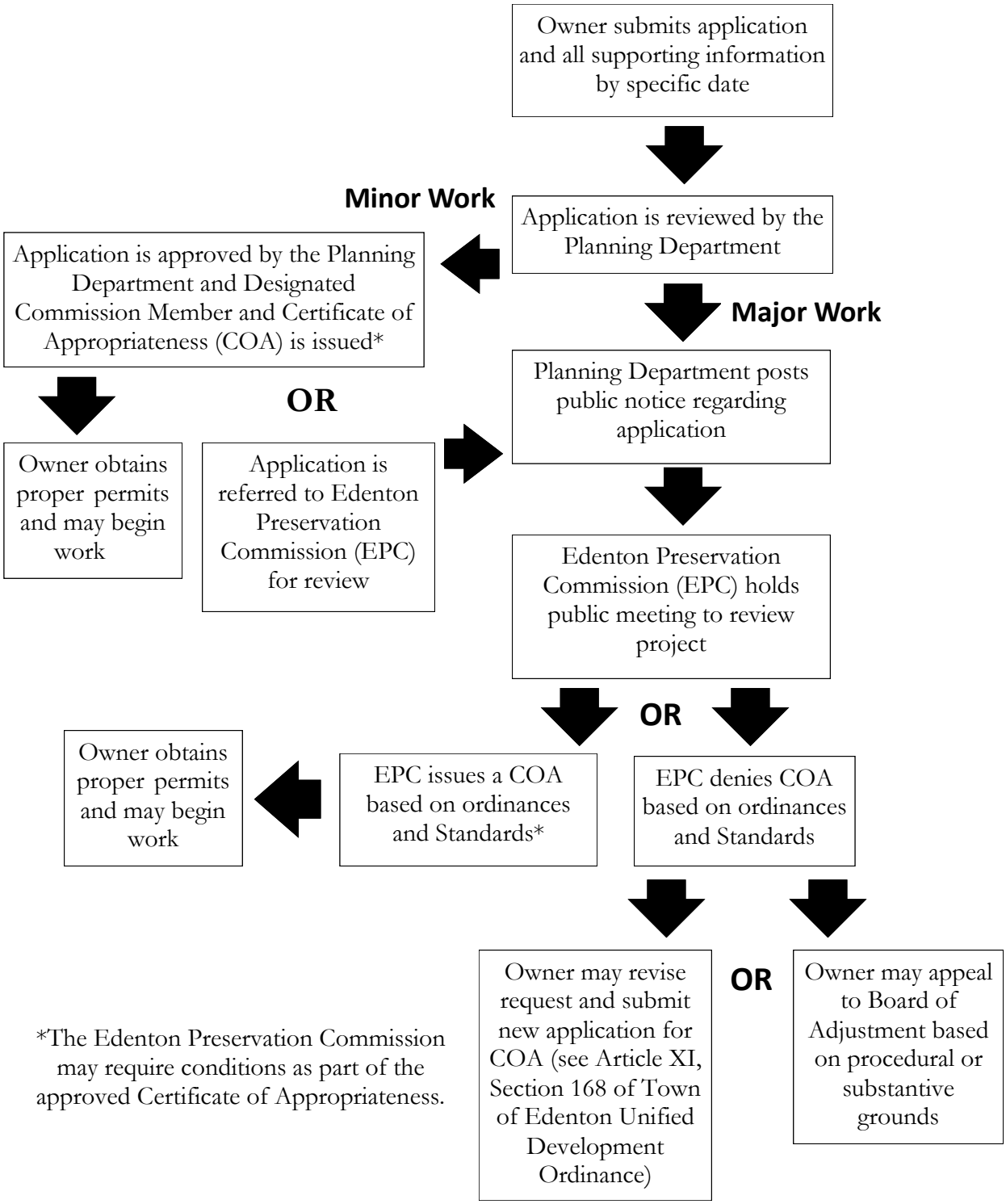
The applicant bears the burden of proving, through the application, that the proposed changes to form and materials are not incongruous with the special character of the historic district, as outlined in the Character Essay, written narrative, and enumerated standards presented in these Design Standards. An application fee, noted on the application, is required for processing an application for a Certificate of Appropriateness.

Each application for a COA will be evaluated by the Commission or Town Staff, using these Design Standards and action taken within 180 days of the acceptance of the application. Because of the complexity and uniqueness of each property and project within the Edenton Historic District, each application is evaluated on a case-by-case basis, following the process outlined in this document.

COAs are issued in the form of written correspondence to the property owner. A COA is valid for 365 days from the date of issuance or, in the case of a certificate for demolition, from the effective date. If the authorized work does not commence within that period, has not been extended by the Commission, or has been discontinued for more than 365 days from the date of the issuance, the COA expires. The applicant will then be required to reapply for a new COA before commencing further work.

COA Process Flowchart

The flowchart on this page illustrates the steps taken to obtain a COA.



*The Edenton Preservation Commission may require conditions as part of the approved Certificate of Appropriateness.

Public Hearings

State statute and Town ordinances require the Commission to conduct a quasi-judicial evidentiary hearing on proposed Major Works in the Edenton Historic District. Commission meetings are open to the public and are held on the second Monday of each month at 1:15 p.m. in the Council Chambers at 500 South Broad Street.

During the public hearing, the applicant (or their representative) has the burden of proving that the proposed changes are in compliance with the Design Standards and are not incongruent with the special character of the district, as outlined in the Design Standards. Members of the public may provide sworn testimony as long as that testimony is competent, material, substantial, non-repetitive, and related to the determination of congruity. However, only those individuals who have legal standing—including the applicant and anyone who may suffer special damages as a result of the COA decision—may participate in the hearing by cross-examining witnesses, objecting to evidence, or appealing a decision.

At the conclusion of the public hearing the Commission must approve, approve with conditions, or deny the application. The Commission may delay a decision to a subsequent meeting in order to allow time for additional evidence. However, an action must be taken within 180 days of the acceptance of the application by Town Staff, unless further time is consented to by written notice of the applicant.

Appeals

A property owner or other aggrieved party (with legal standing) may appeal the Edenton Preservation Commission's decision if they feel the Commission did not base its decision on the Design Standards or did not follow proper procedure in reaching its decision. All appeals must be made to the Board of Adjustment within thirty (30) days of the written decision of the Commission decision. The exception is for an action involving the State of North Carolina, in which case the North Carolina Historical Commission hears the appeal.

The responsibility of the Board of Adjustment (BOA) is to hear and decide appeals from any order, decision, requirement, or interpretation made by the Commission. Once an appeal is filed, it is the responsibility of the Town Staff to forward all papers constituting the record relating to the action to the BOA. The BOA may only review the record of decision and the procedure used for making that decision. No new evidence can be introduced to the BOA. The BOA, based on the record, can reverse or affirm (wholly or partly) the decision made by the Commission. Further, the BOA may modify the order, requirement, or decision. The decision of the BOA may be appealed to the Chowan County Superior Court.

Compliance and Enforcement

The preservation of the Edenton Historic District benefits all of the town's citizens and requires the cooperation of all of those who live and work in the historic district. Compliance with the Unified Development Ordinance, which requires the procurement of a COA for any and all exterior changes, is enforced by the local Zoning Administrator. Failure to apply for a COA, failure to comply with a COA, or failure to meet the Commission's conditions on an approved COA results in noncompliance with the Unified Development Ordinance and is subject to daily fines.

If unapproved Minor or Major Work is performed on a building or site within the district, and is noted by the Town Staff, by a member of the Commission, or is brought to the attention of either by public complaint in writing, the property owner will be asked by the Town Staff to stop work and to apply for a COA as if the work had not begun. A daily fine may be levied upon the owner until a required application is submitted and approved. Once an application is filed and approved, the fine will cease to accrue daily and work may proceed. However, the owner is still liable for the total fines up to the approval date of the application and, if the application is denied, fines may continue until the unapproved work is removed.

Levels of Review

Exterior changes to properties in the Edenton Historic District are divided into two categories: Minor Works and Major Works. The chart on the following pages outlines types of work that fall into each category. Additionally, Town Staff can assist property owners in determining which level of review is required for their project.

Minor Works

Minor works include the limited in-kind replacement of materials or features as well as relatively minor alterations to a site or structure, that do not significantly impact the special character of the property or district. These applications may not require review by the Commission, but are instead approved by the Town Staff and Commission Chair. A COA application is still required and the proposed work must meet the Design Standards outlined in this document to ensure they are not incongruous with the special character of the district. Completed COA applications, including supporting materials, are reviewed in the order in which they were received, typically within two weeks.

If the Town Staff and Commission Chair find that the proposed work does not meet the Design Standards, the applicant may revise the application or request that it be reviewed by the full Commission. No application may be denied without formal action by the Commission. Further, the Town Staff and Commission Chair are required to present a summary of Minor Works approvals to the Commission at each scheduled meeting.

Major Works

Major works are significant changes that affect the appearance of a property. These include all changes to the building's architectural features or materials as well as new construction, additions, demolition, and relocation. A COA application is required and the proposed work must meet the Design Standards to ensure they are not incongruous with the special character of the district. Applications for Major Works are reviewed by the full Commission at their monthly meetings. To be heard at a meeting, property owners must submit an application to the Planning & Inspections Office, at 108 East King Street, at least fifteen (15) working days prior to the meeting.

Town staff reviews the applications to ensure that they are complete, schedules the application to be heard at the appropriate Commission meeting, and provides notification of the public hearing to all property owners within 200 feet of the proposed site. A sign indicating the pending application is placed on the subject property and the published meeting agenda includes the project address and a link to application materials.

Edenton Mill Village Review

Properties within the Edenton Mill Village require both a COA and a Covenant Compliance Application Form. These applications are reviewed separately. Applicants should submit their Covenant Compliance Application Form to be reviewed by Preservation North Carolina first. The approval of that form should then be included with the COA application. For more information on the Covenant Design Review Committee and Approval Process, refer to the Edenton Cotton Mill and Mill Village covenants or contact Preservation North Carolina.

Proposed Work	Minor COA	Major COA
Routine Maintenance does not require a COA.		
Site and Setting		
Changes to Significant Site Features		X
Major Changes to Landscaping		X
Removal of Mature Trees		X
Changes to width and/or location of streets, sidewalks, driveways, and parking		X
Changes to materials of existing streets, sidewalks, driveways, and parking	X	
Construction of new streets, sidewalks, driveways, and parking		X
Changes to, or the addition of, fences or walls on primary and secondary elevations		X
Changes to, or the addition of, fences on tertiary elevations	X	
Extension of existing fences	X	
Removal of non-historic fences	X	
Changes to, or the addition of, exterior lighting	X	
Removal of non-historic commercial and residential lighting fixtures	X	
Changes to, or the addition of, signage requiring a sign permit		X
Changes to, or the addition of, signage not requiring a sign permit	X	
Changes to existing piers, docks, and bulkheads	X	
Addition of new piers, docks, and bulkheads		X

Levels of Review (continued)

Proposed Work	Minor COA	Major COA
Exterior Materials and Finishes		
Exterior changes to building materials or details		X
In-kind replacement of missing or deteriorated materials or features	X	
Painting of previously painted surfaces	X	
Exterior Changes		
Changes to roof forms or materials		X
Addition or removal of gutters or downspouts matching the house or trim color, as long as significant architectural features are not removed or obscured	X	
Removal of non-character-defining chimneys not visible from the public rights-of-way	X	
Reconstruction of a historic chimney based documentary evidence	X	
Changes to foundations or building walls		X
Installation of foundation vents on secondary and tertiary elevations	X	
Infilling masonry pier foundations	X	
Removal of non-historic siding material when the original siding remains beneath it and is restored (If, after removal it is determined that more than 25% of the original material must be removed or replaced, Commission review is required.)	X	
Changes to windows or doors		X
Installation of shutters based on documentary evidence	X	
Removal of non-historic storm windows or doors	X	
Installation of storm windows made of painted wood that are full-light or where the divisions match the glazing patterns of the window	X	
Changes to porches		X
Installation of new railings, if required by code	X	

Levels of Review (continued)

Proposed Work	Minor COA	Major COA
Exterior Changes		
Changes to storefront materials or design		X
Changes to utilities	X	
Installation of window air-conditioning units on secondary or tertiary elevations	X	
Removal of satellite dishes or other equipment	X	
Installation of mechanical equipment on secondary and tertiary elevations, when screened from the public rights-of-way	X	
Installation of solar panels not visible from the public rights-of-way	X	
Permanent changes for accessibility and/or public safety		X
Temporary changes for accessibility and/or public safety, including the installation of temporary accessible ramps	X	
Minor alterations to a secondary or tertiary elevation that will not change the essential character of the building or district and are not visible from the public	X	
Additions and New Construction		
Additions		X
Installation of decks or patios		X
Removal of decks or patios	X	
New Construction of primary buildings		X
New Construction of accessory buildings		X
Relocation and Demolition		
Relocation of buildings or structures		X
Demolition of buildings or structures		X
Demolition of non-historic additions	X	

Levels of Review (continued)

Proposed Work	Minor COA	Major COA
Relocation and Demolition		
Demolition of non-historic accessory buildings	X	
Demolition by neglect		X
Disaster Preparedness and Recovery		
Maintenance and emergency restoration of existing above-ground utilities	X	
Elevating buildings		X
Other		
Commercial projects with Façade Grant applications approved by Destination Downtown Edenton	X	
Public Safety Issues (must be approved by the Inspections Department)	X	
Renewal of an expired COA where no changes to approved plans are being proposed and where there has been no change to the circumstances under which the COA was initially approved	X	
Items not regulated		
Regular Maintenance		
Little Free Libraries		
Security cameras		

Applying the Standards

The Commission's jurisdiction extends to all exterior features of a property within the Edenton Historic District. "Exterior features" shall include the architectural style, general design, and general arrangement of the exterior of a building or other structure, including the kind and texture of the building material, the size and scale of the building, and the type and style of all windows, doors, light fixtures, signs, and other appurtenant fixtures. Changes to exterior features are evaluated against the Design Standards, which are meant to minimize the impact of changes to the special character of the district as a whole.

The enumerated standards, as a portion of the full Design Standards, are organized into six sections:

- Site & Setting
- Exterior Materials & Finishes
- Exterior Changes
- Additions & New Construction
- Building Relocation & Demolition
- Disaster Preparedness & Prevention

Each individual topic within these sections includes:

- a narrative overview of the specific topic
- description and photographs that are specific to Edenton
- preservation principles and best practices, and
- the enumerated standards, as a portion of the full Design Standards against which COA applications are reviewed.

The Design Standards are not a comprehensive checklist of all of the steps involved in any rehabilitation process. Rather, they focus on changes that may have a visual or material consequence. They also do not present a list of specific replacement options that are acceptable for all properties. Recognizing that structures vary in their architectural details, the extent of their need for rehabilitation, and in their specific setting and context, the Design Standards propose a process for tailoring a rehabilitation plan to the specific conditions and significant features of each property. The Appendix offers additional information on technical resources, references, and definitions.

Key Terminology

Key factors considered by the Commission and terminology specific to the Design Standards are described below. Architectural styles and terms are defined in the Appendix.

Appropriate – Suitable or compatible for a particular situation or occasion. In many instances, what is appropriate varies by building size, style, setting, and material.

Architectural Character – The overall appearance of a building as it relates to architectural style, including its construction, form, materials, and ornamentation.

Architectural/Historic Fabric – The physical material of a building, structure, or district—including masonry, wood, and metal—that date from its historic and/or original period of construction. The term fabric connotes an interweaving of the component parts.

Architectural Significance – The importance of a particular building, structure, or constructed site feature based on its design, materials, form, style, or workmanship.

Character-Defining Features – Character-defining features are those that in combination define a building as a particular architectural style and give a building or site its historical significance. They include the overall building form, wings, and projecting bays; the roof form and pitch, that give the building its shape; and building materials (wood siding and trim, brick walls, slate roofs, wood windows, etc.) and decorative elements like cornices and brackets, door surrounds, gable vents, and other applied details. See the Appendix for definitions of specific architectural details and styles.

Compatible – Able to exist or occur together without visual conflict.

Congruous - A contextual standard signifying harmony or in keeping with the historic character of the district as a whole, not just neighboring properties or relatively uncommon features within the district (as defined by *A –S–P Associates v. City of Raleigh*, 298 N.C. 207 at 222 (1979).

Contemporary – Reflecting characteristics of the time period under discussion.

Context – The relationship of a building or its elements to its immediate surroundings and the overall district. Context includes elements of the man-made and natural landscape that collectively define the character of the building, site, and district. The Edenton Historic District has a unique character and context. Smaller sub-areas within the district also have distinguishable characteristics.

Contributing/Noncontributing – A status or classification assigned to properties within historic districts listed on the National Register of Historic Places. In those districts, a contributing building is one that is at least fifty years old at the time of designation and is without significant exterior alterations. <u>Change to exterior features of all structures in the historic districts require a COA regardless of whether they are designated as contributing or noncontributing to the corresponding National Register historic district.</u>

Demolition by Neglect - A situation in which a property owner or others having legal possession, custody or control of a property, allow the condition of a property to suffer such deterioration, potentially beyond the point of repair, as to threaten the structural integrity of the structure or its relevant architectural detail to a degree that the structure and its character may potentially be lost to current and future generations.

Key Terminology (continued)

Design Standard - A regulatory principle used by the Commission and Town Staff to evaluate COA applications and required compliance. Standards are drafted to help property owners ensure that rehabilitation and new construction respect the character of designated buildings or districts. Only Design Standards that are applicable to a specific project will be used.

Design Review - The process of ascertaining whether modifications to sites and structures within the historic district meet the Design Standards established by the Edenton Preservation Commission.

Deteriorated Beyond Repair – The deterioration of an individual building material or element to a point where the physical fabric cannot be repaired through recognized preservation methods of patching, splicing, consolidating, or reinforcing.

Elevation – The exterior face of a building.

Primary Elevation/Facade – The front of a building, generally viewable from the public rights-of-way. Buildings located on corner lots or along the waterfront may have more than one Primary Elevation.

Secondary Elevation – An elevation, typically a side elevation, that is partially or minimally visible from public rights-of-way.

Tertiary Elevation – An elevation, typically a rear elevation, that is not visible from the street, water, or other public right-of-way.

Feasible – Capable of being successfully accomplished within a reasonable time frame, taking into account economic, environmental, technical, legal, and social factors. This term is used in the Design Standards to indicate that while meeting a particular standard in full is usually required, there may be instances in a specific application where it may not be possible to do so. For example, there may be some extremely deteriorated conditions where repairing a feature may not be a reasonable approach. In all cases, the Commission and Town Staff shall make the determination of what is feasible.

False Sense of History – The result of applying materials or stylistic features that make a building or structure appear to be older than it is. It also includes the application of architectural details that may be of the appropriate era, but were not known to be present on the building historically (i.e. the addition of decorative brackets to porch posts without physical or visual evidence of their previous existence).

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

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

Incongruous – A contextual standard signifying an exterior feature is not in harmony or in keeping with the historic character of the district due to architectural style, general design, and general arrangement of the exterior of a building or other structure, including the kind and texture of the building material, the size and scale of the building, or the type or style of appurtenant fixtures. (This definition is derived in part from *A–S–P Associates v. City of Raleigh*, 298 N.C. 207 at 222 (1979)).

Integrity – The state of being whole and undivided. It is applied to the physical materials and features of a historic property and their collective ability to convey the historic and/or architectural significance of the property or district. An evaluation of integrity requires an understanding of a property's physical character-defining features and how they relate to its significance. The National Register of Historic Places identifies seven aspects or qualities—location, design, setting, materials, workmanship, feeling, and association—that, in various combinations, define integrity. To retain historic integrity, a property will always possess several, and usually maintain most, of these aspects.

Rehabilitation - The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.

Restoration - The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of removal of later work or by the replacement of missing earlier work.

Right-of-way – A street, sidewalk, alley, or waterway that is not owned by a private party and/or is open to public foot, marine, or vehicle traffic.

Significant Buildings and Sites – A building or site that has documented significance owing to its involvement with a specific event, person, or time period, or is significance as an important example of a past architectural style or development pattern. Significant buildings are generally those that have been designated as National Historic Landmarks, are individually listed on the National Register of Historic Places, or have been noted to have Statewide Significance.

Significant Views and Vistas – The views, generally from a public right-of-way, of significant buildings, sites, or natural features.

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

Traditional Materials – Traditional materials are those consistent with construction techniques and architecture of the pre-World War II era, including brick, masonry, brick or masonry veneer, glass, wood, shingle or stucco. Traditional materials do not include vinyl, plastic, metallic or enameled metallic finishes.

Viewshed – The view from a specific vantage point, including views of the water from a waterfront property.

Secretary of the Interior's Standards

The Secretary of Interior's Standards for Rehabilitation are the broad preservation principles on which these Design Standards are based. These ten national standards outline a hierarchy of preservation practices that focus on the maintenance and protection of historic properties, valuing preservation over the repair or replacement of historic features. The standards also address landscape features, site, and setting as well as additions and new construction.

The Secretary of Interior's Standards for Rehabilitation, developed in 1992, were codified as 36 CFR Part 68 in the July 12, 1995, Federal Register (Vol. 60, No. 133). They replaced the 1978 and 1983 versions of 36 CFR Part 68, entitled *The Secretary of the Interior's Standards for Historic Preservation Projects*. The ten Standards are listed below with additional information and guidance available on the National Park Service website: http://www.cr.nps.gov/hps/tps/tax/rehabstandards.htm.

In the rare instance that a particular application includes an element that is not specifically addressed in these Design Standards, the Secretary's Standards for Rehabilitation will be applied to that part of the application. It should be noted that, although the first standard addresses use, the Commission does not review proposed uses of historic buildings.

1. A property will be used as it was historically, or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to project the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Sustainability and Historic Preservation

From the late eighteenth through the early twentieth centuries, when the majority of the Edenton Historic District was developed, resources were as not quickly or easily procured as they are today. As a result, buildings and materials were constructed to last indefinitely with proper maintenance and small repairs. Additionally, without the availability of complex mechanical systems, historic buildings utilized thoughtful siting and design to maximize the natural airflow, heating, and cooling effects of the local climate. Consequently, many buildings in the Edenton Historic District are inherently sustainable, possessing energy efficient features, including operable windows and transoms, vented attics and crawlspaces, deep front porches, and mature shade trees.

Residents of Edenton have a shared appreciation for the historic and architectural legacy of the town. They also have first-hand knowledge of, and experience with, climate change in the form of destructive storms and rising sea levels. Maintaining and enhancing the inherent energy efficiency of historic buildings furthers the stewardship of the natural and built environment by encouraging reuse and community reinvestment. Additionally, when buildings are rehabilitated instead of demolished for new construction, the embodied energy (the materials and energy used to construct the building) is maintained and building materials are kept out of landfills. In broad terms, both historic preservation and sustainability encourage the wise use of resources to sustain our communities. The Secretary of the Interior's Standards for Rehabilitation, which prioritizes retention and repair over replacement, aligns with the mantra of Sustainability and Green Design to reduce, reuse, recycle, repair.

In 2011, the National Park Service addressed the relationship between sustainability and historic preservation when it developed guidelines on sustainability for rehabilitating historic buildings. Those guidelines highlight the inherent sustainability of historic buildings and districts, especially those constructed prior to the mid-twentieth century, which utilize construction methods and materials that maximize natural sources of light, heat, and ventilation in response to local climatic conditions. They also include guidelines for installing contemporary technologies into historic buildings and districts without compromising the historic and architectural integrity of the resources.

Fabric awnings (above), installed on side and rear elevations, can shade south and west elevations, reducing solar heat gain.

Mature street trees shade buildings and yards during the hot summer months, while allowing light and heat to penetrate their canopies in the cooler winter months.

Sustainability and Historic Preservation

The Design Standards reinforce the shared values of historic preservation and sustainability. They encourage proactive maintenance, effective energy conservation strategies, and consideration of the lifespan of various building materials and their inherent embodied energy. The guidelines advocate the following approach:

- Optimize the existing sustainable features of historic buildings.
- Enhance sustainability through thoughtful energy conservation strategies, lifecycle materials considerations, and landscape design decisions.
- Promote the introduction of new sustainable technology in sensitive ways.

The preservation of historic buildings can and should be combined with twenty-first century building technologies and energy efficiency practices. Careful consideration of substitute materials, updated building systems (including solar collectors), and the impacts of and responses to storm damage and flooding can result in a historic district that looks to the future while respecting the past.

Operable shutters can reduce solar heat gain and protect historic windows during severe weather.

The National Park Service provides general information about the overlap of Historic Preservation and Sustainability.

It has also created Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings.

https://www.nps.gov/tps/sustainability.htm

Economic Incentives for Historic Preservation

The Edenton Historic District contains portions of the Edenton National Register Historic District and the Edenton Cotton Mill Village National Register Historic District. Properties that are listed as contributing to a National Register Historic District are eligible for federal and/or state income tax credits to offset the cost of rehabilitation of the properties. The federal income tax credits are available for income-producing properties and state income tax credits are available for both income-producing and non-income producing (owner occupied) buildings.

The Edenton Graded School/Edenton High School (above) and the Hughes House and Store (below) were both rehabilitated using the federal/income-producing tax credits.

Edenton residents and property owners have been utilizing the federal/income-producing tax credits since 1982, the first project completed only four years after the credits were initially established. By 2020, the Town of Edenton ranked first in the state in the number of income-producing projects completed per capita. In the same year, Edenton ranked eleventh in the state in the total number of income-producing tax credit projects completed by town, ranking behind the much larger municipalities of Charlotte, Durham, Greensboro, Raleigh, Wilmington, Winston-Salem, and others. Finally, in 2020, Edenton ranked seventh in the state for the amount of income-producing project investment dollars per capita.

Homeowners in Edenton have also taken advantage of the North Carolina state income tax credit. Twenty-eight projects completed between 1999 and 2019 totaled roughly $875,000 in investment.

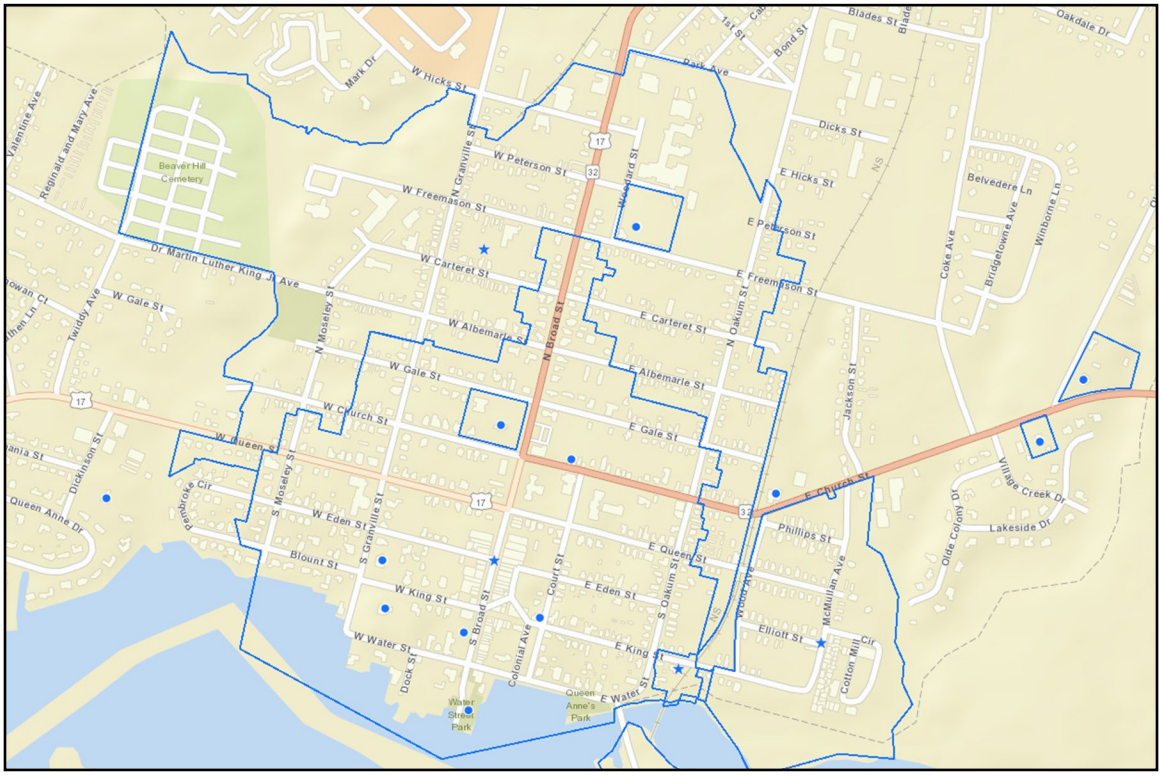
To utilize the federal or state tax credits, the rehabilitation project must comply with the Secretary of the Interior's Standards for Rehabilitation and the rehabilitation plans and completed project must be reviewed and approved by the State Historic Preservation Office and the National Park Service for the state and federal credits respectively. The review by SHPO and NPS for rehabilitation tax credits is conducted separately from the Commission review and includes a review of both interior and exterior spaces. However, the Secretary of the Interior's Standards for Rehabilitation used in reviewing projects for federal and state Rehabilitation Tax Credit programs, are the same standards on which these Design Standards are based. Therefore, there is much overlap in the intent of both programs and their application of the Secretary's Standards.

Economic Incentives for Historic Preservation

Finally, federal tax advantages are also available in the form of charitable contribution deductions to owners who donate a historic preservation easement to a charitable organization like Preservation North Carolina. http://www.presnc.org Additional contact information for that organization is listed in the Historic Preservation Contacts page of the Appendix.

Among the residences rehabilitated using the state/non-income-producing tax credits is 208 East King Street.

Note: The boundaries of the National Register Historic Districts (below) vary slightly from the boundaries of the locally designated Edenton Historic District. For National Register maps and inventories with the contributing status of buildings, as well as for information regarding the state and federal tax credits, visit the State Historic Preservation Office website https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office/restoration.



Edenton's Historic Architecture

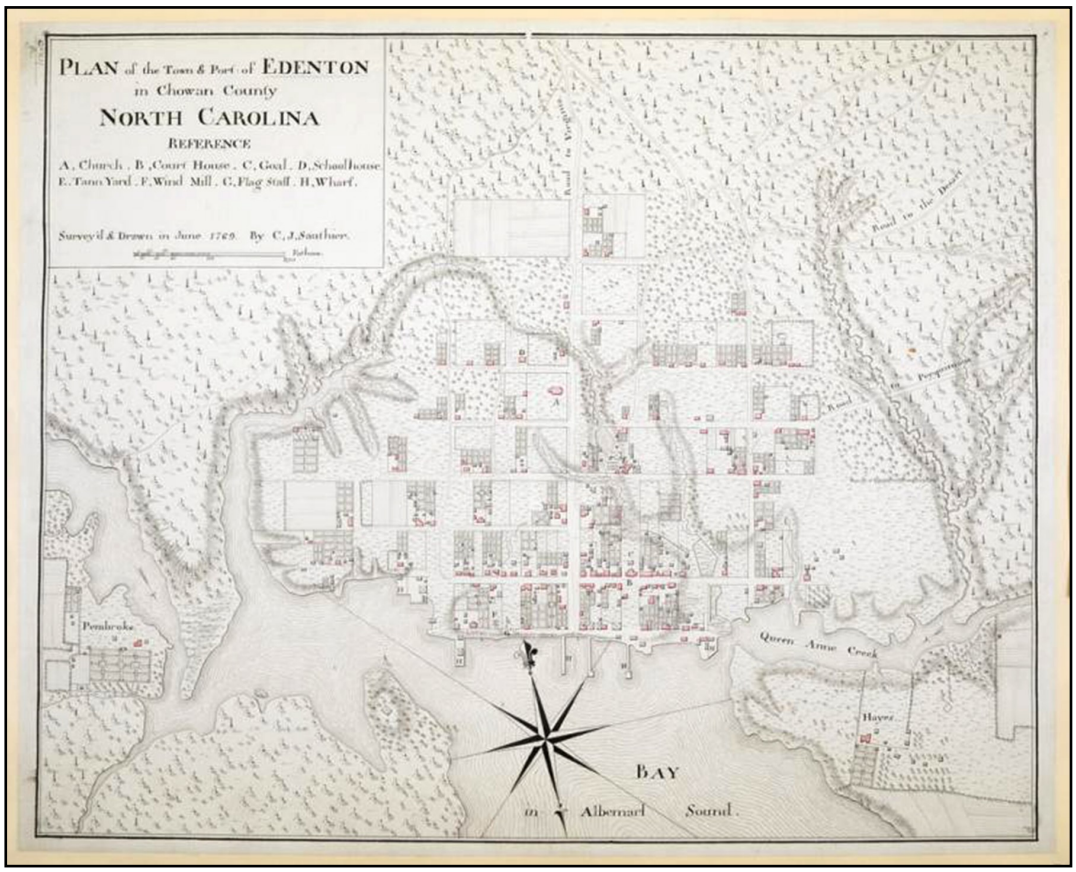
Brief Development History of Edenton

Note: Much of the information in this summary was taken from the narrative prepared by Michelle Michael for the 2006 Edenton Historic District Design Guidelines and from *Edenton: An Architectural Portrait* and *A Guide to the Historic Architecture of Eastern North Carolina*. Bibliographic information for the books is located on the Published Sources page of the Appendix.

1712-1774: Establishment of an Economic and Political Center

The area that became "the Town on Queen Anne's Creek" was settled as early as the late 1600s, but was not established as a town until 1712. Named for the late Governor Charles Eden (1673-1722) and incorporated as Edenton in 1722, it was the first permanent seat of government for the colony and the location of the Colonial Capital until 1746 when the state government relocated to New Bern. It also served as the administrative center of the Granville District from 1750 to 1774.

Located on the north side of Edenton Bay at the junction of the Queen Anne and Pembroke creeks, Edenton has a developmental history that is easily visible today in the abundance of historic architecture that remains within the town limits.



1769 "Plan of the Town & Port of Edenton in Chowan County North Carolina" by Claude Joseph Sauthier (Norman B Leventhal Map & Education Center, https://collections.leventhalmap.org/search/commonwealth:hx11z435c)

1774-1861: From Independence to Emancipation

The view northeast across the Courthouse Green to the 1767 Chowan County Courthouse.

The town attracted merchants, fisherman, businessmen, and politicians and by 1774 had a population of about one thousand residents. Despite the removal of the state government, Edenton drew attention as a political arena, most notably for its association with the "Edenton Tea Party of 1774." Also present in the early decades were many tradesmen and craftsman who were responsible for constructing the town's buildings. Finally, a wealthy class of planters, merchants, and lawyers emerged in the 1700s, reliant on a growing enslaved population, the result of which was increasing stratification of Edenton residents into distinct social classes.

During the Revolution, Edenton was fortunate to avoid combat and was equally fortunate to become an important supply and shipping area. As the headquarters of Port Roanoke, the customs district that encompassed the west end of the Albemarle Sound, Edenton was the regional center of import and export activity. Timber, staves, shingles, tar, pitch, turpentine, peas, beans, and great quantities of pork, beef, and fish were shipped from Edenton to New England and beyond while finished goods, including furniture were imported through Edenton.

However, after the war, coastal ports were no longer restricted by the British, and Edenton's inland location suffered a period of economic depression with the loss of shipping revenues and resources. Two other events crippled Edenton's maritime industry: the destruction of the Roanoke Inlet by a 1795 hurricane and the completion of the Dismal Swamp Canal in 1805. The town fought for the reopening of the Roanoke Inlet for most of the first half of the nineteenth century, to the point that they prevented the opening of the railroad in the 1830s and again in the 1850s. During the same period, the steamboat *Albemarle* was launched from Edenton 1819, navigating the Albemarle Sound until 1825. While other vessels continued to operate from Edenton into the mid-nineteenth century, providing freight and passenger travel in the east, Virginia's Dismal Swamp Canal remained a more direct and profitable route.

Despite its struggling maritime trade, Edenton remained an active trading center for Chowan County and the immediately surrounding area, in which tobacco, cotton, corn, and other crops were raised then transported by land to Edenton for shipment to larger markets. An 1856 issue of the American Banner listed the commercial and industrial establishments in Edenton. Among them, located along Broad Street and its intersecting cross streets were fourteen dry goods and grocery stores, two retail liquor dealers, one drug store, two confectionary and fancy stores, four ready-made clothing and tailoring establishments, two millineries, two hotels, three shoemakers, and one saddlery. While eight manufacturing firms were listed in the 1860 census, all produced products for local use, not items that would have been marketed outside of Edenton, underscoring Edenton's stagnate industrial development and reliance on fishing and other maritime business.

The early nineteenth century also saw the expansion of educational, religious, and social institutions. The Edenton Academy, constructed in 1800-1801, was considered the town's leading school. However, at least four other schools are known to have been operated in Edenton during the antebellum period and there were doubtless others of which no records survive.

Edenton's first public school opened in 1856, supplementing other schools on East King Street. The Methodist Church (1808) and Edenton Baptist Church (1817) congregations were formed and immediately erected buildings. However, their current sanctuaries date to the 1970s and 1920, respectively. The Catholic congregation organized in 1821 and completed St. Anne's Catholic Church in 1858. Finally, by 1859, the Edenton Literary Association was established to serve an increasingly literate populace.

The population of Edenton changed little between the Revolutionary and Civil wars, hovering around 1,500 people. Sixty percent of the recorded population during this period was enslaved or free Blacks—including farm workers, domestics, and skilled artisans. Since enslaved people were recorded with slaveholders, who often lived in town but also owned farms nearby, this number includes some African Americans who did not actually live in Edenton. By 1860, there were 119 free Blacks living in Edenton, mostly in the East Gale and East Church streets area (though none of these early houses are extant today). The Black population comprised nearly one-fourth of the households and one-sixth of the total population counted in the census. Additionally, three-quarters of the town's residents were slaveholders and 131 dwellings for enslaved people were identified in the census. Enslaved populations in town often lived in ancillary building where they also worked—such as in kitchens, laundry, or other buildings—or in secondary spaces within the main dwelling—such as second floor passages or habitable attic rooms. Other buildings, either constructed as, or repurposed as, dwellings for enslaved people, were less common and the only extant example is the dwelling behind the James Iredell, Sr. House. While most free and enslaved Blacks had domestic occupations, some were skilled artisans, including three house carpenters and one apprentice, three painters, two blacksmiths, and a brickmason.

The Civil War, begun in 1861, halted Edenton's economy. Edenton was occupied by Union forces early in 1862 and remained under Union control throughout the war. Confederate forces abandoned the town when threatened with a Federal advance and thus Edenton was spared conflict and thus, physical damage. However, development in the town was halted and a number of families left to stay with relatives in other areas of the South that were still under Confederate control.

1865-1929: Recovery and Industrial Growth

Following the Civil War, recovery was slow in Edenton, as it was in most of the south. The abolishment of one hundred years of social hierarchy meant tremendous change in every aspect of life, though that change was slow. The deep conservatism of the planter class continued to influence local policy and economics. However, by the end of the nineteenth century, the expansion of transportation networks brought industrialists, merchants, and tradesmen from other parts of the state, which diversified the social and economic structure of the town and brought a boom period for Edenton that continued until the Great Depression. Steamboat companies were reorganized and resumed operations after the Civil War. Repairs made to the wharves in the 1870s speak to the continued importance of water transportation throughout the late nineteenth century. However, as before the war, Edenton's trade was limited to a relatively small geographic region. The local fishing industry employed hundreds of workers and improvements in fishing technologies during this period lowered the financial barriers to entry, resulting in a proliferation of smaller fisheries.

Brief Development History of Edenton (continued)

Commercial and industrial development in Edenton followed the completion of the Elizabeth City and Norfolk Railroad to Edenton in 1881. The railroad improved transportation, allowed for larger maritime industry, expanded trade of agricultural crops and livestock, and facilitated the growth of the lumber industry. With the rail line extending all the way to Edenton Bay, it connected not only Edenton, but surrounding farmland and waterways to the larger markets to the north. Between 1880 and 1900 the population of Edenton more than doubled – from 1,200 people to 3,000 people. By 1900 Edenton had a number of established, large-scale industries including lumber mills, fisheries, and sash and blind factories. The Edenton Cotton Mill, established in 1898, provided a local market for regional cotton crops while employing dozens of white workers. Over a period of about twenty years, the company constructed more than sixty frame houses for its workers. In 1909 the Edenton Peanut Company was formed and by 1919 the Edenton Hosiery Mill had opened. By the 1920s, Edenton had a rich and diversified industrial base.

With improved industry, the town was poised for renewed growth and prosperity in the early twentieth century. The majority of nineteenth-century construction was contained within the original town grid. However, in 1905 North Edenton was platted by A. C. Hathaway and contained over two hundred lots, mostly for white merchants and mill workers. Five years later Eden Heights was developed north of North Edenton and became the home of many African American workers. Both subdivisions were laid out as extensions of the grid pattern established by the early-eighteenth century plan and the town boundaries were expanded in the 1920s to include these areas. In 1925, the town limits were also extended to include the Edenton Cotton Mill and mill village.

White churches were renovated or enlarged during this period with several congregations constructing new buildings to replace their antebellum sanctuaries. Additionally, formerly enslaved Blacks constructed new churches on Church and Gale streets at the north end of the district. With a lack of reliable public funding, education for white students was also limited after the Civil War and was provided largely by private schools. Edenton Academy remained the most notable of these, constructing a new building on Court Street in 1895. However, by 1916, the Edenton Graded School (101 Court Street) was built on the site of the former Edenton Academy to educate the town's white children. Early schools for Blacks were modest frame structures that were later converted to residences, like the 1880s Evelina Badham School (137 East Gale Street). By the early twentieth century, when the school district was gerrymandered to exclude black residents, St. John the Evangelist Episcopal Church (212 East Church Street), Kadesh AME Zion Church (119 East Gale Street), and Providence Baptist Church (214 West Church Street) all opened schools on their properties to serve the Black student population, collectively enrolling 220 students by 1915. In 1932, with the assistance of the Rosenwald Fund, the Edenton High School was built on North Oakum Street for African American children.

The c.1881 St. John the Evangelist Episcopal Church was one of several African American churches that started offered schooling around the turn of the twentieth century.

1930-1970: Depression, War, and Recovery

The 1931 United States Post Office was one of few buildings constructed in Edenton during the Depression.

With the Great Depression, industry, trade, and business all suffered in the 1930s and new construction almost came to a complete halt until the end of the decade. The Edenton Cotton Mill suffered losses in all but two years of the 1930s and other industries—including lumber, fishing, and agriculture—suffered downturns that left hundreds unemployed. Publicly funded projects provided some work and included extending water and sewer to the Edenton Cotton Mill Village and paving the streets throughout the town. While some owners found funds to repaint their existing houses or wire for electricity, construction in the 1930s was largely limited to public projects, including the 1931 U.S. Post Office. The Works Progress Administration was a major driver in construction and infrastructure projects, paving streets in the mill village in 1937, erecting the National Guard Armory in 1936-1937, and constructing a new athletic field and grandstand at Hicks Field in 1939. Overall, however, the construction industry remained slow until the onset of World War II.

Residential construction occurred at a slow pace during the early 1940s. While the economy had recovered with the war effort, construction materials and supplies were scarce. After Edenton was selected as the site for a Marine Corps Air Station in 1942, a population influx resulted and spawned a huge demand for housing. Some houses were constructed on infill lots within the oldest residential neighborhoods in Edenton. However, most development took place at the periphery of the town, due in part to the availability of land and in part to the rising popularity of the automobile. The Pembroke Circle and Morris Circle neighborhoods were developed in 1944, both curvilinear planned neighborhoods lined with one-story houses. Morris Circle was built on the former farmlands of Samuel Morris, who also developed Albemarle Court in 1949. These make up Edenton's earliest suburban neighborhoods, followed by Westover Heights in 1949, Albemarle Acres in 1956, and Twiddy Avenue, Queen Anne's Place, and other neighborhoods in the 1960s.

In addition to residential construction, commercial and civic buildings were also built in Edenton in the mid-twentieth century. Shopping centers were built in the 1950s on the north end of town. In the 1960s and 1970s, the remaining residences on South Broad Street were either demolished or moved from South Broad Street to extend the commercial and governmental core of Edenton. A new Chowan County Courthouse complex was developed in 1978-79 on the 100-block of South Broad Street, while a new bank building was constructed across the street.

Preserving Historic Edenton

The recognition of Edenton's rich and diverse architecture and history, as well as efforts to preserve the architecture, date to the early twentieth century. As early as the 1890s, the newspaper repeatedly printed requests for residents to clean up and fix up their properties and in 1895 the town council reaffirmed a policy to plant street trees. A Civic Improvement League was organized in 1910 to further promote the beautification of the town. Perhaps the most notable event,

however, occurred in 1918 when the interior finishes in the first floor of the Cupola House were sold to the Brooklyn Museum of Art. The Cupola House Association was quickly formed to save the remainder of the building. It was also during this period that monuments began to be erected in the town and plaques attached to significant buildings.

At least in part as response to the creation of Colonial Williamsburg in the 1920s, by the 1940s, Edenton had embraced, and sought to enhance, its colonial history. In 1949 the Daughters of the American Revolution purchased the c.1773 James Iredell, Sr. House (105 East Church Street). After transferring ownership of the property to the State of North Carolina, it was operated as a house museum and State Historic Site. In 1952, the 1782 Barker-Moore House was moved several blocks south along South Broad Street to its current location on the waterfront where it serves as the Edenton Visitors Center. The town erected a new Colonial Revival-style municipal building in 1964 and in 1965 a new Colonial Revival-style library was constructed near the waterfront. By the early 1970s, a Goodyear Tire Store that stood just south of the Cupola House had been destroyed and the site converted to a formal eighteenth century garden.

The 1782 Barker-Moore House was relocated to the waterfront in 1952 and currently serves as the Edenton Visitors Center.

Edenton remains the only municipality in Chowan County, the smallest county in area and one of the smallest in total population in the state. Yet, its location at the western basin of the Albemarle Sound, part of North Carolina's Inner Banks, continues to drive the local economy. The town has become a popular destination for heritage tourism as well as a retirement community. By the turn of the twenty-first century, the town had a population of approximately 5,000 residents. While most twentieth-century development occurred outside of the historic core of Edenton, as property values within the district continue to rise there has been increased pressure for infill development within the district.

The Edenton Historic District was established in 1970 to manage development and change within the district, so as to preserve the important architectural heritage of the district and maintain the character that defines Edenton as "the prettiest town on the North Carolina Coast." Additionally, in 1995, Preservation North Carolina acquired the Edenton Cotton Mill and associated mill village. The organization holds protective covenants on all of the properties within the mill village (including the mill) and regulates change within that part of Edenton.

Finally, private investment in the Edenton Historic District has been supplemented by federal and state rehabilitation tax credits. By 2020, Edenton led the state of North Carolina in the number of rehabilitation tax credit projects completed per capita. The Edenton National Register Historic District was established in 1973 (and expanded in 2001 and 2007) and the Edenton Cotton Mill Village Historic District was listed to the National Register in 1999, making much of historic Edenton eligible for the rehabilitation tax credits. The Edenton Cotton Mill was rehabilitated as multi-family housing and many single-family homes have been rehabilitated using these tax credits.

Special Character of the Edenton Historic District

The Edenton Historic District contains the commercial core of the town, the surrounding residential areas that comprise the original town plan, and the Edenton Cotton Mill and associated mill village. The district displays an evolution of architectural styles and building types that span three hundred years of development. As a result, examples of the early architecture of the Georgian and Federal periods are located adjacent to late-nineteenth century Victorian-style buildings, early-twentieth century Colonial Revival-style buildings and Craftsman bungalows, and mid-twentieth century period cottages.

The 1758-59 Cupola House is the second-oldest dated frame structure in Edenton and a National Historic Landmark.

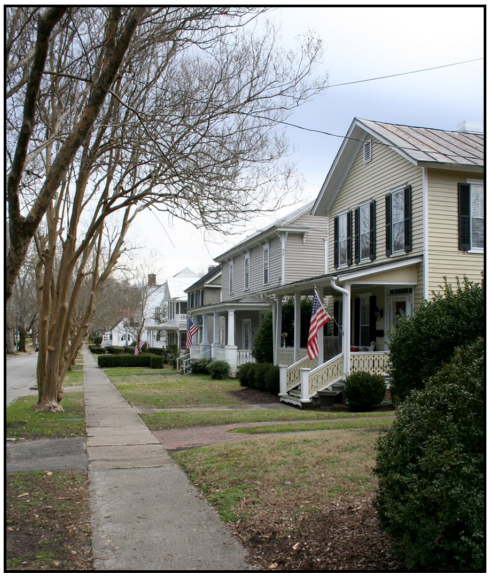
One of Edenton's most distinctive features is the density with which the town's grid system was developed, as well as the range and variety of buildings. The slow, and sometimes stagnant, growth of Edenton has resulted in a pedestrian-oriented town with impressively scaled residences and religious institutions, commercial buildings, and more modest middle- and working-class housing all interspersed and in close proximity to each other.

In addition to hundreds of vernacular adaptations of residential and commercial architecture, Edenton is currently home to two National Historic Landmarks: the Chowan County Courthouse and the Cupola House. Further, St. Paul's Episcopal Church and the James Iredell House have been individually listed on the National Register of Historic Places and Wessington House and Pembroke Hall have been determined to be of Statewide Significance, and thus, cannot be demolished. While much of the residential development shares character-defining elements, the commercial core and the Edenton Mill Village have distinctive character that are discussed in detail after the broader character essay.

Landscape Characteristics

The earliest town maps, dating from 1725, include the grid-plan development on the east side of Broad Street, known as the "Old Plan." The regularly sized and spaced lots of the "Old Plan" extend along Water, King, Eden, and Queen streets. While the parcels were combined and recombined over time, including the incorporation of a Courthouse green, the overall grid remains visible today. As early as 1722, the "New Plan" had also been laid out, extending the grid established by the Old Plan. The grid had also been extended north along Broad Street to its intersection with Gale Street and residences in each part of town are shown on the 1769 Sauthier Map of Edenton. That map illustrates a juxtaposition of large estates with numerous secondary structures, smaller individual buildings, and commercial and residential buildings.

The construction of buildings within the well-ordered street plan continued into the twentieth century with most growth taking place as infill between older buildings. The gradual development of the town, including the subdivision of larger lots, resulted in a patchwork of building setbacks and spacing. The 100-block of West King Street, largely developed from the 1780s through the early 1900s, is a notable example of the variety of building forms, setbacks,



Despite a development period spanning three hundred years, several streets and blocks have relatively consistent setbacks.

and spacing that characterized early development in Edenton and remain common today. Some early houses were set close to the sidewalk, reinforcing the "urban" nature of early Edenton, though some of these were later moved back on their respective lots to align with the setbacks of nineteenth- and twentieth-century buildings. Other houses were placed on large lots with deeper setbacks and wide side yards. These larger lots, necessary for farming in the eighteenth and nineteenth centuries, were later subdivided. Small- to medium-scale houses, most with fifteen- to twenty-five-foot setbacks and more consistent spacing are common.

The location of Edenton, in the western basin of the Albemarle Sound at the confluence of the Pembroke and Queen Anne creeks, was significant for early maritime and water-related industries, including shipyards, rope-making, and fishing. Despite the failure of these industries by the twentieth century, the town remains focused on the water and its natural features are significant elements of the district, including Edenton Bay, Queen Anne's Creek, Filbert's Creek, and Pembroke Creek. The earliest settlement in Edenton was oriented toward the river. Thus, viewsheds of the water, as well as historic streetscapes as seen from the water, have a shape and proportion that have evolved with Edenton's growth. Because of this development pattern, properties along the water feature primary elevations that face both the waterfront yards and the street. Alterations to these properties should be carefully considered to respect and reinforce the historic character of the district, as well as the traditional views and vistas of the town.

The views and vistas that result from carefully designed open spaces and intentionally sited buildings are significant. The most well-recognized of these is the Courthouse Green, which affords unobstructed views of the historic courthouse from the waterfront. Additionally, the green allows for a sweeping view of the waterfront, and Revolutionary War-era cannons, from the courthouse steps. While monuments have been erected on the green over time, their placement does not typically obstruct these views. Similarly significant are the views of the water from Broad Street (interrupted only by the Confederate Monument) the view of the Cupola House from across its landscape gardens, views of the Roanoke River Lighthouse from West Water and South Broad streets, and the view of the First Christian Church from East Queen Street. Finally, many of the large-scale residences, churches, and public buildings in Edenton were constructed on large, carefully landscaped lots that allow for broad views of these buildings. The construction of buildings or landscape elements that would obscure these views is not appropriate.

Landscaping within the district varies by species, but generally includes street trees, grassy lawns, foundation plantings, and hedges. Street trees are common in the district, part of a concerted effort by town officials to plant trees in the late nineteenth century. As trees have aged, they are sometimes replaced with lower trees, which are placed to minimize interference with overhead power lines. However, these trees do little to perpetuate the twentieth-century tree canopy. Grassy lawns surround most of the houses and churches with grass planting strips at the street. Foundation plantings are also common and usually take the form of low shrubs. Higher shrubs and hedges are sometimes used to define property boundaries and provide limited privacy. A wide

variety of kitchen, flower, and vegetable gardens were common in eighteenth and nineteenth-century Edenton. While most gardens, if they exist, are located in rear yards, the Cupola House does have a large-scale, planned garden on its primary elevation.

The scale of the Edenton Historic District, less than a mile from one end to the other, makes it a very walkable community and the pedestrian scale of the streets and sidewalks reinforce that walkability. Concrete sidewalks are located on nearly every street, separated from the street itself by planting strips. The street are generally two lanes wide and do not allow for on-street parking. The exception to this is Broad Street and its cross-streets, which in some cases are wider where they intersect Broad Street. The lack of on-street parking means that most houses in the district have driveways. Driveway materials vary from crushed gravel to brick and concrete. In rare instances, driveways are paved with asphalt. Houses are accessed by walkways, most of brick or concrete construction.

Fences were common in eighteenth- and nineteenth-century Edenton, necessary to corral livestock and to demarcate lot lines and street locations in the era before paved streets and sidewalks. The fences and walls on the landscape today are more decorative than utilitarian. A number of iron and wood-picket fences extend across the front of properties. Walls are far less common and are most often located where changes in elevation necessitate retaining walls. Tall fences that obscure buildings or otherwise interfere with the openness of the streetscape are not appropriate.

Architectural Characteristics

The earliest buildings in the district, including about one dozen residential buildings and two National Historic Landmarks, date from the pre-Revolutionary War period. The 1736-1774 St. Paul's Episcopal Church (101 West Gale Street) and the 1767 Chowan County Courthouse (NHL; 117 East King Street) are both of brick construction, the material contributing to their endurance, while the 1758-59 Cupola House (NHL; 408 South Broad Street) is the second-oldest dated frame structure in Edenton, as determined by dendrochronology. Each of these three buildings is carefully and intentionally sited on a large lot with planned open spaces: a cemetery, courthouse green, and formal gardens, respectively. The open spaces surrounding these buildings provide the necessary perspective to view and appreciate the architecture and also reference the variation of open and built space that has characterized Edenton throughout its history.

The 1718 Lane House is the oldest dated house in North Carolina, dated using dendrochronology.

While many buildings were shown on the 1769 Sauthier Map of Edenton, few remain extant from this period, most having been replaced in the nineteenth and twentieth centuries. Among the residences that remain from that period is the 1718 Lane House (304 East Queen Street), a small frame structure found to be the oldest dated house in North Carolina based on a dendrochronology study. The c.1744 Hatch-Bruer-Davis House (200 East King Street) was

enlarged significantly in the 1780s and updated again in the early twentieth century. The 1765 Charlton-Warren House (206 West Eden Street) is typical of eighteenth-century design; set close to the street, the one-and-a-half-story, gambrel-roofed house has a full-width porch and a series of shed- and gable-roofed additions at the rear. A small number of other small-scale houses remain from the late 1700s, though most were altered or enlarged in the nineteenth and twentieth centuries. For example, the one-and-a-half-story c.1759 Leigh-Hathaway House (120 West Queen Street) was enlarged with a two-story wing and updated porch in the 1820s. Other buildings, including the c.1764 James Coffield House (209 East King Street) were so thoroughly overbuilt that the original structure is no longer discernable.

Extant late-eighteenth and early-nineteenth century residences confirm the prosperity of Edenton's merchants, businessmen, and politicians at that time. Federal-style dwellings were constructed with side-passage or center-hall plans and classical detailing, with many of these clustered on the 100-block of West King Street. The 1810 Beverly Hall (114 West King Street) is the first brick residence to be constructed in Edenton, and also initially housed a privately-owned bank. The building, originally constructed as a two-story, single-pile, hall-and-parlor-plan house, combines Federal-style details with later, Greek Revival-style elements, likely added when the building was enlarged c.1855. The 1780s Bennett-Dixon House (110 West King Street) and the 1756 Disbrowe-Warren House (105 West King Street) were updated with Federal-style interiors in the early 1800s. It should be noted that the extant early-nineteenth century residences present a rather skewed picture of Edenton from that era, as few middle- and working-class houses from the antebellum period remain. Those that do are scattered throughout the district and repeat the vernacular hall-and-parlor or side-passage plans. However, most were enlarged or otherwise altered in the late nineteenth or early twentieth centuries.

Exceptional in their scale and detailing, the 1849-1850 Page House/Pembroke Hall (121 West King Street) and the 1851-1853 Warren House/Wessington (120 West King Street) stand out from the relatively more modest dwellings that line the streets of Edenton. Pembroke Hall is a grand, Greek Revival-style house with front and rear double-tier porches that open from a wide center hall to views of Edenton Bay from the south elevation. Wessington combines French and Italianate forms and details applied to a center-hall plan. The double-tier front porch is supplemented by cast-iron balconies at the first- and second-floor levels of the side elevations. Both houses are located on large one- and two-acre sites, which are juxtaposed against the much smaller quarter- and third-acre residential sites common in the rest of the district. Broad, grassy lawns, mature trees, a circular drive at Wessington, and a brick wall extending along the north side of Pembroke Hall are distinctive elements that add to the character of these sites, but would be largely out of scale with the majority of other residences in the district.

The 1851-1853 Warren House/Wessington is one a number of grand antebellum estates in Edenton.

While a number of earlier religious and governmental buildings were updated or enlarged in the years leading up to the Civil War, the only new building of the type to be constructed, and to remain extant today, is the 1858 St. Anne's Catholic Church (207 North Broad Street). The

Romanesque Revival-style building is characterized by the rounded-arch openings. A small cemetery stands north of the church with a later building to the west of the sanctuary on the two-acre site. Following the emancipation of the enslaved population, African Americans in Edenton established new congregations and erected new structures. These included the 1881 St. John the Evangelist Episcopal Church (128 East Church Street), enlarged in 1902 to house a school, and the 1895 Gale Street Baptist Church (120 West Gale Street), both frame structures with Gothic Revival-style pointed-arch windows and square towers. The Kadesh African American Episcopal Zion Church was organized by freedmen in 1866, and the congregation worshiped in the old Methodist church until it was destroyed by fire in 1893. The 1897 Kadesh African American Episcopal Zion Church sanctuary (119 East Gale Street) is an adaptation of the Gothic Revival style with pointed-arch windows and asymmetrical square bell towers. The adjacent parsonage, constructed soon after, illustrates the Queen Anne style popular at the turn-of-the-twentieth century. Early twentieth century white churches and schools were generally constructed in the Colonial Revival style. These include the 1916-1920 Edenton Baptist Church (206 South Granville Street) and the 1916/1926 Edenton Graded School/High School (101 Court Street).

Local sawmills and planing mills created a variety of decorative trims and ornaments, some of which replicated features disseminated in pattern books.

New residential construction, halted by the Civil War, did not fully resume until the 1870s. Among the earliest styles to be constructed during this period were the Gothic Revival and Italianate styles. The former, characterized by steeply pointed gables and decorative sawn woodwork, was most often applied to one- or one-and-a-half-story houses like the c.1877 Mitchell-Wozelka House (105 West Queen Street) and the c.1872 Henry A. Bond Jr. House (301 North Broad Street). For larger, two-story houses of the era, the Italianate style was employed with heavy brackets and molded window hoods or cornices. Both utilized one-story porches, the latter with classical columns.

By the 1890s, the Queen Anne style was favored for one- and two-story houses alike. Characterized by irregular massing and turned decoration, the style proliferated largely due to the establishment and growth of sawmills and planing mills in Edenton in the late nineteenth century. The local mills created a variety of styles and patterns of woodwork, which could easily be applied to vernacular house forms. The most notable examples of the style however, including the c.1890 Oatman-White House (306 North Broad Street), the 1895 Dixon-Powell House (304 South Granville Street), and the 1897 William J. Leary House (203 East Water Street) may have been adapted from published pattern books. Early-twentieth-century examples of the style often combined Queen Anne-style forms with Colonial Revival-style details.

By the early twentieth century, the Romantic styles of the Victorian era were falling out of favor, replaced by the Colonial Revival and Neoclassical Revival styles. The former drew on Georgian and Federal precedents, capitalizing on Edenton's rich colonial history. While several examples employed gambrel roofs with asymmetrical forms, like the c.1907 Privott-Goodwin House (107 West Albemarle Street), later examples of the style are two-story, symmetrical, brick houses with classical details like the c.1928 Fred P. Wood House (210 South Moseley Street). Easily identified by its monumental, two-story portico, the 1907 Dr. Henry M. S. Cason House is the best example

of the Neoclassical Revival style in the district, with other examples much more restrained in their ornamentation.

While vernacular front- and side-gabled houses remained the most common house forms for middle- and working-class housing well into the mid-twentieth century, in the 1910s and 1920s, a number of Craftsman-style bungalows were constructed in the district. High-style examples included knee brackets in the gables, exposed rafter tails, projecting bays, dormers, and different materials at the upper floor gables and dormers. The 1920 Leila Major White House (113 West Church Street) and the 1910s James A. Woodard, Jr. House (407 Court Street) illustrate this. While several were adapted from pattern books or kit houses (like the rental houses at 100-104 South Moseley Street), others were local examples of vernacular forms with Craftsman-style details. All were one or one-and-a-half stories with prominent porches supported by post-on-pier supports.

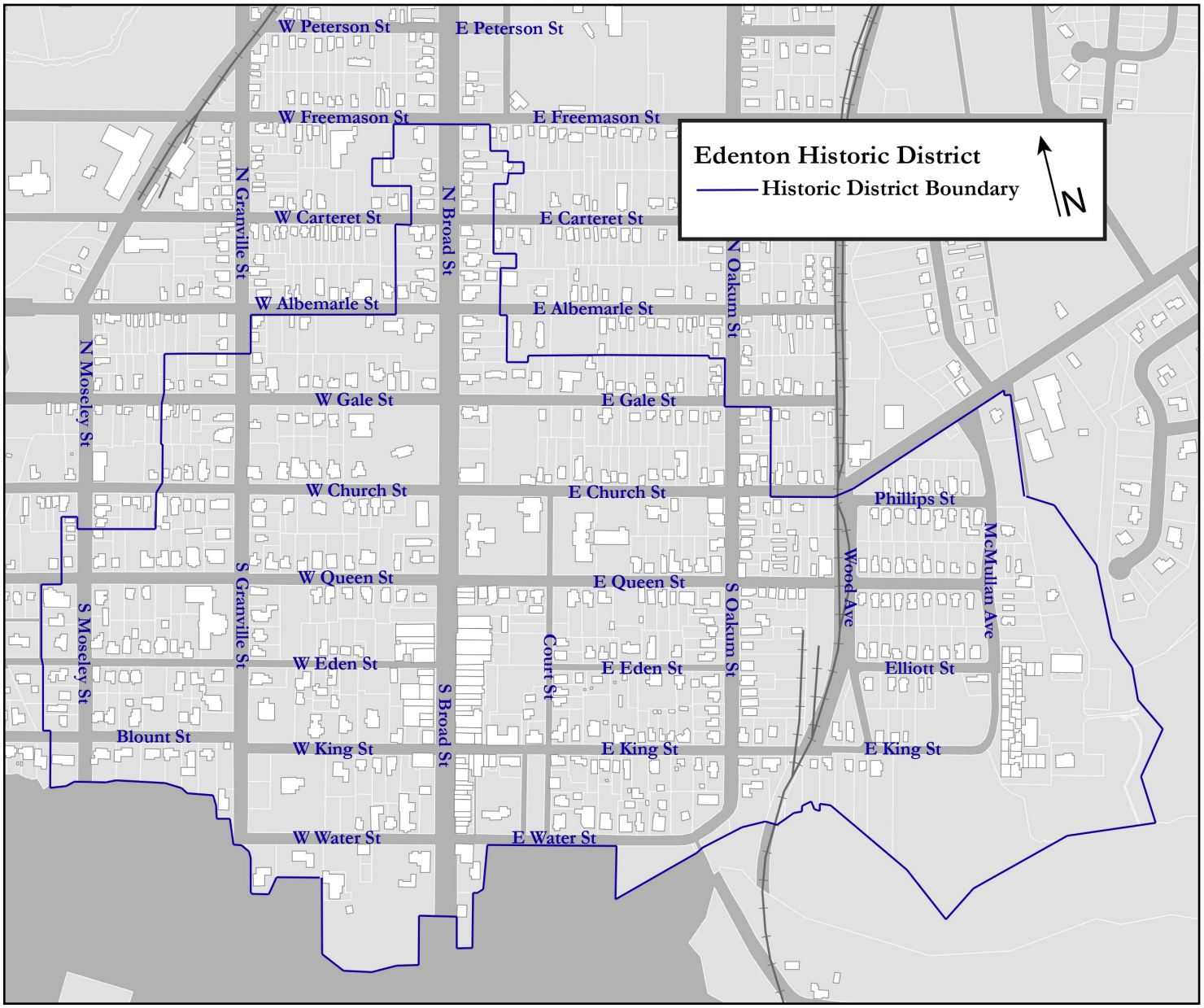
The majority of the land within the residential areas of the Edenton Historic District had been developed by the mid-twentieth century. On the few vacant lots that remained after World War II, small Minimal Traditional-style houses or Ranch houses were constructed. Late-twentieth century development, largely limited to commercial, governmental, or institutional buildings, was most often constructed in the Colonial Revival style.

While building styles vary greatly in the Edenton Historic District, the double-tier porch is a common occurrence.

While the age and style of Edenton's residential architecture varies greatly, porches are an important component, reflecting a centuries-long tradition in the town of extending living spaces to the outdoors. Broad, functional porches, often referred to as piazzas in eighteenth-century Edenton, were true extensions of the living space and were considered rooms in themselves. In early Edenton, homes were built close to the street, and it was common for the entrance to the porch to be located on one end, rather than centered on the porch. While porches are common throughout the state, the double-tier porch was more common in coastal areas, with the earliest extant example in Edenton dating to c.1771. The double-tier porch was applied to all forms and styles of residential buildings with decorative details varied to match the style of the building or the budget of the occupant. With the establishment of sawmills in Edenton by the late 1800s, the availability of sawn and turned woodwork increased dramatically and decorative details were added to porches of all kinds, even for rental properties and working-class houses. Among the most decorative of these is the c.1901 John R. Wheeler House (215 South Oakum Street). Built, and presumably designed, by the superintendent of the Branning Manufacturing Company, the porch is ornamented with sawn and turned woodwork in a variety of motifs.

Outbuildings in a variety of sizes and forms have been an important part of residential Edenton since its founding, serving a wide variety of functions. With the exception of the c.1773 James Iredell, Sr. House (105 East Church Street)—which has a collection of outbuildings, some of which were moved to the site from other disassociated properties, to illustrate a specific narrative of colonial Edenton—most houses in the district have one or two outbuildings, mostly twentieth-century garages and sheds. Predominantly frame buildings with gabled or hipped roofs, the outbuildings are located at the rear of each property, sometimes accessed by a side street, and are secondary to the house in form, scale, and detail.

Map of the Edenton Historic District



Special Character of Downtown Edenton

Downtown Edenton—generally considered to extend along Broad Street from Albemarle Street to the waterfront—is part of the larger Edenton Historic District, but has a somewhat different character than the residential parts of the district. However, the blocks of North Broad Street that extend between East Queen and Gale Streets, on the north end of downtown, are institutional in nature with their setbacks, spacing, and overall characteristics more in keeping with the Edenton's residential development.

The commercial core of Edenton is centered on South Broad Street, which extends north-south bisecting the town and terminating at Edenton Bay. In the eighteenth and nineteenth centuries, commercial and residential buildings were intermixed and as late as the 1890s, most of the commercial buildings were of frame construction. However, a significant fire in September 1893 destroyed most of the commercial district, including all of the frame commercial buildings on the east side of South Broad Street, south of King Street, and commonly referred to as "Cheapside." The downtown was quickly rebuilt by 1900 with brick buildings, a mandate that the town council passed just eight days after the fire. Redevelopment of the rest of downtown continued into the 1910s and ultimately well into the twentieth century and Edenton's downtown continues to function as the commercial core of the town much as it did at the turn of the twentieth century.

Brick sidewalks and metal street furniture are common in Edenton's downtown commercial core.

Landscape Characteristics

Downtown Edenton is a compact collection of one- to four-story brick commercial structures that form a cohesive streetscape along South Broad Street with some commercial buildings located along intersecting streets. Lot widths are irregular, a result of the gradual redevelopment of downtown, though most extend the depth of roughly one hundred feet. Buildings are constructed adjacent to one another with shared party walls and extend to the front of the lot line, adjacent to the sidewalk.

The streetscape elements in the 200-400 blocks of South Broad Street reinforce the pedestrian character of downtown Edenton. Wide brick sidewalks extend from the building facades to the concrete curbs that border the street. Street trees are planted at regular intervals along the sidewalk, the result of twenty-first-century streetscape improvements. The wide, asphalt street allows for two lanes of traffic with diagonal on-street parking on each side. Large parking lots are relegated to the rear of the buildings on the east side of South Broad Street, preserving the density of the streetscape along South Broad Street. Several smaller parking areas are also located behind properties on the west side of South Broad Street, providing a buffer between commercial and residential development in this area.

Architectural Characteristics

Most of the commercial buildings date from 1894 through the mid-twentieth century and include the distinctive 1894 J. N. Leary Building.

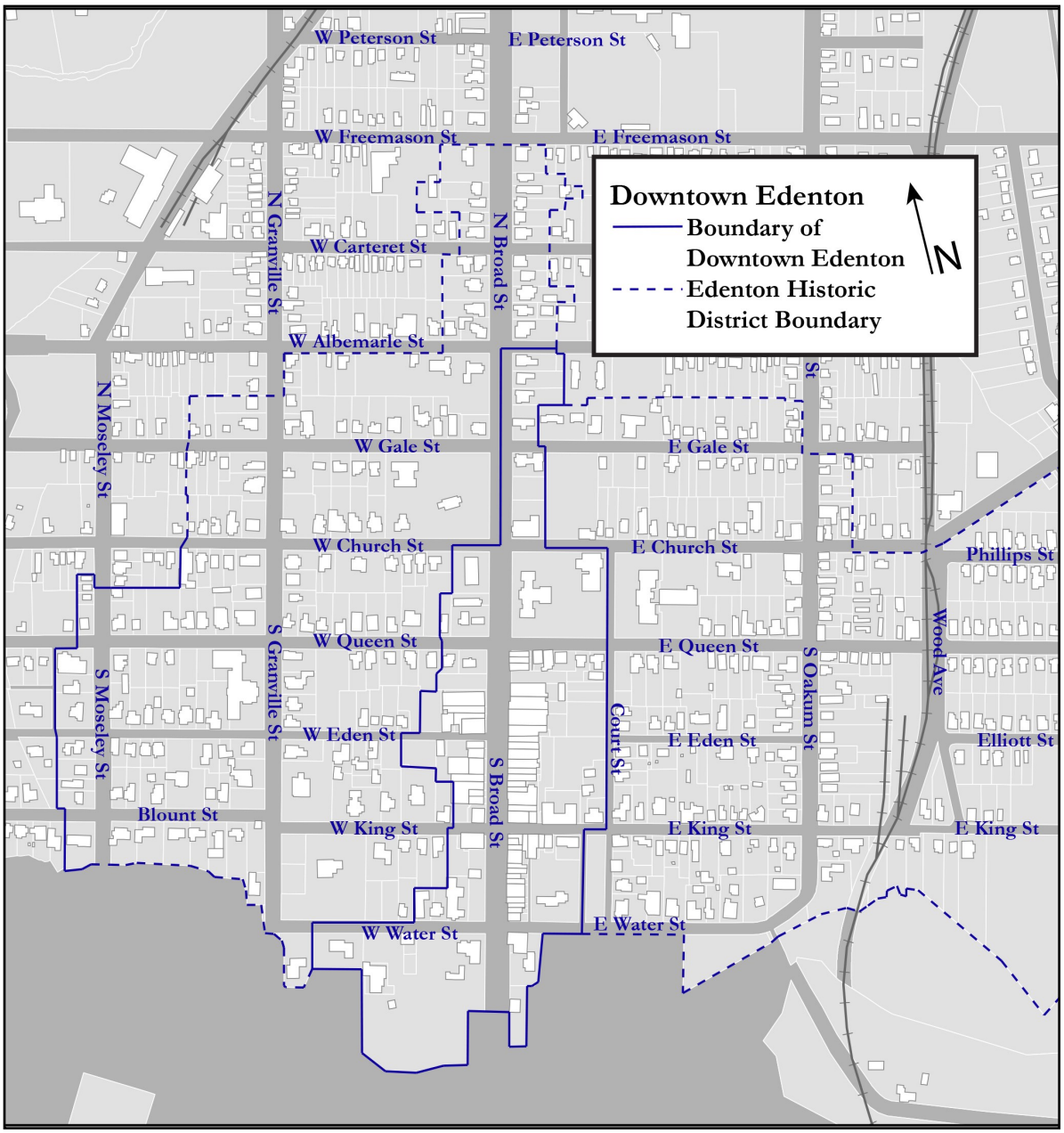
Like Edenton's residential areas, downtown Edenton retains an eclectic mix of architectural styles, though from an abbreviated period of development extending from 1894 to the mid-twentieth century. Most of the downtown commercial buildings are two-story brick buildings with parapet roofs neatly finished with corbelled brickwork or adorned with bracketed cornices. Among the most distinctive buildings in downtown is the 1894 J. N. Leary Building (421-425 South Broad Street), a two-story, brick commercial building with a cast-iron façade. Constructed for J. N. Leary, an African American businesswoman, the building illustrates the prominence of Edenton's Black business owners and entrepreneurs at the turn of the twentieth century.

While the majority of storefronts have been replaced over time, the scale, storefront configuration, and upper-level detailing are all significant features of Edenton's commercial buildings that should be maintained. Most of Edenton's vernacular commercial buildings have inset storefronts, flanked by large display windows on brick bulkheads. Cornices, canopies, signage, or other horizontal features often divide the first floor from the upper stories. Upper floors typically have double-hung windows and corbelled brick cornices, though mid-twentieth century buildings, or buildings remodeled during this period, tended toward the streamlined modernist aesthetic. These buildings, including the late 1940s Art Deco-style Belk-Tyler Building, may feature awning windows or blind second floors.

Several of Edenton's commercial buildings, as well as the banks and movie theater, were more distinctive in their architectural styling and details. The 1905 First Citizens Bank of Edenton (214 South Broad Street) was constructed in the Romanesque Revival style with massive stone arches spanning the storefront, evoking the permanence and stability of the bank. Similarly, the 1911 Bank of Edenton (400 South Broad Street) was constructed in the Neoclassical Revival style with a solid stone veneer as its symbol of permanence and fiscal responsibility. More flamboyant than the bank buildings is the 1924 Taylor Theater (206-210 Broad Street) with its Art Deco façade finished with ornate terra cotta tiles.

Several frame commercial buildings were constructed near the intersection of South Oakum and East Church streets, northeast of the main commercial corridor and west of the Edenton Mill Village, the occupants of which were their primary clientele. These buildings, erected in the 1920s, are slightly smaller in form and scale than the brick buildings in downtown Edenton and, because they are not immediately adjacent to one another, were constructed of wood without the risk of fire. Each has an inset entrance flanked by display windows and a false parapet concealing a gabled roof. A handful of other smaller, frame commercial buildings are located throughout district, mostly in historically African American areas.

Map of Downtown Edenton



Special Character of Edenton Cotton Mill and Mill Village

The Edenton Cotton Mill and mill village—extending east from the railroad right-of-way along Wood Avenue—though part of the larger Edenton Historic District, has a somewhat different character than the other residential parts of the district.

Despite Edenton's rich industrial economy in the early twentieth century, little of the industrial landscape remains and most was constructed outside the boundary of the present-day Edenton Historic District. A public campaign in the 1970s to "clean up" the waterfront resulted in the removal of the last remaining warehouses and industrial buildings that once lined the waterfront and were integral to maritime trade. As a result, the 1899 Edenton Cotton Mill and the 1919 Edenton Peanut Company (just outside of the Edenton Historic District) are the only extant industrial buildings in historic Edenton.

All of the streets in the Edenton Cotton Mill village (below) lead to the mill (above) on the east end of the district.

Landscape Characteristics

The Edenton Cotton Mill was a major economic source for the town from the late nineteenth to the late twentieth century. The location of the mill near the rail line, but adjacent to Queen Anne's Creek underscores the importance of the railroad in industrialized Edenton. The mill village is separated from the remainder of the Edenton Historic District by vacant land, along which the Norfolk and Southern Railroad tracks still extend, but on which the former Southern Passenger Station no longer stands, having been demolished after 1974. With the exception of the open space along the railroad tracks, the mill village is a relatively dense collection of intact, turn-of-the-century worker housing, arranged along three east-west streets (Phillips, East Queen, and Elliott streets) that extend west from the original town grid, terminating at the mill itself. East King Street at the south end of the village contains larger supervisor houses.

The scale, spacing, and setbacks of houses are consistent throughout the district with mature trees, some replanted in the 1990s, lining the streets.

Lot sizes and shapes are relatively consistent throughout the mill village, most measuring one-quarter of an acre. Only the lots along East King Street vary in their size and shape, in part a response to the variety of building sizes on that street. The deep lots provided ample room for gardens for the workers, especially important since most of the workers were former farmers. "Victory Gardens" were encouraged during World War II, though few gardens remain visible today and, when present, are relegated to rear yards. Building setbacks and spacing are equally consistent, a result of the mill constructing groups of houses concurrently. Front yards have grassy lawns and paving strips between the sidewalk and street are also planted with grass. Most of the houses feature foundation plantings.

Special Character of Edenton Cotton Mill and Mill Village (continued)

The mill village has a fairly extensive tree cover consisting primarily of mature hardwoods planted as early as 1900-1901 along the four east-west streets: Phillips, East Queen, Elliott, and East King streets. These have been underplanted and replaced on a limited scale, although an extensive replanting program begun in 1996 has resulted in the planting of many new trees along the public streets. Other areas of notable vegetation are the dense swamp forests that cover the low areas along Queen Anne's and Blount's creeks and a handsome alley of pine trees bordering the eastern half of East King Street adjacent to the former Athletic Field.

Water, sewer, and electricity were extended to the mill village in the late 1930s. The streets were paved during the same era, though concrete curbs exist only by the mill. Driveways are common in the mill village, the streets being not wide enough to accommodate on-street parking. Most are gravel, though a number of concrete driveways also exist. Concrete sidewalks line all the streets of the mill village with the exception of both sides of Wood Avenue, the west side of McMullan Avenue, and the south side of East King Street east of the Superintendent's House (400 East King Street). The concrete sidewalks were installed in 1942 and while they vary in condition, generally they remain solid and safe, with several sections having been replaced over time. While the area to the west of the mill building, facing the village, has a pedestrian scale similar to that of the village with a paved sidewalk and grassy planting strip, to the east of the building is a paved parking lot to serve the many residential tenants of the buildings.

Architectural Characteristics

The most prominent resource is the Edenton Cotton Mill, a large one- and two-story brick building constructed in several phases between 1899 and 1916. With a frontage along McMullan Avenue of approximately 550 feet, the building exerts a considerable presence within the village. Constructed in the Italianate Revival style with segmental-arched window openings, a three-story brick tower near the northeast corner of the building has decorative corbelling. With the exception of the mill office, which stands across McMullan Street and is carefully detailed with segmental-arched windows and brick pilasters, the mill-related secondary buildings are located east of the mill itself, obscured from the mill village.

Two-story houses are rare in the mill village and were historically reserved for mill management or workers with families.

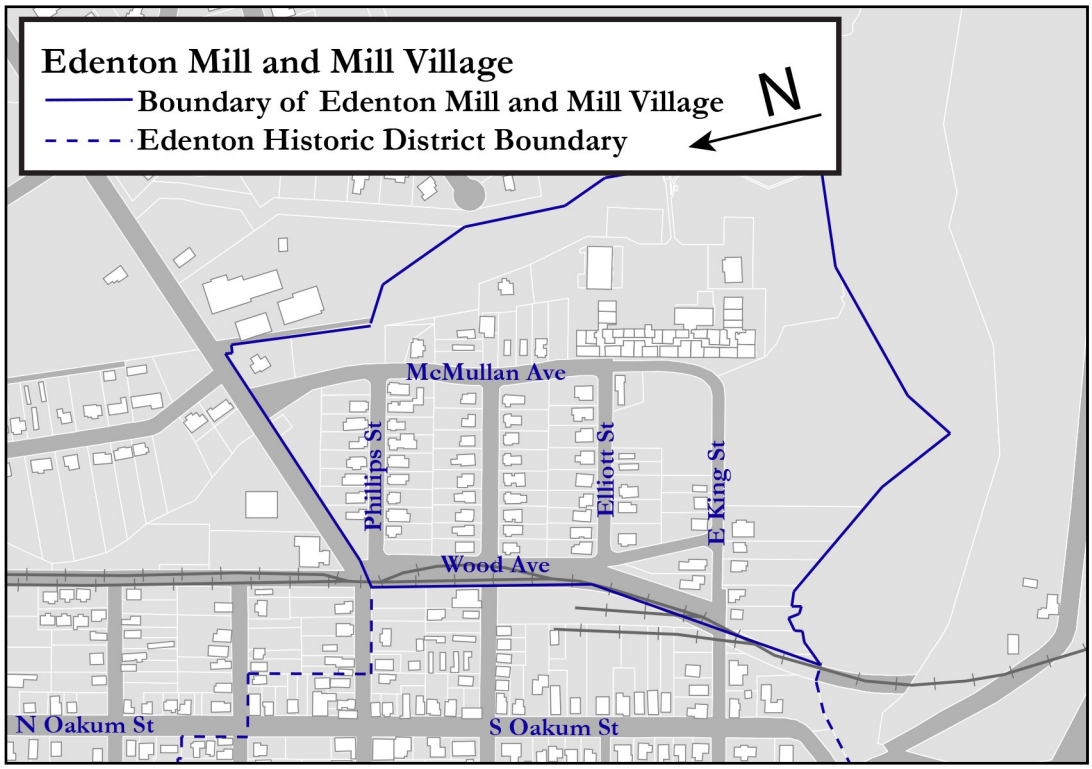
The adjacent mill village contains over fifty frame dwellings constructed for mill employees between 1899 and 1923. Most of the houses were constructed as one-story, three-room "tenements" and operated as duplexes with two different workers occupying a single room. The two rooms were separated by a central chimney and a rear ell contained a shared kitchen. Others were constructed with four- or five-room plans meant to house workers' families. All of the houses were simply finished with wood-shingled roofs, wood siding, double-hung windows, and one or two entrances sheltered by near-full-width, shed-roofed porches supported by chamfered posts. The roofs were replaced with standing-seam metal in 1928-29, much of which remains

Special Character of Edenton Mill and Mill Village (continued)

today. A number of variations on the one-story form were constructed in the 1920s, including several kit houses from the Aladdin Company. However, even these kit houses were generally constructed with less decorative porches and exterior features than what were represented in the Aladdin Company catalog's illustrations. The regularity of the mill housing results in a very ordered streetscape with the scale, materials, and details of the houses consistent throughout the district. As such, any variations in the building form or detailing would stand in stark contrast to neighboring buildings. In general, new construction is limited in size and additions are present only on the rear of dwellings.

Larger Colonial Revival-style homes on King Street were reserved for mill managers, their scale and proximity to Queen Anne's Creek serving as visual reminders of their importance in relation to the worker housing. The only other building to be constructed in the village is the 1916 First Christian Church, a modest Romanesque Revival-style building erected to serve the residents of the mill village.

Outbuildings in the mill village are limited, due to the mill's ownership until 1995. Those that do exist from the early- and mid-twentieth century are simple in form and finish, and include gable-front, single-car frame garages with double-leaf doors; gable-roofed storage buildings; and a single example of a well-maintained combination garage and storage shed. Outbuildings constructed since 1995 have echoed these same forms and, like the historic outbuildings, have been relegated to rear yards to preserve the continuity and regularity of the streetscape.



1.0 Site and Setting

1.1 Site Features and Plantings

Site features and plantings, while typically considered to be secondary to the buildings in the historic district, enhance the character of the district. Site features include both natural and manmade features that form spaces. Natural features include topography, creeks, Edenton Bay, plantings, and trees. Manmade items include hedges, lawns, planted gardens, planned parks, and building placement. Additionally, features that define circulation—including walkways, streets, alleys, driveways, and parking areas—and the resulting views and vistas may be character-defining elements of the districts. Features that articulate or develop a site--including accessory buildings, fences, walls, lighting, terraces, waterways, swales, fountains, patios, sculptures, arbors, pergolas, pools, furniture, and planters—should all be carefully considered. When appropriately selected, scaled, and sited, site features and plantings soften the landscape and compliment the historic architecture of the district. However, in some instances, a proposed feature may be too inconsistent with the character of the site or the district to be successfully incorporated.

Natural features, specifically plantings, are constantly growing and evolving with the current landscape the result of many years of cultivation and care. Further, the landscape needs of residents have changed from the necessary kitchen and vegetable gardens of early residents to the manicured grassy lawns and decorative plantings common today. Thus, while the natural landscape of the Edenton Historic District is ephemeral, basic planting patterns and historic man-made elements should be preserved to maintain the unique historic character of Edenton. New site features and plantings should be introduced in locations that do not compromise the character of the district or obscure its character-defining features and vistas.

Edenton has a tree committee that should be consulted when planning new plantings in public and private spaces. Contact the town arborist at 252-482-4111 or County Extension Office at 252-482-6585 for assistance in dating trees and for recommendations for native species. Further, see the Appendix for a list of Recommended Trees and Shrubs.

Foundation plantings (above and bottom) are common in the district, while hedge-lined walks (below) add a formality to a number of district properties.

Proposals for public art (above) are reviewed by the Edenton Public Art Initiative.

1.1 Standards for Site Features and Plantings

Coordinate Public Art proposals with the Edenton Public Art Initiative.

1.1.1. Identify, retain, and preserve natural and constructed site features including trees, shrubs, foundation plantings, historic gardens, fountains, sculpture, benches, arbors, gazebos, and terraces that contribute to the character of the historic district.

1.1.2. Identify, retain, and preserve the relationship between district buildings and historic landscape features, including the site topography, parks, green spaces, retaining walls, hedges, and significant views and vistas. The topography should not be altered by grading, filling, or excavating.

1.1.3. Protect and maintain constructed features through a program of regular inspections and maintenance and using accepted preservation methods for the specific material.

1.1.4. Protect and maintain natural landscape features through appropriate maintenance. Trim and prune trees so that their canopy is preserved. It is not appropriate to radically change the shape of a mature tree by "topping" it, or removing more than 25% of its canopy.

1.1.5. If a mature tree must be removed due to disease or storm damage, replace it with a tree of similar species or appearance, and with a similar mature canopy height and width.

1.1.6. Protect significant plantings and mature trees during maintenance and construction projects.

1.1.7. Preserve views of significant buildings and prominent and significant vistas. The construction of new buildings, the installation of site features, and landscaping should not obscure or block these established views.

1.1.8. Introduce gardens and plantings that are consistent with the character of the district, utilizing native species when possible. Locate vegetable and formal gardens in secondary and tertiary spaces.

1.1.9. Introduce contemporary constructed site features—including above- and in-ground pools, playgrounds and play structures, and mechanical equipment— in locations that do not interfere with significant viewsheds and behind primary structures when possible. Screen them with landscaping and fences or walls so that they are not visible from the public rights-of-way.

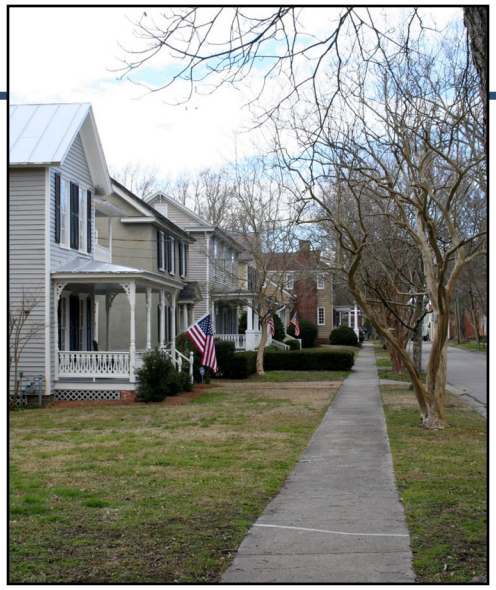
1.1.10. Introduce new site features—including fountains, sculpture, benches, arbors, trellises, and gazebos—that are in scale with the building and site and are consistent with the style and character of the building, site, and district. Construct features using traditional materials including wood, cast stone, and brick. Locate these site features in secondary or tertiary spaces and screen them with landscaping and fences or walls so that they are not visible from the public rights-of-way.

1.1.11. Introduce public art in locations that do not unreasonably obstruct significance district buildings, views, or vistas. Art should be installed in a manner that allows for it to be removed in the future without permanent damage to the building or site. Do not paint unpainted masonry.

1.2 Public Rights-of-Way

The public rights-of-way, sometimes referred to as the "streetscape," form the main vehicular and pedestrian circulation patterns through the Edenton Historic District, but also serve as a backdrop against which the buildings and landscape features of the district can be viewed. The right-of-way includes the design and materials of streets, curbs, and gutters; sidewalk location and materials; and the street pattern itself, which reinforces the spatial relationships of district elements and, in some cases, results in notable views and vistas. The streetscape also includes utility lines, light posts, and other street furniture; vegetation, including street trees and planting strips; and signage. These elements, though secondary to the buildings themselves, are character-defining features of the historic district and their consistency visually connects the district, which itself includes a variety of building sizes, styles, and ages.

Edenton's grid-patterned town plan remains today with few changes from the original plan. The character of the district includes the pedestrian-friendly scale of streets, sidewalks, and associated street furniture and signage. Maintaining this environment is important to the preservation of the district. The street and sidewalk pattern and plan should be maintained and preserved along with historic paving material (where it exists), curb and gutter design and materials, and street and sidewalk width, service alleys, and street trees and plantings.



Concrete sidewalks and planting strips with street trees (above) are common in the residential areas of the district while Downtown Edenton (below) features brick-paved sidewalks, street furniture, and other planned streetscape elements.

1.2 Standards for Public Rights-of-Way

1.2.1. Identify, retain, and preserve the original town plan and street pattern, including the original size, orientation, path, and materials of sidewalks, streets, and alleys. Preserve views of significant buildings and prominent and significant vistas.

1.2.2. Protect and maintain historic constructed features within the public rights-of-way—including sidewalks, streets, curb, gutters, fountains, sculpture, and street furniture—through a program of regular inspections and maintenance and using accepted preservation methods for the specific material.

1.2.3. Protect and maintain natural landscape features—including street trees and planting strips—through appropriate maintenance. Trim and prune trees so that their canopy is preserved. It is not appropriate to radically change the shape of a mature tree by "topping" it, or removing more than 25% of its canopy. It is not appropriate to pave over existing planting areas in the public rights-of-way.

1.2.4. Protect street trees during maintenance and construction projects. If a street tree must be removed due to disease or storm damage, replace it with a tree of similar species or appearance, and with a similar mature canopy height and width.

1.2.5. Limit signage in the public rights-of-way to signage that is necessary for pedestrian and traffic safety. Locate necessary signage so that the historic character of the district is least obscured.

1.2.6. Where needed, select new street lighting fixtures that are compatible in design, material, and scale with the pedestrian scale and character of the historic district. Install bulbs that emit a "warm" color similar to that of traditional incandescent lighting.

1.2.7. Introduce necessary streetscape furniture—including benches, trash and recycle receptacles, newspaper racks, bollards, mailboxes, and other similar elements in locations that do not compromise the historic character of the district or disrupt pedestrian traffic. Select street furniture that is compatible in material, design, and scale with the historic character of the district.

1.2.8. Maintain the tree canopy and historic character of the district by minimizing the introduction of additional cables, wires, transformers, and utility poles in the public rights-of-way and alleys.

1.2.9. It is not appropriate to introduce new paving materials, lighting fixtures, fountains, sculpture, street furniture, and streetscape features without documentary evidence or that will create a false sense of history.

1.3 Walkways, Driveways, and Off-street Parking

In addition to the public rights-of-way, circulation systems in the Edenton Historic District include private walkways, driveways, and off-street parking. Walkways typically lead from the public street or sidewalk to the front porch and are most often constructed of brick or concrete. In rare instances, these walkways lead from driveways instead of the public right-of-way and some employ arcs or gentle curves, serving as a decorative landscape feature in addition to circulation.

Broad Street, which forms the commercial core of downtown Edenton, is wide enough to accommodate on-street parking, though the narrow width of most streets in the district does not allow for it. Driveways are largely single-lane driveways of brick, concrete, or gravel, though several asphalt examples are also present. Commercial and institutional properties, with specific parking and accessibility requirements, most often have asphalt-paved parking located in a side or rear yard.

The maintenance and repair of existing walkways, driveways, and off-street parking can be achieved through careful monitoring to identify settling and cracking of these surfaces. When necessary, selective or full, in-kind replacement of paving materials should follow the Standards for Masonry.

The introduction of new walkways and driveways, as well as the extension or modification of existing ones, should be carefully considered to ensure the compatibility of their siting, spacing, configuration, width, and paving materials with other historic properties in the district. Changes in land use and the lifestyles of residents have resulted in increased vehicular traffic and the need for off-street parking since Edenton was initially planned and developed. Balancing the need for additional parking with a desire for sustainability and the need to minimize impacts to the historic character of the district can be especially challenging. New driveways and parking areas should be located and constructed in order to minimize their visual impact on the district, with landscape screening for larger parking areas when possible, and to minimize the amount of impervious surface material.

"Ribbon" driveways (above) have less impervious surface, reducing site runoff.

Large parking areas can be broken up by "island" plantings, the shade from which can reduce the solar heat gain of the paved area.

1.3 Standards for Walkways, Driveways, and Off-street Parking

1.3.1. Identify, retain, and preserve historic walkways and driveways and their configurations and materials that contribute to the character of the building or district.

1.3.2. Protect, maintain, and repair historic walkways and driveways and their design and materials through a program of regular inspection and maintenance and using accepted preservation methods for the specific material. If tire "ribbon" strips were utilized historically, that design should be retained.

1.3.3. Locate new walkways, driveways, and off-street parking in locations that do not compromise or necessitate the removal of historic site features, including landscaping, walkways, and retaining walls.

a. Locate driveways in the side yard, perpendicular to the street, and extend them behind the façade of the house.
b. Locate new off-street parking behind buildings in commercial areas as much as possible.

1.3.4. Design new driveways as either continuous surface or tire, "ribbon," strips. Utilize traditional materials including gravel, brick, crushed shell, concrete pavers, permeable pavers, or poured concrete. Carefully consider the color and texture of new surfaces for compatibility with the character of the historic district. It is not appropriate to introduce large expanses of stark white or gray concrete surfaces.

1.3.5. Design new off-street parking for commercial or institutional buildings to have setbacks consistent with adjacent buildings. Utilize traditional materials including gravel, brick, asphalt, or poured concrete. Include perimeter plantings, hedges, fences or walls to screen and buffer them from adjacent properties that are residential in character and consider introducing "islands" with plantings or trees to break up wide expanses of paved parking.

1.3.6. It is inappropriate to remove significant trees and shrubs to construct parking areas. As much as possible, existing topographical and landscape features should be incorporated into the parking lot design.

1.3.7. It is inappropriate to install circular driveways in front of houses in the historic district unless there is evidence that they existed on the site historically.

1.3.8. Locate parking decks behind prominent corridors on side streets and use materials and designs in keeping with the character of the district. It is inappropriate to demolish or relocate contributing buildings for parking.

1.4 Fences and Walls

Fences and walls have been used throughout Edenton's history as both utilitarian and decorative elements that delineate property lines, alleviate topographical changes, and protect property. Historic photos, available on the Historic American Building Survey website and other sources, provide evidence of historic fencing from various periods in Edenton's history. The regularity of low front-yard fences and walls make them significant site features within the district, lending continuity to the streetscape and character to the district.

Front-, side-, and rear-yard fences within the district are typically constructed of wood, iron, or wire. Walls are generally built of brick, stone, or concrete. While typically much lower than fences, walls can similarly delineate a yard, but they can also be used to retain a sloped yard. In addition to fences and walls, landscaping and shrubbery such as hedgerows can be used to delineate lots or to screen parking, mechanical equipment, or other contemporary site features.

Fences were common in eighteenth and nineteenth century Edenton and included both metal (above) and wood fencing.

The fence above follows the terrain of the site, stepping down toward the water. The fence below increases in height and density beyond the rear corner of the house.

1.4 Standards for Fences and Walls

Waterfront properties and those on corner lots are generally considered to have two primary elevations.

1.4.1. Identify, retain, and preserve historic fences and walls and their features—including gates, pillars, posts, pickets, railings, and hardware—that contribute to the character of the building or district.

1.4.2. Protect, maintain, and repair historic fences and walls and their materials, details, and features through a program of regular inspections and maintenance and using appropriate methods for the specific material.

1.4.3. If a portion of a historic fence or wall is damaged or deteriorated beyond repair, replace in-kind only the damaged or deteriorated portion, matching the original in material, size, shape, design, scale, color, pattern, texture, and detail.

1.4.4. If a historic fence or wall is missing or deteriorated beyond repair, replace it based on existing details or documentary evidence such as photographs. Replacement fences or walls should match the original in material, size, shape, design, scale, color, pattern, texture, and detail.

1.4.5. Locate and design new fences and walls in locations and configurations that are in keeping with historic character of the district. Fences and walls should not unreasonably obstruct significant buildings, views, or vistas, including those from the water. Fences and walls should be designed and constructed to contour to the land rather than step down. The height of fences and walls must be measured at regular intervals with height limitations applied to the main wall or pickets, not supporting posts or piers.

a. Fences and walls on the primary elevations are limited to three (3) feet in height.
b. Fences on secondary elevations are limited to four (4) feet in height.
c. Fences on tertiary elevations are limited to six (6) feet in height.

1.4.6. Construct new fences and walls using traditional designs and materials—including wood, iron, brick, stone, and concrete. Aluminum fences may be constructed in secondary or tertiary locations only. Chain link or vinyl fences are not appropriate in the historic district.

1.4.7. It is inappropriate to use contemporary coatings or materials to cover or replace historic fences and walls.

1.5 Residential Lighting and Signage

Electricity made its debut in Edenton at the turn of the twentieth century. Today, residential lighting is found both on porches and in yards and includes post lamps, footlamps, sconces, and overhead porch lights. There are two things to consider in selecting residential lighting: the fixtures and the light itself. Retain historic fixtures, where they exist, though ensure that the wiring meets current building codes. When selecting new fixtures, consider the scale and style of the house and yard. While period reproduction fixtures may be appropriate, small, inconspicuous fixtures are always appropriate. When installing fixtures in multiple locations, aim to maintain consistency in scale, color, and style. Finally, energy efficient bulbs are available in a wide range of colors and brightness. Within the historic district, it is best to select non-flickering bulbs that emit a soft, warm light that replicates incandescent bulbs.

In Edenton, signage in the historically residential areas of town, is generally limited to identifying brass plaques; interpretive signage and markers; and signs that identify houses that have been adaptively reused for business use, generally as professional offices or bed and breakfasts. Signs of all types should be appropriately scaled and should not cover character-defining architectural features. Signs should be in keeping with the historic character of the historic district, and constructed of traditional materials including wood and iron. For businesses in residential areas, signs should be freestanding pedestal signs with appropriate landscaping; small hanging signs on metal posts; or small letters installed on an appropriate face of the building, like along an entrance entablature or porch cornice.

The Town of Edenton has a sign ordinance in place. Thus, signage requires a permit from the Planning Department as well as a COA from the Commission.

The post light and sconces (above) are stylistically appropriate to this Craftsman-style house.

Signs attached to low pedestals or installed within the porch fascia (above) can identify buildings in the residential part of the district without obscuring architectural details.

1.5 Standards for Residential Lighting and Signage

1.5.1. Identify, maintain, and preserve historic lighting fixtures that contribute to the character of the historic building or district.

1.5.2. Identify, maintain, and preserve historic signs that are part of the building such as cornerstones, plaques, and engraved identifiers and keep them unobstructed from view.

1.5.3. Repair historic lighting fixtures and signs, utilizing accepted preservation methods for wood, masonry, and metal, rather than replacing them.

1.5.4. Replace historic lighting fixtures only if deteriorated beyond repair and replace with a fixture that matches the original in appearance, including material, color, texture, finish, detail, shape, and size.

1.5.5. Introduce new lighting, as necessary, for safety and security. Select new lighting fixtures that maintain the visual character of the district with regard to design, location, size, scale, color, finish, and brightness.

a. Light porches and entrances with recessed or unobtrusive ceiling lights, or wall-mounted fixtures.
b. Install directional lights, footlights, or lights mounted on poles to light walkways while maintaining the human scale and character of the district.
c. Control the direction of security lights, and install motion sensors when possible, to limit the amount of light flooding neighboring properties.

1.5.6. Design new signs to be compatible with the building and surrounding district in location, design, materials, scale, size, color, finish, and detail. Traditional materials include painted wood and small-scale brass signs. Plastic signs are not compatible with the character of the historic district.

1.5.7. Install new lighting fixtures and signs in locations where architectural features are not obscured and in a manner that does not compromise historic materials. On masonry walls and surfaces, lighting fixtures and signs should be affixed through mortar joints to minimize damage to historic brick and stone. Install bulbs that emit a "warm" color similar to that of traditional incandescent lighting.

1.5.8. Use ground spots to light freestanding signs in front of historic houses.

1.5.9. It is inappropriate to introduce footlights or landscape lighting in a "runway effect" along drives or walks.

1.5.10. It is inappropriate to over-illuminate facades or to introduce lighting that is lit continuously or indiscriminately.

1.5.11. It is inappropriate to introduce period lighting fixtures from an era that predates the district building, will create a false sense of history, or are stylistically inappropriate (for example, Craftsman-style fixtures on a mill house).

1.6 Commercial Lighting and Signage

The first public lighting in Edenton consisted of gas lighting, documented as simple lantern-style streetlights that adorned the downtown commercial district. Today, public and commercial lighting is found along the waterfront and in the downtown commercial district, along North Broad Street. While lighting styles vary in the historic district, it is necessary to select exterior lighting that is consistent in scale, color, and style with the building on which it is placed. As with residential lighting, it is best to select non -flickering bulbs that emit a soft, warm light that replicates incandescent bulbs.

Signs are perhaps the most important identifier to commercial businesses and should serve the needs of businesses, but also be compatible with historic buildings and the surrounding context. Historically, businesses were primarily locally-owned and signs reflected local aesthetics. However, in the global age, many businesses represent regional or national corporations and signs developed by their marketing departments are often intended for suburban, high-traffic areas and are not compatible with the pedestrian-oriented streets of the historic district. For this reason, corporate sign packages that make no reference to their context, surroundings, or background are not appropriate. In the commercial core, vibrant well-designated signage can create visual interest, enhance the historic streetscape, and promote business activity. However, signs should not remove or obscure character-defining architectural features and should be in keeping with the scale and materials of the historic district.

The Town of Edenton has a sign ordinance in place. Thus, signs within the historic district require a sign permit from the Planning Department as well as a COA from the Commission.

Window signage (above) and small-scale projecting signs (below) reinforce the pedestrian scale of Edenton. Gooseneck lights (below) are common for illuminating storefronts without unnecessarily lighting the entire façade.

1.6 Standards for Commercial Lighting and Signage

Street lighting is regulated by the Standards for Public Rights-of-way.

1.6.1. Identify, retain, and preserve historic lighting fixtures and signs that contribute to the character of the commercial area and convey the history of commercial buildings—including painted advertisements and stone or concrete parapet signage—and keep them unobstructed from view.

1.6.2. Consider signage as part of an overall graphics plan for the building.

a. If multiple tenants occupy one building, signs should be coordinated in terms of size and placement.
b. Signs should contain the business name and the minimum amount of information necessary to convey the type of business. Repetitive signs or extraneous information should be avoided. If necessary, telephone numbers, hours of operation, products and/or services sold, etc. may be permitted as window graphics.

1.6.3. Introduce new lighting fixtures, as necessary, to illuminate building entrances and signage. Select new lighting fixtures that maintain the visual character of the commercial area with regard to design, location, size, scale, color, finish, and brightness. Install bulbs that emit a "warm" color similar to that of traditional incandescent lighting.

a. Inset storefront entrances should be lit with recessed lights that do not over-illuminating the façade or right-of-way.
b. Signage should be lit with directional lighting, installed either above or below the sign and shielded in order to direct light onto the sign face only.
c. Illuminated awnings and internally lit box signs are generally not appropriate in the historic district.
d. Lighted signs placed within display windows are not appropriate.

1.6.4. Install new lighting fixtures and signs in traditional locations where architectural features are not obscured and in a manner that does not compromise historic materials.

a. Integrate signage into the architectural design of historic and new buildings, particularly sign bands, entablatures, and canopies at building entries.
b. On masonry walls and surfaces, lighting fixtures and signs should be affixed through mortar joints to minimize damage to historic brick and stone.

1.6.5. Design new signs to be compatible with the building and surrounding commercial area in materials, scale, size, design, and detail. Generally signs should be proportionate to the storefront and designed to be compatible with the architectural style of the façade.

a. Consider projecting shaped or blade signs that reinforce the pedestrian experience. These signs should be of a unique design reflecting the character or nature of the business, relate to the architecture of the building and its context, and must be appropriately scaled to the building façade.
b. Construct new signs with materials traditionally used for signs, including metal and wood. Synthetic materials may be appropriate for individually pin-mounted letters as long as they replicate traditional materials.

1.6.6. Design or select signs to be painted on, or adhered to, windows or doors that are small in scale and will not obstruct the view through the window or door.

1.6.7. Select sign colors to be compatible with the colors on the building or within the district.

1.6.8. Temporary sandwich board signs are appropriate in the downtown commercial area provided they are temporary, oriented to the sidewalk and pedestrian traffic, and are brought inside at the close of business each day.

1.7 Outbuildings and Accessory Buildings

Throughout Edenton's history, outbuildings and accessory buildings have contributed to the daily lives of the town's residents. Small barns, carriage houses, ice houses, sheds, and privies were found on town lots of all sizes. Today, few of these original accessory buildings remain, one ice house being the notable exception. As Edenton evolved in the early twentieth century, new types of accessory buildings, namely garages, were constructed to house vehicles instead of barns to house horses. Extant outbuildings and accessory buildings include garages, sheds, potting sheds, playhouses, and small barns.

While often viewed as secondary to the residences, garages and accessory structures often contain the same architectural detail and materials as the primary resource on the site and warrant the same attention given to the primary resource.

Small-scale sheds are common in rear yards, especially within the Edenton Mill Village.

Outbuilding size, shape, and detail vary greatly in the historic district, though location, generally behind the main structure, is consistent.

1.7 Standards for Outbuildings and Accessory Buildings

The Standards here apply to existing outbuildings. The construction of new outbuildings is covered by the Standards for New Outbuilding Construction.

1.7.1. Identify, retain, and preserve historic outbuildings and accessory buildings and their materials, details, and features—including foundations, roofs, windows, doors, siding, masonry, trim, and architectural details—that contribute to the character of the building or district.

1.7.2. Protect and maintain historic outbuildings and accessory buildings and their materials, details, and features through a program of regular inspections and maintenance using accepted preservation methods for the specific material. Maintain a sound paint film on the materials, details, and features of outbuildings and accessory buildings.

1.7.3. Repair historic outbuildings, accessory buildings, their details and features, using accepted preservation methods for the specific material. It is inappropriate to remove significant outbuildings, accessory buildings, their materials, details, or features, rather than repair them in-kind.

1.7.4. If a detail, feature, or portion of the outbuilding or accessory building is deteriorated beyond repair or is missing entirely, replace in-kind only the deteriorated or missing portion, matching the original in design, scale, size, color, texture, and material.

1.7.5. It is inappropriate to cover or remove significant features or surfaces of historic outbuildings or accessory buildings or to replace them with modern substitute materials.

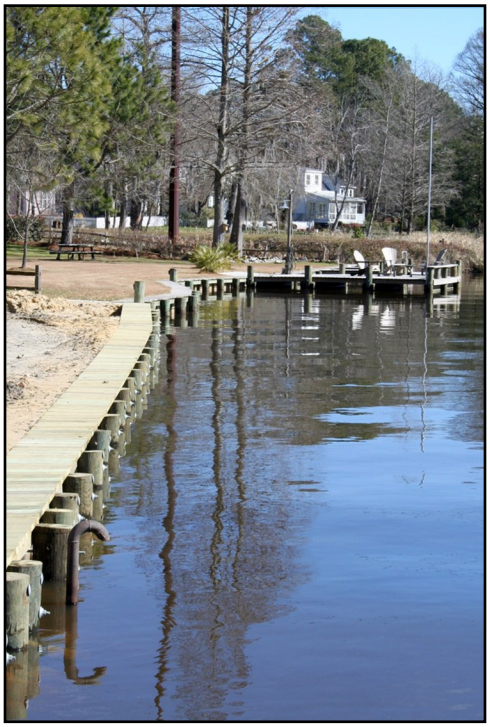
1.7.6. It is inappropriate to introduce features and details to an outbuilding or accessory buildings that will create a false sense of history (Example: applying gingerbread type ornament to a 1920 garage).

1.8 Piers, Docks, and Bulkheads

The Albemarle Sound, Edenton Bay, and Edenton's creeks and waterways have contributed significantly to Edenton's history. In fact they are responsible for Edenton being established at this location. The location provided the town with a means for trade and economic development. Historically the Edenton waterfront was full of wharves and docks. Ships would arrive from and leave to ports along the eastern seaboard and beyond. This part of Edenton's history is extremely important. The wharf has been replaced by the municipal piers that provide the modern equivalent of the wharf. Today, Edenton's economy is more influenced by tourism than the fishing and shipping trades. In addition to the historic waterfront, Edenton maintains it historic viewshed. The view from Water Street, down Granville Street, and the southern end of Broad Street is unchanged from the view of the earliest settlers. This view is extremely important to the preservation of Edenton's sense of place and special character.

Piers, Docks, and Bulkheads are part of every waterfront community. Traditionally private piers and docks in Edenton have been constructed on the water side of a building or house lot and run parallel or perpendicular to the shoreline. These piers and docks are in keeping with the special character of the historic district. Care and planning must go into constructing new piers, docks, and bulkheads so the special character of the waterfront is preserved.

A combined bulkhead and railing extends along the waterfront in Queen Anne Park.



Piers without vertical structures (like gazebos) ensure that viewsheds are not interrupted.

1.8 Standards for Piers, Docks, and Bulkheads

1.8.1. Preserve and maintain piers, docks, and bulkheads and their details, materials, and features that contribute to the significance of the district.

1.8.2. Repair piers, docks, and bulkheads and their details and features, using accepted preservation methods.

1.8.3. Comply with CAMA and Water Quality Regulations when constructing new piers, docks, and bulkheads.

1.8.4. Locate new docks and piers in locations where they will not unreasonably obstruct the viewscape of neighboring properties or the district's significant buildings, views, or vistas.

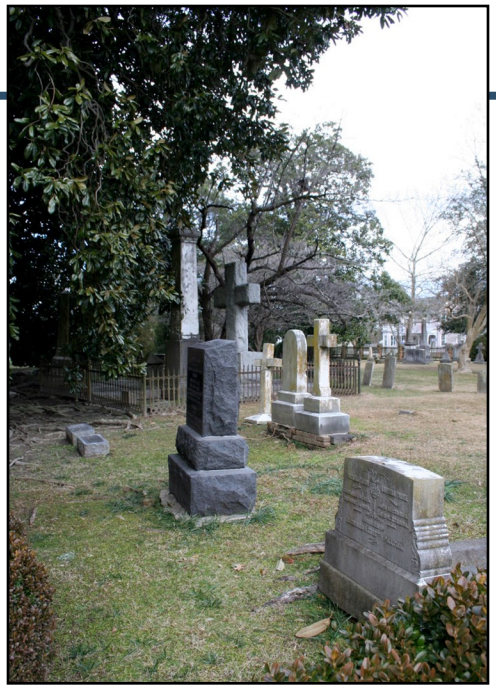
1.8.5. Locate private piers and docks so that they extend from a building or house lot and run parallel or perpendicular to the shoreline.

1.8.6. Design new piers and docks to be in keeping with the scale, massing, and materials of the historic district. Appropriate materials for new pilings include wood, concrete, or steel. Wood should be used for new piers and docks. Vinyl and synthetic/composite wood is not appropriate for piers and docks in the historic district.

1.8.7. It is not appropriate to incorporate pavilions, platforms, gazebos, screened rooms, roofed structures, boat sheds and similar construction on piers.

1.8.8. Incorporate unobtrusive fixtures that provide low-level lighting for piers and docks that is functional, but does not unnecessarily illuminate neighboring properties. Lighting should also meet the Standards for Residential Lighting & Signage.

1.9 Cemeteries



All of the churches within the Edenton Historic District have associated cemeteries with varying landscape elements.

Historic cemeteries are significant to the cultural landscape of a historic district and the larger community, containing important architectural, landscape, and archaeological resources that help tell the story of the community and its early residents. The St. Paul's Episcopal Churchyard, Edenton Baptist Church Cemetery, Methodist Cemetery, and St. Anne's Catholic Church Cemetery are all located within the Edenton Historic District and include the graves of many of the town's most prominent citizens. Each cemetery is distinctive with the oldest, St. Paul's Episcopal Churchyard, both the largest and most ornate in term of grave markers and landscaping. Markers there reflect trends in nearly 300 years of funerary art including eighteenth-century winged cherub motifs; nineteenth-century weeping willows, obelisks, urns, cut flowers, broken trees, angels, and lambs; and more modest twentieth -century markers. Family plots are encircled low metal fences.

In each cemetery, graves are arranged in rows, oriented north-south with grave markers facing east, as was custom. Walkways, where they exist, are a combination of brick and modern concrete. Typical vegetation includes grassy lawns and mature trees.

Historic cemeteries, and historic markers, in particular, are susceptible to vandalism, neglect, and environmental damage and weathering. Routine inspections can identify damaged and deteriorated markers and should focus on signs of moisture damage, corrosion, structural damage, soil erosion, settlement, overgrown vegetation and soil buildup, invasive plant species, health of trees, and fungal or insect infestation.

Cleaning of markers is typically not necessary as dirt and fungal growth is part of the natural aging process of stone. Further, the porous marble and limestone used in many grave markers can be permanently damaged by acidic cleaners. For these reasons, consultation with a qualified conservator prior to any cleaning is recommended. The repair of metal fencing and concrete, stone, or brick curbs and walls should follow the Standards for Architectural Metals and Masonry. However, the repair of broken, cracked, or toppled markers requires the skills of a trained conservator to avoid further damage from inappropriate repairs.

Circulation systems and landscape features within the cemetery, including historic walkways, roads, walls, curbs, gutters, drainage ditches, trees, shrubs, and other plantings, should be maintained and preserved with care. However, protection of the markers is always the first priority. Power mowers and trimmers should be used with care and the application of fertilizers, pesticides, and herbicides, which can damage fragile markers, should be avoided. While the replacement of diseased or damaged trees and shrubs with a similar species will help perpetuate the visual character of the cemetery, care should be taken to limit ground disturbance (focusing instead on the aboveground tree) in order to minimize archaeological damage caused by root removal. The placement of new trees and plantings should be carefully considered to avoid potential damage to walls, curbs, fences, and grave markers by the roots and branches.

1.9 Standards for Cemeteries

1.9.1. Identify, retain, and preserve decorative and functional features that are important in defining the historic character of a historic cemetery, including its overall layout and circulation patterns; monuments and gravestones; fences and gates; ground cover, mature plantings, and trees.

1.9.2. Identify, retain, and preserve natural and man-made landscape features, including site topography, retaining walls, and significant views and vistas.

1.9.3. Protect, maintain, and repair the masonry, metal, and wood elements of historic cemeteries—including walls, gates, and fences—through recognized methods of preservation and repair for the specific material or surface coating.

1.9.4. Clean and repair broken, damaged, or toppled monuments, markers, or gravestones only under the supervision of a qualified conservator.

a. It is not appropriate to clean monuments, markers, or gravestones with harsh physical treatments such as sandblasting, polishing, and pressure washing.

1.9.5. If a monument, marker, or gravestone is deteriorating and becoming illegible, document the inscriptions with photography.

a. It is not appropriate to re-inscribe an eroded gravestone or monument or to attach a new plaque to a historic gravestone.
b. It is not appropriated to take rubbings, as it may damage the surface of the marker.
c. If desired, place a new inscribed plaque or stone nearby, that is both simple and inconspicuous.

1.9.6. If a monument, marker, or gravestone is missing, replace it, if desired, with new gravestones that are compatible in material, details, and scale or with simple, inconspicuous markers.

1.9.7. Replace missing landscape features including trees and shrubbery in historic cemeteries based on documentary evidence.

1.9.8. Install new monuments, markers, or gravestones, commemorating contemporary burials, collective monuments, or interpretive markers that are compatible in materials and scale with historic markers.

1.9.9. Relocate collective monuments or interpretive markers, if necessary, to locations where the monuments or markers are compatible in materials and scale with existing historic markers.

1.9.10. Avoid ground-disturbing activities (other than burials and installation of related grave markers). If ground disturbance is required, work with professional archaeologists to ensure that no unmarked burials are present.

1.9.11. It is not appropriate to remove, rearrange, or relocate historic markers and gravestones.

1.10 Archaeology

The Edenton Historic District is more than a collection of above-ground buildings and landscapes. Man has made the Albemarle Region home for tens of thousands of years. The area was inhabited by Paleo-Indian people for at least ten thousand years before the first European exploration in 1586. As it was established as the Cradle of the Colony in the late seventeenth century, the potential for archaeological discovery is high in the region and may include evidence of human activity on a site including wells, postholes, and trashpits. Additionally, archaeology can provide important information about the location of former buildings, additions, porches, and outbuildings on a property. Information regarding landscape features like walkways, roadbeds, walls, and fences may also be present.

Archaeological digs at the James Iredell House (above) and the Cupola House (below) have revealed building foundations and other artifacts that can inform studies of Colonial Edenton.

Although most archaeology is found underground, in Edenton it could also be found underwater. The Edenton Waterfront was once a bustling hub of fishing vessels, ships, wharfs, and industry. Thus, the Edenton Waterfront, Edenton Bay, and the Albemarle Sound also have the potential to yield information important to our history—including shipwrecks and submerged pilings—and should also be considered when making decisions in the historic district.

Archaeological resources are important to Edenton's heritage, yet are fragile and exposure to the elements accelerates their deterioration. Thus, they are best preserved in place. Subsurface archaeological evidence may be uncovered during minor site work including the construction of new paths or trenching for gardening, drainage, or utilities. In these instances, property owners are encouraged to contact the Town of Edenton and to document the resources before continuing work. For larger projects where significant excavation or grading is needed, a planning stage should be included that allows for review of the project and impacted area by a professional archaeologist from the Office of State Archaeology (OSA).

Finally, the Town's planning process should include archaeology and future investigations as part of its long-term preservation program.

1.10 Standards for Archaeology

Contact the Town Planning Staff or the Office of State Archaeology (919-814-6550) upon the discovery of significant archaeological deposits.

1.10.1. Preserve and protect in place all known significant archaeological resources.

1.10.2. Protect archaeological resources at all times, especially during construction projects.

1.10.3. If preservation in place of significant archaeological resources is not feasible, work with a professional archaeologist to plan and execute any necessary investigations prior to beginning any construction work.

1.10.4. When planning for new construction, investigate the potential for archaeological resources prior to the start of any project that affects the grounds surrounding a property.

1.10.5. Minimize changes in the terrain, especially around historic buildings.

1.10.6. Do not use heavy equipment or machinery in areas known to have archaeological resources.

2.0 Exterior Materials and Finishes

2.1 Wood

Edenton's historic building materials are as varied as the architecture in the district. The majority of Edenton's residential architecture is wood-frame construction with wood siding, though there are also brick buildings with wood trim and details. Wood elements—including siding, shingles, door and window surrounds, cornices, brackets, pediments, columns, balustrades, architectural moldings, and other decorative ornament—are often the character-defining features of the building. As such, they should be preserved to maintain the historic character of the building and district.

Wood is the most prominent material for both building exteriors and architectural details.

Preservation Best Practices

With proper maintenance, wood surfaces and details can last indefinitely. Paints and coatings (like varnish) are necessary to protect wood from ultraviolet light and moisture—which can result in rot, decay, insect infestation, and the growth of fungi, mold, or mildew. Water infiltration can cause swelling and shrinking of wood and can invite fungal or insect activity. This is especially true for areas where decay is most common, including flat, horizontal surfaces, such as windowsills, as well as porch column bases and other wood elements that receive rainwater "splash-back."

Tips for the maintenance and preservation of wood surfaces and details:

- Conduct routine inspections of wood surfaces and details for signs of damage from moisture or evidence of vegetal, fungal, or insect infestation.
- Inspect gutters, downspouts, and roof overhangs regularly to ensure that they are intact and functioning properly to divert rainwater and to prevent water from collecting on horizontal wood surfaces or decorative details.
- Use flexible sealants and caulks to protect vertical wood joints from moisture. Do not caulk or seal lapped horizontal siding, as it traps moisture within the clapboard walls.
- Maintain a sound paint film or other protective coating on wood surfaces and details.
- Clean painted surfaces and details, using the gentlest effective method, and repaint as needed.

The column above was repaired by splicing in new wood to replace only the deteriorated portion of the column.

2.1 Wood (continued)

Wood surfaces and details need only be cleaned when heavily soiled. If necessary, clean wood using gentle methods such as low-pressure washing, typically with a garden hose, gentle detergents, and nylon bristle brushes.

Occasionally, wood surfaces and details become damaged or deteriorated, necessitating repair or selective in-kind replacement through patching, splicing, or the use of wood consolidants. When small-scale replacement is necessary, wood siding and shingles and trim in a variety of styles and dimensions are commercially available, often making custom millwork unnecessary. However, contemporary "fast-growth" wood is not as resistant to decay as the older, slow-growth wood present on most historic buildings. Thus, specifying decay-resistant wood species and maintaining a protective paint film are recommended for extending the lifespan of replacement wood.

Epoxy resins and wood consolidants, used to stabilize deteriorated wood and prevent further decay, are recommended for decorative details and trim that cannot be easily replicated. However, the resins and consolidants must be properly used or they may trap moisture and result in additional decay. For example, in the 1990s, a number of original windowsills on the 1767 Chowan County Courthouse had areas of decay that were consolidated. Following the consolidation treatment, an epoxy resin was brushed on the top of the sills. The epoxy resin trapped moisture inside the wood, accelerating decay, and the sills coated with the epoxy resin failed within a year, requiring total replacement. Thus, it is best to consult with a conservation professional or the SHPO staff for guidance regarding wood consolidants, epoxy resins, and Boron-, zinc-, and copper-based wood preservatives.

Synthetic materials, including vinyl or aluminum siding, are not appropriate in the historic district. In addition to concealing signs of deterioration, preventing early detection and timely repair, synthetic sidings obscure and damage historic materials and details. Similarly, the wholesale replacement of siding or shingles is not appropriate as it negatively impacts the historic character of the building and district.

Wholesale replacement of deteriorated wood siding and trim is not recommended. Rather, new siding, matching the profile of the existing, should be used to patch areas with significant deterioration.

Wood porch flooring is especially prone to wear and deterioration. However, new tongue-and-groove flooring can be easily patched in and finished to match existing boards.

2.1 Standards for Wood

For more information, see the Standards for Paint and Color and the Standards for Substitute Materials.

2.1.1. Identify, retain, and preserve historic wood surfaces and details that contribute to the character of the building and the significance of the district as a whole, including siding, shingles, windows, doors, cornices, brackets, pediments, columns, balustrades, and architectural trim.

2.1.2. Protect and maintain historic wood surfaces and details through a program of regular maintenance and using accepted preservation methods. Clean wood surfaces and details using the gentlest means possible.

2.1.3. Maintain a sound paint film on wood surfaces and details. It is inappropriate to remove paint and replace it with transparent stain.

2.1.4. Repair historic wood surfaces and details using accepted preservation methods for patching, splicing, consolidating, and reinforcing the wood.

2.1.5. If historic wood surfaces or details must be replaced due to deterioration, replace only the deteriorated surface or detail. Replace surfaces and details in-kind matching the original in material, size, shape, design, scale, color, and texture.

2.1.6. If a wood surface or detail is missing, replace it based on physical or documentary evidence only if the feature to be replaced coexisted with the features currently on the building. Replacement surfaces and details should match the original in material, size, shape, design, scale, color, and texture.

2.1.7. It is inappropriate to use contemporary substitute materials such as vinyl, aluminum, masonite, or cementitious board to cover or replace historic building materials.

2.1.8. It is inappropriate to replace sound historic building materials with new materials to create a new or smooth appearance.

2.1.9. It is inappropriate to apply wood details and features that replicate a historic detail without documentary evidence of their existence. It is also inappropriate to use details to create a false sense of history (Ex. dentil moldings to a mill village house).

2.2 Masonry

Brick, stone, and terra cotta are the most common materials in Edenton's commercial, institutional, and industrial buildings. Brick and stone are also used for residential foundations, walls, and as landscape elements. Masonry elements—including foundations, walls, piers, buttresses, cornices, parapets, arches, quoins, chimneys, steps, walkways, and other decorative ornament—are often the character-defining features of the building. As such, they should be preserved to maintain the historic character of the building and district.

Masonry detailing is especially common on Edenton's commercial buildings, which include brick door and window surrounds, pilasters, beltcourses, and brick corbelled parapets.

Preservation Best Practices

Masonry is an extremely durable material and with proper maintenance, masonry surfaces and details can last indefinitely. Tips for the maintenance and preservation of masonry surfaces and details:

- Conduct routine inspections of masonry surfaces and details for signs of structural failure, damaged or missing mortar or masonry units, or evidence of water infiltration.
- Inspect gutters, downspouts, and roof overhangs regularly to ensure that they are intact and functioning properly to divert rainwater and to prevent water from collecting on horizontal masonry surfaces or decorative details.
- Repoint deteriorated mortar joints to prevent water infiltration.
- Maintain a sound paint film on previously painted masonry surfaces and details.
- Clean masonry and mortar using the gentlest effective method.

Masonry surfaces should only be cleaned to remove heavy soil build up or stains. Clean masonry using a gentle method, such as low-pressure washing with a natural bristle brush and, if necessary, a mild detergent. Tough stains may require a chemical cleaner, but those should be pretested on a sample area first and care should be taken to thoroughly rinse the cleaner from the masonry. Both water and chemical cleaners introduce moisture and should be avoided when there is a possibility of freezing temperatures.

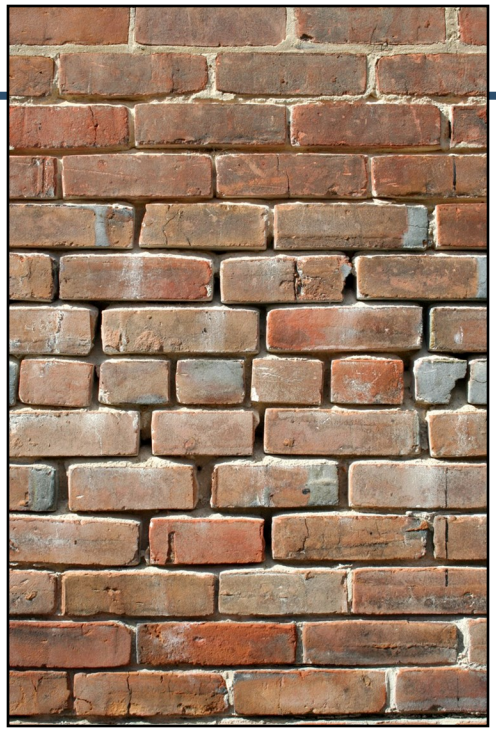
NPS Preservation Briefs:
Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm

Repairing Mortar Joins in Masonry Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm

Dangers of Abrasive Cleaning to Historic Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm

Finally, it is not appropriate to clean masonry surfaces and details using sandblasting, power washing, or other abrasive methods. Masonry is a porous material and brick manufactured before about 1950 was fired a lower temperatures and thus has a softer interior. Abrasive methods can damage the outer "skin" of brick, exposing the soft inner portion and encouraging deterioration. Similarly, paint and other coatings cannot be safely removed from brick without risking significant damage to the brick and should thus be avoided.

2.2 Masonry (continued)



Deteriorated or missing mortar (above) can lead to water infiltration and structural instability. Mortar joints should be repointed by scraping out any loose mortar and applying new mortar that matches in strength, color, texture, and joint width and profile.

The replacement of extensively deteriorated, damaged, or missing masonry or mortar should be limited to the affected area and achieved with masonry and mortar that closely match the original in material, color, size, texture, and finish. This is generally achievable given the range of materials (both new and salvaged) that are commercially available. Cracked or missing masonry mortar joints should be carefully repointed using the following process. Before repointing, carefully remove deteriorated mortar using hand tools. Use power tools judiciously only on horizontal joints in conjunction with hand chiseling to remove non-historic hard mortar that may be damaging the historic masonry. Duplicate the historic mortar in regard to color, texture, and finish. It is important to use the same strength mortar as the original or softer. Using mortar or brick that is stronger than the original can result in serious and more rapid deterioration. The use of Portland cement in particular, even in amounts as small as 25% of the total mortar composition, can result in decreased permeability of water vapor, reducing the "breathability" of the masonry surface, and increasing the potential for long-term structural damage and deterioration.

Historically, a number of coatings were used to cover masonry for decorative or other purposes. The use of a color wash on traditional masonry walls, chimneys, and foundations can be observed on buildings dating from the 18th and 19th century in this region - a practice that had been in use in England for centuries. Red washes are thought to have been used to enhance the appearance of hand-made bricks that varied in color and were sometimes coupled with white (or occasionally red) "penciling" on the mortar joints, a process where a mason or tradesperson applied a thin coat of white plaster over the scribed mortar joints - creating a very uniform look to the historic masonry. Lime render, a traditional stucco, that has been scored to look like stone block was also used in the region, typically in the mid-nineteenth century. While it is generally not appropriate to install modern coatings to historic masonry, there are situations where it may be appropriate to re-apply a traditional coating/material if there is evidence of such a treatment. In that case, owners should consult with the SHPO for guidance on appropriate materials and techniques to replace or restore the historic finish.

The reapplication of some historic coatings, including lime render, may help to solve long-term moisture problems. However, in other cases, modern, breathable masonry water repellants and consolidants may be an acceptable treatment to stabilize masonry and reduce water infiltration. In the early 1990s, a clear (and largely invisible), "breathable" masonry consolidant was applied to the rear elevation of the 1767 Chowan County Courthouse to seal and stabilize the surface of the brick, destabilized by improper cleaning. That coating, now nearing thirty years old, was carefully applied by preservation professionals and has performed well. A similar water repellant was applied to the shoulders of the original chimneys at the Charlton-Warren House, after careful repointing did not completely solve the moisture infiltration happening in that location. Both projects are examples of specific circumstances in which breathable coatings were carefully applied under the supervision of the SHPO and have reduced or eliminated water infiltration while retaining historic materials and character-defining elements.

2.2 Standards for Masonry

For more information, see the Standards for Paint and Color.

2.2.1. Identify, retain, and preserve historic masonry surfaces and details that contribute to the character of the building and the significance of the district as a whole, including walls, foundations, roofing materials, chimneys, cornices, quoins, steps, buttresses, piers, columns, lintels, arches, and sills.

2.2.2. Protect and maintain historic masonry surfaces and details through a program of regular maintenance and using accepted preservation methods. Clean masonry surfaces and details using the gentlest means possible.

2.2.3. Maintain a sound paint film on previously painted masonry surfaces and details.

2.2.4. Repair mortar joints on historic masonry surfaces by removing deteriorated mortar using hand tools. Introduce new mortar that duplicates the original in strength, color, texture, and composition. Create mortar joints that replicate the joint width and profile of the existing history masonry. It is not appropriate to use caulk, Portland cement, or other mortars that are harder than the historic mortar and do not allow the masonry to expand.

2.2.5. If historic masonry units or details must be replaced due to deterioration, replace only the deteriorated unit or detail. Replace surfaces and details in-kind matching the original in material, size, shape, design, scale, color, and texture.

2.2.6. If a masonry unit or detail is missing, replace it based on physical or documentary evidence only if the feature to be replaced coexisted with the features currently on the building. Replacement units or details should match the original in material, size, shape, design, scale, color, and texture.

2.2.7. It is inappropriate to apply paint or other coatings—including whitewashing, limewashing, parging, or German schmear—to masonry surfaces or details unless there is physical or documentary evidence of their existence.

2.2.8. The application of waterproof coatings to masonry surfaces and details should be limited to locations where repointing does not effectively solve water infiltration. Coatings should only be applied when reviewed and endorsed by the SHPO.

2.2.9. It is inappropriate to apply new masonry details and features to a historic building or site without documentary evidence of their existence, as doing so would create a false sense of history.

2.3 Architectural Metals

Architectural metals play a supporting role in the Edenton historic district. Metal elements—including metal roofing, flashing, gutters, downspouts, foundation vents, hardware, lighting, fences, and other decorative ornament—are often the character-defining features of the building. As such, they should be preserved to maintain the historic character of the building and district. In the commercial core specifically, metal storefronts are significant features for the buildings and the district.

Metal roofs are common in Edenton and, when well maintained (above) can last indefinitely. Metal was also used for railings and porch posts (above and below) in the mid-nineteenth and mid-twentieth centuries.

Preservation Best Practices

Like wood and masonry, architectural metals, when properly maintained can last indefinitely. However, appropriate methods vary by the type of metal. Ferrous metals, like steel and iron, corrode rapidly when exposed to moisture and must be properly sealed with protective paints or sealants to avoid rusting. Conversely, brass and bronze will not corrode, but instead develop a distinctive patina unless treated with clear coatings. Copper is similarly able to resist atmospheric corrosion by developing a patina in response to it, making it an excellent choice for gutters, downspouts, and roof features that are consistently exposed to water. While not as long lasting as copper, aluminum with a factory applied color finish is a cost-effective option for gutters and downspouts.

Tips for the maintenance and preservation of metal surfaces and details:

- Conduct routine inspections of metal surfaces and details for signs of moisture damage, corrosion, or structural failure.
- Clear metal roofs, gutters, and downspouts of leaves and debris to ensure water does not collect on horizontal metal surfaces or decorative details.
- Maintain a sound paint film or other protective coating on ferrous metal surfaces.
- Clean metal surfaces and details, using the gentlest effective method, and repaint ferrous metals as needed to prevent corrosion.

Methods for cleaning metals depend on the type of metal and how soft it is. Soft metals—including copper, tin, aluminum, and brass—can scratch easily and should be cleaned with non-abrasive chemical cleaners in order to avoid damage to their surface. Pretest chemical solutions and use one that does not damage the texture or color of the surface. Hard metals—including steel and cast or wrought iron—can withstand the abrasive cleaning action of a wire brush, hand scraper, or if necessary, low-pressure grit blasting.

NPS Preservation Brief:
The Maintenance and Repair of Architectural Cast Iron

https://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm

2.3 Architectural Metals (cont.)

Corrosion, or oxidation, of metal surfaces is a chemical reaction usually resulting from exposure to air and the moisture it contains. Corrosion can also result from galvanic action between two dissimilar metals. Because each metal has its own properties, it is essential to identify the type of metal prior to any treatment and to identify compatible new metals prior to their installation. Ferrous metals (steel and iron) corrode, or rust, rapidly, making them less suitable for applications with regular exposure to moisture. Their outdoor use requires the maintenance of a protective paint film. Because corrosion continues as long as the metal is exposed to air, removal of all rust and immediate priming with a zinc-based primer or other rust-inhibiting primer is critical to halt the deterioration and prevent future corrosion.

The replacement of extensively deteriorated, damaged, or missing metal surfaces or details, when necessary, should be limited to the replacement of affected areas and care should be taken to use compatible metal nails and fasteners that do not result in corrosion due to galvanic action.

Brass and other non-ferrous metals are often used for door hardware, light fixtures, and other decorative features on historic buildings in the district.

Several wrought-iron metal fences in the district likely date to the nineteenth century and, if maintained, can last indefinitely.

2.3 Standards for Architectural Metals

For more information, see the Standards for Paint and Color and the Standards for Roofs.

2.3.1. Identify, retain, and preserve historic metal surfaces and details that contribute to the character of the building and the significance of the district as a whole, including roofing, flashing, casement windows, grilles, cornices, railings, hardware, fences, and gates.

2.3.2. Protect and maintain historic metal surfaces and details through a program of regular maintenance and using accepted preservation methods. Clean metal surfaces and details using the gentlest means possible.

2.3.3. Maintain a sound paint film or sealant on historically painted metal surfaces and details. It is inappropriate to paint previously unpainted, non-ferrous metals, which develop their own protective patina.

2.3.4. Repair historic metal surfaces and details using accepted preservation methods for patching, splicing, and reinforcing metals. Ensure that new metals and fasteners are compatible with the metal surface or detail and do not result in corrosion due to galvanic action.

2.3.5. If historic metal surfaces or details must be replaced due to deterioration, replace only the deteriorated surface or detail. Replace surfaces and details in-kind matching the original in material, size, shape, design, scale, color, and texture.

2.3.6. If a metal feature or detail is missing, replace it based on physical or documentary evidence only if the feature to be replaced coexisted with the features currently on the building. Replacement units or details should match the original in material, size, shape, design, scale, color, and texture.

2.3.7. It is inappropriate to patch metal roofs or flashing with tar or asphalt products.

2.3.8. It is inappropriate to apply metal details or features that replicate a historic detail to a historic building without documentary evidence of their existence, as doing so would create a false sense of history.

2.4 Paint and Color

Appropriate paint colors can enhance a building's architectural details. Likewise, monochromatic paint schemes can cover architectural detailing and inappropriate paint colors can detract from the character of the building and district. Paint analysis or documentary research can determine historic paint colors. However, if the original or historic color scheme is not the objective, an appropriate color scheme can be achieved with palettes available at the local paint store or on the internet.

Moisture, which causes wood to swell and paint to lose its adhesion, is the most common cause of paint failure and wood deterioration in historic buildings. Thus, it is important to maintain a sound paint film on wood or metal surfaces and to inspect for signs of discoloration, moisture damage, mildew, and dirt buildup, indicators of paint failures on wood and metal. Horizontal surfaces and those coated with non-permeable paints and coatings are most susceptible to this type of deterioration. Paints and sealants protect wood and ferrous metals from water infiltration that can cause rot, mold, mildew, corrosion, and deterioration. However, thick, non-permeable coatings (such as the so-called "liquid vinyl") don't breathe well and can actually accelerate paint failure and lead to wood decay, even in old-growth wood that has survived for decades, and in some cases centuries, on historic buildings. Paint failure and material deterioration in buildings that have been recently rehabilitated, but on which non-permeable paints have been applied, are both frustrating and costly.

Unlike wood and metal, the integrity of pre-1950 masonry surfaces is actually compromised when painted. In addition to obscuring the natural color and texture of masonry surfaces, paint films can trap moisture vapor within a masonry wall, causing deterioration from the inside out. Thus, breathable masonry paints are recommended for re-coating historic masonry buildings constructed before 1950. Further, paint cannot be removed from older masonry, which has a thinner "skin" and softer interior than factory-fired, post-1950 brick, without potential damage to the surface or feature below.

Carefully selected paint colors can enhance the architectural character of historic homes (above) and commercial buildings (below).

NPS Preservation Brief:
Exterior Paint Problems on Historic Woodwork
https://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm

Appropriate Methods of Reducing Lead Paint Hazards in Historic Housing
https://www.nps.gov/tps/how-to-preserve/briefs/37-lead-paint-hazards.htm

2.4 Paint and Color (continued)

Repainting historically painted surfaces and details requires care to ensure that the underlying material is not damaged in the process. Tips for ensuring a sound and lasting paint film:

- Ensure that any underlying moisture issues have been resolved and that the site is properly drained.
- Clean painted surfaces and features using the gentlest effective method.
- Remove deteriorated and peeling paint layers, using the gentlest effective method, down to the first sound layer.
- Clean, dry, and properly prime exposed metal or wood surfaces to ensure proper adhesion of the new paint.
- Ensure that the paint and primer are compatible with the material being painted.
- Avoid painting in cold, damp, or extreme weather conditions and allow for adequate drying time between coats.

When preparing a wood, metal, or masonry surface for repainting, it is only necessary to remove lose paint down to the first sound layer. This can most often be accomplished with a wire brush for metal and a nylon brush for wood. In some instances, it may be desirable to use and orbital or palm sander to remove paint from wood surfaces. When properly used, these can be an efficient means of smoothing rough edges and lightly cleaning the surface, reducing the need for high-pressure water cleaning. Belt– or revolving disc-sanders should be avoided as they can damage the wood surface below, leaving swirl marks and dips that will be visible through the new layer of paint.

It may be appropriate to use environmentally safe chemical strippers only if gentler methods are ineffective. Pretest chemical strippers on sample areas first to ensure they do not damage the underlying material. It is not appropriate to remove deteriorated paint films using damaging methods such as sandblasting or using propane or butane torches. Additionally, high-power washing should be avoided as it can blow water between boards and into the wall, leading to further deterioration.

For specific guidance related to the possible removal of paint from pre -1950 masonry surfaces, contact the State Historic Preservation Office. Surfaces and details that may have been painted with lead paint require additional precautions to ensure that lead flakes are properly contained and/or encapsulated. Wet sanding, a method that reduces paint dust may be appropriate for removing lead paint, as long as additional precautions are followed.

Paint films that are inappropriately applied or are not "breathable" and, thus, trap moisture in the wall, can result in premature paint failure.

Brick surfaces may have historically been coated with stucco, lime wash, or other applied coatings. Removing such coatings may expose the soft interior of historic brick, leaving is susceptible to deterioration.

2.4 Standards for Paint and Color

2.4.1. Identify, retain, and preserve historically painted building surfaces and details with a sound paint film.

2.4.2. Protect and maintain historically painted building surfaces and details through a program of regular maintenance and using accepted preservation methods.

2.4.3. It is inappropriate to apply paint or other coatings to previously unpainted brick, stone, copper, bronze, or concrete surfaces and details.

2.4.4. When repainting, follow best practices for mitigating or removing lead-based paint.

The staff of the Edenton Planning Department can review and approve changes to paint colors administratively.

See the Standards for Masonry for information regarding the application of whitewashing, limewashing, German Schmeer, or waterproofing agents to masonry buildings.

2.4.5. Remove damaged or deteriorated paint on wood, metal, or masonry surfaces down to the next sound paint layer using the gentlest method possible, typically hand scraping and hand sanding, prior to repainting.

2.4.6. It is inappropriate to use destructive paint removal methods such as sandblasting, water blasting, power washing, or propane and butane torches on historic buildings or their surfaces.

2.4.7. It is inappropriate to remove paint on wooden surfaces to achieve a natural wood finish with staining unless the surface was originally stained.

2.4.8. It is inappropriate to replace historic wood siding with new wood to accomplish a smooth finish. If wood siding is damaged beyond repair, replace only the damaged portion and match the pattern and profile of existing siding as closely as possible.

2.4.9. Select colors appropriate to the architectural style and character of the district when planning a painting project.

2.5 Substitute Materials

The climatic conditions in Edenton sometimes pose unique challenges for historic building materials. Humidity and rainfall, already more common in coastal areas, as increased in recent years from climate change. While wood, masonry, and metal are all essential for creating weather-tight buildings, excessive moisture can be detrimental to these materials. Therefore it is essential to ensure that rainfall is properly diverted away from building walls and foundations, using downspout extension or in-ground drainage systems when appropriate. Further, paints and other coatings must be intact in order to prevent the deterioration of historic materials and need for replacement.

The replacement siding (above and below) replicates the width and profile of typical historic siding in the historic district.

If the replacement of original material is deemed necessary, it is preferable to replace the surface or feature with the same material. On a practical level, material can be more seamlessly integrated into the surface when a matching material is used and when the area being replaced is limited. A substitute material with different physical and visual properties or one that is improperly installed can cause a radical change in a building's appearance and lead to further damage or deterioration of the surface or structure. On the more philosophical level, the wholesale use of substitute materials can raise questions concerning the integrity of historic buildings largely comprised of new materials. In both cases, the loss of original material runs contrary to the principles of both preservation and sustainability.

When selecting an appropriate substitute materials for use in the historic district, the first concern is generally the appearance and physical characteristics of the material and how well it can replicate the historic material that is being replaced. These characteristics extend beyond the physical dimensions of a material to include its texture and color. However, consideration should also be given to the way in that a particular material wears over time, so that as a building continues to age, the difference in material is not revealed. Finally, consideration should be made of the environmental impacts and decomposition properties of the substitute material. While the material and chemical composition of some substitute materials make them extremely durable, the environmental impacts associated with their creation, together with the length of time it takes them to decompose (if decomposition is even possible), should also be considered.

NPS Preservation Brief:
The Use of Substitute Materials on Historic Building Exteriors
https://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm

Ultimately, while some preservationists advocate against the use of any substitute materials, the fact is that substitute materials are being used more frequently in preservation projects and can be a cost-effective solution as along as they accurately replicate the physical and visual characteristics of the original material. However, replacement of original material should always be limited to materials that are deteriorated beyond repair. The imperfections that result from the natural aging of materials and the application of multiple layers of paint are not sufficient cause for wholesale replacement of historic materials.

2.5 Standards for Substitute Materials

2.5.1. Identify, retain, and preserve historic materials that contribute to the character of the building and the significance of the district as a whole, including wood, metal, and masonry.

2.5.2. Protect and maintain historic materials, surfaces, and details through a program of regular maintenance and using accepted preservation methods. Clean surfaces and details using the gentlest means possible.

2.5.3. Repair historic materials and details using accepted preservation methods for patching, splicing, consolidating, and reinforcing.

2.5.4. If historic materials must be replaced due to deterioration, replace only the deteriorated surface or detail. Replace surfaces and details in-kind matching the original in material, size, shape, design, scale, color, and texture.

2.5.5. Consider substitute materials only if:

a. the historic material is not available,
b. skilled craftsman capable of manipulating and installing the material are not available,
c. there are inherent flaws in the material,
d. modern building codes require a change in material, or
e. rapid or repeated deterioration is reasonably expected.

In these instances, the substitute material should replicate the original in size, shape, design, scale, color, and texture.

2.5.6. It is inappropriate to replace sound historic building materials with new materials to create a new or smooth appearance.

3.0 Exterior Changes

3.1 Roofs

Roof forms and materials vary greatly in the Edenton Historic District with the variations indicative of the wide range of architectural styles and the lengthy period of development that occurred in Edenton. Roof form can help identify a particular architectural style. For example, low-hipped roofs are common on Greek Revival-style buildings while high, hipped roofs with multiple gables and turrets are defining features of the Queen Anne style. In historic commercial areas the flat or low-sloped roofs are usually concealed by a brick parapet wall, though may be visible on the secondary or rear elevations of the building.

The roofing material is also significant to the character of the building. In Edenton, historic roofing materials include wood shake shingles, standing seam metal, metal shingles, decorative shingles, slate, asbestos shingles, and asphalt shingles. In historic commercial areas, roofs may be metal, modern membrane, or other "built-up" flat roofs. Each roofing project must be considered individually based on the building's history and the historic as well as existing roofing material. For example, several buildings in Edenton have a standing seam metal roof over a partially intact wood shake roof. In this case both are historic to the building and therefore appropriate depending on the level of restoration or rehabilitation desired by the owner.

Metal, wood, slate, and asphalt shingle are all roofing materials found in the Edenton Historic District, sometimes in combination (above and below).

Preservation Best Practices

Roofs are the most important protection for historic buildings, the first line of defense against wind, rain, and sun. Roof failures can lead to the accelerated deterioration of both interior and exterior building materials—including masonry, wood, plaster, and paint—and can cause structural failure. Therefore, a sound roof must be maintained for the protection and ongoing preservation of historic structures. Gutters and downspouts are essential for diverting water off of roofs and away from the exterior walls and foundation of the building.

NPS Preservation Briefs:
Roofing for Historic Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm

The Repair and Replacement of Historic Wooden Shingle Roofs
https://www.nps.gov/tps/how-to-preserve/briefs/19-wooden-shingle-roofs.htm

The Repair, Replacement, and Maintenance of Historic Slate Roofs
https://www.nps.gov/tps/how-to-preserve/briefs/29-slate-roofs.htm

3.1 Roofs (continued)

Tips for the maintenance and preservation of roofs:

- Conduct routine inspections, especially after a storm or winter freezing, for signs of deterioration including moisture penetration, structural damage, corrosion, and paint failure.
- Ensure that roofs and gutters are free of debris and diverting water properly.
- Maintain adequate flashing.
- Inspect wood, slate, asphalt, and tile roofs for loose, damaged, or missing shingles.
- Maintain a sound paint film on metal roofs.
- Ensure roof materials are adequately anchored to resist wind and water.

Despite careful maintenance, roofing materials occasionally become deteriorated beyond repair or sustain significant damage from high-wind events. While composition shingle, which has a lifespan of only 20-30 years, can be replaced without impacting the character of the building, wood, slate, and metal roofs are character-defining features and should be maintained or replicated whenever possible. Flat and low-sloped roofs on commercial buildings, because they are minimally visible, can be replaced with modern materials without impacting the overall character of the district.

Existing metal roofs can be repaired by removing loose dirt and rust and repainting with paint specifically formulated for metal surfaces.

Replacement metal roofs should replicate the pan width and profile of historic metal roofs.

3.1 Standards for Roofs

3.1.1. Identify, retain, and preserve historic roof forms, materials, and features that contribute to the character of the building or the district.

3.1.2. Protect and maintain historic roof forms, materials, and features through a program of regular maintenance and repair using accepted preservation methods.

3.1.3. If a portion of a historic roof is deteriorated beyond repair, replace in-kind only the damaged portion, matching the original in material, size, shape, design, profile, scale, color, and texture. It is not appropriate to replace historic wood, metal, or slate with asphalt shingles or a multi-rib metal roof.

3.1.4. Repair or replace deteriorated flat or low-sloped roofs on commercial buildings with new materials that are concealed behind existing parapets.

3.1.5. Repair or replace significant roof features including dormers, chimneys, turrets, spires, cupolas, and balustrades. It is inappropriate to damage, conceal, or remove significant roof features.

3.1.6. If a roof feature is missing, replace it based on physical or documentary evidence only if the feature to be replaced coexisted with the features currently on the building. Replacement units or details should match the original in material, size, shape, design, profile, detail, scale, color, and texture.

3.1.7. Replace gutters and downspouts with materials that match the original. Paint downspouts and gutters (except copper) in a color appropriate to the building and historic district.

3.1.8. It is inappropriate to replace concealed, built-in gutter systems with modern exposed gutters.

3.1.9. Design new roof features to be compatible with the historic building and district. Install new roof features such as skylights, dormers, vents, or mechanical equipment in locations that are minimally visible from the public rights-of-way and that do not compromise the original roof design, materials, or elements, or the character of the building or district.

3.1.10. The use of exposed tarpaper as a finished roofing material is not appropriate. The use of roofing tar or asphalt as valley flashing or for patching slate, wood, or metal roofing is also not appropriate.

3.2 Foundations and Walls

Projecting wings and bays and variations in wall surface materials and patterns are characteristic of the Queen Anne style.

Edenton boasts a wide variety of foundation and wall materials, which add to the unique character of the historic district. Foundation types and materials can provide important information regarding the age of a building. For example, the use of rough hewn or dry-laid stone for foundation and chimney bases was more common in early buildings. With no stone available regionally, repurposed ballast stone or cut limestone blocks—the latter likely imported as sellable ballast—were likely imported from Bermuda or the Caribbean. Imported English Yorkstone was used for the front steps and interior courtroom floor of the 1767 Chowan County Courthouse. Brick pier foundations were widely used throughout the nineteenth and mid-twentieth centuries. Concrete block began use in the late 1920s and was very popular in the World War II-era. Further, early buildings rested on piers, allowing air and water to circulate under the building. By the early twentieth century, continuous brick foundations were common and earlier foundations were infilled with brick or concrete block curtain walls.

Walls delineate the building envelope and define the building both horizontally and vertically. Additionally, additive and subtractive wings, bays, and other wall features are often characteristic of specific architectural styles. Variations in material add texture to individual buildings and character to the district as a whole. In historic commercial buildings, walls also often define the property lines. Like foundation materials, wall materials can provide information about a building's age and style. Wood clapboard or weatherboard has been used throughout Edenton's history and is the predominant wall material. Beaded weatherboard was used frequently from the eighteenth to the early-nineteenth century. Molded weatherboard was popular in the late-nineteenth century with specialized siding, milled with a molded edge, produced by a millwork company in Elizabeth City and seen on buildings throughout the area.

NPS Preservation Brief:
Maintaining the Exterior of Small and Medium sized Historic Buildings

https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm

Brick, long recognized for its durability and fire resistance, was not common in Edenton until the nineteenth century. However, it was used for the 1736 St. Paul's Episcopal Church and the 1767 Chowan County Courthouse, a testament to the significance of both buildings and the early availability of the material. After an 1893 fire destroyed a portion of downtown, it was reconstructed with brick and at the turn of the twentieth century, the Edenton Cotton Mill was constructed of brick as a fireproof feature for the industrial building. Metal was used on Edenton storefronts in the late nineteenth century while stone and terra cotta were used on commercial buildings during the early twentieth century. Further, commercial buildings were most often built with load-bearing brick construction with the walls and foundations forming a continuous brick surface on side and rear elevations.

Wood lattice (above and below) screen the area under the porches, while allowing air and water to circulate as needed. Metal foundation vents and a decorative brick vent (below) are typical on historic houses.

Preservation Best Practices

The foundation of the building is the base on which the structure depends for its stability while the exterior walls, like the roof, provide defense from sun, wind, and rain. However, both are vulnerable to water infiltration, especially where they are in close proximity to a downspout or where a wall intersects a roof, porch, or projecting/inset bay. One inch of rain on 1,000 square feet of roofing, for example, will produce 600 gallons of water. This amount of water falling off the roof adjacent to a building foundation can lead to significant moisture issues - including increased potential for mildew, coating failure, wood decay, foundation movement, termites, elevated interior moisture levels, and more. While gutters and downspouts can help reduce this concern, downspouts may not extend far enough to fully mitigate the potential damage. Installing inexpensive downspout extensions or an in-ground drainage system to carry the rainwater at least ten feet away from the foundation can prevent long-term moisture issues.

For these reasons, foundations and walls must be carefully maintained. Tips for the maintenance and preservation of foundations and walls:

- Conduct routine inspections for signs of moisture damage, vegetation, fungal or insect infestation, erosion, and structural damage or settlement.
- Maintain adequate drainage around foundations and ensure that water does not collect on horizontal surfaces or decorative features or pond around building foundations.
- Ensure gutters and downspouts are properly secured and free of debris.
- Ensure porches and chimneys are properly secured.
- Clean walls and foundations only as needed to remove heavy soiling or fungus.
- Maintain a sound paint film on wood, ferrous metals, and previously painted masonry.

Maintenance of damaged or deteriorated foundation or wall materials should follow accepted preservation methods for that specific material and replacement, if necessary, should be limited to the affected areas and accomplished only with materials that match the original in texture, pattern, scale, and detail. The introduction or elimination of foundation or wall features, including vents, doors, windows, chimneys, or projecting bays can significantly compromise the architectural integrity of the building and should generally only be considered in locations that are minimally visible from the public rights-of-way.

3.2 Standards for Foundations and Walls

3.2.1. Identify, retain, and preserve character-defining walls, foundations, details, and materials—including wood, brick, masonry, stucco, metal, glass, shingles, terra cotta, and concrete—that contribute to the character of the building or the district.

3.2.2. Protect and maintain historic wall and foundation materials through a program of regular inspections and maintenance and using accepted preservation methods for the specific material.

3.2.3. Repair historic walls and foundations using accepted preservation methods for the specific material. It is inappropriate to remove significant wall or foundation features rather than repair them.

3.2.4. If a portion of a historic wall or foundation is deteriorated beyond repair, replace in-kind only the damaged portion, matching the original in material, size, shape, design, profile, scale, color, and texture.

3.2.5. If a historic wall or foundation surface or feature is missing, replace it based on physical or documentary evidence only if the feature to be replaced coexisted with the features currently on the building. Replacement materials or details should match the original in material, size, shape, design, profile, detail, scale, color, and texture.

3.2.6. Design new wall features to be compatible with the historic building and district. Install new windows, vents, balconies, chimneys, doors, and other wall features in locations that are minimally visible from the public rights-of-way and do not compromise the original wall design, materials, or elements, or the character of the building or district.

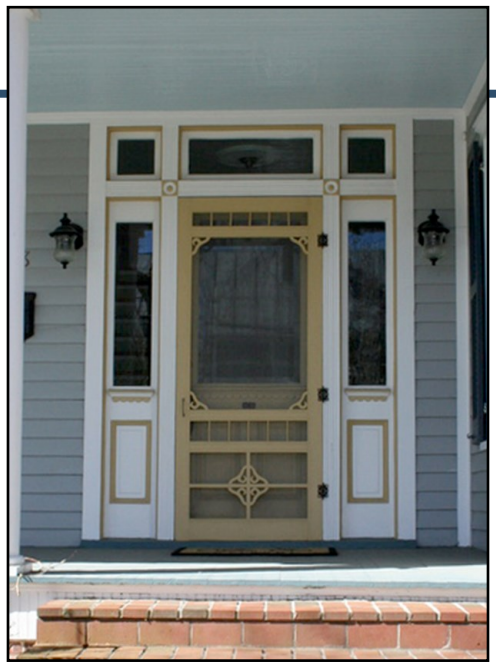
3.2.7. Design new foundation features to be compatible with the historic building and district. When possible, install new vents—including flood vents—and other openings in locations that are minimally visible from the public rights-of-way and do not compromise the original foundation design, materials, or elements.

3.2.8. It is inappropriate to cover historic wall and foundation materials with modern substitute materials.

3.2.9. It is inappropriate to apply wall and foundation details and features to a historic building without documentary evidence or to introduce details that create a false sense of history.

3.3 Windows and Doors

The window and door styles in the Edenton Historic District are as varied as the architecture and often contribute to the architectural style of the building. For example, Craftsman-style buildings are characterized by multi-light-over-one double-hung wood sash windows. Doors can be identified in the same way. Double-leaf doors with arched panels are common features of the Italianate style whereas a double-leaf door with two vertical panels on each are typical of the Greek Revival period. Additionally, windows and doors, like many other parts of the building, can date a building. For example, 9/9 or 9/6 double-hung sash windows are prevalent during the Georgian and Federal periods of architecture while 2/2 double-hung sash are seen more during the last quarter of the nineteenth century. In addition, the features that accent windows and doors are also significant. These include, but are not limited to—decorative brackets and hoods, muntins, moldings, shutters, dormers, blinds, panels, surrounds, sidelights, transoms, fanlights, and hardware.



Decorative door and window details, including sidelights and transom (above) and projecting cornices (below), are important stylistic elements and should be retained and preserved.

Preservation Best Practices

Historic windows and doors and their decorative features are significant character-defining features that should be preserved. They are also functional parts of the building that allow for light, ventilation, and access to a building. As such, doors and windows have moving parts that require regular maintenance to keep them sound and functional.

Tips for the maintenance and preservation of doors and windows:

- Conduct routine inspections for signs of deterioration, moisture damage, deterioration, air or insect infiltration, paint failure, and corrosion.
- Maintain a sound paint film on wood and metal.
- Remove paint build up to facilitate the operation of doors and windows.
- Maintain proper glazing on windows to prevent air and water infiltration.
- Ensure proper drainage so that water does not enter around windows and doors.
- Install weather stripping and storm windows and doors to reduce air infiltration and increase energy efficiency.

NPS Preservation Brief:
The Repair of Historic Wooden Windows
https://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm

3.3 Windows and Doors (continued)

Maintaining and repairing historic wood windows and doors to keep them operable and weathertight is generally more sustainable and cost effective over time than replacing them. Peeling paint, air infiltration, sticking sash, or broken panes are all repairable measures. Therefore, replacement should be limited to extensively deteriorated, broken, or missing elements and new doors and windows should match the originals in material, dimension, pane or panel configuration, and detail.

Changing the pattern and rhythm of window and door openings by adding, altering, or eliminating a window or door may significantly impact the character of the building or district. Therefore, changes should be relegated to secondary or tertiary elevations as much as possible and replacements should never result in the reduction of the original size of the door or window opening.

Historic wood windows, when properly maintained and carefully restored, can last more than a century. Operable shutters provide both increased energy efficiency and storm protection.

3.3 Standards for Windows and Doors

See the Standards for Utilities and Energy Efficiency for standards related to storm doors and windows.
For standards related to storefront doors, windows, and awnings, see the Standards for Storefronts and Commercial Buildings.

3.3.1. Identify, retain, and preserve historic windows and doors as well as historic materials, details, and features of the windows and doors—including frames, sash, muntins, lintels, sills, thresholds, moldings, surrounds, hardware, and shutters—that contribute to the character of the building or the district.

3.3.2. Protect and maintain historic windows, doors, and their materials, details, and features through a program of regular inspections and maintenance and using accepted preservation methods for the specific material.

3.3.3. Repair historic windows and doors using accepted preservation methods for the specific material. It is inappropriate to remove significant windows, doors, or their details or features rather than repair them.

3.3.4. If a detail or feature of a window or door is deteriorated beyond repair, replace in-kind only the damaged portion, matching the original in material, size, shape, design, profile, scale, color, and texture.

3.3.5. If a window, door, or shutter must be replaced due to deterioration, replace in-kind, matching the original in material, size, shape, design, profile, and color.

3.3.6. If a window, door, or shutter is missing, replace it based on physical or documentary evidence only if the feature to be replaced coexisted with the features currently on the building. Replacement materials or details should match the original in material, size, shape, design, profile, detail, and color.

3.3.7. It is inappropriate to cover or remove historic windows or doors, or to replace them with modern, substitute materials.

3.3.8. It is inappropriate to replace windows or doors with smaller units that do not fill the entire opening.

3.3.9. It is inappropriate to apply details or features to a historic building without documentary evidence or to use details that create a false sense of history.

3.3.10. Install shutters to aid with energy efficiency and to provide additional storm protection only if the shutters are appropriately sized to the opening, are fully operable, and are stylistically appropriate. It is not appropriate to install shutters that are fixed in an open position.

3.3.10. Install awnings so that they do not obscure windows, doors, porches, or other character-defining features. Select an awning design based on historical profiles, styles, and shapes.

3.3.11. If new windows or doors must be installed, install them on secondary or tertiary elevations or in locations that are minimally visible from the public rights-of-way and do not compromise the design or materials of the historic building or the character of the building or district.

3.3.12. It is inappropriate to remove original glazing materials including glass, stained glass, textured glass, leaded glass, beveled glass, glass block, and tracery unless an accurate restoration necessitates its removal.

3.3.13. It is inappropriate to install vinyl windows in the historic district.

3.3.14. It is inappropriate to install snap-in muntins on historic windows.

3.3.15. It is inappropriate to replace clear glass or historic stained glass with tinted, textured, or opaque glass.

3.4 Porches and Entrances

Porches are significant character-defining features to the buildings they adorn, their form and materials directly related to both the architectural style of the building and the era in which it was constructed. The majority of Edenton's homes have porches, including double-tier, full-width porches; one-story partial– and full -width porches; and single-bay-wide entrances. Additionally, side- and rear porches, though generally less decorative than front porches, are part of the historic form of the building and alterations to them, especially those on corner lots, should be carefully considered.

Low porches do not require railings (according to local building code) and to add railings may create a false sense of history.

Preservation Best Practices

Porches are an extension of the living space, providing a place for outdoor living, taking advantage of a summer breeze, or visiting with neighbors or passing pedestrians. Both porches and entrances also provide shelter from sun, wind, and rain. As such, they are especially susceptible to wear and water infiltration.

Tips for the maintenance and preservation of porches and entrances:

- Conduct routine inspections for signs of deterioration, moisture damage, structural damage or settlement, insect infiltration, paint failure, and corrosion.
- Ensure porch roofs and gutters are clear of debris and downspouts are working properly to keep water from collecting on horizontal surfaces or decorative elements.
- Ensure there is adequate drainage around foundations and steps and that steps and porch flooring slope away from the house.
- Maintain a sound paint film on wood and metal features and keep vertical wood joints properly caulked to minimize water and air infiltration.

Given the functional importance and architectural significance of porches and entrances, every effort should be made to retain and preserve their form, materials, and details. However, constant exposure to sun, wind, and rain can cause inevitable deterioration. If any part of a porch or entrance is deteriorated beyond repair, only the affected portion/element should be replaced. Further, substitute materials should only be considered in locations where repeated and rapid deterioration is reasonably expected.

The enclosed porch above replicates the rhythm of the front porch posts and, because it is located at the rear of the house, does not negatively affect the historic character of the building or streetscape.

3.4 Standards for Porches and Entrances

3.4.1. Identify, retain, and preserve historic porches and entrances and their details, materials, and features—including columns, pilasters, piers, balustrades, brackets, soffits, ceilings, and flooring—that contribute to the character of the building or district.

3.4.2. Protect and maintain historic porches and entrances and their materials, details, and features through a program of regular inspections and maintenance and using accepted preservation methods for the specific material. Maintain a sound paint film on porch details and features.

3.4.3. Repair historic porches, entrances, their details and features, using accepted preservation methods for the specific material. It is inappropriate to remove significant porches, entrances, or their details or features rather than repair them.

3.4.4. If a detail, feature, or portion of the historic porch or entrance is deteriorated beyond repair, replace in-kind only the damaged portion, matching the original in material, size, shape, design, profile, scale, color, and texture.

3.4.5. If a porch or entrance feature or detail is missing, replace it based on physical or documentary evidence only if the feature to be replaced coexisted with the features currently on the building. Replacement materials or details should match the original in material, size, shape, scale, design, detail, texture, finish, and color.

3.4.6. Construct new porches and entrances, if necessary, on side or rear elevations. Select a design that is compatible with the historic building and district.

3.4.7. It is inappropriate to cover or remove a significant porch or entrance feature or to replace it with modern, substitute materials.

3.4.8. It is inappropriate to remove or enclose a porch or balcony on a primary elevation. If a porch on a secondary or tertiary elevation is to be enclosed, it is inappropriate to select a design that conceals or compromises historic details, features, or materials.

3.4.9. It is inappropriate to introduce new porches, entrances, or balconies on character-defining elevations or to apply features and details to a porch or balcony without documentary evidence or that will create a false sense of history (for example, an elaborate balustrade on a mill village house).

NPS Preservation Brief:
Preserving Historic Wooden Porches
https://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm

3.5 Storefronts and Commercial Buildings

While the majority of buildings in the Edenton Historic District are historically residential in use, Edenton's downtown commercial area, which extends primarily along Broad Street, is made up of several blocks of historic commercial buildings. Most are one or two stories tall with masonry walls, flat or low-sloped roofs behind parapets, and masonry, wood, and metal storefronts and details. The first-floor storefront generally includes the entrance, display windows, and, for multi-level buildings, a second floor entrance. Entrances are often inset, to provide shelter from sun, wind, and rain, and may be further sheltered by canopies or awnings. The upper stories of commercial buildings are equally significant. In many cases, the upper story maintains original windows and details that characterize the architectural style of the building or its era of construction.

The rhythm created by a series of continuous storefronts is unique to the commercial core. The buildings, which abut the sidewalk and each other, create a dense, pedestrian-oriented streetscape.

Inset entrances flanked by display windows on brick bulkheads were decorative as well as practical, providing light to the interior and sheltering the entrance.

Preservation Best Practices

While storefronts evolved throughout the twentieth century to serve changing businesses, extant elements of historic storefronts can and should be maintained. Their high-traffic use requires maintenance and repairs similar to those of other entrances, windows, and doors.

Tips for the maintenance and preservation of storefronts and commercial buildings:

- Conduct routine inspections for signs of deterioration due to moisture damage, settlement or structural damage, insect or fungal infestation, corrosion, or paint failure.
- Clean storefronts using the gentlest means possible based on the material.
- Maintain a sound paint film on wood and metal elements.
- Protect wood joints from moisture by applying flexible sealants and caulking.
- Ensure that gutters, scuppers, and downspouts are free from debris and that there is adequate drainage so water does not collect along the foundation or on flat, horizontal surfaces and decorative elements.
- Ensure that cracks, deteriorated mortar, settlement and missing masonry are repaired.
- Keep storefronts clear of vegetation and debris.

NPS Preservation Briefs: Rehabilitating Historic Storefronts
https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm

The Preservation of Historic Pigmented Structural Glass
https://www.nps.gov/tps/how-to-preserve/briefs/12-structural-glass.htm

The Use of Awnings on Historic Buildings: Repair, Replacement, and New Design
https://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm

3.5 Storefronts and Commercial Buildings (continued)

In many cases, storefronts have been updated over the years to reflect changing patterns in storefront design and changing building usage. When considering additional changes to storefronts, it is important to consider the historic storefront, any changes that are at least fifty years old and may be historic in their own right, and what is appropriate for the building and the district as a whole. Removing a historic storefront or replacing its historic features with incompatible, contemporary materials significantly diminishes the architectural character of a commercial building and should be avoided. Conversely, removing inappropriate late-twentieth- and twenty-first-century alterations, and restoring original storefront configurations is encouraged.

Wood commercial buildings and storefronts continued to be constructed on South Oakum Street well into the twentieth century, even after downtown Edenton was reconstructed with brick.

The National Park Service Technical Preservation Services provides rehabilitation guidance, organized by topic, including information on storefronts, awnings, and signage for commercial buildings.
https://www.nps.gov/tps/how-to-preserve/by-topic.htm
Scroll down to "Commercial Buildings."

3.5 Standards for Storefronts and Commercial Buildings

Windows on upper level facades and windows and doors on side and rear elevations must meet the Standards for Windows and Doors.

3.5.1. Identify, retain, and preserve historic storefronts and their significant features including entrances, display windows, transoms, bulkheads, pilasters, columns, signs, awnings, upper-story windows, cornices, and details.

3.5.2. Protect and maintain historic storefronts and their materials, details, and features through a program of regular inspections and maintenance and using accepted preservation methods for the specific material. Maintain a sound paint film on wood, ferrous metal, and previously painted masonry details and features.

3.5.3. Protect, maintain, and repair masonry walls and details using accepted preservation methods.

3.5.4. Repair historic storefronts and upper stories and their significant features using accepted preservation methods. It is inappropriate to remove significant storefront materials, details, or features rather than repair them. It is inappropriate to replace historic building materials that are in sound condition with new or substitute materials.

3.5.5. If a portion of the historic storefront or commercial building is deteriorated beyond repair, replace in-kind only the damaged portion, matching the original in material, size, shape, design, profile, scale, color, and texture.

3.5.6. If an entire storefront or building surface, detail, or element must be replaced due to deterioration, replace only with materials that match the original in material, size, shape, design, profile, scale, color, and texture.

3.5.7. If a storefront or building surface, detail, or feature is missing, replace it based on physical or documentary evidence only if the feature to be replaced coexisted with the features currently on the building. Replacement materials or details should match the original in material, size, shape, design, profile, scale, color, and texture.

3.5.8. When possible, reopen covered or infilled glass transoms, display windows, or upper-story windows. If units are missing, install new transoms or windows based on existing details or documentary evidence.

3.5.9. When possible, remove late-twentieth century and early-twenty-first century replacement storefronts and restore storefronts to their historic configurations. Reconstruct storefronts based on historic photos or physical evidence. Storefronts must be compatible with the historic character of the building with design, proportion, profiles, and finish consistent with those of typical storefronts from the same era.

a. Early-twentieth-century storefronts typically include a solid base panel (bulkhead), large display window, inset entrance, and full-width transom. Storefronts should be constructed of painted wood or, if metal, have a baked enamel or painted finish that replicates painted wood or metal. It is not appropriate to install unpainted aluminum storefronts.
b. Buildings constructed in the 1960s or later may have entrances flush with the sidewalk and unpainted aluminum storefront windows and doors.

3.5.10. Install fabric or canvas awnings, where historically appropriate, so that they do not obscure windows, doors, or other character defining features. Select an awning design based on historical profiles, styles, and shapes. It is not appropriate to install pent roofs or plastic or metal awnings over commercial storefronts. Flat-roofed metal awnings may be appropriate on buildings/ storefronts constructed in the 1960s and later.

Contact Destination Downtown, Inc. for additional information on appropriate awnings.

See Standards for Commercial Signage and Lighting.

3.5.11. Install awnings, signage, and lighting by drilling through mortar joints rather than damaging the surface of the brick.

3.5.12. It is inappropriate to remove character-defining features or details of historic storefronts or to use contemporary substitute materials such as vinyl, aluminum, Masonite, and cementitious board to cover historic building materials.

3.5.13. It is inappropriate to replace clear display window glass with textured, tinted, stained, colored, or opaque glass. However, insulated glass may be installed within existing storefronts as long as the dimensions of the existing framing can be maintained.

3.5.14. It is inappropriate to install display windows, entrances, or upper-level windows that do not fill the original openings.

3.5.15. It is inappropriate to apply architectural details and features to a historic storefront or commercial building without documentary evidence or that will create a false sense of history.

3.6 Utilities and Energy Efficiency

Energy efficiency, including warmth in winter and coolness in summer, is an important consideration for most property owners. Historic buildings, especially those constructed prior to the advent of central heating and air conditioning systems were designed to enhance energy efficiency by taking advantage of architectural elements and site features to heat and cool the house. Efficient features include operable windows and transoms arranged in patterns that provide cross-ventilation; awnings and overhanging eaves that shade window openings in summer and allow light and heat in winter; and shutters to protect from sun and storms. Outdoor living was accommodated by deep porches that provided a buffer from wind, sun, and rain. Finally, trees provide shade in the summer while allowing light and heat to penetrate them in the winter months.

Operable shutters can provide shade, reducing solar heat gain, as well as storm protection.

As technology has changed the way we live it is important to maintain and preserve the integrity of historic buildings and materials while we update mechanical systems and utilities. New communication systems, upgraded mechanical systems, and contemporary energy efficient measures are important features to extend the life of Edenton's historic buildings, but must not be installed at the expense of the character-defining features of the historic district.

Storm windows increase energy efficiency but should be designed with divisions that align with the historic windows beneath them.

Tips for maximizing the inherent efficiencies of historic buildings:

- Conduct routine inspections to ensure building is weathertight.
- Maintain historic shade trees.
- Maintain porches and ensure they are free from vegetation and water infiltration.
- Install storm windows rather than replacing historic windows.
- Install weather stripping on doors and windows.
- Install interior curtains or blinds to increase window insulation.
- Insulate attics and crawl spaces.
- Upgrade mechanical systems.

NPS Preservation Brief:
Improving Energy Efficiency in Historic Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm

3.6 Standards for Utilities and Energy Efficiency

3.6.1. Maintain and preserve historic energy efficient features including windows, shutters, awnings, porches, and trees.

3.6.2. Introduce energy efficient features such as operable shutters, storm windows, and awnings when appropriate.

3.6.3. Introduce storm windows that do not obscure the character-defining features of the window. If the window is a double-hung window, install a storm window with a divider that matches the existing sash. When possible, install narrow profile storm windows finished in a color that is in keeping with the character of the building and district. Install the storm window in a manner that does not damage the existing window or frame.

3.6.4. Install storm doors that are full-light to allow clear visibility of character-defining elements or follow the pattern of the door panels. When possible, finish the storm door in a color or stain similar to, or compatible with, the existing door. Install the storm door in a manner that does not damage the existing door or frame.

3.6.5. Replace deteriorated or missing shutters with shutters that matches the original in size, shape, design, scale, color, craftsmanship, and material. Shutters should be operable.

3.6.6. Install fabric awnings, where historically appropriate, over windows, doors, storefronts, or porch openings in a manner that does not damage the existing window, door, or frame.

3.6.7. Install new mechanical systems in inconspicuous areas and in a manner that does not damage the existing materials, features, and details of the building and site. Ensure that new equipment can be removed without damage to the historic roofing and wall materials.

3.6.8. When possible, install solar panels on secondary or tertiary elevations where they are minimally visible from the public rights-of-way. Mount panels flush with the roof and hold them back from roof ridges and edges to maintain the visible form of the roof.

3.6.9. Locate mechanical equipment in the least obtrusive place possible, preferably on tertiary elevations and screened from view by plantings appropriate to the property. It is inappropriate for mechanical equipment to be visible from the street. In commercial buildings consider installing mechanical units at the rear portion of the rooftop.

3.6.10. It is inappropriate to locate antennas, satellite dishes, solar collectors, ventilators, or other mechanical equipment on rooftops that are visible from the street. Place satellite dishes and large-scale antennas on the rear of the property and appropriately screen them from view.

3.6.11. Public utilities should consider underground utility lines. However, care should be used during trenching to protect landscape features and archaeological resources.

3.7 Accessibility and Public Safety

In 1990, the Americans with Disabilities Act (ADA) was passed requiring that public buildings, whether commercial or institutional in use, meet certain standards for life safety and accessibility. This important act enables everyone to enjoy historic buildings important to North Carolina's history. Creating accessible space while maintaining the significant features of the building and site can be challenging and requires careful planning. Character-defining features that should be considered when planning accessibility include site, topography, plantings, building, materials, walls, entrances, porches, walkways, and driveways. Public safety is also an important consideration. Providing adequate fire exits is especially important in commercial buildings or residential buildings rehabilitated for commercial use.

The following should be considered when planning alterations to improve accessibility and life safety:

- Conduct routine inspections of existing features.
- Identify and evaluate the character-defining features of the property and site.
- Review potential impacts to character-defining features.
- Ensure that changes are easily reversible or will not impact character-defining features.
- Maintain historic doors and reverse swings, replace door hardware, or install automatic openers rather than replacing the doors.
- Install a bevel on thresholds or modestly slope a recessed entrance rather than replacing door frames and thresholds.
- Carefully site and design ramps, lifts, fire stairs, and elevator towers to minimize their impact.
- Consider temporary solutions to meet short-term accessibility needs.

Careful planning and professional consultation can ensure a successful project. The State Historic Preservation Office, Edenton Planning Department, local disability groups, architects, and the ADA Accessibility Standards can offer valuable assistance during the planning phase and throughout the project. While the plan must also be in accordance with the North Carolina State Building Code, both the ADA and the Building Code can offer flexibility in regard to historic buildings.

Located on the historic front of the Edenton Cotton Mill, though not visible from the street, this ramp is further screened by a low brick wall and shrubs.

A temporary ramp is an appropriate solution for residential structures that do not need long-term accessibility.

NPS Preservation Brief:
Making Historic Properties Accessible
https://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm

3.7 Standards for Accessibility and Public Safety

See also the Standards for Residential Lighting and Signage and Commercial Lighting and Signage.

3.7.1. Preserve and maintain character-defining site features and building elements whenever possible.

3.7.2. Design and construct ramps, lifts, fire stairs, and elevator towers with materials and design elements that are compatible with the material, scale, proportion, finish, and character of the historic building, site, and district.

3.7.3. Whenever possible, locate ramps and lifts in areas that are sensitive to the integrity of the building and site.

3.7.4. Design and construct accessibility modifications to ensure they are easily reversible and do not compromise the original design or materials of a historic entrance or porch.

3.7.5. Use compatible plantings and features to screen ramps and lifts from the street.

3.7.6. Locate elevator towers, fire escapes, fire doors, and secondary entrances on the least character-defining portion of the building, preferably on secondary or tertiary elevations.

3.7.7. Install simple metal railings where needed, or select materials and designs for handrails and rails that are compatible with similar elements on the property or in the district.

3.7.8. Install security lighting in a manner that does not impede on adjacent properties using fixtures that maintain the character of the district.

3.7.9. Consult with safety and building code officials, the Planning Staff, the SHPO, and disability groups to develop an effective yet sensitive accessibility plan.

4.0 Additions and New Construction

4.1 Residential Additions

Historic houses are regularly enlarged and adapted to meet the changing needs of their occupants, including changes in use, improvements in building technology, and shifting family and social structures. The majority of buildings within the Edenton Historic District have been enlarged since their initial construction. These changes illustrate the evolution of the building and are important in interpreting both the history of the building and the cultural and architectural development of the district. Additions that are over fifty years old are also considered historic and should be preserved and considered when planning an addition to a historic property.

In most cases additions can be designed and constructed without compromising the integrity of the historic building or the historic district. Further, carefully designed and sited additions can even enhance the historic district. Additions should be sited in locations that preserve the historic relationships between the building, the site, adjacent buildings, and the public rights-of-way. This is most often achieved by locating additions on tertiary elevations and insetting additions from the exterior corners of the existing building. The design of additions should be subordinate to the historic building in size and scale and compatible with, but differentiated from, the historic building in material and detail.

Successful additions are those that are subordinate in size and scale to the historic house. Additions can be further differentiated by being inset from the rear corner of the historic building and utilizing a cornerboard or change in material to break up the visual size of the addition.

NPS Preservation Brief:
New Exterior Additions to Historic Buildings: Preservation Concerns
https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm

4.1 Standards for Residential Additions

Additions must also meet all Standards for Site and Setting.

4.1.1. Site additions on secondary or tertiary elevations, typically the rear elevation of the historic building, where they are minimally visible from the public rights-of-way and where their construction will not detract from the historic character of the site or district. Consider the impact from all public rights-of-way when constructing additions on corner lots or waterfront properties.

4.1.2. Locate and design residential additions so they do not destroy, damage, or obscure historic materials, details, and other character-defining features of the historic building or site—including porches, projecting bays or wings, historic garages or accessory buildings, topography, plantings, trees, or significant views and vistas.

4.1.3. Design and construct residential additions in a smaller scale than the historic building so that they do not diminish or visually overpower the building.

a. Match the foundation height, style, and materials of the addition to the existing building.
b. Differentiate the addition from the wall plane of the existing building and preserve existing cornerboards and trim by insetting the wall of the addition and/or utilizing a hyphen or other small-scale transitional element to connect the addition to the existing building.
c. Maintain the roof pitch and ridgeline of the existing building by designing roof ridges for additions to be secondary to (lower than) those of the main structure.
d. Utilize similar roof forms and pitches for additions and, when possible, align the height of the eave line of the addition with the eave line of the existing building.

4.1.4. Design and construct residential additions to be structurally self-supporting to minimize structural or material damage to the historic building and to ensure that they can be removed in the future without causing damage to the historic building.

4.1.5. Design and construct residential additions to be compatible with the historic building in regard to mass, form, materials, finish, and color.

a. Extend the architectural hierarchy of architectural details to the addition, by incorporating materials and architectural details derived from the historic building, but simplified in scale, material, and detail.
b. Design additions so that the configuration, placement, materials, and overall proportion of windows and doors are compatible with those of the historic building.
c. Select building materials—including wood, cementitious board, brick, stucco, glass, metal, and composite shingles—that are consistent with the original in regard to integrity, longevity, and appearance—including scale, pattern, detail, texture, finish, and composition.
d. Select exterior colors that are compatible with the building materials and paint colors.

4.1.6. Maintain and protect significant site features and adjacent buildings and structures from damage during, or as a consequence of, construction or related site work.

4.2 Decks and Patios

Historically, the connection between indoor and outdoor living spaces was provided by front and side porches, reinforcing the connection between the residents and their surrounding community. However, by the mid-twentieth century, as family living turned inward and toward the privacy of the rear yard, decks and patios became more common.

Easier to construct and less visually intrusive that new porches, decks and patios don't require the framing necessary to support roofs or walls. However, careful attention must still be paid to their location, design, and construction in order to minimize their impact on the historic building and the district. Decks and patios should be located in inconspicuous locations, typically at the rear of building, and inset from the building corners and screened with vegetation to further reduce their visibility from the public rights-of-way. They should be designed as contemporary features with materials, scale, color, and details that complement the architecture of the house, but should incorporate simple railings and details rather than try to mimic historic porches.

The longevity of new decks can be extended through the use of decay-resistant woods – including cypress or redwood – or pressure -treated woods. Further, non-toxic preservatives, paints, and stains can be used to prolong the life of the wood components while offering colors and finishes that may be more compatible with the historic building than unfinished wood decks.

The deck above is visible only from a side street. The deck below, while it projects beyond the side elevation of the building, is partially concealed behind a projecting bay. Both decks feature railings with simple, square balusters that do not attempt to replicate historic features.

4.2 Standards for Decks and Patios

Rooftop decks and terraces on commercial buildings must meet the Standards for Commercial Additions.

4.2.1. Site decks and patios on secondary or tertiary elevations where they are minimally visible from the public rights-of-way and where their construction will not detract from the historic character of the site or district.

4.2.2. Locate decks and patios so they do not destroy, damage, or obscure historic materials, details, and other character defining features of the historic building or site—including porches, projecting bays or wings, historic garages or accessory buildings. When possible, incorporate existing topography and site features, such as mature trees.

4.2.3. Retain and preserve historic building materials and trim. Minimize the visual impact of decks and patios by designing them to be inset from the building's corners.

4.2.4. Design decks to align with the first-floor level of the building and construct them to be structurally self-supporting to minimize structural or material damage to the historic building and to ensure that they are removable in the future.

4.2.5. Design and detail decks and any related steps and railings to be deferential to, but compatible with the historic building in scale, material, configuration, and proportion.

a. Use decking materials—including wood and composite wood—that are compatible with the scale, pattern, color, and detail of buildings in the historic district.
b. Paint or stain decks in colors that are compatible with the historic structure and district.
c. Avoid replicating historic porch posts and railings for contemporary, uncovered decks.

4.2.6. Consider designing deck piers and foundation infill to relate to the house in the same way that a porch would. Screen the structural framing of decks with foundation plantings, lattice, or other compatible screening materials.

4.2.7. Retain a planting strip between patios and building foundations to allow for proper drainage. Use paving materials—including gravel, brick, crushed shell, concrete pavers, permeable pavers, or poured concrete—that are compatible with the scale, pattern, color, and detail of paved surfaces in the historic district.

4.2.8. Maintain and protect significant site features and adjacent buildings and structures from damage during, or as a consequence of, deck- or patio-related site work or construction.

4.3 Commercial Additions

The majority of historic commercial buildings in downtown Edenton are one or two stories in height and this modest pedestrian scale should be reflected in the height and massing of additions, which should never overpower or compromise the integrity of the historic building or site. The impact of an addition to a commercial building can be significantly diminished through appropriate siting and design.

Locating an addition on the rear elevation, within the interior of a block, is the easiest way to minimize its visual impact from the street. In these locations, an addition may even be higher than the original building if design details are utilized that reduce the perceived building height and mass—including stepbacks, fenestration, bay patterns, and material selection. Rooftop additions, should be similarly located near the rear of the building, to minimize their visibility from the street.

Generally, setting additions back from the street and designing them to be deferential in volume and height will keep them from overpowering the adjacent historic buildings. For additions that front on the street, either as side- or upper-level additions, it is especially important that they do not interrupt the facade continuity of a block. Building width, height, and setback as well as the pattern of the building-wall line should be consistent with nearby buildings, especially those within the same block.

Finally, an addition constructed adjacent to a historic building may be designed and perceived as a separate building. In that case, the proposed design that should follow the Standards for New Commercial Construction.

The commercial addition above replicates the form, height, parapet detail, and window rhythm of other two-story commercial buildings in Downtown Edenton. Shown below with the adjacent building, it replicates the window style and material as well as entrance details.

NPS Preservation Brief:
New Exterior Additions to Historic Buildings: Preservation Concerns
https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm

4.3 Standards for Commercial Additions

4.3.1. When possible, site additions on tertiary elevations where they are minimally visible from the public rights-of-way and where their construction will not detract from the historic character of the site or district. Consider the impact from all public rights-of-way when constructing additions on corner lots.

4.3.2. Locate and design commercial additions so they not destroy, damage, or obscure historic materials, details, and other character-defining features of the historic building or site—including cornices, historic windows and doors, or significant views and vistas.

4.3.3. Design and scale commercial additions to be consistent with the height and width of the existing historic building. Generally speaking, additions should be smaller in scale in order to not diminish or visually overpower the historic building.

a. Accommodate additional height on side or rear additions by articulating the proportions to reduce the perceived building height and mass. Consider higher rooflines that step back from the façade.
b. Utilize similar roof forms and pitches for additions and, when possible, align the interior floor levels, and thus the associated windows and doors, with the historic building.

4.3.4. Design and detail commercial additions so that the pedestrian experience of the district is retained and so that they do not diminish or visually overpower the historic building.

a. Differentiate additions from the historic building by varying the material or masonry pattern, setting the addition back from the front property line, utilizing a lower roofline, or otherwise incorporating a visual break in the mass of the building.
b. Design small-scale rooftop additions to be compatible and proportional, such that the massing and placement minimizes their visibility from the public rights-of-way and maintains the pedestrian experience of the district. Generally, set back any rooftop additions—including roofs and railings associated with rooftop decks and terraces—so that they are minimally visible from the public rights-of-way and so that the original building height and façade, as seen from the street, are clearly distinguishable.

4.3.5. Design and construct commercial additions to be structurally self-supporting to minimize structural or material damage to the historic building and to ensure that they can be removed in the future without causing damage to the historic building.

4.3.6. Design and construct commercial additions to be contemporary in design yet compatible with the historic building in regard to mass, form, materials, finish, and color.

a. Extend the architectural hierarchy of architectural details to the addition, by incorporating materials and architectural details derived from the historic building—including cornice lines, belt courses, and fenestration bands—but simplified in scale, material, and detail.
b. Design additions so that the configuration, placement, materials, and overall proportion of windows and doors are compatible with those of the historic building.
c. Select building materials—including wood, cementitious board, brick, stucco, and glass—that are consistent with the original in regard to integrity, longevity, and appearance—including scale, pattern, detail, texture, finish, composition, and color.

4.3.7. Maintain and protect significant site features and adjacent buildings and structures from damage during, or as a consequence of, construction or related site work.

4.4 New Residential Construction

Edenton's architectural heritage is a living continuum and articulates the continued development of the town since its founding. New construction can be successful in the historic district provided the design is compatible with the character of the historic district. The Special Character Essay in the introduction to these Standards provides a basic overview of the district and its special character.

If the proposed siting and design reflect an understanding of, and a compatibility with, the special character of the district, new construction can enhance the district by filling in "gaps" in historic fabric. However, special attention must be paid to ensure that the setbacks, spacing, and orientation are consistent with surrounding residential buildings and that the scale, height, form, and massing of the proposed new construction is compatible with nearby residential buildings. The introduction of contemporary architecture can add depth and contribute interest to the district, continuing the visual narrative of the town's development. In fact, architecture that is a record of its time, rather than a replication of an earlier design, is preferred, provided the design is compatible with the character of the historic district.

Consult with the Commission and the Town Planning Staff in the early planning phases of a new construction project.

The house above is consistent with the form, material, and details found on historic houses in the district, including the double-tier porch, a common feature in Edenton. It is also consistent with the spacing and setback of other buildings on the block (below) reinforcing the rhythm of the streetscape.

The building above is consistent with building forms and details common in eighteenth-and nineteenth-century Edenton.

4.4 Standards for New Residential Construction

New Construction must also meet all Standards for Site and Setting.

4.4.1. Site new residential buildings to maintain the same or similar setbacks, spacing, and orientation as the other residential properties within the historic district and in locations where their construction will not detract from the historic character of the site or district.

4.4.2. Locate new residential buildings to incorporate existing topography and site features—including mature trees when possible—and so they not obscure significant views and vistas. Consider the impact to all public rights-of-way when designing projects on waterfront or corner lots.

4.4.3. Design new residential buildings to be compatible with the height, scale, massing, proportion, and roof shape of surrounding residential buildings within the district and so they do not diminish or visually overpower nearby historic buildings.

a. Limit the height of new buildings to within the range of historic building heights in the immediate surroundings and to be no taller than the tallest building on the block of the same type. Reduce the perceived height of taller buildings by setting them back on the site, aligned with deeper setbacks found on the block.
b. Design the facade to be compatible with the proportion of facades on surrounding historic buildings (for example, if most houses have a horizontal expression, do not introduce a house with dominant vertical proportions).
c. Reinforce the rhythm and continuity of the streetscape by aligning the main floor level with that of other houses on the block and incorporating porches where porches are common on the block.
d. Utilize roofs and pitches that are found in the district and are consistent with the form and style of the building.

4.4.4. Design and construct new residential buildings that are compatible with the scale, pattern, detail, finish, composition, and color of historic buildings in the historic district.

a. Design buildings so that the configuration, placement, materials, size, and overall proportion of windows and doors are compatible with those of nearby historic buildings.
b. If desired, incorporate materials and architectural details derived from nearby historic building, but simplified in scale, material, and detail.
c. Utilize building materials—including wood, cementitious board, brick, stucco, glass, metal, and composite shingle—that are consistent with historic buildings in regard to integrity, longevity, and appearance—including scale, pattern, detail, texture, finish, and composition.
d. Select exterior colors that are compatible with the color of historic buildings in the historic district.

4.4.5. Maintain and protect significant site features and adjacent buildings and structures from damage during, or as a consequence of, construction or related site work.

4.5 New Outbuilding Construction

The location, size, scale, materials, architectural style, and use of garages and accessory buildings in the Edenton Historic District varies greatly and is illustrative of the evolving transportation, storage, and lifestyle needs of district residents.

As with any new construction, a new garage, carport, or accessory building that is sensitively sited, appropriately scaled, and carefully designed to complement the architectural style of the house and the historic context of the streetscape can enhance the overall character of a district. New garages, carports, and accessory buildings should always reinforce the siting and pattern of historic outbuildings in relationship to the primary building on the site, neighboring buildings, and the public rights-of-way. This is generally achieved by locating them behind the primary structure. The scale, building and roof form, and overall size of new garages, carports, or accessory buildings must be related to, and remain secondary to, that of the primary building on the site. While secondary to the house in terms of size and scale, garages, carports, and accessory structures often have similar architectural details and materials and warrant the same attention to design that would be given to a primary building. Prefabricated sheds may be an option within the historic district, as long as they are constructed with traditional materials and their roof pitch reflects that of the primary structure on the site.

The garages above and below are subordinate to the main building in size, scale, and detail. Both are located at the rear of the site, consistent with early-twentieth-century garages.

4.5 Standards for New Outbuilding Construction

New Construction must also meet all Standards for Site and Setting. Prefabricated sheds and outbuildings that are visible from the public rights-of-way must meet the Standards for New Outbuilding Construction.

4.5.1. Site new outbuildings to maintain the same or similar setbacks, spacing, and orientation as the other outbuildings within the historic district and in locations where their construction will not detract from the historic character of the site or district.

4.5.2. Locate new outbuildings in traditional locations, typically in secondary or tertiary yards where they are minimally visible from the street and do not obscure the primary building or significant district views and vistas. Whenever possible, preserve existing topography and site features—including mature trees. Consider the impact to all public rights-of-way when building on waterfront or corner lots.

4.5.3. Design new outbuildings to be compatible with the height, scale, massing, proportion, and roof shape of other outbuildings within the district and so that they do not visually overpower the primary building on this or adjacent sites.

a. Garages, carports, and accessory buildings should be compatible with, but secondary to, the primary building in size, scale, and building and roof form.
b. Limit the height of new outbuildings to one-and-a-half stories. Reduce the perceived height of taller outbuildings by locating them as far to the rear of the site as possible.
c. Design and construct new outbuildings to be in proportion to other outbuildings of the type within the district.

4.5.4. Design and construct new outbuildings that are compatible with the scale, pattern, detail, finish, composition, and color of historic outbuildings in the historic district.

a. Design buildings so that the configuration, placement, materials, size, and overall proportion of windows and doors are compatible with those of nearby historic buildings.
b. If desired, incorporate materials and architectural details derived from the primary building on the site, but simplified in scale, material, and detail.
c. Utilize building materials—including wood, cementitious board, brick, stucco, glass, metal, and composite shingle—that are consistent with historic outbuildings in regard to integrity, longevity, and appearance—including scale, pattern, detail, texture, finish, and composition.
d. Select exterior colors that are compatible with the building materials and paint colors of the primary building.

4.5.5. If it is necessary to replace a historic outbuilding, the new design should be based on documentary evidence of the original outbuilding, or erect a new building similar in design, form, scale, size, materials, and detail as other buildings in the district.

4.5.6. Introduce new prefabricated outbuildings into the district if they are similar in size, form, scale, materials, and details to other outbuildings in the district. Prefabricated outbuildings that are visible from the public rights-of-way must:

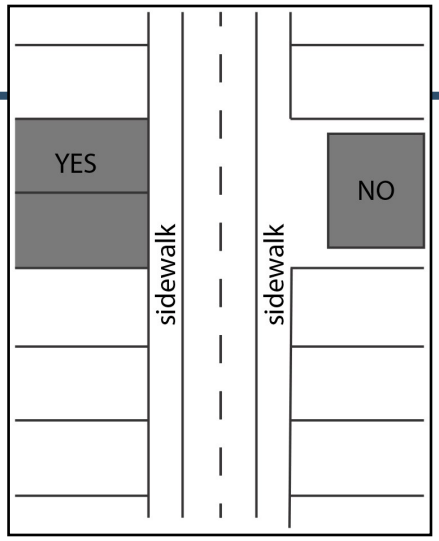
a. Utilize horizontal wood or composite wood siding. Plywood and metal sheathing are not appropriate within the historic district.
b. Utilize a roof pitch that mimics that of the main structure. Gambrel-roofed outbuildings are not appropriate within the historic district.
c. Utilize traditional roofing materials, including composite shingle or 5V/"barn" tin.

4.5.7. Screen new outbuildings with vegetation to minimize their visual impact.

4.5.8. Maintain and protect significant site features and adjacent buildings and structures from damage during, or as a consequence of, construction or related site work.

4.6 New Commercial Construction

Edenton's commercial core is comprised of predominantly one- and two-story brick commercial buildings, generally abutting the sidewalk and each other, to create a continuous façade. The pedestrian-friendly scale is further reinforced by street-level fenestration and signage. Building height, form, and the alignment of architectural features from one building to the next contribute to the sense of order and create a visual continuity throughout the downtown.



New commercial construction should align with the spacing and setbacks of adjacent historic buildings, generally abutting the sidewalk and each other to create a continuous façade.

Like the Edenton Mill Village, the commercial area has little variation in form, style, or material. As such, new commercial buildings must be designed to be consistent with the scale, height, form, and massing of adjacent and nearby commercial buildings within the district, so that they do not detract from the commercial rhythm or pedestrian scale of the streetscape. Respecting the urban form characteristic of the commercial area is more important than replicating any specific architectural styles. Instead, the style and materials of new commercial buildings may vary, reflecting their contemporary construction. The result is new construction that enhances the streetscape, especially when erected on vacant lots where the presence of a new building serves to fill in a "gap" in the streetscape.

New commercial construction should reinforce the scale and rhythm of door and window openings along the streetscape.

Consult with the Commission and the Town Planning Staff in the early planning phases of a new construction project.

4.6 Standards for New Commercial Construction

New Construction must also meet all Standards for Site and Setting.

See also the Standards for Commercial Lighting and Signage.

4.6.1. Site new commercial buildings to maintain the same or similar setback, spacing, and orientation as the other commercial properties within the historic district and in locations where their construction will not detract from the historic character of the site or district.

4.6.2. Locate new commercial buildings so they not obscure significant views and vistas. Consider the impact to all public rights-of-way when designing projects on waterfront or corner lots.

4.6.3. Design and scale new commercial buildings to be compatible with the height, scale, massing, proportion, and roof shape of surrounding commercial buildings and so they do not diminish or visually overpower nearby historic buildings.

a. Limit the height of new mid-block buildings to within the range of historic building heights on the block. Locate taller commercial building at street intersections where than can visually "anchor" the city block. Reduce the perceived height of taller buildings by utilizing different materials above the first floor level and/or stepping back the building above the second-floor level.
b. Reduce the visual width of new facades and reinforce the rhythm of the streetscape by designing breaks in the façade that align with the width of nearby historic buildings.
c. Align floor levels and cornice lines with adjacent buildings in order to reinforce the continuity of the streetscape.
d. Utilize low-sloped roofs, concealed by parapets, as is typical in the commercial area.

4.6.4. Design and detail new commercial buildings so that the pedestrian experience of the district is retained.

a. Include a prominent ground-level entrance on the façade and incorporate first-floor windows in lieu of wide expanses of solid wall.
b. Consider a change in material or texture above the first-floor level in order to reinforce the street-level base and pedestrian character.

4.6.5. Design and construct new commercial buildings to be contemporary in design yet compatible with nearby historic buildings in regard to mass, form, materials, and details.

a. Integrate the building into the streetscape and district by utilizing commercial forms and details and by referencing architectural details found on nearby historic commercial buildings—including cornice lines, belt courses, and fenestration bands—that are simplified in scale, material, and detail.
b. Design buildings so that the configuration, placement, materials, size, and overall proportion of windows and doors are compatible with those of the historic building.
c. Utilize building materials—including wood, cementitious board, brick, stucco, and glass—that are consistent with historic commercial buildings in regard to integrity, longevity, and appearance—including scale, pattern, detail, texture, finish, composition, and color.

4.6.6. Maintain and protect significant site features and adjacent buildings and structures from damage during, or as a consequence of, construction or related site work.

5.0 Building Relocation and Demolition

5.1 Building Relocation

The historic district, as a collection of buildings and sites, tells the development story of Edenton. Each individual building and site constitutes a piece of Edenton's larger story and the significance of individual buildings within the district is partially derived from their site, and their location within the district. When buildings are relocated it not only destroys the historic context and locational integrity of the specific building, but impacts the integrity of the setting and the significance of the district as a whole. Finally, moving buildings is complicated, time-consuming, and expensive.

For these reasons, relocating historic buildings should only be considered as a last resort, typically to save a property from demolition, and only after all other alternatives have been carefully examined. If it is necessary to move a building within the Edenton Historic District, the building should remain in the district and as close to its original location as possible, therefore maintaining its historic context. Regardless of the location, the selected site should allow for the moved building (or buildings) to be placed with spacing, setback and lot coverage, orientation, and landscaping that are both similar to the original location and compatible with surround structures. This includes replicating the grade of the site, constructing a foundation of similar height, and reconstructing significant site features if they contribute to the historic context of the building. Finally, as with new construction, the building being moved should be compatible with the scale, mass, orientation, and height of existing adjacent buildings at the new site.

Careful planning is essential in relocating a property. Contact the State Historic Preservation Office and/or Preservation North Carolina for advice and assistance regarding moving buildings. Identify a qualified and experienced housemover, who can minimize damage to the structure during the move, and coordinate with utility companies and the Town of Edenton when planning a route for the move. Whenever possible, buildings should be moved as a single unit and not sectioned or disassembled.

A COA is required from the Edenton Preservation Commission to relocate a property within the district or to move a building into the district.

The D. T. Ward House was disassembled (above) and moved to its current location on East King Street (below) in 2000.

Note that buildings on the National Register of Historic Places must obtain permission from the National Park Service prior to relocation, or they will be automatically de-listed from the Register (or considered non-contributing to a National Register Historic District).

5.1 Standards for Building Relocation

The Standards here apply to the removal of the building from the site, the selection of a new site, and the transportation of the building within the historic district. The Standards for New Construction, Site and Setting, and Exterior Changes apply to the placement of the building on its new site and any modifications to the building that occur as part of its rehabilitation.

5.1.1 Maintain and preserve historic buildings in their original locations whenever possible. Consider relocation only when all other alternatives have been exhausted.

5.1.2 Prior to relocation, undertake a professional structural assessment to ensure that the building is structurally sound enough to be moved.

5.1.3 Prior to relocation, document the building in its original location through digital photographs, site plans, and/or other graphic and written statements. Submit a copy of the documentation to the Edenton Planning Department and the State Historic Preservation Office.

5.1.4 Select a site with similar qualities—including setting, geographical location, and historical association—as the original location. Whenever possible, the building should remain within the Town of Edenton and within the Edenton Historic District.

5.1.5 Protect significant site features—including other buildings and structures, man-made features, archaeological resources, mature trees and plantings, topography, and other natural features—on the original site, along the relocation route, and on the new site before, during, and after the move.

5.1.6 Protect the building and its significant architectural features before, during, and after the move.

a. Work with a professional, experienced house-moving contractor.
b. Take all necessary precautions to prevent damage to the structure during the moving process by adding bracing and strapping and by temporarily infilling door and window openings for structural rigidity.
c. Secure the building from the weather and other environmental hazards as well as vandalism.
d. Coordinate with Town Staff and local utilities when planning a route for the move.

5.1.7 Site the building in a position similar to its historic orientation and maintain its relationship with the street through a similar setback. The location of the new site and a site plan—including information for proposed site features, plantings, driveways, parking, accessory buildings, and lighting—must be submitted as part of the COA application prior to moving the building.

5.1.8 Submit a COA application with a site plan for the post-removal site stabilization. Clear the site of debris and implement the approved site plan promptly after the relocation.

5.2 Building Demolition

Demolition, like the controlled burn above, should only be considered as a last resort, for buildings that are too damaged or deteriorated to be successfully rehabilitated. When possible, materials should be salvaged for reuse.

Demolition is an irreversible action that results in a permanent loss of historic resources that contribute to the material integrity and historic character of the Edenton Historic District. Removing the resources removes the opportunity to share its history with future generations. Each building contributes to the collective significance of the entire district and the demolition of a single historic building can negatively impact the context and setting of the adjacent buildings and the district as a whole. In addition, vacant lots are unsightly and create voids in the cohesive streetscape that characterizes the historic district. Thus, demolition is never congruous with the character and qualities of the Edenton Historic District and should only be considered after all possible alternatives have been exhausted. Finally, demolition is inherently unsustainable, resulting in both a loss of embodied energy and an increase of building material sent to local landfills.

An application for a COA authorizing the demolition of a building or structure within the historic district may not be denied unless the building is determined to have Statewide Significance. However, the commission can delay demolition for a period up to three hundred and sixty-five (365) days. The intent of the delay is to ensure that adequate time is provided to fully explore ways to save the threatened property. Property owners are encouraged to work with the Commission in identifying viable alternatives. Additionally, buildings not in use should be stabilized and weatherized in order to preserve them throughout the process.

Contact the SHPO for information regarding a determination of Statewide Significance.

In reviewing a COA for building demolition, the Commission may consider the following:

- What is the contribution of the building or site to the historic district?
- What is the condition of the building? Could it be adapted to suit the owner's purposes?
- Could the property be sold to someone willing to use the existing building?
- Could the building be moved to another location?
- Is there a proposed, compatible use for the site after the demolition?

Finally, if the building proposed for demolition is determined by the SHPO to have Statewide Significance—generally defined as individually eligible for the National Register of Historic Places with significance at the state or national level—the commission may deny the COA.

5.2 Standards for Building Demolition

5.2.1 Maintain and preserve historic buildings whenever possible. Consider demolition only when all other alternatives for rehabilitation or relocation have been exhausted.

5.2.2 Prior to demolition, document the building through digital photographs, including photos of interiors, exteriors, architectural elements, and streetscapes to contextualize the setting. When possible, record the building through site plans, building drawings, and/or other graphic and written statements. Submit a copy of the documentation to the Edenton Planning Department and the State Historic Preservation Office.

5.2.3 Prior to demolition, work with the Commission and other interested parties to salvage usable architectural materials and features—including wood flooring, doors, windows, brick and stone, trim, mantels, stair rails and newel posts, and other decorative features.

5.2.4 Submit a site stabilization and/or development plan with the COA application for demolition.

5.2.5 Protect adjacent buildings, structures, and significant site features during the demolition.

5.2.6 Protect in place any known or newly discovered archaeological resources from damage during, or as a result of, demolition. Report any archaeological findings to the Town Planning Department or Office of State Archaeology immediately.

5.2.7 Clear, stabilize, and develop the site promptly after demolition according to the COA approved by the Commission.

5.2.8 Maintain a secure site during the demolition and redevelopment process.

North Carolina Law (NCGS 160D -947.) states that the demolition of buildings and structures within a local historic district requires the prior issuance of a COA. The standards here are designed to follow state law. Further, any project that the Commission determines to include substantial or significant exterior demolition (including the demolition of significant portions of a building) may be subject to the Standards for Building Demolition.

5.3 Demolition by Neglect

Covering door and window openings with plywood can help to weatherize buildings that are unoccupied, but is not a long-term solution as it can obscure deterioration as well as character-defining historic details.

Demolition by Neglect, as defined by the ordinance, is "a situation in which a property owner or others having legal possession, custody or control of a property, allow the condition of a property located in the town's Historic District to suffer such deterioration, potentially beyond the point of repair, as to threaten the structural integrity of the structure or its relevant architectural detail to a degree that the structure and its character may potentially be lost to current and future generations." The Standards that follow are designed to follow that ordinance.

Regular maintenance of exterior building features—as outlined in the sections for Wood, Masonry, Architectural Metals, and Paint & Color—protects the architectural characteristics of the building, but also the structural members of a building that keep it in usable form. Deferred maintenance leads to deterioration which, over prolonged periods, can cause irreversible damage to a building and lead to its eventual demolition. Thus, property owners within the Edenton Historic District are responsible for the care and maintenance of their buildings and the preservation of exterior features from decay, deterioration, and structural defects including the following:

NPS Preservation Brief:
Mothballing Historic Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/31-mothballing.htm

- Deterioration of exterior walls, foundations, flooring, parapet walls, roofs, beams, chimneys and either horizontal or vertical load bearing supports that causes leaning, sagging, splitting, listing or buckling;
- Ineffective waterproofing of exterior walls, roofs and foundations, including broken windows/doors, failed paint, leaking roofing, decayed brickwork, or failed siding materials;
- Rotting, holes, and other forms of decay;
- Damages caused by flooding, fire, or other calamity;
- Deterioration of exterior stairs, porches, handrails, window/door frames, cornices, entablatures, wall facings or other architectural details that causes delaminating, instability, loss of shape, or crumbling;
- Deterioration of fences, gates, garden walls, or accessory structures; and
- Deterioration of any exterior feature that creates or permits a hazardous or unsafe condition to life, health, or other property.

If painted a similar color to the remaining exterior facade, boarded up windows, doors and other potential means of entering a building are allowed only in specified circumstances.

5.3 Standards for Demolition by Neglect

5.3.1. Maintain and preserve the historic building and its details though routine inspection and utilizing appropriate methods of preservation.

5.3.2. Use these Design Standards as a source for material preservation and maintenance.

5.3.3. Work with the Inspections and Planning Department as well as the Edenton Preservation Commission to prevent Demolition by Neglect.

Town of Edenton, North Carolina Code of Ordinances 150.138 allows for Prevention of Demolition by Neglect.

No COA is required for temporary measures taken to stabilize a building has been damaged by a hurricane, flood, fire, or other natural disaster.

6.0 Disaster Preparedness and Prevention

6.1 Disaster Preparedness and Prevention

Properties in the Edenton Historic District are vulnerable to damage from a variety of natural and man-made disasters including severe thunderstorms, tornadoes, fires, and floods. However, the most prevalent threat in North Carolina's coastal communities is from hurricanes and tropical storms, which can result in significant damage including catastrophic wind damage to structures, damage from flying debris, and water damage from heavy rain, storm surges, and prolonged flooding. Hurricanes Irene (2011) and Isabel (2003) were the most destructive storms to hit Edenton in the twenty-first century.

Disaster Preparedness and Recovery Resources in the Appendix provide useful information in evaluating climate change, sea level rise, and floodplain mapping in North Carolina.
A Disaster Preparedness Checklist in the Appendix provides a quick reference for making historic buildings more resilient to storms.

Changing weather patterns and extreme weather events have resulted in more powerful hurricanes (that cause wind damage, wind driven rain damage, increased flooding), sea level rise, and more frequent nuisance flooding—including diurnal flooding in many locations. These flood events can be exacerbated by normal high tides, king tides, and within and near to floodplains. As a response, in 2021, the National Park Service provided Guidelines on Flood Adaptation for Rehabilitating Historic Buildings **https://www.nps.gov/tps/standards/rehabilitation/flood-adaptation-guidelines.pdf.** That document is meant "to provide information on how to adapt historic buildings to be more resilient to flooding risk in a manner that will preserve their historic character" and serves as the basis for the Standards in the section.

It is important to make historic buildings sufficiently resilient to wind and water without negatively impacting their historic character. While many treatments may be undertaken with minimal effect on the historic materials and character of a property, the installation of modern materials or features may result in visual change. Thus, treatments to minimize potential wind and water damage should be carefully selected based on the specific building and site, with flood-related treatments limited to properties with an established risk, generally those above the **Design Flood Elevation (DFE). The DFE is defined as the elevation of the highest flood that a retrofitting method is designed to protect against. It is generally calculated as the Base Flood Elevation (the elevation of the 100-year Flood) including "Freeboard," an additional height required by local floodplain management regulations that dictates the level to which a structure's lowest floor must be elevated.** Further, treatments can, and should, be used in combination to produce the best effect without destroying significant historic materials, features, or spaces.

The best investment to protect properties from storm damage is regular inspection and maintenance, which can slow the natural deterioration of materials and reduce potential risks associated with flooding and hurricane-strength winds. Basic improvements, such as elevating building systems and equipment, and installing sump pumps, can facilitate and expedite recovery and prevent the need for costly replacement. Site improvements, including but not limited to installing gutters, downspouts, and French drains; grading the site and filing in crawlspaces to divert water away from the building; adding vapor barriers; and pruning vegetation, can improve moisture and water conditions around buildings, during non-flood events.

Maintenance tips and preservation best practices are discussed throughout this document in the narrative sections of the Standards.

Wind

High winds can cause significant structural damage to historic buildings, especially those with structural deficiencies, such as insect and fungal decay; deteriorated or missing mortar, brickwork, or blocks; and uneven settling of foundations. Earlier braced frame construction (wood) is less susceptible to wind damage because of the oversized structural components, mortise and tenon connections, diagonal bracing, and thicker siding and flooring that add to the rigidity of the building. More recent balloon and platform framed buildings may be more susceptible to wind damage because of the smaller sized structural members, connections made by nailing, and lack of diagonal sheathed walls and subfloors, which gained popularity in the early twentieth century and contribute to the rigidity of the frame structure.

High winds can uproot trees, causing significant damage to roofs, walls, and site features.

Additionally, strong winds can:

- uplift a structure or cause it to shift on its foundation
- rack or twist the building frame
- lift sections of roofing and flashing and/or damage or blow-out windows and doors allowing for water penetration
- blow an exterior projection, like a porch or balcony, off of a building
- cause damage to the building from flying debris
- result in fallen trees and limbs that cause significant damage to historic buildings

Inspecting and securing roofs immediately following a storm can prevent further damage to the building and its interior.

Wood framing can be reinforced through the installation of ties, straps, and bolts—made of non-corrosive, hot-dipped galvanized or stainless steel, that connect the roof, wall, and foundation together—to transfer the wind loads from the roof to the foundation. Roof framing can be similarly reinforced to support wind loads and reduce uplifting.

While these types of fasteners are easiest to install as part of new construction, in some cases, existing houses can be retrofitted and, because these systems are all concealed within the interior of the building, no COA is required for their installation. If the interior walls are opened, reinforcing connections from the wall studs to the top plate and sill may be made from the inside of the house. Crawlspace access will be needed to connect the sill to the foundation and possibly the sill to the studs and corner posts. Attic access will be needed to connect the rafter ridges and ridge boards together as well as the rafters to the top plate. If interior access is not possible, the careful and selective removal of siding, trim, fascia, and soffit may be necessary. It is worth consulting with a structural engineer and a contractor who has experience with hurricane protection and historic buildings. The addition of bracing, straps, or extra fasteners, if not properly calculated and installed, can actually cause damage during storms. This is especially true for traditional timber framing systems, which expand and contract under normal conditions. If that natural movement is not accounted for, the stabilizing features can actually cause cracks (splitting the framing) or unanticipated movement.

Water

Flood events can be particularly destructive to buildings and materials and therefore require greater adaptive treatments. Flood waters can cause significant structural damage to historic buildings by sliding a structure off of its foundation; wracking the structure; inundating the crawlspace and heated space and their materials and finishes; damaging utilities; and spreading a host of environmental contaminates, such as: chemicals, petrochemicals, animal and human waste, bacteria (E.coli, Salmonella, and Shigella), Hepatitis A, and agents of typhoid, paratyphoid, and tetanus. Additionally, rising sea level and more frequent severe weather events can lead to more frequent flooding, including nuisance, pond, or shallow flooding. Even in areas that do not have an "established flood risk," poor foundation drainage can allow water to seep into a crawlspace or basement or to flood outdoor utilities and equipment. "Rising damp," when groundwater is wicked up through foundations and walls, can result in structural deterioration through mildew, mold, and fungal infestation. Rising sea levels and associated watertables can exacerbate instances of rising damp. For these reasons, site drainage should be carefully monitored well in advance of significant weather events.

Even when floodwaters don't enter a building, they can cause significant damage to foundations, exterior building materials, and site features.

Traditional building materials—including masonry, mortar, tight-grained wood, and lime plaster—when properly maintained, are most often flood-damage resistant as they are more resilient when exposed to water and moisture than modern building materials. Thus, wood decay and other moisture-related problems like mold and mildew are unlikely to occur when traditional materials in water-damaged buildings are properly dried-out and repaired following best preservation practices.

See the Disaster Preparedness and Recovery Resources in the Appendix for information on how to dry out flooded buildings.

Temporary Protective Measures

Temporary measures include those systems that can be employed when storms are predicted and removed or stored when the storm threat has passed and any associated flooding has receded. Because they are temporary, as long as they are installed with care, they have little to no impact on the historic character of the property or district.

Temporary measures for securing doors and windows from high winds are discussed with the Standards for Doors, Windows, and Shutters. Other temporary measures for flood protection include sandbags, temporary dams, and floodgates, and flood-wrapping systems. Sandbags are the most common and are typically used to block doors or to create a barrier that extends, like a temporary wall, around the property or building. Temporary dams are vertical barriers that can be used to encircle a building or property or close a gap in floodwalls. Temporary floodgates are removable barriers that can be installed in doors, windows, or other building openings. Floodgates are most often used for commercial buildings and are thus discussed further with the Standards for Commercial Buildings.

All of these systems should be calculated and installed so that the force of the water against the barrier is not transferred to the historic building and that the building walls themselves are able to withstand the hydrostatic pressure of floodwaters. Sandbags, temporary dams, floodgates, and flood-wrapping systems all require storage space when not in use and can be time-consuming and labor -intensive to install, so are not effective for sudden threats. However, once installed, they allow the occupants to move from the building to safe location for the duration of the weather event. Temporary measures are best for floods of a limited duration and should be used in conjunction with a system for removing water, like a sump pump, that may breach the temporary barrier.

Sandbags are the most common way of providing temporary flood protection.

When installing temporary or permanent treatments to protect a historic property, the *Secretary of the Interior's Standards for Rehabilitation* must be considered, specifically the following concepts:

- Historic materials, features, and finishes should be identified and preserved.
- Treatments should do as little damage or change as possible.
- Treatments should not result in the removal of character-defining features.
- Treatments should be reversible.

All permanent, publicly-visible storm preparedness modifications—including, but not limited to, the installation of shutters, the elevating of finished floor levels, the installation of flood vents, and changes to landscape and topography—require a COA. Additionally, permanent changes made in response to storm damage—including material repair and replacement; porch, steps, platforms, railings, chimney or wall reconstruction; and the repair of building features and elements—require a COA and must follow all of the Standards in this document. No COA is required for temporary measures implemented either immediately prior to, or immediately following, a storm. However, a timeline for the removal of temporary treatments should be established as part the COA for any proposed permanent repair.

Extend downspouts to keep water from collecting near foundations when severe weather is expected.

6.1 Standards for Disaster Preparedness and Prevention

6.1.1. Identify, retain, and preserve the historic materials, features, and spaces of the building, site, and setting that are important in defining the historic character of the property and landscape.

6.1.2. Protect and maintain historic materials, features, and spaces—including wood, masonry, metal, paint and color, foundations and walls, roofs, doors and windows, porches and entrances, storefronts, walkways and driveways, fences and walls, lighting and signage, and outbuildings—according to the Standards for Exterior Materials and Finishes, Exterior Changes, and Site and Setting.

6.1.3. Repair historic materials and features—including wood, masonry, metal, paint and color, foundations and walls, roofs, doors and windows, porches and entrances, storefronts, walkways and driveways, fences and walls, lighting and signage, and outbuildings—according to the Standards for Exterior Materials and Finishes, Exterior Changes, and Site and Setting. It is inappropriate to remove significant materials and features rather than repair them.

6.1.4. If historic materials and features are deteriorated beyond repair, replace in-kind only the damaged portion, matching the original in material, size, shape, design, profile, scale, color, and texture. If the traditional material is located below the Design Flood Elevation (DFE) and is not inherently resilient to flood damage, consider a proven damage-resistant substitute material that matches the original in size, shape, design, profile, scale, color, and texture and meets the Standards for Substitute Materials.

6.1.5. Utilize existing historic and non-historic building and site features—including window shutters, gutters and downspouts, foundation vents, and site topography—that can minimize and/or mitigate damage from wind and water.

6.1.6. Retain historic materials, features, and spaces when planning and undertaking any temporary or permanent flooding adaptation treatment. Consult a structural engineer, contractor, or architect to ensure that the intervention is appropriately calculated and that the building or site feature is structurally able to withstand both the intervention and any displaced loads from wind or water.

6.1.7. Install or employ temporary and permanent protective measures in a manner that does not damage or destroy historic materials, details, and other character defining features of the historic building or site.

6.2 Site Adaptations and Parking

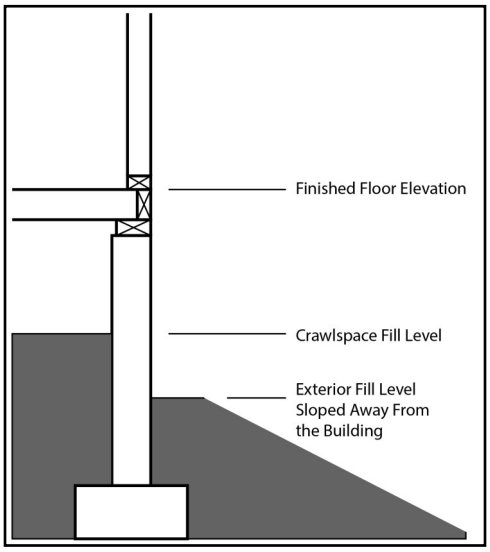
The relationship of a building to its site and the district is important to the preservation of its historic character. Many flood-mitigation techniques employ site and/or landscape interventions that can be implemented without material impact to the historic building. However, changes to site and setting should be carefully planned to limit any negative impact to the historic character, significant landscape features, and archaeological resources.

Site interventions may include limited regrading: grading the site to divert water from buildings and foundations; installing French drains or other underground drainage systems to quickly move water away from buildings; and bringing fill into the crawlspace so that the soil level is higher than the grade outside of the building. In some cases, engineered structures—including the construction of berms and floodwalls—and large-scale infrastructure projects like levees and the restoration of natural shorelines may be necessary. Because any alteration to topography will result in how water moves through the property, as well as through the community, proposed alterations should be carefully considered, especially as they relate to neighboring properties both up- and downstream. A qualified landscape architect or engineer can predict and mitigate these types of drainage issues.

Similarly, the addition of any impermeable surfaces—including building additions, driveways, and parking—will affect the drainage of the subject and neighboring properties by increasing runoff. Thus, when possible, driveways and parking areas should be minimal in scale and constructed of permeable materials. Pruning vegetation to maximize air flow and evaporation around buildings can speed the draining and drying process after a weather event.

Finally, while not site-specific, several adaptations to buildings can aid in the diversion of water away from the building and site. These include the installation and maintenance of gutters, downspouts, and downspout extensions and the installation of sump pumps and vapor barriers in crawlspaces.

Gutters and downspouts divert water away from building foundations. A specially designed system at Wessington directs rainwater underground where it flows into a large cistern.



Ensure that soil levels within a crawlspace are higher than those outside and that exterior fill is graded to drain water away from the building.

6.2 Standards for Site Adaptations and Parking

Any alterations to the site must also meet all the Standards for Site and Setting including the Standards for Archaeology.

6.2.1. Identify, maintain, repair, and/or replace in-kind historic site features, materials, and spaces that are important in defining the overall historic character of the site and district following the Standards for Site and Setting and Exterior Materials and Finishes.

6.2.2. Retain the historic spatial and topographic relationship between the building(s) and the site and setting.

6.2.3. Ensure surface water flows away from building foundations and landscape features.

6.2.4. Where topography permits, install a drainage system around the building foundation and footings to avoid any undermining of the building foundation and to allow for proper site drainage.

6.2.5. Reduce hardscape and design new driveways and parking areas to maintain as much permeable landscape as possible to reduce overland flows during storms. See Standards for Walkways, Driveways, and Off-street Parking.

6.2.6. Limit site runoff by installing new features—including cisterns, bio-swales, permeable pavers, and rain collection systems—that are able to retain heavy rains and floodwaters on-site only if they do not alter the historic features, materials, and spaces.

6.3 Dry Floodproofing

Dry floodproofing is intended to prevent water from entering a building, thus, keeping it dry. These methods—which require establishing a water-proof seal on the foundation and any exterior walls that are below the Design Flood Elevation (DFE)—are only appropriate for masonry foundations and buildings that can withstand the force of floodwater. A structural engineer should be consulted prior to any dry floodproofing in order to assess whether the structure and treatment can withstand hydrostatic forces. Further, dry floodproofing is not appropriate in areas that are likely to experience quickly moving water or wave action, as dynamic hydrostatic loads can be significantly higher than static forces. Additionally, buildings that are dry floodproofed may still not be able to withstand the impact of floating debris.

Depending on the building design and materials and the height of the established flood risk level, dry floodproofing may significantly alter the features and materials of a building. For these reasons, dry floodproofing is generally only appropriate for buildings where the Design Flood Elevation (DFE) is below the first-floor level and is not recommended for historic structures.

Consult the Standards for Masonry and the SHPO prior to the application of any waterproof coatings.

Typical dry floodproofing techniques include, but are not limited to, the following :

- Temporarily sealing those portion of windows, doors, and other openings that are below the DFE.
- Applying a waterproof coating or sealer to exterior masonry walls and masonry foundations that are below the DFE.
- Reinforcing walls and foundations to ensure that they can withstand flooding forces, buoyancy, and impact from floating debris.

Many of these treatments may cover or alter historic features and materials which can negatively affect the historic integrity of a building. Additionally, some treatments may accelerate or promote deterioration of building materials. The application of waterproof coatings or sealers designed to be impermeable to water can trap moisture within a masonry wall, causing long-term decay to traditional masonry materials—especially lime mortar and underfired (soft) brick, which need to "breathe." Additionally, the application of coatings or sealers on masonry foundations with existing rising damp—a condition when ground water wicks several feet up into the masonry wall—can significantly increase the potential for the deterioration of both masonry and the wood framing elements above, including sills, joists, and studs. Thus, any coatings must be carefully monitored during and after installation to avoid unintended consequences that can hasten deterioration of the material.

In addition to the initial cost and potentially invasive application, ongoing maintenance is necessary and dry floodproofing does not eliminate the need for evacuation. If sealants fail, it may result in extensive damage to the building and its contents. Additionally, if the loads aren't properly calculated, or if the flood event exceeds expected loads, building walls may collapse, floors may buckle, and extensive damage can occur to the building. For these reasons, Dry Floodproofing treatments are not generally recommended for historic buildings.

6.3 Standards for Dry Floodproofing

Any alterations to building systems made in preparation for dry floodproofing should also meet the Standards for Foundations and Walls, Wood, and Masonry.

6.3.1. Identify, maintain, repair, and/or replace in-kind historic exterior materials and features, that are important in defining the overall historic character of the site and district—including exterior walls and foundations that are below the Design Flood Elevation (DFE)—following the Standards for Foundations and Walls and Exterior Materials and Finishes.

6.3.2. Consider dry floodproofing techniques only if they do not diminish the historic integrity of the building and if they do not have the potential to accelerate the deterioration of historic building materials and finishes.

6.3.3. Consider dry floodproofing techniques only for masonry buildings or frame buildings where the DFE is below the top of the masonry foundation.

6.3.4. Consult with a structural engineer to determine whether structural reinforcement of the foundation or wall is necessary (and possible) to withstand lateral forces. Any reinforcement should be installed in inconspicuous locations and with as little damage to historic materials as possible.

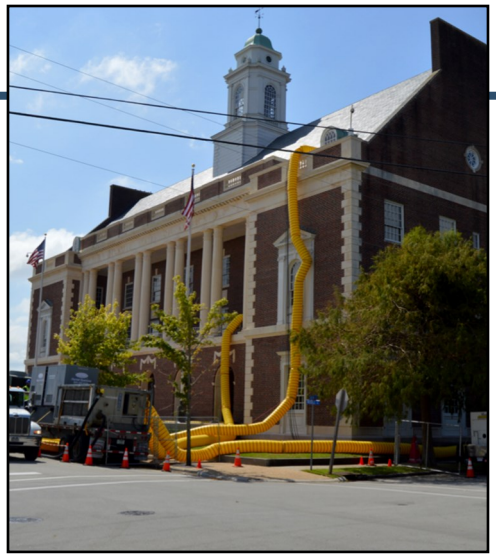
6.3.4. Anchor the structure to the foundation to prevent movement or collapse.

6.3.5. Install foundation vents that can be sealed in anticipation of flooding.

6.3.6. Consider the application of waterproofing coatings or membranes only on masonry surfaces that have been previously painted. It is not appropriate to apply waterproofing coatings or membranes to unpainted masonry or to wood surfaces, as it will cover the character-defining texture and color of the surface and may trap moisture within the wall.

6.3.7. It is not appropriate to apply waterproofing coatings or membranes above the DFE.

6.4 Wet Floodproofing



Thoroughly drying out a building after flooding is an essential part of recovery, including for buildings that have been wet floodproofed.

Wet floodproofing is the practice of providing flood openings to allow water to flow through, and then recede from, building foundations, crawlspaces, basements, or, in limited cases, finished spaces. Allowing water to enter the building equalizes the hydrostatic pressure so that the exterior foundation and walls do not collapse. However, because this approach allows water to enter the building, it is not recommended for finished spaces where the water can damage historic materials and features. Additionally, this practice is not recommended for frame or veneered construction where water (often contaminated) can collect, and removal of the water and cleaning and sanitizing of the cavity is difficult.

If buildings cannot be dry floodproofed and it is likely that water will enter a building during a flood event, mechanical and electrical systems should be permanently elevated above the Design Flood Elevation (DFE). Once floodwaters recede, sediment and deposits must be removed. Masonry buildings can be gently washed, following the Standards for Masonry, to remove residual deposits and an antiseptic applied to kill any pathogens. For frame buildings, wall cavities may need to be opened and accessed for cleaning, sanitizing, and drying. After wall cavities have been sanitized, but before they dry, the application of a boron-based wood preservative solution is recommended (for both structure and finishes) to ward off future insect and fungal infestation. If humidity levels are low, fresh air can dry the building, but fans and dehumidifiers can significantly accelerate the process. Historic materials—including lime plaster, wood, and masonry—can, and should, be thoroughly dried in place rather than removed, though should be monitored as they dry.

The lower level of the Edenton Cotton Mill was converted for use as parking as a means of wet floodproofing the building.

Wet floodproofing is not simply allowing floodwater to enter a building, but rather controlling the flow of floodwater through a building. Thus, the following are necessary:

- The installation of specially designed vents, calculated based on the square footage of the building and the DFE, is necessary to allow water to enter and leave the space.
- The opening of interior spaces to one another, generally by keeping doors open.
- Structural reinforcement to allow the foundation to withstand floodwaters.
- The elevation of all electrical and mechanical systems above the DFE.
- A drainage system to assist in the removal of water from basement and crawlspaces, especially water that may not drain naturally.

Additionally, because the interior space will be inundated with water, wet floodproofing is not recommended for spaces with intact historic features and finishes. Instead, water-resistant and impervious interior materials may be used for the contemporary finishing or retrofitting of spaces below the DFE. Keep in mind that, in anticipation of flooding, any furnishings need to be relocated and that the cleaning and drying process post-flood can be extensive.

6.4 Standards for Wet Floodproofing

Any alterations to building systems made in preparation for Wet Floodproofing should also meet the Standards for Masonry, Wood, and Utilities and Systems.

6.4.1. Identify, maintain, repair, and/or replace in-kind historic materials and features, that are important in defining the overall historic character of the site and district—including interior and exterior walls and foundations that are below the Design Flood Elevation (DFE)—following the Standards for Foundations and Walls and Exterior Materials and Finishes.

6.4.2. Consider wet floodproofing techniques only where the DFE falls below any finished spaces with historic features and materials and in spaces that can be abandoned for the duration of the period necessary to dry out.

6.4.3. Consult with a structural engineer to determine whether structural reinforcement of the foundation or walls is necessary. Any reinforcement should be installed in inconspicuous locations and with as little damage to historic materials as possible.

6.4.4. Anchor the structure to the foundation to prevent movement or collapse.

6.5 Elevating Buildings

The house above, on Okracoke Island, was elevated on new brick piers (below). Extending the siding, or in this case, the wood shingles, two or three courses below the first-floor level helped to minimize the visual impact of the raised foundation.

While much of the historic residential development in Edenton is somewhat elevated in terms of its natural topography, there are specific areas along Edenton Bay, Pembroke, and Queen Anne creeks, and in the low-lying area east of downtown Edenton that are more susceptible to flooding.

In some instances, raising a building to or above the Design Flood Elevation (DFE)—as was the case with 301 and 303 Court Street—is necessary in order to protect the building from potential flooding. This process typically involves abandoning crawlspaces and lifting the building from its foundation onto either extended piers or newly constructed taller piers. Methods of lifting and supporting the building will vary based on the building's construction type, size, and configuration. Thus, consultation with a structural engineer, architect, contractor, or house mover with experience elevating historic buildings is recommended. Some buildings—including masonry buildings with shared party walls, buildings constructed on slab-on-grade foundations, and unsound frame buildings will be difficult to elevate. Thus, the treatment is best suited to frame buildings with crawlspaces on pier or post foundations.

The elevation of a building can affect the detailing and appearance of a building's foundation and can profoundly impact the building's relationship to the site, adjacent buildings, and the streetscape. While every property is evaluated on a case-by-case basis, there may be instances where elevation and floodproofing techniques adversely impact a building's design, setting, materials, workmanship, feeling, and association, resulting in a loss of historic character and integrity. This may, in turn, result in the loss of a property's National Register status or a change in its contributing status in a National Register Historic District.

Note that elevating buildings on the National Register of Historic Places must be done in consultation with the State Historic Preservation Office and National Park Service or they will be automatically de-listed from the Register (or considered non-contributing to a National Register Historic District).

Setting a universal standard or measurement for how high a building can be elevated is not possible due to variations in building and site including, but not limited to: topography, lot size, setback, finished floor level, stair configuration, porch detailing, foundation/pier detailing, chimney detailing, and DFE. Given the cost and disruption associated with elevating a building, some property owners may seek to raise the building a full story to allow for parking below. However, this is not consistent with historic parking patterns in the district. Additionally, the elevation of buildings more than several feet can dramatically alter the streetscape and historic integrity of the building, as well as necessitate significant modifications to stairs and landings, and should be avoided except in extreme circumstances.

Generally, the following should be considered in order to maintain the overall historic character and appearance of the building:

- topography and landscaping
- shape and size of the lot
- siting, setbacks, and ratio of built to unbuilt area of the lot
- building height, mass, form, proportion, and orientation
- construction type
- relative visibility of foundation

The type of foundation used should depend on the likely type of flooding. An open pier foundation that is structurally supported will generally have less damage from fast-moving floodwaters than a closed foundation. Similarly, pier foundations with break-away curtain walls provide more structural protection against fast-moving floodwaters than solid masonry foundation walls.

Finally, after elevating a building, it may be necessary to re-grade the area beneath the foundation to preserve the relationship between the historic building and its site/setting and to promote drainage away from the building foundation. It may also be desirable to raise the grade around the building to minimize the visual impact of the elevated building by maintaining the relative height of the building above grade. On larger parcels, it may be possible to construct a berm that gradually extends up to the required height. Smaller parcels, without room for a gradual change in grade, may require the installation of retaining walls. However, any site alterations may have a significant impact on adjacent properties, both visually and in terms of drainage, and should thus be carefully considered.

This house, on Ocracoke Island, was elevated with a concrete-block foundation, characteristic of mid-twentieth-century Ranch houses. The siding on the left end of the house, extends over the foundation slightly to minimize the visual impact of the taller elevation.

Retaining an open foundation between the piers allows floodwaters to flow under and recede from the building unimpeded.

6.5 Standards for Elevating Buildings

The Standards below apply only elevating a building in its exact location. If a building is moved, even within the same site, the Standards for Building Relocation also apply.

6.5.1. Identify, maintain, repair, and/or replace in-kind historic materials and features, that are important in defining the overall historic character of the site and district—including exterior walls and foundations that may be impacted by elevating the historic building—following the Standards for Foundations and Walls and Exterior Materials and Finishes.

6.5.2. Consider elevating a frame building only where the Design Flood Elevation (DFE) extends above the top of the masonry foundation.

6.5.3. Consult with a structural engineer, architect, general contractor, or house mover to determine whether the building is structurally stable or whether structural reinforcement is necessary for the building to be elevated. Any reinforcement should be installed in inconspicuous locations—such as crawlspaces or within the wall structure—and without damage to historic materials.

6.5.4. Document the building through photographs and/or drawings—specifically any materials or features that will be lost—prior to the start of work.

6.5.5. When possible, maintain the relationship between the finished floor elevation of the historic building and the adjacent grade. The following design techniques can mitigate the visual effect of elevating historic buildings:

a. Consider increasing the height of the grade to meet the finished floor elevation, only if it will not significantly impact surrounding properties.
b. Consider adding fill under the house and around the foundation, gradually sloping the soil outward into the historic grade.
c. Consider a low retaining wall installed several feet away from the foundation.
d. Consider foundation plantings, other landscaping, or a low fence.

6.5.6. Maintain the visual relationship between the building, site features, and significant landscape elements including mature trees, fences, and walls as well as the relationship to neighboring buildings on the site and along the streetscape.

6.5.7. Consider the overall proportions of the building to ensure that an elevated façade does not alter the character-defining form or features of the building. For example, elevating a house with a strong horizontal expression (like a Ranch house) may be stylistically inappropriate.

6.5.8. Elevate porches and additions to maintain their relationship to the main building.

6.5.9. When possible, limit elevation to one foot above the DFE.

6.5.10. It is not appropriate to elevate a building that was constructed with, or later modified to include, a raised basement. Instead, consider utilizing wet floodproofing at the basement level.

6.5.11. It is not appropriate to elevate a building in order to allow for parking under the structure.

6.6 Foundations and Foundation Vents

Depending on the type of construction, elevating can be achieved by first lifting the building and then either increasing the height of the existing foundation or constructing a new foundation. While it may be possible to increase the height of existing foundation walls, piers, and chimneys, those components must be carefully evaluated to ensure that they have the capacity to be reused. Additionally, a structural engineer, architect, general contractor, or house mover should be consulted early in the process to determine whether the structure can withstand elevating and whether the existing foundation can be increased in height or a new foundation is necessary. The new foundation will need to provide for both the vertical support of the building, but also for resistance to the lateral forces related to the increased height, potential wind load, and storm surge. Whether a new or modified foundation, it may require lateral reinforcing or stronger, non-traditional building materials such as foundations of filled concrete block or cast-in-place concrete. However, this use of non-historic materials should not be visible from the exterior.

Flood vents were incorporated into the foundation of the Penelope Barker House when it was elevated following Hurricane Isabel in 2003.

Any alterations to the foundation, or new foundations, should mimic the appearance of the historic foundation in material, elevation, proportion, and other visual qualities. Open pier foundations are best for high elevation projects provided the space between the piers is screened with landscaping or panels—including lattice or wood slat panels—that allow the free-flow of water.

For lower elevations, a closed foundation in a complementary material—typically masonry—may be appropriate as long as the foundation is appropriately sealed or vented. If the foundation is not appropriately constructed to withstand hydrostatic forces and sealed to prevent water infiltration, flood water must be able to flow in and out of the crawlspace. To ensure free flowing water, a minimum of two flood openings on different walls is necessary. However, it is best to consult with a structural engineer, architect, contractor, or flood vent manufacturer to determine the number, size, and placement of flood vents in solid masonry foundation walls. When possible, vents should not be placed on primary elevations unless they are of a size and scale that replicates historic foundation vents and are placed in a similar arrangement.

The elevated foundation (above) replicates a traditional pier-and-curtain foundation and incorporates foundation vents evenly spaced between the piers.

Elevating a slab-on-grade building involves abandoning the slab in place and constructing a new support system. Additionally, because slab-on-grade buildings have finished floor levels that align with the grade, additional foundation detailing and site work may be necessary to mitigate the impact of elevating the building.

6.6 Standards for Foundations and Foundation Vents

Foundation changes should also follow the Standards for Foundations and Walls.

6.6.1. Identify, maintain, repair, and/or replace in-kind historic foundation materials and features, that are important in defining the overall historic character of the site and district—including foundations and foundation vents that may be impacted by elevating the historic building—following the Standards for Foundations and Walls and Exterior Materials and Finishes.

6.6.2. Design new foundations to be consistent with the design and materials of the original foundation, including masonry color, size, and bond pattern; joint width, color, and profile; and other visual qualities; and to meet the Standards for Foundations and Walls.

a. When possible, salvage and reuse historic materials and features including stone, brick, and decorative vents. Utilize salvaged materials on primary elevations when possible to lessen the visual impact of the increased elevation.
b. Construct foundations of traditional materials. The use of veneered material (typically brick) may be appropriate to conceal the use of non-traditional materials for the underlying structure. In those instances, the submission of drawings (elevations and large-scaled sections) is necessary to ensure compliance.
c. Ensure that masonry infill, when visible from the exterior, matches the original in size, shape, design, scale, color, and texture.

6.6.3. Construct piers that match the width, number, and placement of historic piers, even if the new technology requires fewer supports.

a. Foundation piers should align with any historic porch columns or piers above.
b. The exterior face of the piers and foundation should align with the exterior plane of the building framing. The porch skirt board and siding typically overlap the bottom of the sill by at least 1/2 inch.
c. In limited instances, where the foundation is elevated significantly, the width of the piers may be increased incrementally to maintain proper proportions, however floor plans and elevations must demonstrate that the historic integrity of the property will be maintained.

6.6.4. Maintain the visual appearance of historic piers by utilizing traditional infill materials—brick, louvers, lattice—that are recessed between piers and are darker in color.

a. Louvered and lattice panels should allow for the free-flow of water and should be designed to "break-away" in the case of flooding.
b. It is not appropriate to use vertical plastic, metal, or other non-traditional materials to infill between piers.

6.6.5. When possible, screen elevated foundations or piers with appropriate foundation plantings or fences to mitigate their visual impact. Locate structural reinforcements in inconspicuous locations.

6.6.6. Install flood vents in locations where the result is minimal material loss and visual impact to the building foundation.

a. Locate flood vents on secondary and tertiary elevations when possible.
b. Select a compatible design and traditional placement for new vents and/or paint them to match the foundation material.
c. When possible, retain historic foundation vents—of either masonry or metal—on primary and secondary elevations. Consider adding flood vents behind historic foundation vents in order to minimize their visibility.

6.6 Standards for Foundations and Foundation Vents (continued)

6.6.7. New foundations for mid-twentieth-century buildings constructed with slab-on-grade should match other foundations of the era, typically brick or concrete.

6.6.8. Extend the siding by a few board widths below the top of the foundation wall and/or reinstall skirtboards of a slightly wider width than was in place historically—typically between 4”-12”—in order to lower the visual transition between the building and foundation.

6.7 Porches and Balconies

The porch (above) was elevated with the house, to maintain the relationship between the porch and first floor of the interior. Foundation plantings help to screen the taller porch foundation.

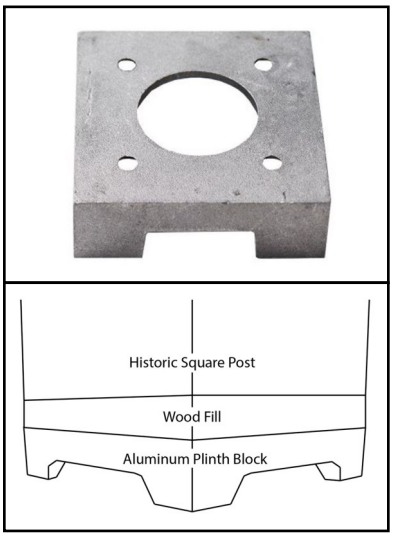
Depending on its construction, the destruction of a porch, portico, balcony, or projecting building wing or bay due to an extreme weather event, can cause significant damage to a historic building. Typically, damage is caused by the wind pulling the appendage away from the main building or dislodging its components that then become airborne debris. In instances where the roof of the porch is tied to the roof of the main structure, high wind entering an opening or soffit vent may lift the main roof off of the building.

The load path—from the roof to the columns/posts and in turn from the columns/posts to foundation/piers—of a porch, portico, balcony, or projecting building wing or bay is generally sufficient. However, as mortise and tenon construction was replaced with nailing connections in the nineteenth century, those connections became more susceptible to destruction from high winds. Thus, reinforcing the connections between all structural elements—including rafters, lintels, posts and columns, foundations, and piers—with hurricane connectors installed in inconspicuous locations is recommended. The structural integrity of masonry buildings and building elements—including piers and foundations—is maintained through the careful repointing of mortar joints, which should follow the Standards for Masonry.

In rare instances, it may be appropriate to cut small openings in column bases, like these (above) at Grimes Plantation, to allow water to flow under posts, reducing rot at post bottoms. Adding a metal plinth to post bases (below) can also achieve this.

Lightweight, fabric storm panels may be appropriate to protect porches from flying storm debris. Fasteners should be pre-installed in locations that are minimally visible and painted to match the adjacent surface to limit their visibility. The panels themselves, if installed only when storms threaten, have little effect on the historic character of the building.

When elevating buildings, porches, porticos, and balconies must be elevated to the same height to maintain the relationship between the exterior finished floor elevation and the corresponding interior finished floor elevation. Elevated porches may, by code, be required to have railings where none were previously present. However, in some instances, where fill is brought in adjacent to the porch, a railing and guardrail may not be needed if the distance from the porch finished floor elevation to the adjacent grade does not exceed 30."



Whatever the new porch floor height, existing balustrades and railings should be maintained and repaired, or reconstructed to match existing. If a new guardrail is required to increase the height of an existing balustrade or railing, it should be simple in design, material, and color to fade away and not compete with the historic railing. Similarly, if a new railing is necessary, it should be simple in design, material, and color. If wood, simple painted balusters and top and bottom rail are recommended. Metal railings can have smaller balusters and rails and can be painted to fade into the background. Whether wood or metal, new railings or guardrails should be unobtrusive and simple in design so as not to create a false sense of history.

6.7 Standards for Porches and Balconies

Any alterations to existing porches as part of elevating the building should also meet the Standards for Porches and Entrances.

6.7.1. Identify, maintain, repair, and replace in-kind historic materials and features of porches, porticos, balconies, and projecting building wings and bays following the Standards for Foundations and Walls and Porches and Entrances.

6.7.2. Install hurricane connectors in inconspicuous places, not visible from public view, to firmly tie porches, porticos, balconies, and other projections to the structure of the main building. Connect individual elements—including ridges, rafters, joists, top and bottom plates, beams, posts, sill, and foundations—of the porch, portico, balcony or projection to each other to increase stability. When visible, paint connectors to match the adjacent materials in order to minimize their visual impact.

6.7.3. Firmly anchor columns and posts to the floor of the porch or portico. If necessary, install post bases into the bottom of wood posts or the base of wood columns to elevate them off of the finished floor to allow water to move beneath them and minimize deterioration of historic features.

6.7.4. Introduce new handrails or guardrails to extend the height of existing balustrades or railings only if necessary as a response to the increased height of stairs and porches.

a. Consider adding fill soil, when appropriate, to keep the height above grade to less than 30", eliminating the need for a new railing or guardrail.
b. Introduce new handrails or guardrails that are consistent with the design, material, and color of existing handrails or are of a simple design, material, and color and do not detract from the historic character of the building.

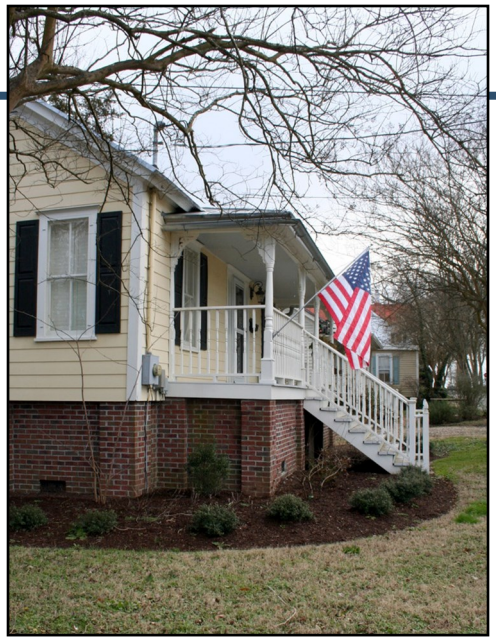
6.8 Stairs

Building entrances, porches, porticos, and their associated stairs are significant character-defining features of historic buildings. Yet, raising the finished floor level of a building and its entrance, porch, or portico necessitates alterations to stairs. Whenever possible, stairs should simply be extended in their existing locations. However, some lot sizes and/or configurations in combination with the location of the entrance, may necessitate, in limited cases, that the stairs be reconfigured or relocated in order to provide access.

The extension of stairs will require the extension of existing balustrades and railings or the construction of new balustrades or railings. New staircases and railings should be designed to replicate the historic stairs and balustrades and railings or be subordinate to them. Similarly, if a new guardrail is required to increase the height of an existing balustrade or railing, it should be simple in design, material, and color to fade away and not compete with the historic railing.

Maintaining the historic width of the stair is important. However, incremental increases to the stair width may be necessary to maintain a proper overall proportion. Many buildings in Edenton were constructed with decorative cut-outs in the stair risers that allow for ventilation under the stairs as well as for flood waters to move through the stair. When documented, this detail can be easily replicated when constructing new stairs.

Elevating the floor level of a building may require handicap access, which often translates into the construction of an accessible ramp. For every one foot a building is elevated, a ramp of at least twelve linear feet (or as required by local building code) must be provided. Exterior "lifts" or elevators may be an option, though any elevator additions should be carefully considered to ensure that they meet the Standards for Accessibility and Public Safety as well as for Residential Additions or Commercial Additions. The submission of architectural site plans, floor plans, and elevations are necessary to ensure that the changes can be made while retaining this historic integrity of the building.



Stairs will need to be extended to accommodate higher first-floor levels to elevated buildings. However, the stairs should replicate the historic location, width, and direction whenever possible.

Cut-outs in stair risers are not only decorative, but allow air and water to circulate freely through the stair.

6.8 Standards for Stairs

New or altered stairs must also meet the Standards for Accessibility and Public Safety.

6.8.1. Identify, maintain, repair, and replace in-kind historic materials and features of stairs following the Standards for Wood, Masonry, Foundations and Walls, and Porches and Entrances.

6.8.2. Design replacement stairs and railings to be consistent with the design, materials, location, configuration, width, and elevation (in relation to the porch, portico, or entrance) of the historic stairs.

a. When possible, salvage and reuse historic materials and features including brick, wood, and decorative railings.

b. Construct new stair newels at the base and top of stairs to match existing newels when possible or to be simple in design and compatible with the scale and materials of historic newels and railings.

c. Ensure that new masonry stairs match the original in size, shape, design, scale, color, and texture.

6.8.3. If necessary, design extensions to existing historic stairs, balustrades, and railings—including guardrails to increase the height of existing railings—that are consistent with historic features or are simple in design, material, location, width, and configuration and do not detract from the historic character of the building.

6.8.4. When the change in elevation necessitates a long run of stairs, break up the run with a landing or a change in design or materials.

a. In limited instances, where the stair is lengthened significantly, the width may be increased incrementally to maintain proper proportions, however floor plans and elevations must demonstrate that the historic integrity of the property will be maintained.

6.9 Roofs and Chimneys

Loose roof shingles or metal panels can easily be dislodged during severe weather, allowing water to infiltrate the building.

Tropical storm and hurricane-strength winds can cause significant damage to building roofs. Winds can compromise the roof system by uplift and cause individual roofing units (shingle, slate, or metal) to blow off. The following maintenance tips, along with those outlined with the Standards for Roofs, will minimize potential storm damage.

- Inspect all roof penetrations—including, but not limited to skylights, monitors, cupolas, and roof vents—to ensure that they are secure, intact, and properly flashed and the flashing is in good condition.
- Inspect delicate composite, wood, tile, and slate shingle roofs to identify and secure loose shingles.
- Inspect the hidden fasteners (cleats) and folded material at the rake and fascia of historic metal roofs for deterioration.
- Inspect fasteners on non-historic metal roofing, especially in vulnerable locations around the eaves or lower sections of the roofing and gable ends.
- Inspect all metal surfaces and features for evidence of corrosion. (See Standards for Architectural Metals).
- Inspect the underside of the roof for signs of moisture or daylight indicating a potential crack or hole. Pay particular attention to areas around chimneys, skylights, and other roof penetrations.
- Fasten gutters and downspouts securely to the building.
- Inspect built-in gutters regularly for signs of water infiltration.
- Inspect chimneys for signs of deterioration, including failing or unsecure flashing, missing mortar, hairline cracks in brick, and spalling or deteriorated brick.

The house above, located in Okracoke, was elevated and new brick added to the base of the chimney. The result (below) is that the chimney stack remains proportionate to the house.

Consider consulting with a structural engineer to assess the structural capacity of the roof system to withstand a major storm. Alterations, such as bracing and the addition of hurricane connectors that are designed to resist uplift, should be installed in inconspicuous locations, such as the attic. Although some preventative measures can be taken to secure the integrity of an existing roof system, some improvements—like securing the sheathing to the rafters—cannot be completed unless the existing roof is replaced.

Chimneys are key architectural features of a historic building and should be retained. When elevating a house, the chimney should be elevated with the building—provided it is structurally sound enough to be moved—with a new foundation constructed below the chimney. This is necessary to maintain the proportional relationship of the chimney to the building on both the interior and the exterior.

6.9 Standards for Roofs and Chimneys

6.9.1. Identify, maintain, repair, and replace in-kind historic materials and features of roofs and chimneys following the Standards for Masonry, Architectural Metals, and Roofs.

6.9.2. When installing new standing-seam metal roofing, consider doubling the number of cleats/fasteners on the lower few feet of the roof (along the fascia) and utilizing screws instead of nails along the eave line and rake (gable end).

6.9.3. For elevated buildings, evaluate existing chimneys to ensure that they have the structural capacity to be elevated along with the house.

a. If so, ensure that the new masonry base supporting the chimney matches the original chimney base in size and design; masonry size, shape, color, and texture; and mortar color, width, texture, and tooling profile; and bond pattern.
b. If not, construct new chimneys that match the original in size and design; masonry size, shape, color, and texture; and mortar color, width, texture, and tooling profile; and bond pattern.

6.9.4. It is not appropriate to install metal flashing on chimneys or parapets on primary or secondary elevations of if it would compromise the design or materials of the historic building or the character of the building or district.

6.10 Doors, Windows, and Shutters

Historic doors and windows, when properly protected against wind and water damage, can withstand a century or more of storms. The regular inspection and maintenance of historic doors, windows, and their components is the first step in protecting them, and the building interior, from wind and water damage. The information presented in the Standards for Windows and Doors provides guidance for window and door maintenance and repair. Specific to storm preparedness, weatherstripping and caulking should be inspected, and replaced if worn, to ensure tight seals at windows and doors that help prevent water and air infiltration.

One of the most traditional forms of hurricane protection is operable shutters or blinds—a solution that allows historic windows to remain in place while retaining the historic character of the building. Storm windows and doors can also provide a layer of protection as the stops that hold the sash in place are faced with the storm sash, which will retard water and infiltration. Pairing the two, with a storm window installed over the historic window and beneath the closed shutters provides additional protection. However, to be effective against storm events, shutters must be in good repair and held securely in the closed position.

While storm windows and operable shutters are permanently affixed to the building, other protective measures are only installed in anticipation of a hurricane or severe weather event. Modern hurricane shutters can be installed to protect historic windows, provided they are installed with minimal damage to historic materials. Alternatively, pre-fitted plywood or acrylic panels with a minimum thickness of 7/16" can be fastened to the building, even onto closed shutters, in advance of a storm for additional protection. In some instances fabric storm panels—which are lightweight, easy to install, and allow light to penetrate the opening—may be appropriate to protect windows and doors from flying storm debris. Finally, impact-resistant acrylic can be installed on the back side of shutters (not visible when the shutters are in the open position). The acrylic should be fastened with stainless steel screws. Washers should be included between the acrylic and wood shutters in order to prevent moisture from accumulating between them and causing wood decay.

Fabric and plywood panels, if installed only when storms threaten, have little effect on the historic character of the building, as does acrylic affixed to shutters that is only visible when the shutters are closed. However, any material that is repeatedly affixed to, and removed from, a building will result in damage to the underlying substrate and should be carefully considered and installed with as few fasteners as necessary.

Shutters installed with longer, galvanized hinges can close over storm windows, affording additional protection from severe weather.

Acrylic screwed to the reverse side of traditional shutters (like these in Key West, Florida) is further secured by a cross beam installed to hold shutters firmly shut.

6.10 Doors, Windows, and Shutters (continued)

While hurricane-resistant doors and windows are required for some new construction, they are not appropriate for historic buildings because they tend to have shallow profiles and very wide frames and muntins, which do not match historic profiles. Further, hurricane-rated doors and windows do not necessarily prevent breakage during a storm or prevent the building's interior from being damaged.

Large-scale doors, including garage doors, are especially susceptible to damage from high winds and airborne debris. Older garage doors can be braced with retrofit kits, while new doors must meet stringent wind requirements. It is best to consult an architect or engineer for appropriate recommendations for securing large-scale doors and door openings.

Technologies are constantly evolving and new products may be considered as long as they are found to have minimal physical and visual impact when not in use.

Permanent fasteners are minimally visible and replicate modest cornices over the window, but provide the mechanism to quickly install storm panels in advance of a severe weather event.

Traditional-style synthetic wood shutters, like those on the Edmond Hoskins Store (above), are a stylistically appropriate addition that provides additional storm protection.

Brass window bolts with associated, countersunk "cups" (left) can be used to install and reinstall plywood or other window coverings without creating new nail and screw holes with each installation.

6.10 Standards for Doors, Windows, and Shutters

Permanent alterations to windows, doors, or shutters must also meet the Standards for Windows and Doors.

6.10.1. Identify, maintain, repair, and replace in-kind historic materials and features of historic doors, windows, shutters, and their associated hardware following the Standards for Wood, Architectural Metals, and Windows and Doors.

6.10.2. Maintain all windows, doors, shutters, and associated hardware in good working order to allow access to all openings so that they may be secured and/or protected with a covering. Verify locks, fasteners, and tiebacks are well anchored into the wall or frame. Install interior, long-throw, slide bolts at the top and bottom of each double-leaf door.

6.10.3. Consider the installation of operable wood shutters to protect historic windows from high winds and airborne debris.

a. Install shutters only if they are compatible with the architectural style of the house and scale of the windows.
b. Consider replacing existing, non-historic, fixed shutters with operable shutters that are appropriately sized to the window or door opening.
c. Consider applying acrylic to the reverse side of operable shutters to provide additional protection.
d. It may be appropriate to consider a proven damage-resistant substitute material that matches the original in size, shape, design, profile, scale, color, and texture and meets the Standards for Substitute Materials.

6.10.4. Consider installing clips, fasteners, or brass "cups" to existing storefronts and window trim to allow pre-cut plywood panels, fabric storm panels, or other hurricane protection to be installed quickly in the event of a storm and without repeated nailing and screwing into historic wooden surfaces and features.

a. Panels should fit within the opening (as opposed to on the face of the adjacent wall surface) if at all possible and attach to existing trim, such as blind stops at the window.
b. Clips and fasteners of stainless steel or other rust- or corrosion-resistant metal should be preinstalled and painted to match the trim.
c. To minimize damage to historic woodwork, utilize reusable, countersunk brass bolts with receiving cups that can be sealed with rubber caps when panels are not installed.
d. The number of clips, fasteners, and cups should be as few as possible to meet the manufacturer's recommendations and, when possible, should be installed in locations that are minimally visible.
e. Fasteners should be set in a sealant to minimize water intrusion and potential deterioration of historic material.
f. If it is necessary to attach fasteners to a masonry surface, they must be installed within mortar joints to prevent damage to the masonry units.

6.10.5. Install fabric, plywood, or acrylic panels only in the event of an approaching storm and remove within fourteen days of the threat passing.

6.10.6. For new windows or replacement glazing, consider installing laminated impact-resistant glass or applying wind resistant films, which do not alter the appearance of windows.

6.10.7. Permanently installed track systems, panels, roll-up or accordion shutters are not appropriate on residential buildings.

6.11 Utilities and Systems

Flooding can cause significant and expensive damage to mechanical , electrical, and plumbing systems and equipment, rendering them useless in the flood recovery process. Fully functioning utility systems, and the resumption of services after power is lost, are essential in the aftermath of a hurricane—especially when floodwaters or wind-driven rain have breached the exterior cladding of a building. Without properly operating mechanical systems to circulate and remove moisture from the air, mold can form within twenty-four to forty-eight hours.

Traditionally, building systems and equipment—including boilers, air handlers, compressors, ductwork, water heaters, electrical panel boxes and breaker boxes, fuse boxes, and communication service, generators, and other appliances—are located at the first floor, in a crawlspace or basement, or at an exterior grade. Where plumbing, mechanical, electrical, and communication systems are at risk of flooding, it is recommended that those systems be elevated above the Design Flood Elevation (DFE). Utilities, and their associated equipment and components, that are moved indoors, should located in utilitarian or other secondary spaces when possible.

Elevating mechanical equipment (above) is an easy way to minimize potential damage from floodwaters. However, the equipment should be screened with fencing or vegetation when possible (below).

In single-story houses that have not been elevated, where crawlspaces are at risk of flooding, consider relocating air handlers and ducts from crawlspaces into attics. In multi-story houses that have not been elevated, but where systems are relocated indoors, care should be taken to minimize the impact of new ductwork, especially on the lower floors. Relocated and new units may require venting, which may result in an exterior alteration. Any such alteration should be relegated to a secondary or tertiary elevation. Exterior units should be located on secondary or tertiary elevations and must be elevated about the DFE and all connections extended to the new height and weatherproofed. In addition to major equipment, secondary components, like electrical outlets and switches, should be elevated. The installation of a backflow preventer can keep sewer backflow from entering the building.

The relocation and elevation increase of any utilities should be performed by a qualified contractor to ensure the work meets any code requirements and manufacturer's specifications. For older units, it may be more economical to replace the unit with a new unit above the DFE rather to risk prolonged loss of service if the unit is damaged.

6.11 Standards for Utilities and Systems

6.11.1. Relocate utility equipment and components—including, but not limited to compressors, air handlers, ductwork, generators, elevator equipment, electrical outlets and panels, water heaters, and communication service—above the Design Flood Elevation (DFE).

6.11.2. Locate utility equipment and components, especially elevated utilities, on secondary or tertiary elevations and screen elevated building systems with vegetation, fencing, low walls, or wood lattice to reduce their visibility. Any site work associated with the placement of utilities must also meet the Standards for Site Features and Plantings and Fences and Walls.

6.11.3. Ensure that relocated utilities, as well as oil and natural gas tanks, are securely anchored to meet wind- and floodwater-resistant requirements, retain the necessary space and ventilation, and are accessible for service and inspection.

6.11.4. After elevating a building, or elevating or relocating utilities, remove any abandoned equipment or hazardous materials from the site, building, or former crawlspaces and disposed of appropriately.

6.11.5. Consider installing back-up generators above the DFE.

6.11.6. Consider installing a backflow valve to prevent sewer and drain back-ups.

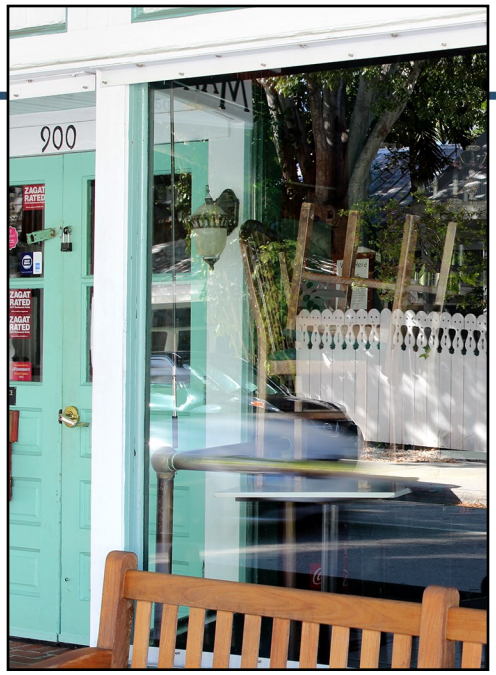
6.11.7. Consider installing a Ground Fault Circuit Interrupter (GFCI) to protect the electrical system and reduce the potential for possible fires.

6.12 Commercial Buildings

The Standards on the preceding pages apply to all buildings (residential, commercial, institutional) regardless of use. However, Downtown Edenton, especially the commercial area on the south end of South Broad Street as it nears Edenton Bay, is at a lower elevation than much of the adjacent residential development, making it more prone to flooding, even in relatively minor storm events. Further, commercial buildings provide unique challenges with respect to preventing and/or recovering from flooding. Most commercial buildings were constructed with common masonry walls and require at-grade entrances for accessibility compliance. Thus, elevating commercial buildings is rarely an option. Additionally, commercial buildings typically have large (usually masonry) openings for storefronts and pedestrian access that must be protected from flooding while the amount and connectivity of impervious surface in the downtown area—including rooftops, streets, parking lots, and sidewalks—result in few, if any, options to divert water away from buildings during heavy rain events.

The most common method for protecting commercial buildings from flooding is dry floodproofing, which creates barriers that prevent water from entering the building, even as water levels rise about the ground-floor level. In dry floodproofing, all openings, or parts of openings, that extend below the Design Flood Elevation (DFE) must be able to be fully sealed and watertight. This is often accomplished through the installation of temporary flood panels at door, window, and vent openings and/or installing small flood walls or gates to protect openings. Flood panels, walls, and gates should be carefully calculated and installed to ensure that the water pressure is not transferred through the panels or walls and onto the surface of the masonry building. To this end, it is necessary to ensure that the building walls themselves are able to withstand the structural pressure of flood waters in addition to the water itself. Consult a structural engineer who can calculate loads created by flood waters and suggest methods to reinforce masonry walls if necessary.

In order to be effective, flood panels, walls, and gates, must be able to be properly installed prior to the threat of flooding. This requires both that the system be stored onsite and that a person familiar with their installation is available. In some instances, it may be appropriate to store flood gates adjacent to the exterior wall penetration they are meant to cover to expedite their installation.



Large display windows, like these in Key West, Florida, can be protected by temporary panels, as long as the permanent fasteners are non-obtrusive.

Temporary floodgates installed at Revolution Mill in Greensboro are stored next to the opening (above) to allow quick and easy installation. Tracks installed on each side of the opening, drilled through mortar joints in the brick, have minimal visual and physical impact. Slats are slid into the track (below) to seal the opening and provide flood protection.

Wet floodproofing is a technique where water is permitted to enter and flow through a building above its finished floor level. The flow of water is generally controlled through specially designed flood vents and requires that the building is structurally sound enough to withstand hydrostatic forces; that all utilities and their components are located above the DFE; and that interior materials are able to be thoroughly dried when floodwaters recede. Traditional materials—including lime plaster, wood, and masonry—are inherently resilient to water. They absorb water, but are able to be thoroughly dried without permanent damage to the material or the threat of mold or mildew.

Despite the general durability of traditional materials, because the interior space will be inundated with water, wet floodproofing is not appropriate for spaces with intact historic features and finishes and in which the contents cannot be relocated above the DFE. Instead, it is most appropriate in spaces that have been retrofitted with contemporary, water-resistant materials and finishes—including brick, concrete, ceramic tile, tight-grain and old-growth wood, marine-grade wood, borate-treated wood, lime-based plaster, fiberglass sheetrock, or water-resistant wallboard—to ensure that the building can be fully dried out after a flooding event.

Flood water carries with it sediment and natural deposits as well as bacteria and other hazardous pathogens. Thus, once floodwaters recede, care must be taken to thoroughly clean, dry, and sanitize building surfaces and features to remove both visible dirt and invisible microbes. The Standards for Wet Floodproofing provide additional guidance for drying buildings after a flood event. Standards for Wood, Masonry, Architectural Metals, and Paint and Color provide information on cleaning each specific material.

Hurricane-resistant fabric panels (above), installed with clips (below) screwed into the same hole with each use, can provide significant protection with a minimum impact on historic materials.

See the Standards for Dry Floodproofing and Wet Floodproofing for additional information.

6.12 Standards for Commercial Buildings

Follow all Standards for Disaster Preparedness and Recovery, Dry Floodproofing, and Wet Floodproofing.

6.12.1. Install flood barriers, walls, or panels on secondary and tertiary building elevations only if the loss or alteration of historic building materials can be minimized.

6.12.2. Install temporary flood panels on primary elevations only if their installation does not result in a loss of historic building material and if the fasteners can be largely inconspicuous when the panels are not installed.

a. Avoid installing fasteners to hollow metal or early rolled storefronts, but instead install them to the inside jamb of the opening.

b. Fasteners of stainless steel or other rust- or corrosion-resistant metal should be installed through the mortar joints of any masonry surfaces, rather than through the brick.

6.12.3. Consider installing clips, fasteners, or brass "cups" to existing storefronts and window trim to allow pre-cut plywood panels, fabric storm panels, or other hurricane protection to be installed quickly in the event of a storm and without repeated nailing and screwing into historic wooden surfaces and features.

a. Panels should fit within the opening (as opposed to on the face of the adjacent wall surface) if at all possible and attached to existing trim, such as blind stops at the window.

b. Clips and fasteners of stainless steel or other rust- or corrosion-resistant metal should be preinstalled and painted to match the trim.

c. To minimize damage to historic woodwork, utilize reusable, countersunk brass bolts with receiving cups that can be sealed with rubber caps when panels are not installed.

d. The number of clips, fasteners, and cups should be as few as possible to meet the manufacturer's recommendations and, when possible, should be installed in locations that are minimally visible.

e. Fasteners should be set in a sealant to minimize water intrusion and potential deterioration of historic material.

f. If it is necessary to attach fasteners to a masonry surface, they must be installed within mortar joints to prevent damage to the masonry units.

6.12.4. Where bulkheads (the wall beneath display windows) have already been altered with replacement materials or finishes, consider installing waterproof finishes or materials to further "harden" the bulkheads to withstand flooding. Replacement finishes or materials should replicate historic finishes and materials in scale, pattern, and texture.

6.12.5. Consider the installation of water-resistant interior and exterior materials and finishes only if historic materials have already been lost, and if the replacement materials replicate historic materials and finishes in scale, pattern, and texture.

6.10.6. Permanently installed track systems, panels, roll-up or accordion shutters may be considered on commercial buildings only if the tracks can be fully concealed.

Appendix

Historic Preservation Contacts

Local Agencies and Organizations

Town of Edenton Planning Department and Edenton Preservation Commission
www.townofedenton.com
400 South Broad Street
PO Box 300
Edenton, NC 27932
252-482-2155 ext.182

Destination Downtown Edenton, Inc.
Edenton Main Street Program
https://www.mainstreetedenton.com/
PO Box 441
Edenton, NC 27932
252-333-0655

A local non-profit downtown revitalization organization that works to promote and preserve downtown Edenton as a desirable destination to live, work and visit.

State Agencies and Organizations

North Carolina Historic Preservation Office (SHPO)
www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office
North Carolina Division of Archives and History

Physical Address:	Mailing Address:	Eastern Office:
109 E. Jones Street, 2nd Floor	4617 Mail Service Center	117 West Fifth Street
Raleigh, NC 27601	Raleigh, NC 27699-4617	Greenville, NC 27858
919-814-6570		252-830-6580

The North Carolina Historic Preservation Office assists private citizens, private institutions, local governments, and agencies of state and federal government in the identification, evaluation, protection, and enhancement of properties significant in North Carolina history and archaeology. The agency also carries out state and federal preservation programs.

The Survey and Planning Branch coordinates the statewide historic building survey and the National Register of Historic Places program.

The Environmental Review Branch helps protect North Carolina's historic cultural resources from the potential impacts of projects that are funded, licensed, or approved by state or federal agencies. Federal and state laws provide limited protections for historic and archaeological properties affected by government-sponsored undertakings. Private and local undertakings are not affected by these laws unless there is state or federal involvement in the undertaking.

The Local Historic Preservation Commission Branch provides technical assistance to local preservation commissions and communities interested in establishing local historic districts and landmarks. It also oversees the Certified Local Government program.

The Restoration Services Branch provides technical preservation services to the public, including coordination of federal and state historic preservation tax credits for the rehabilitation of historic buildings.

Historic Preservation Contacts (continued)

Office of State Archaeology
North Carolina Division of Archives and History
https://archaeology.ncdcr.gov/

Physical Address:
109 E. Jones Street
Raleigh, NC 27601
919-814-6550

Mailing Address:
4619 Mail Service Center
Raleigh, NC 27699-4619

The Office of State Archaeology (OSA) serves North Carolina's citizens through programs that identify archaeological resources on land and beneath state waters. OSA archaeologists and staff are specialists with decades of academic training and practical experience, which they apply to gather and share knowledge about the vast time range (more than 12,000 years) of North Carolina's historic experience.

Preservation North Carolina
http://www.presnc.org/

Headquarters Office:
814 Oberlin Road
PO Box 27644
Raleigh, NC 27611-7644
919-832-3652

Eastern Office:
P. O. Box 1602
Tarboro, NC 27886
252-689-6678

Preservation North Carolina is North Carolina's only private nonprofit statewide historic preservation organization. Its mission is to protect and promote buildings, landscapes and sites important to the diverse heritage of North Carolina. Preservation North Carolina holds preservation easements on properties within the Edenton Mill Village and must be consulted prior to making any changes to those properties.

North Carolina State Historic Sites
https://historicsites.nc.gov/all-sites/historic-edenton
Historic Edenton State Historic Site
108 N. Broad Street
Edenton, NC 27932
252-482-2637

North Carolina State Historic Sites operates the Historic Edenton State Historic Site, which includes a Visitors Center located in the 1892 Ziegler House on North Broad Street with town and local information, changing exhibits, and an audiovisual program on the history of Edenton. It also offers guided tours of the 1767 Chowan County Courthouse, the 1886 Roanoke River Lighthouse, and the 1800/1827 James Iredell House.

Federal Agencies and Organizations

National Park Service, U. S. Department of the Interior
http://www.nps.gov/tps/about.htm
Technical Preservation Services
1849 C Street, NW
Mail Stop 7243
Washington DC 20240
202-513-7270

The Technical Preservation Services branch of the National Park Service administers the federal Rehabilitation Tax Credit programs and has published downloadable Preservation Briefs on 50 topics, which provide guidance on preserving, rehabilitating, and restoring historic buildings. These briefs provide technical advice and recommended methods and approaches to sensitively rehabilitating historic buildings.

National Trust for Historic Preservation
https://savingplaces.org/
2600 Virginia Avenue NW, Suite 1100
Washington DC 20037
202-588-6000

This privately funded, national nonprofit organization works to save America's historic sites; tell the full American story; build stronger communities; and invest in preservation's future.

National Trust Main Street Center, Inc. (Main Street America)
http://www.mainstreet.org
53 West Jackson Boulevard, Suite 350
Chicago, IL 60604
312-610-5613

Main Street America is a program of the nonprofit National Main Street Center, Inc., a subsidiary of the National Trust for Historic Preservation. Main Street America has been helping revitalize older and historic commercial districts for 40 years. Today it is a network of more than 1,600 neighborhoods and communities, rural and urban, who share both a commitment to place and to building stronger communities through preservation-based economic development.

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Weaver, Martin E. Conserving Buildings: Guide to Techniques and Materials. New York, NY: John Wiley & Sons, Inc., 1993.

Young, Robert A. *Historic Preservation Technology*. Hoboken, NJ: John Wiley & Sons, Inc., 2008.

Georgian (1700-1800)

Identifying Elements:

- Rectangular and symmetrical form, often five bays wide, sometimes with flanking wings
- Brick or Beaded Weatherboard
- Hipped, Gambrel, or Gabled Roof
- Gabled dormers
- Central paneled door with transom and/or pedimented surround
- Nine-over-nine or nine-over-six wood-sash windows

The Georgian style is derived from Classical, Renaissance, and Baroque forms and flourished throughout the eighteenth century in Great Britain and the North American Colonies, so named after George I, George II, and George III. In the Southern colonies, where good clay for brick and lime for mortar was plentiful, the houses were constructed of brick and fireplaces were located on the exterior walls to minimize heat generated within the house during the summer months. Later examples of the style are more decorative than early eighteenth century examples.

Federal (1795-1840)

Identifying Elements:

- Rectangular or square in plan with a symmetrical facade
- Side-gabled or hip-roofed
- Two or three stories high
- Brick exterior, usually in a Flemish Bond
- Dentil moldings
- Six-over-six, nine-over-nine, or twelve-over-twelve double -hung wood-sash windows
- Palladian Windows
- Paneled door with sidelights and a transom or fanlight (later examples)

The Federal Style was popular in North Carolina from about 1800-1840. It is based upon classical Greek and Roman architecture and drew upon contemporary European trends. The style is characterized by the use of delicate Classical ornament, though it is generally more restrained in form and detail than the preceding Georgian style. Sometimes used interchangeably with the Adam or Adamesque style.

Gothic Revival (1870-1890)

Identifying Elements:

- Steeply pitched gabled roof, sometimes with gabled dormers
- Bargeboards in gables
- Windows and wall treatment that extend into the gables
- One-story porch with flattened pointed arches
- Pointed arch windows and paneled doors

The Gothic Revival style represents the nineteenth-century revival of the forms and ornament of medieval/Gothic European architecture. The style has a vertical emphasis with continuous wall surface that extends to the steeply pitched gables and was popular for church architecture in North Carolina well into the 20th century. While pattern books that were widely available in the mid-nineteenth century featured residential examples, they are rare in the South as their popularity aligned with the Civil War and Reconstruction eras, in which little residential building occurred.

Italianate (1870-1890)

Identifying Elements:

- Two or three stories in height
- Low-pitched hipped roof
- Deep eaves with ornate sawn brackets
- Tall, narrow two-over-two and one-over-one wood-sash windows
- Arched window openings with heavy hoods
- Quoins or molded cornerboards
- Sometimes square cupolas or towers
- Elaborate double-leaf paneled doors with decorative rounded-arch surrounds

The Italianate style originated in England as part of the Picturesque movement, a reaction to the formal classical ideals of the Greek Revival and other classical styles. It spread throughout the United States via the influential pattern books of Andrew Jackson Downing, published in the 1840s and 1850s. Popular among North Carolina's elite in the 1840s and 1850s, primarily in large towns, the Italianate style was common in residential and commercial architecture, even in small towns and rural areas, by the late 1800s. Commercial examples feature heavy cornices and/or corbelling and arched upper-level windows with hoods or molded surrounds.

Richardsonian Romanesque (1890-1910)

Identifying Elements:

- Asymmetrical plan
- Brick or rough-cut/rock-faced stone walls
- Steeply pitched, hipped roof
- Square or cylindrical towers
- Round arch window openings with double-hung windows
- Deep set entrances with semi-circular arches

Named for prominent architect Henry Hobson Richardson (1838-1886), the style was an outgrowth of the Romanesque style, common from the tenth to the twelfth centuries. It was most often used for churches, libraries, and courthouses. Because they were of solid masonry construction, they were much more expensive to built than frame buildings.

Queen Anne (1890-1910)

Identifying Elements:

- Asymmetrical Massing
- Hipped roof with multiple gables
- Varying textures and materials on exterior walls
- Full-width or wraparound porch with turned posts and details
- Projecting bays and turrets
- Double-hung wood-sash windows, some with decorative or stained-glass sashes

Popularized by a group of nineteenth century English architects, the Queen Anne style borrowed heavily from the Medieval models of the Elizabethan and Jacobean eras, having little to do with the 1702-1714 reign of Queen Anne as the name implies. The style was popular in the United States in the late-1800s, spread though pattern books and mail-order house plans as well as via the expanding railroad network along which precut architectural details were distributed. The style reached its peak in North Carolina from 1890 to 1910 with some homes in Edenton built before 1870 but updated between 1870 and 1910 with decorative porches and spindlework or sawnwork details.

Transitional Queen Anne/Colonial Revival (1900-1920)

Many later examples of Queen Anne architecture also feature elements of the subsequent Colonial Revival style; generally with irregular Queen Anne-style massing and Colonial Revival entrances and porch details. These are sometimes noted to be Free Classic, a subset of the Queen Anne style, Classical Revival, or are classified as Transitional Queen Anne/Colonial Revival-style houses.

Combined (Eclectic) Commercial Architecture (1890-1956)

Identifying Elements:

- Masonry walls
- Corbelled brick parapet
- Arched or flat lintels over the upper-story windows
- Full-height, brick pilasters
- Inset entrances
- Storefronts with rectangular display windows and transoms

The majority of commercial buildings in Downtown Edenton have minimal detailing ranging from Italianate to Modernist styles. Many of the buildings were built from the late nineteenth century to the mid-twentieth century and display elements of more than one architectural style. In most cases the alterations are limited to the first floor storefront.

Colonial Revival (1905-1955)

Identifying Elements:

- Side-gabled, hipped, or gambrel roof
- Symmetrical massing
- Brick or weatherboard exteriors
- Double-hung, six-over-six or eight-over-eight, wood-sash windows
- Gabled or pedimented dormers
- Central paneled door with classical surround
- Front-gabled or pedimented entrance porches on columns

The Colonial Revival style became popular during the early twentieth century as a return to classical order and a departure from the elaborate ornamentation of the Victorian era. Colonial and Classical architecture were experiencing a nationwide resurgence as part of an eclectic phase of architecture that took inspiration from the American 1876 and 1893 expositions and by the 1910s, the Colonial Revival style had become the dominant architectural style in the country. Usually based on the prototypes in the English colonies in America including Georgian and Federal, but are generally free interpretations—typically larger and with exaggerated details—rather than strict replicas. Most of the credit for bringing the Colonial Revival to Edenton must be attributed to builder Frank Fred Muth. Muth constructed many of the Colonial Revival style houses in Edenton and was a master at his trade. It is also important to note that although the popularity of the style decreased at the turn of the century variations of the style are still being constructed today.

Neoclassical/Southern Colonial Revival (1895-1935)

Identifying Elements:

- Symmetrical massing and hipped or gabled roof
- Monumental, pedimented portico supported by Ionic or Corinthian columns
- Dentil and modillion cornices
- Double-hung windows
- Elaborate classical door surrounds

Inspired by the 1893 World's Columbian Exposition in Chicago, the centerpiece of which was a rectangular water pool surrounded by classically styled buildings, the Neoclassical (or Neoclassical Revival) style was popular during the first half of the twentieth century. Elements of the monumental style draw heavily from Greek Revival and early Classical Revival styles.

Art Deco (1925-1940)

Identifying Elements:

- Simple building forms
- Smooth building surface of concrete, stone, glass, and/or terra cotta
- Parallel or zigzag lines, chevrons, and floral motifs

The Art Deco style gained popularity in the United States after the 1925 *Paris Exposition International des Arts Decoratifs et Industrielles Modernes* and was used in North Carolina by the 1920s in large urban areas, but arrived in smaller towns much later, usually applied to theaters, gas stations, and utility companies. The highly geometric style, used mostly for commercial buildings and apartments, aimed to emphasize the future with a modern aesthetic.

Tudor Revival (1890-1940)

Identifying Elements:

- Irregular form with a steeply pitched gabled roof
- Prominent front chimney
- Rounded or pointed-arched doorways
- Tall, narrow, multi-light wood or metal casement windows
- Decorative half-timbering

The Tudor Revival style has little to do with sixteenth-century Tudor England and is instead loosely adapted from a variety of late Medieval and early Renaissance precedents. In the United States, the style was mostly used for early twentieth century suburban residential housing. By the 1920s, examples combined Tudor Revival-style elements with those of the concurrent Colonial Revival style, resulting in asymmetrical forms with double-hung windows and classical door surrounds.

Craftsman (1910-1940)

Identifying Elements:

- Low-pitched, gabled roof
- Deep eaves with exposed rafters
- Knee brackets or purlins in the gables
- Battered or tapered porch posts on brick or stone piers
- Shed or gabled dormers

An extension of the Arts and Crafts movement of the early twentieth century, this style was dominant nationally starting around 1905, originating in California. It spread quickly through magazines and pattern books, becoming popular in North Carolina by the 1910s. The Craftsman style was easily adapted and examples varied greatly in size depending what the owners needed and could afford.

Minimal Traditional (1935-1955)

Identifying Elements:

- Gabled or hipped roof with flush eaves
- Double-hung windows, often six-over-six
- Small, gabled entrance porches

Characterized by a very simple rectangular form and a lack of architectural detail, Minimal Traditional-style houses were a response to the limited resources of the Depression and World War II, followed by rapid home building after the war. The small size and compact footprints of these houses were well suited to existing urban lots. In some parts of the country, the house is known as the American Small House.

Ranch (1945-1975)

Identifying Elements:

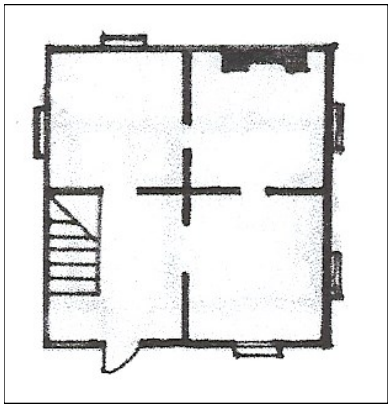
- Wide, one-story form
- Low-pitched gabled or hipped roof
- Brick veneer
- Picture window
- Paneled or solid wood door, sometime with a shallow porch
- Attached garage or carport

Through the mid-twentieth century, housing shifted from the traditional forms and colonial details of the Minimal Traditional style to the streamlined, modern aesthetic of the Ranch house. By far the most common housing form of the 1950s and 1960s, the Ranch house was a broad, one-story house, well suited to wide lots. It emphasized a connection with nature and the family with an open arrangement of interior rooms.

Venacular

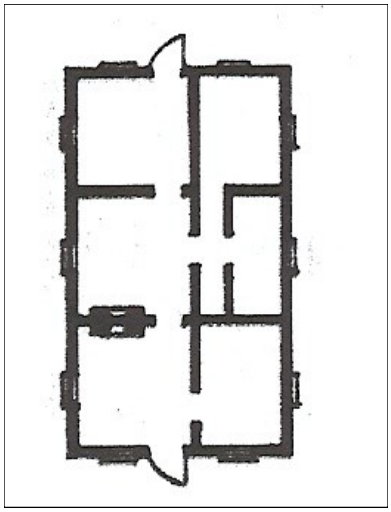
In architecture, as in language, vernacular represents the nonacademic local expressions of a particular region executed by local builders in an individual way that reflects both local or regional needs, tastes, climatic conditions, technology, and craftsmanship. Sometimes referred to as Folk Housing, most examples cannot be characterized as a specific style because of a general lack of ornamentation or style-defining form. Rather, basic forms, typically one- or two-story rectangular or gable-and-wing forms, were constructed with few decorative details. The majority of vernacular houses in eastern North Carolina are common forms, including gable-and-wing, triple-A, and front-gabled form, with folk Victorian details that resemble pared down Queen Anne-style ornamentation.

While vernacular houses cannot generally be classified within a particular architectural style, many feature recognizable plans or forms that may be useful as a means of describing the building. The plans and forms listed below refer only to the original portion of the building, not any subsequent additions. Several plans have specific time periods in which they were most often constructed.



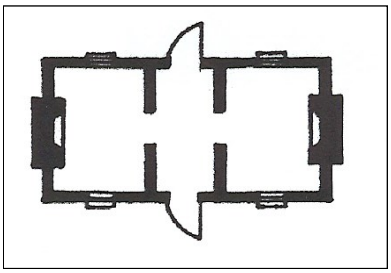
American Foursquare (1915-1930)

Affiliated with the Prairie Style of architecture, the American Foursquare is identified by its two-story, **Double-Pile** form with four rooms on each floor, sometimes flanking a central hall, the result of which is a roughly square plan and volume. Craftsman- or Colonial Revival-style details are sometimes applied to the form including: wide overhanging eaves, exposed rafter ends, a low hip roof, and a full-width, hip-roofed porch.



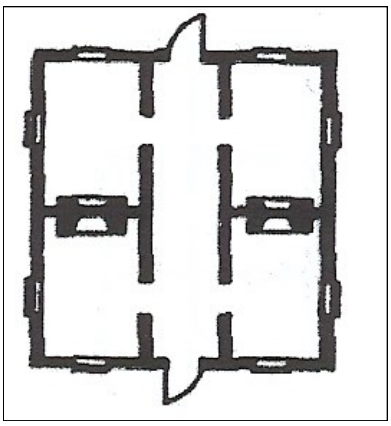
Bungalow (1905-1940)

Small one- or one-and-a-half-story house, usually of wood-frame construction, with a low-pitched gabled or hipped roof. Craftsman-style details were often applied to the form, including exposed rafter tails, brackets or purlins in the gables, and hipped or gabled porches with post-on-pier supports.



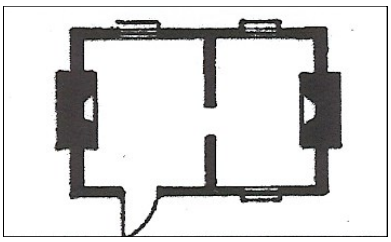
Center-Hall Plan

A broad term that refers to a plan in which a center hall or passage extends from the front all the way to the rear of the house and is flanked by two or more, symmetrically arranged rooms. The **I-house** is a two-story example of the Center-Hall Plan that is only one room deep.



Double-Pile House

A one-story house that is two rooms deep, with or without a center hall. When two-stories high, the form becomes an **American Foursquare**.



Hall-Parlor Plan

A traditional vernacular plan consisting of two principal rooms: a larger "hall," often nearly square, and an adjoining smaller "parlor." A central chimney or exterior end chimneys allowed for fireplaces in both rooms. In the south, the hall was generally entered directly from the outside and was the "public" room where most domestic activities took place, while the smaller parlor tended to be used for sleeping.

I-house (1870-1910)

Common throughout rural North Carolina in the late nineteenth and early twentieth centuries, the I-house is a two story, side-gabled house with a **Center-Hall Plan**. It has a centered entrance and usually a wide front porch. One- and two-story rear wings are common. When a center gable is located on the façade, the I-house is said to have a **Triple-A** roof.

Triple-A (1870-1920)

A one- or two-story building with a side-gabled roof and a decorative gable centered on the front façade, resulting in a total of three gables, or "A"s. The triple-A roof can be found on two-story **I-houses**, but is most often on one-story, **Center-Hall Plan** houses that are a single room deep with a rear ell.

Glossary of Architectural Terms

Accessory Structure – A structure subordinate to the main building on a lot and used for purposes customarily incidental to the main building (i.e. garage, shed).

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

Arcade – A covered walk or passageway with a series of arches—supported on piers or columns—on one or both sides.

Arch – An opening constructed of wedge-shaped stones, bricks, or other objects laid with their narrow ends toward the opening so as to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence whereas a pointed arch denotes Gothic influences.

Architrave – An ornamental molding or decorative band used as a casing for a window or door. Also, the lowest part of an entablature—a beam that spans the columns—that rests directly on top of the capitals.

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

Ashlar - A style of stonework consisting of stones that are shaped and tooled to be square on all faces.

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

Glossary of Architectural Terms (continued)

Asphalt Siding - Siding manufactured in the same way as asphalt shingle, but applied to exterior (non-roof) surfaces. Applied to buildings in the 1950s, it sometimes displays designs seeking to imitate brick or stone.

Awning - A rooflike covering over a window, a door, or other opening to provide protection against the sun, rain, and wind. Early awnings were fabric, but aluminum awnings were developed in the 1950s.

Balcony – An upper-level projecting platform, either cantilevered or supported from below, that is enclosed with a railing or balustrade.

Balusters – Small, vertical posts or spindles used to support a railing.

Balustrade - A railing system along the edge of a porch, balcony, or roof deck. It includes a top rail, balusters (or uprights), and generally a bottom rail.

Band (also Band Molding) – Decorative, flat trim that extends horizontally across an exterior wall to denote a division in the wall plane or a change in interior floor level.

Bargeboard (also Vergeboard) - A decorative wood board, suspended from and following the slope of a gable. Highly decorative bargeboards are generally found on Gothic Revival and Queen Anne style houses.

Bay – Regularly repeating openings or divisions on an elevation. For example, a wall with a door and two windows is three bays wide. A bay can also be projecting or inset.

Beltcourse (also Bandcourse or Stringcourse) - A horizontal band of masonry that extends across a façade or wraps an entire building and often delineates an interior floor level. The band may project slightly or be molded or carved.

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. Beveled glass was most often used for decorative sidelights and transoms.

Board and Batten – An exterior wall treatment of closely-spaced vertical boards, with narrow strips of wood, or battens, used to cover the joints between boards. Occasionally used on Gothic Revival or Tudor Revival style houses, it was more common as a cladding for outbuildings.

Bond - The pattern of brick headers and stretchers in a wall that provides strength, stability, and in some cases, decoration.

- **Common Bond** (also American Bond) - A pattern of brickwork in which one course of headers is laid at regular intervals—generally every three, five, six, or seven courses—with courses of stretcher brick.
- **English Bond** – A pattern of brickwork in which one course is laid with stretchers and the next with headers, thus bonding the double thickness of brick together and forming a high-strength bond of alternating courses of stretchers and headers.
- **Flemish Bond** - A pattern of brickwork in which headers and stretchers alternate in each course. Vertically, headers are placed over stretchers to form a bond and give a distinctive cross pattern.
- **Running Bond** - A pattern of brickwork in which only stretchers are used and the vertical seams between bricks are offset with each subsequent course. This is the most common pattern for brick veneers.

Glossary of Architectural Terms (continued)

Bracket – An ornamental or structural support set under a projecting element, such as the eaves of a house. Brackets are common along the rooflines of Italianate- and Craftsman-style houses as well as decorating the porches of Queen Anne-style house.

Breezeway – A covered passageway, open to the outdoors, that extends between two parts of a building or two separate structures, often between a house and a garage.

Bulkhead - The wall surface or panels below the display windows on a commercial storefront. Also the partial wall beneath a display window on a commercial building.

Buttress - A vertical masonry support projecting from, or built against, a wall to give additional strength at the point of maximum stress.

Capital - The topmost structural member of a column or pilaster, usually decorated or molded to indicate the style (i.e. Tuscan, Doric, Ionic, Corinthian, or Composite).

Cararra Glass (also Vitrolite) - Pigmented structural glass developed and popularized in the early twentieth century for facing Art Deco- and Art Modern-style commercial buildings.

Casement Window – A window with sashes that are hinged vertically and swing open as a door would.

Casing - The exposed flat or molded trim or framing around a door or a window.

Cast Iron - Iron that has been shaped by being melted and cast in a mold. Within the district, it was most often used for porch posts, railings, and decorative fences.

Glossary of Architectural Terms (continued)

Caulk - A resilient mastic compound—often with a silicone, bituminous, or rubber base—used to seal cracks, fill joints, prevent water infiltration, and/or provide waterproofing.

Cementitious Board (also Fiber Cement Board) - A material composed of cement, sand, and cellulose fiber that, when painted, resembles wood. First introduced in the early twentieth century as a substitute for slate, the material is now widely used for siding and trim.

Chain-link fence – A fence made of heavy steel wire interwoven to produce a continuous diamond-shaped mesh fabric without ties or knots, except at the top and bottom edges.

Chamfered Post - A square post, typically used as a porch support, with the edges of its corners cut away or beveled. Chamfered posts were common on Italianate-style houses or on vernacular houses from the mid- to late-nineteenth century.

Cistern – An artificial reservoir or tank for storing water, such as rainwater collected from a roof.

Classical – An architectural style or detail—including Colonial Revival, Neoclassical, and Greek Revival—based on the principles and forms of Greek and Roman architecture.

Clerestory - Windows located relatively high in a wall that often form a continuous band.

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

Column - A vertical shaft, pillar, or post that supports, or appears to support, a load. A classical style column consists of a base, shaft, and capital.

Composite Lumber – A material composed of a mixture of wood fiber, plastic, and a bonding agent. Ingredients are proportioned to form a material that is denser, stronger, and heavier than wood lumber. Composite lumber is often used for decks as it is more durable than modern wood boards.

Composition Board (also Composite Siding) – An exterior board, intended to replicate wood siding, fabricated from wood or paper mixed with a binder and compressed at an elevated temperature. Composition board was commonly used in the 1980s and 1990s.

Consolidate – To stabilize or repair a deteriorated building feature by infusing it with another material, such as injecting epoxy resins into rotten wood.

Coping – A protective cap—typically of terra cotta, concrete, masonry, or metal—used to cover the top course of a masonry wall, parapet, pilaster, or chimney. Coping is especially common on commercial or other flat-roofed buildings where the masonry wall projects above the roofline as a parapet.

Corbel - A decorative projection from a masonry wall or chimney, sometimes to support a roof or cornice.

Corner Boards - Vertical boards, sometimes molded or decorative, nailed on the external corners of frame buildings to provide a method of finishing and joining the otherwise exposed ends of the clapboards, weatherboards, or other siding.

Glossary of Architectural Terms (continued)

Cornice – Ornamental molding applied horizontally to crown the wall of a building, portico, or a door or window opening. Also, the highest part of a classical entablature. The term is loosely applied to almost any horizontal decorative molding.

Cornice Returns - Horizontal portions of a cornice that extend part of the way across the gable end of a structure at eave level. Returns may be partial or full returns, resulting in a pedimented gable.

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

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

Crossette - A projection of the corners of a door or window surround that somewhat resemble a squared-off ear; also know as an "ear" or "dog-ear".

Cupola - A small vented or windowed structure on the ridge of a roof, mostly for ornamental purposes.

Deck - An uncovered wood or composite wood surface, usually at the rear of residential buildings; common after the mid-twentieth century.

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

Dormer – A gabled, hipped, or shed-roofed structure that projects through a pitched roof and contains a window or vent.

Glossary of Architectural Terms (continued)

Double-Hung Window - A window with two sashes, installed one above the other, operable by sliding the sashes up and down within a cased frame.

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

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

Elevation – The exterior vertical walls of a building. Also, an architectural drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

Ell - A secondary wing or extension of a building, often a rear addition, positioned at right angles to the principal mass, resulting in an L-shaped form.

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

Entablature – In classical architecture, the horizontal element supported by columns or pilasters, usually as part of a door surround or at the top of a porch. It consists of three parts: the lowest molded portion is the architrave; the middle band is the frieze; the uppermost element is the cornice.

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

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

Facade - The front, or street-facing, elevation of a building. Buildings on corner lots, those facing the water, or those with large sites on which multiple elevations are visible from the rights-of-way, may be considered to have multiple facades.

Fanlight (also Lunette) - A semicircular window above a door or window with radiating muntins in the form of an open fan. Lunette refers to the semicircular opening and may or may not have dividing muntins.

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

Fenestration - The arrangement of door and window openings on a building.

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

Flashing - A thin impervious material, typically metal, placed in roof valleys or along intersections of roof, wall, and chimney to prevent water penetration and/or to provide water drainage.

Flush Siding - An exterior wall treatment consisting of closely fitted horizontal boards, installed without an overlap, and with joints that are carefully formed to be hidden and flush, giving the appearance of a continuous surface.

Glossary of Architectural Terms (continued)

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

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

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

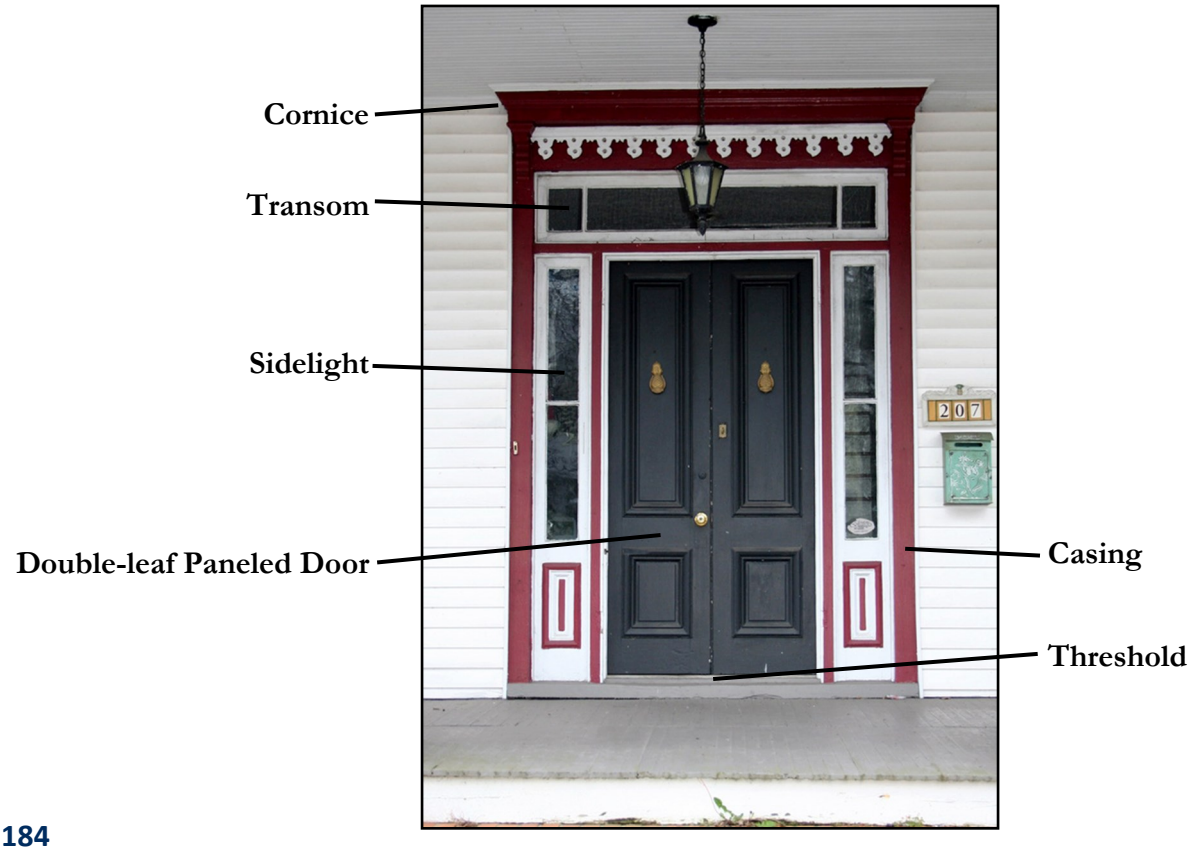
Frieze - The middle portion of a classical entablature, located above the architrave and below the cornice. The term is usually used to describe the flat, horizontal board located above the weatherboards and below the roofline of most houses.

Gable - The triangular portion of a wall, between the cornice level and the roof ridge, formed by the two sides of a sloped, gabled roof.

Gable Returns (also Cornice Returns) – Horizontal portions of a cornice that extend part of the way across the gable end of a structure. Returns are most often partial returns. Full gable returns result in pedimented gables.

Galvanize - To coat steel or iron with molten zinc to make it more resistant to corrosion.

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



Glossary of Architectural Terms (continued)

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

Glazing – Glass set into frames or sashes.

Gothic Arch (also Pointed Arch) – An arch with a pointed top, commonly used in Gothic Revival architecture, especially churches.

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.

Header – Brick laid horizontally with the end of the brick exposed and its length perpendicular to the face of the wall.

Jamb - The vertical sides of a door or window opening.

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

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

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

Light - A pane of glass in a window or door.

Lintel - A horizontal structural member of wood, stone, or metal that spans a door or window opening; in masonry construction it supports the masonry above the opening.

Modillion - A plain block, similar to but larger than a dentil, that ornaments or supports the underside of a modillion cornice.

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

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

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

Glossary of Architectural Terms (continued)

Mullion - A vertical member of a window frame that divides the frame to accommodate multiple windows within a single opening.

Muntin – Vertical and horizontal wood, often molded, that support and separate panes of glass in a window sash or door.

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

Palladian Window – A three-part window featuring a central arched opening flanked by lower flat-topped, rectangular openings; the parts are often separated by pilasters or narrow vertical panels.

Panel (also Raised Panel) - A portion of a flat surface, as in the panel of a door, that is distinctly set off from the surrounding area by a molding or other decorative device and is generally raised above the surrounding area.

Parapet – The portion of a masonry wall that extends vertically above the roofline as decoration or protection. Parapets are common on commercial buildings where they screen the flat roof behind them.

Patio (also Terrace) - Located at ground level and usually surfaced with stone, tiles, or concrete, patios are a common means of creating an outdoor living space.

Pediment - A triangular element with a cornice extending across its base and the lower sides of the diagonal members, typically supported by columns or pilasters, and marking a portico, door, or other opening.

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

Glossary of Architectural Terms (continued)

Porch – A covered outdoor area attached to a house, historically constructed with stylistic details that reinforce the architectural style of the house.

Porte Cochere - A projecting porch-like wing, typically with supports matching those on the main porch of the house, but without a floor. A porte cochere, common on Colonial Revival-, Neoclassical-, and Craftsman-style houses, provides protection for people entering a building from vehicles.

Portico - A classically inspired entrance, common on Colonial Revival- and Neoclassical-style buildings, with columns supporting a pediment or a broad, flat roof.

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. Portland cement is much harder than traditional mortars and should not be used with soft, historic brick.

Quoin - Ornamental blocks of wood, stone, brick, or stucco placed at, and projecting slightly from, the corners of a building. Quoins are most common on Georgian- and Colonial Revival-style buildings.

Rafters - Structural timbers rising from the plate at the top of a wall to the ridge of the roof and supporting the roof covering. In some cases, the rafter tails (ends) are left exposed on the exterior of the building.

Rail – A horizontal structural member of a paneled door. Also the top piece of a balustrade or railing.

Rakeboard - Trim that forms the finished board on the angled wall of a gabled roof. Rakeboards may be plain or decorative with sawn ends.

Repointing – The process of removing deteriorated mortar from masonry joints and replacing it with new mortar to repair the joint.

Rhythm – The pattern of contrasting architectural elements, including the alternation of solids and voids across a building façade or landscape.

Roof Form – The three-dimensional shape of a roof.

- **Clipped Gable** (also Jerkinhead Roof) - A gabled roof with the peaks truncated, or hipped, for decorative effect. Clipped gable roofs are most common on Tudor Revival- and Craftsman-style houses.
- **Gabled Roof** – A double-sloped roof with triangular gables at both ends.
- **Gambrel Roof** - A double-sloped roof with four inclined surfaces, the lower two with a steeper pitch and the upper pair with a shallower pitch and meeting at the ridge. Gambrel roofs are most common on Federal- and Dutch Colonial Revival-style houses.
- **Hipped Roof** - A roof, sometimes pyramidal, that slopes with equal pitch from the ridge or peak to each side of a building.
- **Mansard Roof** - A four-sided, double-pitch roof characteristic of the Second Empire Style.
- **Parapet Roof** – A flat, or gently sloped, roof that is concealed behind a parapet. Parapet roofs are most common on commercial buildings.
- **Shed Roof** – A single roof plane that is higher at one end and sloped downward to shed water.

Glossary of Architectural Terms (continued)

Rusticated Stone (also Dressed Stone) – Stone or brick in which each visible face has been prepared, shaped, or finished by cutting, planing, rubbing, or sanding to create rough or highly patterned surfaces.

Sandblasting - An extremely abrasive method of cleaning brick, masonry, or wood that involves directing high-powered jets of sand against a surface to clean it or remove paint. Sandblasting is not appropriate for historic brick, masonry, or wood surfaces as it can significantly damage the material.

Sanding - Smoothing a surface with abrasive paper or cloth either by hand or by machine.

Sash – A wood or metal frame that holds the pane(s) of glass in a window; may be movable or fixed.

Sawnwork (also Gingerbread) – Flat, decorative detailing with intricate sawn patterns. Popular in the 1880s and the 1890s as exterior decoration on Gothic Revival- and Queen Anne-style porches and gables.

Segmental Arch - An arch formed from circle segments resulting in a flattened or elliptical arch.

Sheet Metal (also Terneplate or Roofing Tin) - A flat, rolled-metal product, rectangular in cross-section and form. When used as roofing material, the sheets of steel or stainless steel are typically coated with an alloy of lead containing up to 20 percent tin (referred to as Terneplate). Developed in 1825, terneplate, when kept painted, was resistant to galvanic action.

Glossary of Architectural Terms (continued)

Shingle - A roofing unit of wood, asphalt, slate, tile, or other material cut to consistent lengths, widths, and thicknesses and applied in an overlapping fashion. Wood shingles can also be applied as siding, most often on Queen Anne- or Craftsman-style houses.

Shoulder - The sloping shelf or ledge created on the side of a masonry chimney where the width of the chimney changes. Chimneys may be single- or double-shouldered, the latter of which includes two inward angles, or steps, as it ascends from the base to the cap.

Shutters – Wooden louvered or solid panels hinged to cover doors and windows, useful for energy efficiency and storm protection. Twentieth-century shutters may have been fixed in an open position.

Sidelight – A narrow window adjacent to one or both sides of a door, often a multi-light window with a wood panel below.

Sill - The broad, horizontal member at the bottom of a window frame, typically angled to shed water. Also, a heavy horizontal member at the bottom of the frame of a wood structure, where it rests on top of the foundation.

Sillcourse – A belt course of brick that is set at the windowsill level.

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

Spindle Frieze (also Openwork Frieze) - A row of lathe-turned spindles included as the uppermost decorative feature of a gallery or porch.

Stained Glass – Decorative glass that is composed of patterned and/or colored glass pieces arranged in a design.

Stile – A vertical structural member of a paneled door.

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

Streetscape – The distinguishing characteristics of a particular street including its width, tree canopy, landscape, design of the street furniture, building locations, and building forms.

Stretcher – Brick laid horizontally with the long face of the brick parallel to the face of the wall.

Stucco - An exterior finish, usually textured, composed of cement, lime, and sand mixed with water.

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

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

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

Textured Siding - Wood shingles cut in various flat patterns—including half round, diamond, scallop, staggered butt, or composite patterns—and applied to portions of facades to create a picturesque or romantic look. This treatment was generally used in Queen Anne-style buildings.

Threshold – A raised strip fastened to the floor beneath a door opening, usually to cover the intersection of two different types or heights of floor materials.

Tongue and Groove - A joinery system in which boards are milled with a projecting tongue on one side and a groove on the other so that they can be tightly joined to create a flush surface. Most often used for porch floors.

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

Transom - A narrow horizontal window unit above a door, window, or storefront, sometimes hinged to be opened for ventilation.

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

Turret - A cylindrical tower, typically with a conical roof, that projects from an elevation. It is most common on Queen Anne-style houses.

Veneer – A thin covering, typically of masonry, that is not related to the structure of the building. Brick veneer is common beginning in the 1920s.

Glossary of Architectural Terms (continued)

Vent (attic) – Screened or louvered openings, sometimes in decorative shapes, installed in roof gables. Metal vents may also be installed along soffits or roof ridges.

Vent (foundation) – A metal or masonry vent in a foundation wall to allow air circulation beneath the building.

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 wood siding.

Water Blasting - A cleaning method similar to sandblasting except that high-pressure water is used as the abrasive. As in sandblasting, water blasting is not appropriated for historic buildings as it can damage wood and masonry surfaces.

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

Weatherboards (also Clapboards) - Wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other. The exposed face of the boards is typically at least six inches wide.

Weatherstripping – A thin, linear material placed between a door or window and its jamb to prevent air infiltration.

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

Recommended Trees and Shrubs

For properties located within the Edenton Mill Village, please consult the *Planting Guide for Edenton Mill Village by Preservation North Carolina* for a complete list of appropriate plantings.

LARGE TREES

Tree species that are shade producing and reach mature heights typically greater than or equal to 35'.

Common Names	Scientific Name
Ash, Red	Fraxinus pennsylvanica
Ash, White	Fraxinus americana
Atlantic White Cedar	Chamaecyparis thyoides
Canadian Hemlock	Tsuga canadensis
Cedar, Deodar	Cedrus deodara
Cedar, Red	Juniperus virginiana
Birch, River	Betula nigra
Elm, American	Ulmus americana
Elm, Slippery	Ulmus rubra
Elm, Smooth-leaved	Ulmus minor
Honey Locust	Robinia pseudoacacia
Linden, Littleleaf	Tilia cordata
Magnolia, Southern	Magnolia grandiflora
Maidenhair Tree	Ginko biloba
Maple, Norway	Acer platanoides
Maple, Red	Acer rubrum
Mulberry	Morus
Oak, Eastern Red	Quercus Rubra
Oak, Laurel	Quercus laurifolia
Oak, Live	Quercus virginiana
Oak, Scarlet	Quercus coccinea
Oak, Swamp White	Quercus bicolor
Oak, Willow	Quercus phellos
Pecan	Carya illinoinensis
Planetree, London	Platanus x acerifolia
Short Leaf Pine	Pinus echinata
Sweet bay	Laurus nobilis
Sweetgum	Liquidambar styraciflua
White Poplar	Populus alba

Recommended Trees and Shrubs (continued)

UNDERSTORY TREES

Tree species that are grown for aesthetic qualities and reach mature heights typically less than 35'.

Common Names	Scientific Name
American Hornbeam/Ironwood	Carpinus caroliniana
Apple	Malus
Callery Pear/Bradford Pear	Pyrus calleryana
Carolina Cherry-Laurel	Prunus caroliniana
Chaste Tree	Vitex agnus-castus
Crabapple, Southern	Malus angustifolia
Crape Myrtle	Lagerstroemia
Dogwood	Cornus
Fig	Ficus carica
Holly, American	Ilex opaca
Mountain Silverbell	Halesia tetraptera
Redbud, Eastern	Cercis canadensis
Rose-of-Sharon	Hibiscus syriacus
Sourwood	Oxydendrum arboretum
Southern Catalpa	Catalpa bignonioides

LARGE SHRUBS

Shrub species with mature heights typically greater than or equal to 10'.

Common Names	Scientific Name
Boxwood	Buxus
Common Camellia	Camellia japonica
Holly, Burford	Ilex cornuta Burfordii'
Holly, Chinese/Horned/	Ilex cornuta
Holly, Inkberry	Ilex glabra
Holly, Japanese	Ilex crenata
Holly, Yaupon	Ilex vomitoria
Magnolia, Laurel or Sweet Bay	Magnolia virginiana
Wax Myrtle	Morella cerifera

Recommended Trees and Shrubs (continued)

SMALL SHRUBS

Shrub species with mature heights typically less than 10'.

Common Names	Scientific Name
Azalea	Rhododentron
Barberry, Warty	Berberis verruculosa
Barberry, Wintergreen	Berberis julianae
Carolina Allspice	Calycanthus floridus
Clethra	Clethra
Dwarf Fothergilla	Fothergilla gardenii
Flowering Raspberry	Rubus odoratus
Forsythia	Forsythia
Fortune Tea Olive/False Holly	Osmanthus x fortunei
Glossy Abelia	Linnaea x grandiflora
Highbush Blueberry	Vaccinium corymbosum
Hobble Bush/Alder-Leaved Viburnum	Viburnum lantanoides
Hydrangea	Hydrangea
India Hawthorn	Rhaphiolepis indica
Japanese privet	Ligustrum japonicum
Laurestinus	Viburnum tinus
Peony	Paeonia
Red Tip Photinia	Photinia x fraseri
Rose, Carolina/Pasture	Rosa carolina
Rose, Chinese	Rosa chinensis
Spirea (Hawthorne-leaved, Reeves, Vanhouttei)	Spirea
Sweet Pepperbush/Summer Sweet	Clethra alnifolia
Yucca, Mound Lily/Spanish Dagger	Yucca gloriosa

Additional Contacts:

Town Arborist, Public Works Department, 252-482-4111

Horticulture Agent, Chowan County Agricultural Extension Office, 252-482-6585

Disaster Planning and Preparedness Checklists

I. Annual/Periodic Planning:

____Document buildings and personal property/belongings before a disaster happens.

- Confirm with your insurance company the level of documentation they require in order to file a claim.
- Store electronic or other copies of the documentation in a secure, off-site location.

____ Review insurance policies and make revisions, if necessary, to ensure that the insurance will provide adequate coverage in the event of a disaster.

- Schedule a policy review with your insurance agent to include changes to the property and/or its contents.

____Review your mortgage company's policy on insurance claims.

- If you sustain damage and have a mortgage, expect the insurance check to be made payable to the property owner(s) and the mortgage company.
- If the damage is minor, the mortgage company will likely sign the check and give it to you, although this depends on your company's policy.
- If the damage is significant, to help ensure that storm damage repairs will be made, mortgage companies typically set up a restricted escrow account for insurance funds.
- Mortgage companies typically arrange for home/business inspections of completed work prior to dispersing repair funds.
- Accessing repair funds (made payable to the property owner and/or contractor(s)) typically requires the submittal of documents such as the following: a notarized borrower's affidavit; copy of signed repair contract(s); contractor's W-9 form; and contractor's affidavit.

____Complete a professional flood assessment for properties in Flood Prone Areas.

- Plan and schedule any necessary structural or material stabilization that may be needed, weighing the construction and condition of the building against the potential flood risk.

____Prepare a list and develop a relationship with qualified contractors, carpenters, and roofers prior to a disaster. Qualified contractors, especially those with experience with historic buildings, can be hard to identify and to schedule for work in a busy, post-disaster environment.

II. Annual Inspections & Maintenance:

____Trim dead or diseased branches and trees and any that significantly overhang roofs (requires a COA).

____Inspect foundations, porches, and chimneys for signs of structural weakness.

____Repoint brick foundations, walls, piers, and chimneys as needed to halt deterioration (requires a COA).

____Ensure porches, trim, and any projecting details are fully secured to the building.

____Ensure LP gas and oil tanks are properly secured.

____Replace or secure missing or dislodged siding or trim.

____Seal vertical seams and cracks in wood and masonry to limit water infiltration.

____Inspect roofs for loose or missing shingles or metal panels.

____Inspect fasteners on metal roofing panels especially in areas vulnerable to lifting-up during high winds (such as eaves, ridges, and panel seams). Secure loose fasteners and add additional ones as needed at vulnerable locations.

____Inspect roof flashing to ensure no water infiltration.

____Inspect gutters and downspouts to ensure they are secure, free of debris, and draining properly.

____Ensure water from downspouts drains away from all buildings and foundations with an in-ground drainage system or extensions to the gutters.

____Replace cracked window glass that could shatter in a storm.

____Maintain shutters in an operable condition so they are able to be closed in a storm.

____Replace cracked pipes to prevent plumbing leaks or sewer failure.

____Install and insert fresh batteries into smoke and carbon monoxide detectors and test systems frequently to ensure they are working properly.

III. Pre-Storm Preparations:

____Tie down or move to a secure location any outdoor features and furniture that may become dangerous projectiles during a storm. These include trash cans, signs, lawn furniture, water hoses, children's, and pets' toys, and other loose objects.

____Secure window and door openings with shutters, plywood, storm window panels, or other storm protection to prevent damage from flying projectiles.

____Close or temporarily cover gable and roof vents to keep out blowing rainwater. Ensure attic vents (especially turbine ones) are adequately secure. Place buckets under rooftop fans and vents to contain any water that does come through.

____Install temporary extensions (properly secured) to downspouts to carry water further from building foundations.

____Move interior furniture and furnishings away from windows, doors, and chimneys to minimize damage in the case of flooding or window, door, roof, or chimney failure.

- Remove hanging prints or paintings from chimney walls.
- Consider moving fragile items, including glassware, prints, and pottery into sturdy, waterproof containers, chests, or boxes to protect from storm damage.
- Relocate items to an upper level or off-site location when flooding is common or expected.

____Shut off gas to reduce the risk of damage to gas lines, gas leaks, and fire.

- Turn off LP Gas at the tank.
- Turn off Natural Gas at the exterior valve.

____Shut off partial/full power to avoid electrical current surges that can damage appliances, heating and air conditioning units, and other items.

- Shut off breakers for exterior outlets and any interior outlets that are vulnerable to moisture (keeping in mind that hurricane force winds can blow moisture into exterior frame wall cavities).
- If the building will be occupied during the storm, be prepared to shut off the power at the main breaker during the height of the storm.
- If the building has a security and/or fire alarm/suppression system, retain power to that system if possible.
- If the building will not be occupied during a storm, turn off the power at the main breaker.

____If possible and/or if instructed by authorities, evacuate to a safe location.

- Identify your county's protocol for re-entry (such as the need to have two forms of identification).
- If possible, ask someone to check on your property while you are away.

IV. Post-Storm Recovery (as soon as its safe to return):

For specific information regarding building and content recovery from water/flood damage, see the **Disaster Preparedness And Recovery Resources** in this Appendix.

____If you evacuated during the storm, follow local regulations for returning to the area only when it is safe to do so.

____Use caution when reconnecting power, gas, and natural gas.

____Contact your insurance company to report property damage.

____Document all damage through detailed photographs.

____Secure any openings in roofs, walls, chimneys, or foundations to prevent further water infiltration in consultation with insurance company.

____Contact the State Historic Preservation Office or a qualified contractor before removing any historic materials from the building.

Disaster Preparedness and Recovery Resources

North Carolina State Historic Preservation Office (SHPO)
The State Historic Preservation Office offers the following information sheets to assist historic property owners in preparing for and recovering from a natural disaster.

SHPO Disaster Preparedness and Response webpage link:
https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office/environmental

Planning:
Owners of Historic or Older Properties Affected by a Natural Disaster:
https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office/environmental#owners-of-historic-or-older-properties-affected-by-a-natural-disaster

The Importance of Planning for Disaster and Recovery
https://files.nc.gov/ncdcr/historic-preservation-office/PDFs/DisasterPlanningRecovery.pdf

Water Damage and Flooding:
Tips for Drying Out a Water Damaged Building
https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office/environmental#tips-for-drying-out-a-water-damaged-building

As the Floodwaters Recede - A Checklist of Things To Do
https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office/environmental#as-the-floodwaters-recede----a-checklist-of-things-to-do

Drying Out Water Damaged Buildings (Video)
https://www.youtube.com/watch?feature=youtu.be&v=dgdHgPKiVeQ&app=desktop

Landscape:
Landscape Restoration Following a Natural Disaster
https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office/environmental#landscape-restoration-following-a-natural-disaster

Insurance:
Tips for Handling Insurance Claims for Historic Properties Following a Disaster
https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office/environmental#tips-for-handling-insurance-claims-for-historic-properties-following-a-disaster

Contractor Selection:
Selecting a Contractor After a Natural Disaster Strikes
https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office/environmental#selecting-a-contractor-after-a-natural-disaster-strikes

Reporting Property Damage:
Hurricane-affected Historic Properties Damage Report
https://www.ncdcr.gov/about/history/division-historical-resources/state-historic-preservation-office/environmental-12

Resources for Modeling Climate Change and Assessing Flood Risk:

FEMA: includes flood maps, flood insurance information, and other related information
https://www.fema.gov/flood-maps
FEMA evaluates and maps flood risk in a number of different ways:
The **Base Flood Elevation (BFE)** is the elevation of the 100-year flood—a flood that has a one-percent chance of being equaled or exceeded in a given year—as determined by statistical analysis for each local area. It is designated by the Flood Insurance Rate Map (FIRM) and is the basis of the insurance and floodplain management requirements of the National Flood Insurance Program (NFIP).

Design Flood Elevation (DFE) is the elevation of the highest flood that a retrofitting method is designed to protect against. It is generally calculated as the BFE including Freeboard.

Flood Insurance Rate Map (FIRM) is the official map of a community prepared by FEMA that shows the Base Flood Elevation (BFE), along with the Special Flood Hazard Areas (SFHA) and the risk premium zones for flood insurance premiums.

Freeboard is the additional amount of height added to the BFE to account for uncertainties in the determination of flood elevations. It is set by local regulations which define the height above which the structure's lowest floor must be.

A **Special Flood Hazard Area (SFHA)** as a portion of the floodplain subject to inundation by the Base Flood.

North Carolina Climate Office: includes educational tools, maps and models, and other resources. climate.ncsu.edu

The Hurricanes for the North Carolina Climate Office: includes a map of North Carolina, showing the three tracks tropical cyclones typically take.
https://climate.ncsu.edu/climate/hurricanes/introduction

North Carolina Flood Risk Information System: offers floodplain mapping for the state.
https://fris.nc.gov/fris/Home.aspx?ST=NC

Flood.NC.gov: includes information on flood risk, flood insurance, and flood mitigation.
https://flood.nc.gov/ncflood/

Other Resources:

National Center for Preservation Technology and Training (NCPTT)
Disaster Preparedness Response and Recovery Web Page:
Includes articles, videos, podcasts, and other resources that are useful to cultural heritage first responders and homeowners.
https://www.ncptt.nps.gov/articles/disasters/

Wet Recovery of Papers and Books Webinar:
The webinar presents the basic steps of recovering wet books and paper after a flood or other natural disaster to an audience of over 250 homeowners and managers of small book collections.
https://www.ncptt.nps.gov/blog/wet-recovery-of-paper-and-books/

National Trust for Historic Preservation
Disaster Relief and Recovery
https://savingplaces.org/disaster-recovery#.YCQG2i1h3jg

Treatment Of Flood-Damaged Older and Historic Building
https://forum.savingplaces.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=0a57fa53-ebf2-90d5-205e-c1d7e8732ca2

North Carolina Connections to Collections
Fire Prevention: Top Ten Tips for Historic Houses:
https://collectionsconversations.wordpress.com/2012/02/24/fire-prevention-top-ten-tips-for-historic-houses/

Keeping Foundations Dry:
https://collectionsconversations.wordpress.com/2012/09/18/1416/

American Institute for Conservation (AIC)
Field Guide to Emergency Response Videos
A series of videos with segments covering a wide variety of topics such as water, mold, and mud among others.
https://www.youtube.com/watch?v=jiSCr4HaaN0&list=PLH0WXCtI2noiqtbY6nN11P-qKbf04lp7t

American Library Association
Videos to help individuals with preservation.
http://www.ala.org/alcts/preservationweek/webinars

American Institute of Architects (AIA)
Disaster Assistance Handbook
http://content.aia.org/sites/default/files/2017-05/Disaster_Assistance_Handbook_050917.pdf