



CITY OF SOUTHPORT

Board of Aldermen

Regular Meeting

June 2, 2026 | 6:00 PM
223 E Bay St, Southport, NC 28461
Southport Community Building
Please turn off or silence all cell phones

Agenda

- A. Call to Order
- B. Invocation
- C. Pledge of Allegiance
- D. Agenda
 - 1. **PUBLIC HEARING** - ZMA-25-02 - Local Historic District Overlay Map Amendment and Standards
- E. Adjourn



BOARD OF ALDERMEN

AGENDA ITEM SUMMARY

DATE: 06/02/2026

DEPARTMENT: Development Services

PRESENTED BY: Maureen Meehan, Planning Services Director and Penny Tysinger, Historic Preservation Planner

ITEM SPONSORED BY: Historic Preservation Commission and Development Services Staff

ITEM/TOPIC: Southport Local Historic District Zoning Overlay

COST: N/A

BUDGET LINE ITEM: N/A

JUSTIFICATION: A duly advertised public hearing for the local historic district overlay was held on July 10, 2025. Since that time there have been multiple special meetings by the Historic Preservation Commission, regular meetings of the Historic Preservation Commission, a joint Board of Aldermen and Historic Preservation Commission meeting, and a Mayor's Town Hall meeting. During this time the HPC revised the Local Historic Design Standards per requests and comments from the public. Final revisions were made to the standards, and they are formally recommended by the HPC to the Board of Aldermen for a new public hearing and decision.

IMPACT IF NOT APPROVED: The efforts of the Historic Preservation Commission will be futile, as the local historic district will not take effect. This request is a legislative decision as defined by North Carolina General Statutes. In accordance with North Carolina General Statutes, in a motion to approve or deny a Zoning Map Amendment, the Board shall adopt a corresponding consistency statement explaining the chosen decision's consistency with the adopted Land Use Plan of the City as well as a statement of appropriateness.

DEPARTMENT HEAD COMMENTS: Establishing a local historic district is a crucial step in preserving the cultural heritage of Southport. Preservation of historic resources is a theme frequently mentioned when residents are asked about their priorities for the city. Residents and visitors alike also mention the charm and beauty of the town when discussing why they live in or visit Southport. To retain the charm and character loved by so many, there must be standards in place to guide the city's future.

CITY MANAGER COMMENTS:

ATTACHMENTS: Staff Report, Local Historic District Boundary Map, Consistency Statements, Local Historic Design Standards, Local Designation Report

REQUESTED ACTION: Consider adoption of the amendment to the city's official zoning map designating the Southport Local Historic District Overlay and approval of the Local Historic District Standards with the recommended changes proposed by the Historic Preservation Commission after the public hearing.

Table the consideration of the local historic district until a date certain.

PROPOSED MOTION:

Motion to ADOPT the Local Historic District overlay zoning map amendment and approve the local historic district standards with the recommended changes by the Historic Preservation Commission and attached consistency statement and statement of appropriateness.

Motion to DENY the Local Historic District overlay zoning map amendment and local historic district standards.



Proposed Southport Local Historic District

City of Southport, NC



Last Modified: 6/19/2025 9:53 AM

Path: M:\Projects\2023\M23011_Southport_Comp_Plan\GIS\Mapping\Local_Historic_District_Maps_2025_04_28.aprx

DISCLAIMER: This map was created using the best available data, and is provided without warranty of any representation of accuracy or completeness. The information herein does not necessarily represent a legal survey. This data is dynamic and in a constant state of maintenance.



City of Southport *Historic Preservation Commission*

Southport Local Historic District Design Standards 2026

Draft: April 28, 2026 | Adopted Date





Photo credits

All photos were created by the author, City staff, and/or the City of Southport's Historic Preservation Commission.



Acknowledgments

The Southport Historic Design Standards manual was prepared by the Southport Historic Preservation Commission with assistance from City Development Services Staff and Stewart. We also thank the many Southport citizens who participated in the public meetings and provided input for project completion.

Mayor

Dr. Joseph P. Hatem
Richard Alt, Former Mayor

Board of Aldermen

Karen Mosteller, Mayor Pro Tem
Robert Carroll
Lowe Davis
Paul Gross
Rebecca Kelley
Marc Spencer
Frank Lai, former
alderman

Historic Preservation Commission

Charles Drew, Chair
Bonnie Bray, Vice-Chair
Alexis Gore Graves
Bonner Herring
Katherine Hufham
Josh Cline McGee
Jim McKee
Joanne Wesson
Tal West
Rick Pukenas,
former member

City Staff

Maureen Meehan, Planning
Services Director

Penny Tysinger, HPC Planner

Project Consultant

Andrea Radford, Community Planning Team Lead



STEWART

*Standards adopted by the City of Southport Historic Preservation
Commission:*

State Historic Preservation Office Advisors

Kristi Brantley, Local Preservation Commission/CLG



Foreword

The Southport Local Historic District was designated by the Board of Aldermen in TBD. The Southport Local Historic District encompasses the entirety of the Southport Local Historic District (1980) and a portion of the Historic District Boundary Amendment (2010). The Southport Historic Preservation Commission was established to protect and preserve the historic character of the district by reviewing applications for Certificates of Appropriateness. A Certificate of Appropriateness is required prior to any other permit; it is issued for changes to buildings and sites within the district to ensure changes are congruous with the character and qualities of the historic district.

The Southport Local Historic District is a collection of buildings and sites that embody important elements of the city's culture, history, and architectural history. The special character of the district is outlined in this document.

The purpose of the local historic district designation and regulations is to encourage the preservation of the historic character and architectural details of the Southport Local Historic District for the benefit of present and future generations. Through a historic district overlay, the Southport Local Historic District is protected from unmanaged change through a design review process that is based on the Southport Local Historic District Design Standards. The intent of these design standards is to:

1. Provide guidance to assist all parties, including property owners, tenants, contractors, and architects as they plan to restore, rehabilitate, or make changes to the exterior of properties within the Southport Local Historic District.
2. Provide standards for planning staff and commissions members to evaluate proposed changes, including, new construction, alterations, additions, relocation, and demolition to determine congruity with the special character of the district.



Table of Contents

Introduction	6	3. New Construction & Additions.....	69
Introduction.....	7	Residential Additions.....	70
Secretary of Interior's Standards for Rehabilitation	8	New Residential Construction	72
Administration of the Southport Local Historic District.....	9	Commercial Additions.....	74
Goals of the Historic Preservation Commission	10	New Commercial Construction	75
Protecting Southport's Historic Vistas.....	11	Decks.....	76
Duties and Responsibilities of the HPC.....	12		
Levels of Review.....	13	4. Relocation & Demolition	79
COA Process Flowchart	21	Building Relocation	80
Key Terminology.....	22	Demolition of Historic Landmarks and Buildings	81
Southport History and Architecture	26	5. Disaster Preparedness and Prevention	83
A Brief History of Southport	27	Disaster Preparedness and Prevention	84
Southport Historic Districts	36	Site Adaptations and Parking	86
Southport Local Historic District	37	Dry Floodproofing.....	87
1. Site and Setting	42	Wet Floodproofing.....	88
Site Features and Plantings	43	Elevating Buildings Standards	88
Fences and Walls	45	Foundations and Foundation Vents	90
Exterior Lighting.....	46	Porches and Entrances	93
Driveways and Off-Street Parking	47	Roofs and Chimneys	94
Signage	48	Windows, Doors, and Shutters	96
Cemeteries	55	Utilities and Systems	99
Archaeology.....	53	Commercial Buildings.....	100
2. Exterior Changes to Buildings	54		
Roofs	55		
Exterior Wood Siding, Trim, and Ornamentation	57		
Masonry.....	59		
Windows, Doors, and Shutters	60		
Porches and Entrances	61		
Foundations	63		
Storefronts	65		
Accessibility and Life Safety	66		
Utilities and Energy Efficiency.....	67		
Substitute Materials	67		



Introduction





Introduction

The Southport Design Standards are intended to assist property owners in the locally designated historic district and owners of historic landmarks when they are planning changes to the exteriors of their properties. The standards also assist the Southport Historic Preservation Commission and its staff in determining the appropriateness of proposed changes. *These standards do not replace the need to follow current development ordinances or building permit requirements.

A historic district is created because, taken as a whole, it embodies important elements of the city's cultural and architectural heritage. Therefore, when considering projects within a historic district, the Commission is charged with reviewing exterior alterations to an individual building, as well as their impact on the district as a whole. Originally designated in 1980, the City of Southport National Register Historic District consists of a combination of residential, commercial and institutional buildings.

Design standards do not apply to National Historic Districts Register. The National Register of Historic Places is the official list of nation's historic places worthy of preservation.

Listing in the National Register is an honorary designation and places no restrictions on what an owner may do with a listed property. Locally designated historic districts are created to protect historic properties from insensitive alteration. Therefore, standards help property owners determine appropriate maintenance and rehabilitation measures for their historic buildings. Where the boundaries of a local historic district and a National Register historic district coincide or overlap, the application of design standards is in effect strictly due to the local designation.

Through the establishment of the Southport Local Historic District (historic district), the City of Southport and the Historic Preservation Commission hope to retain the remaining historic building stock, to encourage the efforts of area residents to preserve the historic neighborhoods, and to protect Southport's character and charm. Local designation provides review of proposed changes to exteriors,

site features, and archaeological resources.

Structures existing at the time of the adoption of the local historic district overlay are not required to retroactively come into compliance with the Southport Local Historic District Design Standards.

Additionally, exterior elements, materials, and mechanical features existing prior to the adoption of these standards may be repaired or replaced with like kind materials. Compliance with the Southport Local Historic Design Standards begins on ____ after the adoption of these standards and the local historic overlay zone.

How to Use the Design Standards

Users of these standards are encouraged to read them in their entirety. They can also reference selected sections to answer specific questions about the repair, alteration, and rehabilitation of Southport's historic architecture, and new construction within the historic district.

Section 1.0 – Site and Setting discusses the setting of the historic district related to fencing, utilities, lighting, and signage.

Section 2.0 – Standards for Exterior Changes to Buildings provides standards for proposed changes to individual landmarks and buildings in the Southport Local Historic District.

Section 3.0 – New Construction and Additions provides guidance for new construction and its integration within the historic district.

Section 4.0 – Relocation & Demolition Standards discusses best management for relocation of buildings.

Section 5.0 – Demolition of Landmarks and Buildings discuss the topics of appropriate demolition in the district.

Section 6.0 – Disaster Preparedness and Prevention provides standards for historic properties within flood prone areas and best practices of preparation for and rehabilitation after natural disasters.



Secretary of Interior's Standards for Rehabilitation

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 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. The Secretary of Interior's Standards for Rehabilitation are as follows:

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.

Administration of the Southport Local Historic District

Historic Preservation Legislation—Federal, State, and Local

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

In North Carolina, localities can establish historic districts and Historic Preservation Commissions to administer them pursuant to the provisions of North Carolina G.S. 160D-940-951. This statute defines the criteria for historic district and landmark designation, details the potential powers and duties of a local Historic Preservation Commission, and mandates that a Certificate of Appropriateness (COA) be obtained for changes to the exterior of individual landmarks and buildings within a historic district or to their setting.

The state statutes provide the legal underpinning for the City of Southport's Local Historic District Ordinance, first adopted by the Southport Board of Aldermen on September 8, 2022. The Southport Local Historic District Ordinance, much of which is based on the State Statute above, is found in Chapter 2, Division 3 of the City Code of Ordinances.

Southport Historic Preservation Commission (HPC)

The City of Southport's Historic Preservation Commission (HPC) consists of seven (7) regular members and two (2) alternate positions, who are voted in as voting members when a regular member is absent. The HPC elects its own chairperson and vice-chairperson to one-year terms. All members must be residents of the City of Southport, though not necessarily a resident of the historic district, and shall have demonstrated special interest, experience, or education in preservation, history, or architecture. The HPC is assisted in its duties by City Staff, including the Planning Services Director, City Planners, Building Inspectors, and the City Clerk's Office.

The Southport Historic Preservation Commission holds regularly scheduled meetings on the first Wednesday of every month at 4:00 PM. Meetings are generally held at the Indian Trail Meeting Hall (113 W. Moore Street). All cases are advertised in accordance with City ordinance. The HPC may also hold special meetings to discuss particular topics and are advertised as such, and all meetings of the HPC are open to the public.



Goals of the Historic Preservation Commission

Goal 1: The City of Southport Historic Preservation Commission endeavors to preserve the heritage of Southport by enacting regulations and architectural design standards within the locally designated historic district(s), by extending protection of landmark status to especially significant structures, buildings, sites, areas, or objects, and by utilizing Certificates of Appropriateness to ensure that projects within those districts or involving those landmarks are consistent with the historic character of the City.

Goal 2: The City of Southport Historic Preservation Commission shall establish policies and procedures to prevent the loss of historically significant structures within locally designated historic districts.

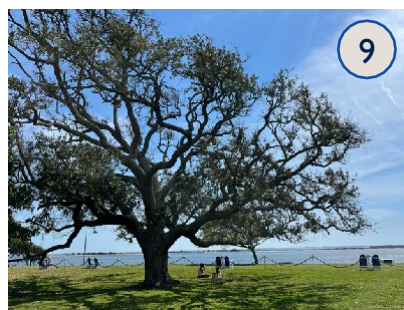
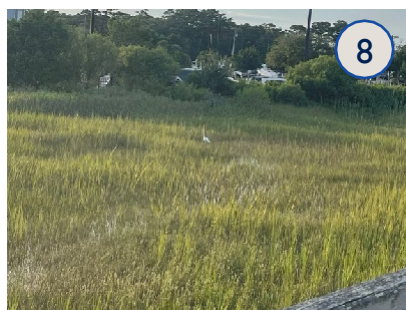
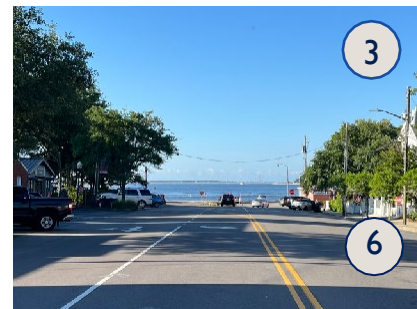
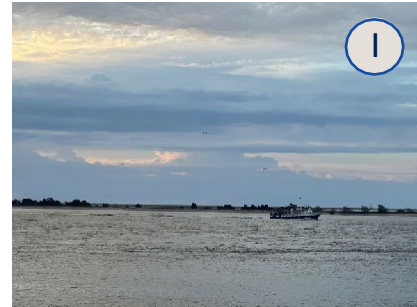
Goal 3: The City of Southport Historic Preservation Commission will lead efforts to provide education on the benefits of historic preservation to property owners and residents of the City at large.

Goal 4: The City of Southport Historic Commission shall support public participation in the historic preservation process, including but not limited to publicly- initiated nominations of local landmarks and through transparency in Commission actions in accordance with all applicable state statutes



Protecting Southport's Historic Vistas

1. Battery Island and Quarantine Platform
2. Tree-lined streets
3. Water views at street ends
4. Franklin Square Park
5. Old Burying Ground
6. Howe/Moore corridors
7. Yacht Basin
8. Brunswick Street Marsh
9. Garrison Lawn
10. Indian Trail Tree and Keziah Memorial Park





Duties and Responsibilities of the HPC

Among the most important powers and duties of the HPC detailed in Section 2.195 of the Southport Local Historic District regulations are the following:

- a. Maintain an inventory of historic properties;
- b. Recommend to the Board of Aldermen the designation of historic districts and landmarks in Southport, as well as recommend the removal of a building or landmark's historic designation;
- c. Review and act upon proposals for alterations, demolitions and relocations, or new construction within historic districts in Southport; the HPC also reviews changes to individual landmarks.

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

The purpose of the review is to assist the HPC perform its duty as provided by N.C. General Statute 160D-947 to prevent the construction, reconstruction, alteration, restoration, moving, or demolition of buildings or structures, appurtenant fixtures, outdoor advertising signs, or other significant features in the district which would be incongruous with the special character of the landmark or district.

Certificate of Appropriateness

Probably the most frequently asked question of the HPC is “When do I need a Certificate of Appropriateness (COA)?” The COA is a permit that a property owner receives indicating that a proposed change or action has been reviewed and approved by the HPC for congruity with the special character of the historic district or landmark and for consistency with the historic district regulations. Per NCGS 160D-947 a COA is required for any change to exterior fixtures planned for a local historic landmark or building within the local historic district (See Map on [page 37](#)) including masonry walls, fences, light fixtures, steps and pavement, other appurtenant features, above-ground utilities, and outdoor advertising signs. Exterior features include the architectural style, general design, general arrangements of buildings or structures on the site, size and scale of the buildings or structures, building materials, types and styles of windows, doors, light fixtures, signs, and other fixtures. As a part of the COA review process, the HPC shall consider the preservation of the character and integrity of the City and its historic districts and individual landmarks. To verify that the proposed action requires a COA, call the City's Historic Preservation Planner at 910-457-7900.

According to [Section 2.1.99](#) of the City historic district regulations “ordinary maintenance or repair of any exterior architectural feature in the Southport Local Historic District which does not involve a change in design, material, or outer appearance” does not require a COA. As a general rule, however, all other external changes or modifications to a building/structure or its setting in the historic district, demolitions and relocations in the historic district, new construction in the historic district, and the installation or alteration of any sign in the historic district can only be undertaken after the granting of a COA. The COA must be obtained before any proposed work can be performed. A COA is generally required regardless of whether any other building or zoning permit is required. Note that the interior of a publicly owned building or an individual landmark for which consent for interior review has been given by the owner also falls under HPC review.



Quasi-Judicial Decision

Local historic designation requires a certificate of appropriateness (COA) from the HPC to make any changes to their property. The commission reviews all COAs and makes its decision based on evidence and the design standards in this document. The Commission must use its judgment to come to a conclusion of law.

Per NCGS 160D-947 (c), due to the judgment required to make the COA decision, the standard procedural requirements for quasi-judicial decisions found in NCGS 160D-406 shall be followed. The standard that applies to historic preservation decisions asks “is the project congruous with the special character of the district or landmark?” (as identified in these design standards).

Procedural elements that must be followed as outlined in the general statutes include:

The preservation commission

- a. “Shall take such steps as may be reasonably required in the ordinance and/or rules of procedure to inform the owners of any property likely to be materially affected by the application”;
- b. “Shall give the applicant and such owners an opportunity to be heard”
- c. “Will hold a public hearing concerning any major works application”;
- d. “Shall review and act upon all applications “within reasonable time, not to 90 days from the date a complete application for a certificate of appropriateness is filed.”



Levels of Review

Exterior changes to properties in the Southport Local Historic District are divided into two categories: Minor Works and Major Works. The following pages and table outline the types of work that fall into each category. It is always best to contact the City's Historic Preservation Planner early in planning stages in determining which level of review is required for the project.

Routine Maintenance Actions (COA Not Required)

Property owners should be aware of certain actions that are considered "routine maintenance" or are otherwise not subject to HPC review and thus do not require a COA. While a COA may not be necessary, some actions will require building and/or zoning approval. These items include:

- a. Repair or change of color of painted surfaces;
- b. Seasonal decorations;
- c. Moveable playground equipment;
- d. Temporary real estate "open-house" or "yard sale" signs placed and removed on that day;
- e. Replacing gutters or downspouts with like materials, construction, and matching trim colors as long as significant architectural features are not removed or obscured;
- f. Landscaping;
- g. Planting of trees;
- h. Temporary emergency items such as roof tarps, temporary window air conditioning units, fans, or portable generators;
- i. Alteration/removal of storm windows or doors;
- j. Alteration/removal of existing shutters on rear or non-visible side yards;
- k. Alteration/addition/construction/removal of swimming pools;
- l. Demolition of an accessory structure not visible from public view or street;
- m. Construction of a new accessory structure less than 144 square feet;
- n. Mailboxes;
- o. Seasonal lighting and plantings;
- p. Little free libraries;
- q. Security cameras.



Pre-Application Process

For all but the smallest project, a property owner is strongly urged to take advantage of the HPC's pre-application process. This process, involving informal consultation with City staff can save time, money, and headaches during the rest of the COA application process. It allows owners/applicants to present conceptual ideas, to discuss different alternatives, and to receive helpful guidance and comments. An applicant may request an informal meeting with Staff to become familiar with the Southport Historic Design Standards.

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

Minor Works

Minor works include a limited in-kind replacement of materials or features as well as relatively minor alterations that do not significantly impact the special character of the property. These minor alterations require administrative staff review therefore expediting the process. A COA application is still required and the proposed work must meet the Design Standards outlined in this document to ensure the proposed work is not incongruous with the special character of the district. Complete applications are reviewed in the order they are received and may take up to two weeks.

If the Preservation Planner finds that the proposed work does not meet the Design Standards, the applicant may revise the application or the application can be reviewed by the HPC. No application may be denied without the formal action by the Historic Preservation Commission.

Major Works

Major works are substantial alterations to a building or site that have the potential to alter or damage the historic character and integrity of the building, adjacent buildings and sites, and the associated historic district. A COA application is required and the proposed work must meet the Design Standards to ensure the proposed work is not incongruous with the special character of the district. Applications for Major Works are reviewed by the full Historic Preservation Commission at their regularly scheduled monthly meetings.

The Planning staff reviews the applications to ensure their completeness, schedules the application to be heard at the appropriate Commission meeting, and provides mailed notification and posted notification about the public meeting.



City of Southport Local Historic District Review

All exterior work and new construction to a locally designated landmark or property within the City of Southport's Local Historic District requires a COA, regardless of whether or not a building permit is required.

The following table provides examples of projects and COA requirements. For any projects not listed below please contact the Preservation Planner for more information.

Proposed Work	Minor COA	Major COA
Site and <u>Setting</u>		
Changes to significant site features		X
Alteration, construction/removal of stone or brick terraces, water features, berms, and ground moving activities	X	
Alteration/construction/removal of fences or walls on front or side visible elevations, including permanent gates on porches	X	
Removal of heritage trees	X	
Alteration/installation of exterior lighting	X	
Alteration/Installation/Removal of sidewalks, walkways, parking lots, and/or driveways	X	
Installation of mechanical equipment including roof vents, exterior air conditioning units, furnaces, generators, TV Antennas, solar panels, and satellite dishes on front or visible elevations.	X	
Installation of permanent window air conditioning units and window fans	X	
Alteration/Installation/Removal of signs	X	
Exterior Changes to Buildings		
Alteration of roof materials and/or form		X
Installation/alteration of foundation vents	X	
Alterations to foundations or building walls		X
Alteration/construction/removal of character defining and service/utility chimneys		X



Proposed Work	Minor COA	Major COA
Removal of non-historic siding materials when the original siding remains beneath and is restored (if more than 50% of original material must be removed or replaced)		X
Removal of non-historic siding materials when the original siding remains beneath and is restored (if less than 50% of original material must be removed or replaced)	X	
Alteration/removal of existing windows, sash, window opening, or trim on front and visible side elevations		X
Installation of new windows on front and visible side elevations		X
Alteration/installation of door(s)/door openings/trim		X
Installation of new storm windows or doors	X	
Alteration/construction/removal of existing shutters on front or visible side elevations	X	
Installation of new gutters and downspouts	X	
Alteration/construction/addition or removal of porches		X
Installation of new porch railing		X
Alteration/construction/removal of storefront materials or design		X
Alteration/construction/removal of temporary features that are necessary for medical conditions, but do not permanently alter exterior features.	X	
Construction/installation of permanent ramps and features structurally attached to the building		X
New Construction & Additions		
Addition to a primary structure		X
Alteration/construction of/ addition or removal of patios	X	
Construction of a new primary structure		X
Construction of a new accessory structure exceeding 144 square feet	X	



Proposed Work	Minor COA	Major COA
Relocation & Demolition		
Relocation of a structure		X
Demolition of a structure or building		X
Demolition of a non-historic addition	X	
Disaster Preparedness & Prevention		
Maintenance and restoration of existing above ground utilities.	X	
Elevating structure or building		X
Other		
Six-month renewal of Certificate of Appropriateness previously granted, ONLY if work has been started but not completed within the one-year validation period	X	
Public Safety Issues (must be approved by Inspections Department)	X	



Certificate of Appropriateness (COA) Application Process

1. Early consultation with applicable permitting agencies and the City Building Inspector and City Planning Staff is strongly encouraged so that the impact of requirements on the COA application may be assessed and the permitting process can be facilitated for the applicant.
2. Having determined that a COA is required, having reviewed the sections of the historic district standards relevant to the project and having completed the pre-application process (if needed), the property owner then completes the COA application. This application can be obtained in person from the City Hall or it can be downloaded from the City of Southport website at www.cityofsouthport.gov.
3. The completed COA application must be signed and dated. The COA must be filed with the Planning Services Department in accordance with the Department's established deadline calendar in order to be considered on a respective agenda of the HPC. For the schedule of HPC meetings and meeting agendas, check the City's website at www.cityofsouthport.gov.
 - a. Pursuant to the above, Staff reserve the right to withhold a proposal from an agenda if additional information was requested and not received in time to allow proper public notice of the hearing.
4. In order for a thorough review of the COA to be undertaken by City Staff and the HPC, the application must include sufficient supporting documentation. The level of documentation depends on the complexity of the proposed project, but it is rare that too much documentation is ever submitted. The checklist of required documents for the COA application is found attached to the application.
5. Planning Services Staff screen the completed COA application in an effort to determine compliance with all applicable City zoning ordinances and codes. If Staff determine that an application is not in compliance with zoning or other land use provisions the applicant will be notified. If the applicant does not withdraw his application or amend the same to bring it into compliance with zoning or other land use provisions, the HPC will not have jurisdiction of the application, and will deny a COA on that basis.
6. Applicants should note that in addition to a COA, additional permits may be required for projects within the Historic District, particularly along the waterfront. These include, but are not limited to CAMA permits, wetlands impact permits, stormwater permits, floodplain permits, tree removal permits, ROW permits, and numerous other permits issued by federal, state, and local agencies. City building permits will be issued only after a project has received all required permits, including a COA.
7. Early consultation with applicable permitting agencies and the City Building Inspector is advisable so that the impact of requirements on the COA application may be assessed and the permitting process can be facilitated for the applicant. The HPC may choose to delay consideration of a COA application to consult with federal, state, or local agencies. This is particularly important when the North Carolina Historic Preservation Office (HPO) is asked to review and comment on the project as part of a required environmental review process. Any comments from North Carolina HPO must be documented in writing.
8. Upon completion of local zoning and land use screening, the case liaison will forward the COA application to the HPC for its review and action. Notification of the meeting date, time, and place will be sent to the applicant and adjoining



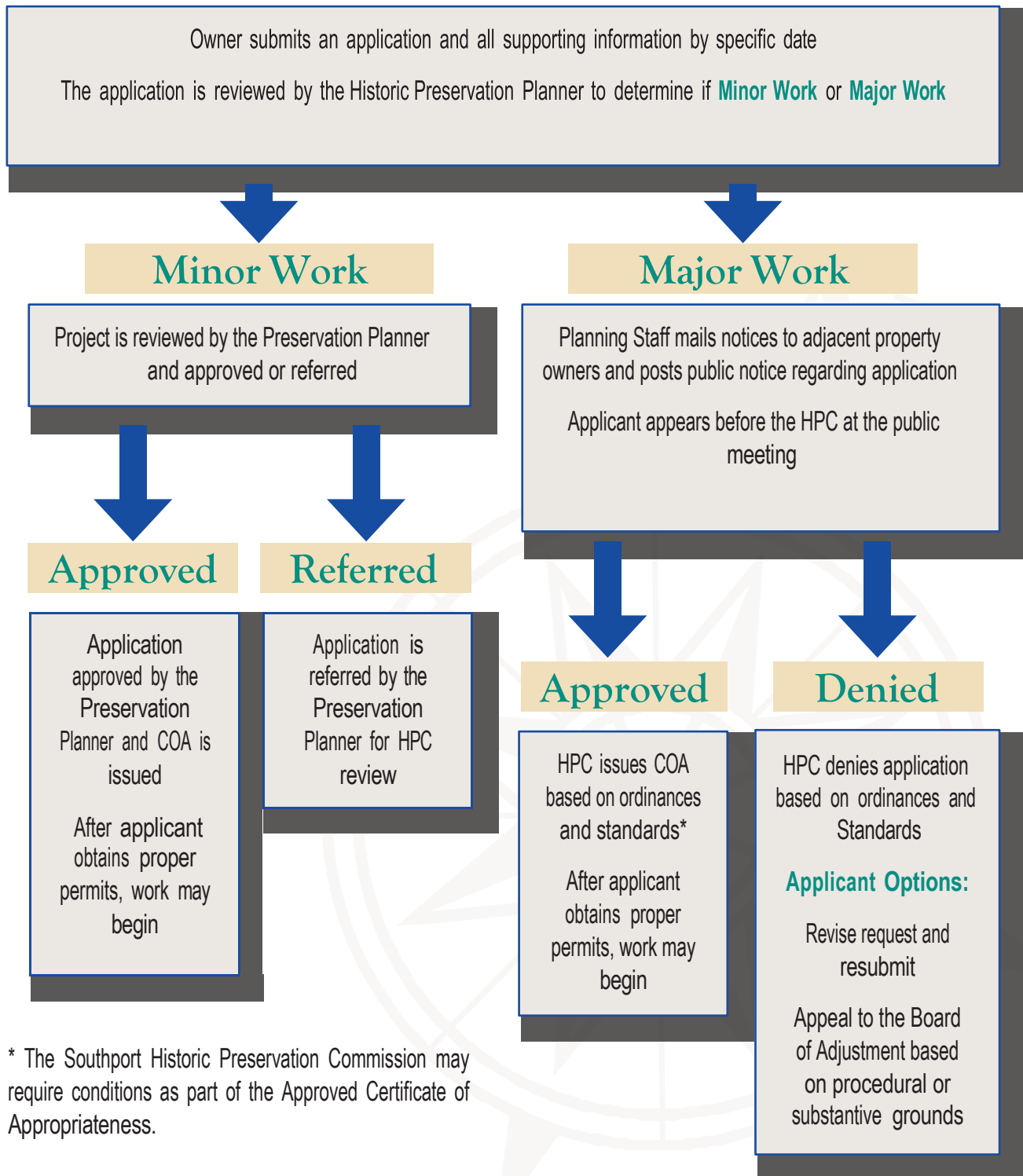
property owners by mail no less than ten (10) days prior to the HPC meeting. Attendance at the meeting by the applicant (or a designated proxy) is required, should any questions or concerns regarding the project arise. Failure of the applicant to attend a meeting may result in unnecessary delay if the HPC fails to obtain information deemed necessary to make an informed decision. Any interested party is welcome to attend the meeting or to review the application at City Hall prior to the HPC hearing.

9. Most COA applications are reviewed and decided upon the day of the meeting. The HPC must issue or deny a COA within ninety (90) days after a completed application has been filed, except when the time limit has been extended by mutual agreement between the applicant and the HPC or when more time is needed to obtain comment from other federal, state or local agencies involved in the permitting, funding, or approval of the proposed project. The time limit extension applies to Staff request for technical advice from HPO.
10. In determining whether the work proposed in the application would be congruous with the special character of the district, or in certain cases, designated landmarks outside the district, the HPC commission will consider the items generally and specifically set forth in these standards including the following principles:
 - a. The special character of the district is primarily defined by the following elements:
 - i. Architectural styles, sizes, scales, height and proportions of historical Southport buildings and other structures.
 - ii. Vistas of the Historic District should be maintained when possible.
11. All decisions of the HPC, in which a COA was awarded or denied, are furnished in writing and mailed to applicants within fourteen (14) working days of the meeting. The COA must be visibly displayed at the project site during the entire duration of the project.
12. Once issued, a COA is valid for twelve (12) months and may be renewed for an additional six months at the written request of the applicant. The COA clock starts at the time of approval or when a building permit is issued, if necessary. If work has not begun after 12 months, the applicant must re-apply for a new COA. An approved COA may also be transferred to a new property owner if that owner certifies in writing that he has reviewed the approved application and agrees to comply with all the terms and conditions of the COA.
13. An approved or pending COA application may be modified by a written request from the applicant to the HPC. The request should include a description of the proposed changes, as well as drawings, a site plan, and other appropriate documentation if necessary. If the HPC finds that the modifications constitute a substantial change from the previous application, a new COA application submission will be required and all notification procedures will be followed.
14. An appeal may be taken to the Southport Board of Adjustment from the HPC's action in granting or denying any certificate. An appeal may be filed by any aggrieved party within 30 days following formal action by the HPC with regard to the granting or denying any certificate in accordance with City ordinance and state statute. Any appeal from the Southport Board of Adjustment's decision in any such case shall be heard in Superior Court.
15. If work is performed without a COA when a COA is required, the persons responsible for such work will be in violation of City ordinance and be subject to enforcement action under the ordinances of the City of Southport.



COA Process Flowchart

The flowchart below illustrates the necessary steps to obtain a Certificate of Appropriateness (COA).





Key Terminology

Adaptive Reuse – The process of converting a building to a use other than that for which it was designed (i.e., changing the use of a house into an office).

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.

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)).

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 Southport Local 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. 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.

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

Design Review- The process of determining whether modifications to sites, buildings, or structures within the local district meet the Design Standards established by the Southport Historic 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 a corner lot or along the waterfront may have more than one Primary Elevation.

Secondary Elevation - Typically, the side elevation, an elevation that is partially or minimally visible from public rights-of-way.

Rear Elevation - An elevation that is not visible from the public street, water, or public rights-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).

Heritage Tree – Any species of tree with a diameter at breast height (DBH) of thirty (30) inches or greater.

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.

Inappropriate – Not suitable or compatible for a particular situation or occasion.

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.



Intentionally Left Blank



A Brief History of Southport

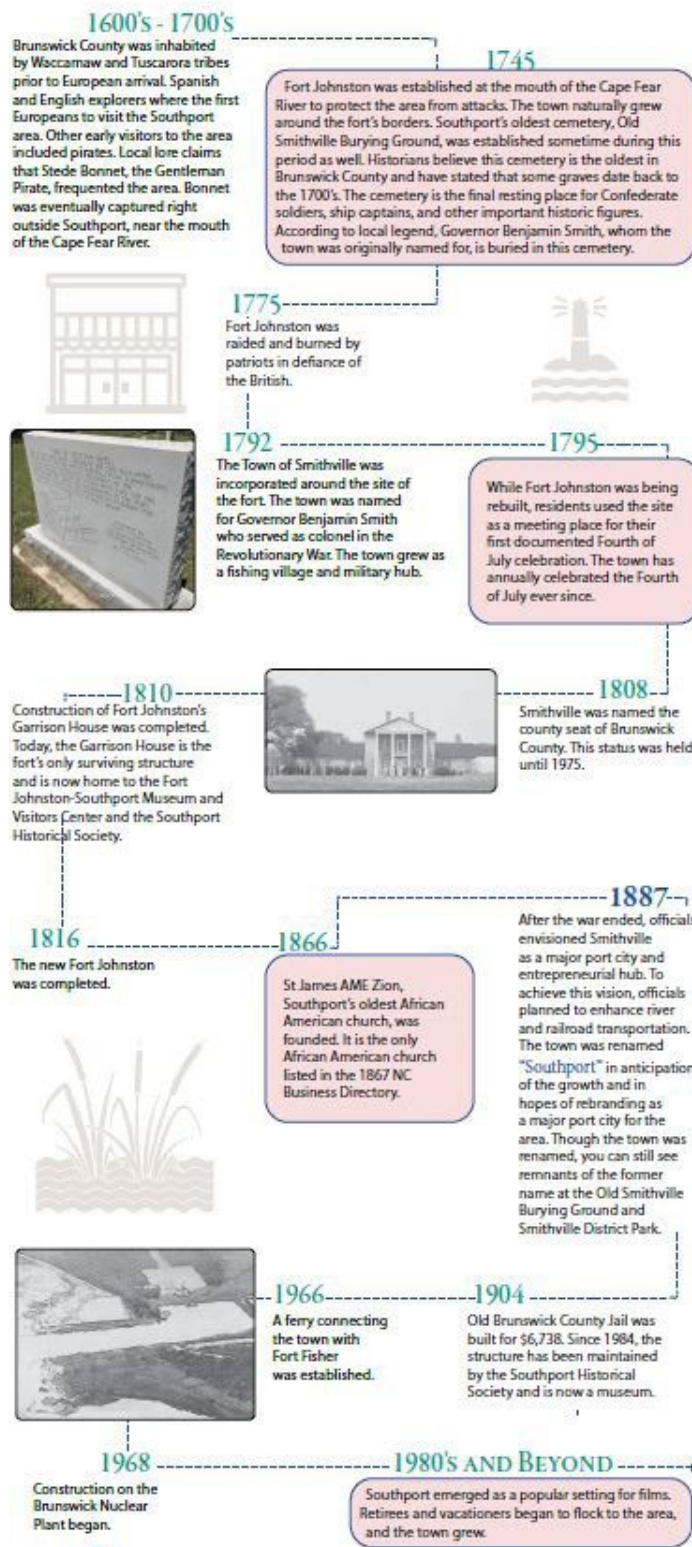
Colonial Settlement

Southport's early beginnings are well-documented. Prior to European arrival, Brunswick County was inhabited by Waccamaw and Tuscarora tribes. The area was first "discovered" by Spanish and English explorers in the 16th century, although the region had been inhabited for years by Native Americans. Spanish ships and pirates circulated the area throughout the 1500s to 1700s, but the area remained predominantly unsettled for more than 200 years after its original notation in the 1500s. (Southport, NC History - SouthPort-NC.com)

The English arrived and settled along the river in the mid-1600s (Southport Historic Society), but the area became more settled in the early-to-mid 1700s once Brunswick Town and Fort Johnston were established at the



Earlier image of the Garrison House (Circa 1804-1809) at Fort Johnson before the modifications during the 1950s. Image Credit: Southport Historical Society, Susie Carson Research Room.





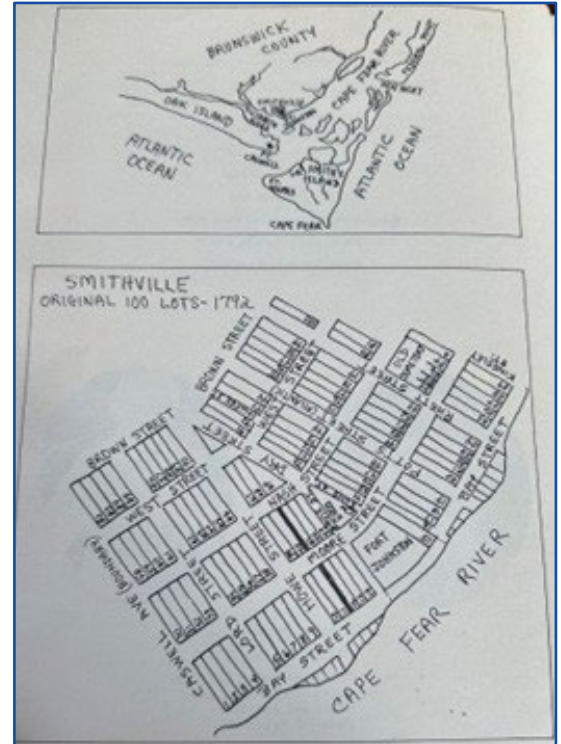
mouth of the Cape Fear River. The fort was established by Provincial Governor Gabriel Johnston in 1745 to protect the Cape Fear area from Spanish and French incursions in pursuit of the abundant natural resources of the area. Development in the area grew around the fort's borders. The earliest settlement was a cluster of small cottages for river pilots at the edge of the river, situated around Fort Johnston. The homes were traditional small, one-story frame cottages, which were a popular style throughout eastern North Carolina during this time. Wealth was rare in Smithville during this time. River pilots were unable to afford more extravagant houses, so they predominantly lived in the small, modest homes. Though the homes were small, they were comfortable and well built. Most simply consisted of a few rooms, kitchen, a small attic, and a porch. None of these original one-story frame structures are still standing, though you can see descendants of their design incorporated into existing homes still standing in Southport today, specifically in the Adkins-Dosher House and the Swain House. This style of home was built in less affluent sections of the town into the twentieth century, though wealthier residents eventually moved on from this style of home to larger, more ornate dwellings (National Register Nomination Form, 1979).

In 1751 a law was passed that directed Fort Johnston to be used as a quarantine station for the inspection of incoming ships.

Incorporation of Smithville and Early Development

Brunswick Town, which was located a few miles away, would eventually be destroyed by Minute Men during the American Revolution, but Fort Johnston remained, and in 1792, the Town of Smithville was officially created around the fort. In 1792 an act was passed to establish a town near Fort Johnston on the west side of the Cape Fear River. The town's original plan, drawn in 1792 by Benjamin Smith and Joshua Potts, consisted of 100 half-acre lots, along with streets and squares (Southport: A Chronology: Volume I (1520-1887)). Smith and Potts designed the town to follow the curve of the shoreline; the streets ran parallel

with the river. Cross streets ran perpendicular to the river, creating some triangular parcels. The original boundaries were Caswell Avenue (originally named Boundary St.) to the



Smithville Original 100 lots 1792 (Source: Reaves Bill, Southport (Smithville) A Chronology: Volume I (1520-1887)).



Garrison House (Circa 1804-1809). The only standing structure remaining (in its original location) from Fort Johnston and dates to the Federal period. Image taken on June 18, 2024.



west and Brown Street to the north. When the town was originally laid out, many of its original dwellings probably sat askew the new property lines. The town was originally named Smithville, which was in reference to one of the original town commissioners, Benjamin Smith, who served in the Revolutionary War and who was later elected North Carolina's Governor.

In 1795, Smithville celebrated its first Independence Day. The Town has annually celebrated Independence Day (except during the Civil War) ever since and hosts the official North Carolina 4th of July Celebration (Southport Historical Society). A few original community amenities were built during this period. In 1798, Smithville's first schoolhouse was constructed. It was a 24 x 16 frame building raised on brick pillars, with shingles and a brick chimney. During this time, building supplies had to be floated down the river from Wilmington, NC, which led to construction delays and shortages of building supplies. This, coupled with a shortage of trained, skilled carpenters and masons in the Smithville area during this time, led to a shortage of housing needed for those who served at the Fort. Furthermore, there were no sawmills in the area, and nails and other hardware were difficult to obtain. Per Southport's National Register nomination, "The dependence of outside supplies of building material remained a constant source of irritation and delay until the late nineteenth century." The lack of readily available building supplies and skilled workers led to a slow pace of building spanning from the late 1700s to the mid-1800s. What development did occur during this time was simple and unadorned.

In 1804, the United States War Department decided to rebuild the dilapidated Fort Johnston. This is an important piece of Southport's architectural history, as this decision assured the continued presence of the military in the Town. This presence led to construction of residential and commercial establishments needed for the servicemen and their families, along with economic development associated with the fort. In 1805, the Town of Smithville was incorporated.

Antebellum Period and Civil War

By the early 1800s, the town of Smithville had grown as both a fishing village and a military community, as well as a summer home for inland vacationers due to its salty sea breezes and location along the waterfront. During this time, development remained clustered primarily around the river, due to the fact that



Walker-Pyke House (Circa 1800-1820). The oldest home in Southport. Image taken on June 21, 2024.



Brunswick Inn. (Circa 1859)



the Cape Fear was the primary source of livelihood and transportation for most residents. At first, construction predominantly occurred along Moore and Bay Streets. In 1809, Smithville's first courthouse, the Brunswick County Courthouse was built on East Moore Street. This encouraged new commercial development in the area such as shops and law offices. Moore Street also connected with a trail that served as the main road to Wilmington, which caused some building activity along the street. More development probably would have occurred along this street if the main form of transportation during this time was not the river. Bay Street developed with docks and homes along the river. Eventually, development spread inland.

Throughout the antebellum period (1820-1861), building styles predominantly remained modest, though there were a few large two-story homes built along Bay Street during this time, most notably the Walker-Pyke House (ca. 1800-1820; 239 E. Bay St.). This home was built in the first or second decade of the nineteenth century and is probably the oldest

surviving private residence in town. The house is reported to have been built as a summer residence for a Wilmington merchant. This 2 ½ story home features a clipped gable roof, 3 dormer windows, and a later two-story porch.

Another notable home from this time period, is the Brunswick Inn (ca. 1859; 301 E. Bay St.), sitting across the street from the Walker-Pyke House. This 2-story home was once used as a hotel known as Hotel Brunswick in the late 1880s-90s under the proprietorship of Dr. W. G. Curtis (Lounsbury, 1979, p. 23). In 1905 the hotel name changed to Brunswick Inn and was under new management. It's 1882 addition was removed around 1912 and moved to 114 S. Davis St. to be used as a private residence and this is where it remains today. It is comprised of two frame houses joined in an H-plan originally with a 1-story porch and simple Italianate details suggesting some Wilmington influence. (Bishir and Southern, 1996, p. 263).

Smithville became the Brunswick County seat in 1808 and became a fashionable place to vacation prior to the beginning of the Civil War. Both of these changes were significant for Southport's architectural history and led to an increase in development (Lounsbury, 1979, p. 10). The Architecture of Southport reports that in July 1871, all of Smithville's boarding houses were full, and there were plans to build new ones. A new courthouse, the Brunswick County Courthouse (ca. 1854, 201 E. Moore St.) was built to replace the earlier one, and new churches ,



Brunswick County Courthouse (Circa 1854). Image taken July 18, 2024.



St. James AME Zion Church (Circa 1957, 1961). This is the only African American church listed in the 1867 NC Business Directory and Southport's oldest African American church.



storefronts, and boarding houses were built. This period cemented Southport as a tourist destination, which further increased development for the Town.

Next to the courthouse, the Chapel of the Cross - St. Philips Episcopal Chapel (ca.1851, 1894-96, 203 E. Moore St.) was erected. The church originally was a rectangular structure with its main entrance on the gable end facing Moore Street. The applied pilasters and pediment of the facade are characteristic of the Greek Revival style.

Growth and development became somewhat stagnant during the Civil War. However, Smithville's primary occupations being tied to the military or the ocean, led to many men serving in the war. During the Civil War, many river pilots served on Confederate blockade runners. Smithville survived the Civil War without any devastating social or economic consequences. After the Civil War ended, the town of Smithville began to see new opportunities in the business realm as entrepreneurs envisioned a city that combined river and railroad transportation to rival the other area port town, Wilmington.



November 7, 1950 City Limits Boundary.

Reconstruction

Throughout the Reconstruction era (1861-1900), Smithville would experience many changes. Following the Civil War, a Freedman's Bureau was established to see to the affairs of former slaves. (Lounsbury, 1979, p. 4) The freedmen purchased land outside the city limits and established two distinct African American neighborhoods, one in the northwestern part of town and a smaller neighborhood in the northeast section. In 1866, Smithville's first African American church was founded, the St. James AME Zion Church, originally known as the Methodist Episcopal Church of the Colored. The original building came from an abandoned hospital found up river and brought to the site, it was presumably part of the old quarantine station. The St. James AME Zion Church is constructed on one of the original 100 lots of Smithville, on the corner of E West St. and N Rhett St. The original building was replaced in 1915 and was later damaged by Hurricane Hazel in 1954. The front of the building was never replaced but an annex was added in 1957. Other formally enslaved citizens owned homes close to the Old Smithville Burying Ground.

Realizing the currents would create a deep channel in the Cape Fear River, work began in the 1870's on closing New Inlet. The closing of the inlet would create an excellent harbor for Smithville and with it would bring affluent businessmen. (Lounsbury, 1979, p.4) In February 1870, a bill was introduced to the North Carolina Assembly to extend the corporate limits of Smithville. The bill proposed extending its jurisdiction a half a mile in every direction from the Brunswick County Courthouse giving Smithville its unique fan shape (See Figure 9.). It was passed in March, meaning the jurisdiction had more room to grow. The extended boundary encompassed the area north of Brown Street which included the Black community.

The Southport Leader wrote that "the old town of Smithville can scarcely be recognized in the new and ambitious City of



Southport.” Real estate prices soared, and new development boomed during this period. During this massive revitalization effort, the town’s name was changed to “Southport” on March 4, 1887. While the community didn’t end up becoming the huge port town that was envisioned, the name Southport stuck. Though the railroad finally arrived in 1911, Southport’s dreams of becoming an entrepreneurial hub never came to fruition, and instead, Southport settled into its identity as a charming, historic coastal village.

Development in Southport in the late 1800s and early 1900s occurred rapidly and was in direct contrast with development that Smithville saw during its antebellum period. Over half of the structures in the district are from the 1885-1905 period when Southport was booming economically. During this period, the appearance of the town completely changed. Per the Southport Local Historic District National Register of Historic Places nomination, “In 1900 there were approximately 260 houses in Southport, over half of them built in the previous eleven years. From 1889 to 1896 alone, one hundred new houses were under construction.” Along the Cape Fear River, there were several new docks to serve the growing importance of the fishing industry and a coaling dock was at the foot of Rhett Street to service steam ships anchored at Southport.

Carpenters and masons found themselves busier than ever. If they weren’t working on new homes, they were working to repair existing homes. Local brick and lumber companies opened in the early 1890s. Southport Brick and Tile Company opened in February 1890. Founded by J. A. Pullan and W. H. Pyke of Ft. Wayne, Indiana, and William Weeks, a former ship carpenter turned real estate agent, the business was located two miles outside of town. In April, the local newspaper noted that “the demand for brick is so urgent that the Southport Brick Company is making brick by hand at its works. The machinery is arriving, but orders cannot wait.” Southport Lumber Company was founded in September of the same year. Most of the wainscoting, ceilings, and interior woodwork found in houses of this period was probably sourced from the Southport Lumber Company.

Once the town had access to local supplies, development increased. Most of the small homes along Bay and Moore Street were torn down or moved, and new larger homes were built in their place. The 100 block North Lord Street was constructed between 1889 and 1894. West Nash Street, West West Street, and others were also constructed in the early 1890s. Brunswick Street was widened in 1891, and new housing was built along it.

Though architecture in the eighteenth and early nineteenth



Samuel Swain House (Circa 1889). Image taken on June 18, 2024.



James Pearce House (Circa 1887 and 1893). Image taken on June 18, 2024.



centuries was modest, architecture in the late nineteenth and early twentieth centuries began to increase in scale and level of ornate detail. Components of Victorian style, such as bay windows and irregular massing, and more specifically, Queen Anne style, including asymmetrical features and intricate details, can be seen on homes built during this time, though it appears local builders were not consciously recreating styles that were trending across the nation. Local building tradition changed very slowly, and many home plans that were used during this time were originally developed decades earlier.

Among the most distinctive homes during the Reconstruction era, are the Samuel Swain House (ca. 1889; 110 W. Moore St.). This 1-story private residence was similar in style to several homes built in the 1890s and includes a bracketed, gable-fronted home with a matching gabled and bracketed porch. The house was built for planter Samuel Swain and was often described as a “tasty cottage”. The Samuel Swain House is an example of earlier hall and parlor house types from the early nineteenth century with more ornamentation than its predecessors (Lounsbury, 1979, p. 26 & Bishir & Southern, 1996, p.263).

The James Pearce House (ca. 1877-1893: 406 Brunswick St.) is another example of distinctive homes from this time period. This tri-gabled roof vernacular home includes part of a tiny four room cottage constructed by James Pearce with a later addition by George Davis in front of the old home making it a more substantial “double cottage”. This 1-story private residence includes a double bracket motif that is repeated on the front porch, lancet windows & fish-scale shingles on the front and side gables, and flat-jigsaw balusters in a decorative style similar to those seen on Folk Victorian style homes from this period.

There are several 2-story homes showing Queen Anne and Colonial Revival influences. The Adkins-Ruark House (ca. 1890: 119 N. Lord St.) is a 2-story steep, shingled, front and side gables that flare out over deep cornices with machine-sawn double brackets beneath the cornice. The front gable is adorned with fish-scale shingles and has a lancet stained-glass window. The double bracket motif is echoed in the homes bay window and porches. This home was built for E. H. Adkins in 1890. His grandson Robert Ruark author of *The Old Man and the Boy* spent much of his childhood in the house (Lounsbury, 1979, p. 49, Bishir & Southern, 1996, p. 263).

By the last decade of the 19th century, Southport’s central business district was forming on E. Moore St. Real estate companies, insurance companies, and a bank were established first.

Although local builders were busy constructing private residences, at this point in time there was not much need for many commercial businesses. The central business district would begin to take form early in the 20th century. Many of the oldest commercial buildings on Moore Street date from the early 1900s.



Bank of Southport (Circa 1905). Image taken July 18, 2024.



Early Twentieth Century through Post World War II

Following the boom of residential construction, at the beginning of the 20th century there was a need for commercial buildings. With the availability of brick from the local Southport Brick and Tile Company, brick became the material businessmen selected for their new commercial buildings.

One of the earliest commercial buildings is the Bank of Southport Building (ca. 1905; 112 E. Moore St.). This two-story machine-pressed brick building has side and rear walls that are constructed with rough bricks. Its windows have segmental arches and stone sills.

The Northrup Building (ca. 1890, 1905: 111 E. Moore St.) is another early example of commercial architecture in the commercial business district in Southport. The front gabled false façade of this building was a typical design during the early 20th century. It is 2-story brick building with masonry piers with granite strips between every 10 to 14 brick courses. The front façade is comprised of smooth pressed brick, a recessed storefront entrance with a granite stoop, and upper story windows with brick arched lentils.



Amuzu Theater (Circa 1918). Image taken on June 18, 2024.

Major institutional buildings from early 20th century include the Masonic Lodge, Brunswick County Jail, and the Brunswick County High School (now the Franklin Square Art Gallery, formally City Hall).

The years during and after World War I brought more commercial and residential development. Colonial Revival stylistic details began to be incorporated into Southport's local building techniques, however there are no homes or commercial buildings completely in this style. (Lounsbury, 1979, p.12)

Colonial Revival elements can be seen in the Smith Building (ca.1925; 107-9 E. Moore St.) with its arched granite broken pediment, upper story stone piers, and dentil molding cornice details. The building's atypical entrance is located on the east side of the front façade and is surrounded by fluted columns with ornamental frieze board, and cornice with dentil molding and egg and dart details.

Another commercial building with classical elements is the Amuzu Theater (ca. 1918; 111 N. Howe St.). This 2-story smooth-machine pressed brick building replaced the original 1912 theater next door. This building features a cast metal cornice, with dentil molding frieze board, and elongated decorative brackets.

Southport was regularly serviced by river steamer until 1925 and served by railroad from 1911 until just before World War II. World War II began in 1939, and during this time Southport thrived economically. Military activity in and around the town sustained development, and after the war, another building boom occurred which led to the creation of new suburbs outside



Southport's historic core.

Modern Era

After this initial boom, Southport continued to grow – though at a slower pace than before – with a ferry connecting the town with Fort Fisher established in 1966. A severe challenge to the continued growth and development of the town emerged in July 1975 when a referendum was passed to relocate the county seat from Southport to Bolivia. The county government departed from Southport in 1978. Its departure left many vacant buildings in the central business district. Following its departure, efforts were made by the Southport Historical Society to study Southport's architectural heritage. Preservation efforts, the City's unique character and Southport's location have played a large role in the revitalization of its downtown and have led to continued visitation and new demand in the form of retirees. The menhaden fleet that was based out of Southport operated until the 1980s until declines in the fishery and rising costs led to its end. The Yacht Basin still contains few fishing operations but has mainly become a tourist destination with restaurants, retail, a waterfront public water access, and a yoga dock.

Today, Southport's historic architecture plays a huge role in the city's character and economic development. The city became so notable for its historic structures and charm that it became a renowned filming location for movies and television shows. Several historic homes and sites throughout the proposed local historic district have been featured in cinema such as Crimes of the Heart, I Know What You Did Last Summer, The Summer I Turned Pretty, Safe Haven, and more.



Southport Historic Districts

The City of Southport is comprised of the Southport National Register District, three individually listed properties on the National Register, Fort Johnston, Old Brunswick County Courthouse, and John N. Smith Cemetery, a study listed district, the Southport Historic District Boundary Amendment, and the Southport Local Historic District. The Southport Local Historic is the only district in the city limits that falls under the historic preservation ordinance. Any proposed changes in the Southport Local Historic District requires an approved Certificate of Appropriateness (COA) from the Historic Preservation Commission (HPC).

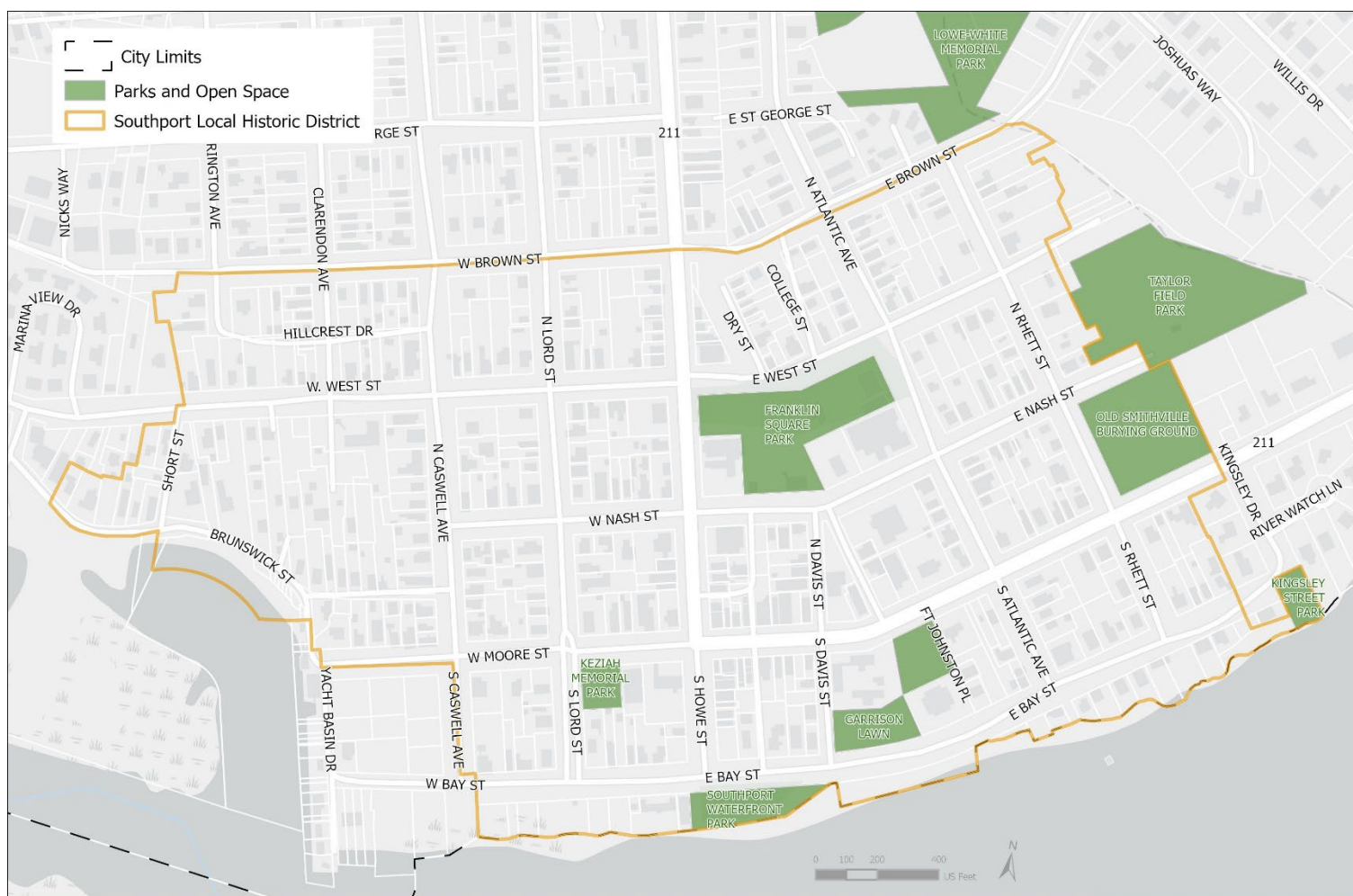




Southport Local Historic District

The Southport Local Historic District was designated as a local historic district on **TBD**. Any exterior work in this district requires an approved COA from the HPC. It is comprised of properties along Bay Street from S Caswell Ave to the East Side of S Rhett Street, Moore Street from Yacht Basin Drive to Kingsley Drive, Nash Street, W West Street beginning at Short Street to E West Street, W Brown Street beginning on the west side of Hillcrest Drive to the east side of N Rhett Street.

The Southport Local Historic District contains the commercial core of the city and its surrounding residential areas that comprise the majority of the original 100 lots. The district contains architectural styles and building types that span over two hundred years of development. Architectural influences found in the local district include many eastern North Carolina vernacular homes with influences from Georgian, Federal, Colonial Revival, Stick, Queen Anne, Greek Revival, and Craftsman styles. Within the district are examples of later architectural styles, including Commercial, Ranch, and Cape Cod.





One of the district's most distinct features is its large rights-of-way and streets that extend in a broken grid pattern along the Cape Fear River. These large rights-of-way allow for Southport's residents to enjoy the salubrious breezes from the Cape Fear River and the Atlantic Ocean. This arrangement resulted in pedestrian-oriented coastal village with a range of small to moderately scaled residences interspersed with civic and religious institutions, and a commercial core located one street from the Cape Fear River. Majority of streets within the district are lined with large live oak trees, most of which have reached height maturity. Along Bay Street, building heights are generally low to protect the views of the Cape Fear River, Bald Head Island, Old Baldy Lighthouse, Fort Caswell, the Oak Island Lighthouse, and Battery Island, the site of North Carolina's largest colony of nesting wading birds protected by Audubon North Carolina, Bald Head Island, Fort Caswell, and the Oak Island Lighthouse.

Within Southport's Local Historic District, is the National Historic Landmark, Fort Johnston located on E Bay Street. Fort Johnston is the oldest surviving component of a military installation dating from 1748. In addition to Fort Johnston, Southport is home to another National Register Landmark, the John N Smith Cemetery. The John N Smith Cemetery was established in 1880 when trustees of an African American Methodist Church purchased a two-acre tract of land for the purpose of making it a grave yard. The cemetery has more than 1,725 burials, many include Black citizens who helped build the City of Southport.

Special Character of the Southport Local Historic District

The Town of Smithville was officially created around Fort Johnston on the west side of the Cape Fear River. The original plan was drawn in 1792 by Benjamin Smith and Joshua Potts, consisted of 100 lots. The "Original 100 Lots" were laid out in half acre lots with streets running parallel with the river and cross streets running perpendicular, forming a number of odd triangular parcels. The original boundaries were the west side Caswell Avenue (Boundary Street) to east side of Kingsley Street extending north up to Brown Street. Some of the original parcels have been further subdivided but the original grid remains visible today.

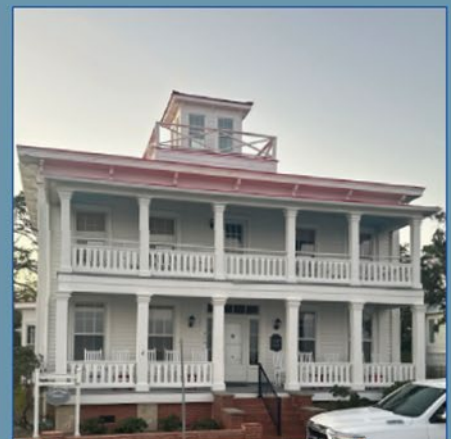
The "100 Original Lots" were later subdivided and sold into 33' wide and 66' wide lots. With Smithville becoming a tourist attraction, the need to expand the limits beyond the 100 lots was necessary. The slow growth of the coastal village resulted in a variety of building setbacks, most 19th century and early 20th century buildings sitting directly on the parcel line or setback approximately 5 feet. Majority of the homes in the local district were constructed in the late 19th century to mid-20th century, with 52% being constructed prior to 1920. Most earlier settlements can be found clustered closest to the river. With most of the development in the commercial core dating between late 19th century to before World War II with banking institutions, a retail store, and a library dating between 1965 and 1970.



Northrup House, circa 1910.



Adkins-Ruark House, Circa 1890.



T.M Thompson House, Circa 1868.



The residential areas within the local district feature large canopies of live and water oaks shading the homes, sidewalks, and streets. Viewed from the river or from aerial view, the city looks like a park. Many of the residential streets remain uncurbed to this day. Many of the homes in the local district can be traced to an individual carpenter-builder and a specific year of construction, making it an excellent study of vernacular architecture with Victorian style elements. The local district exhibits the distinctive character of North Carolina coastal architecture in its floor plans, roof styles, and forms and contains examples from traditional carpentry craftsmanship to mass production of building materials.

Fort Johnston within the local district played a pivotal role in military history and in the development of the town surrounding the fort (Smithville). Southport's location on the Cape Fear River was significant for early maritime and water-dependent industries such as river piloting, shipping, and fishing industries. Despite never becoming a port city, the City of Southport remained focused on the Cape Fear River and its natural features that are significant elements to the district, including the Cape Fear River, Intracoastal Waterway, Cottage Creek, and the many large live and water oaks along the streets. Viewsheds of the water, as well as the historic streetscapes have shaped development patterns in Southport.

With none of the original small homes, development along the Cape Fear River in Southport was carefully laid out so residents and visitors could enjoy the views and vistas as a result. These unobstructed views are located at the ends of streets that run north-south, including Kingsley Drive, Rhett Street, Atlantic Avenue, Davis Street, Howe Street, Lord Street, and Caswell Avenue. Unobstructed views can also be enjoyed at Kingsley Park, City Pier, Waterfront Park, the lawn at the Garrison House (Fort Johnston), the Yacht Basin CAMA access point, American Fish Company dock, Southport Yoga Dock, and the Southport Historic Riverwalk Marsh boardwalk and gazebo. Significant open space areas include Franklin Square Park, Keziah Memorial Park, Waterfront Park, and the lawn at the Garrison House (Fort Johnston). Franklin Park (named in honor of Benjamin Franklin) was originally set aside as part of a large square of property for the intention of civic, religious, or fraternal organizations. It contains meandering walkways, tight clusters of oak trees, Franklin Square Art Gallery and the City Gym and recreation areas. The park is surrounded by a stone wall along Howe Street and part of E West Street. Keziah Memorial Park includes a monument documenting the significance of the park. It includes a gnarled live oak tree that may have been bent by the Indians to mark the trail to their fishing grounds. The site is surrounded by a mixture of tree canopies including live oaks, crepe myrtles, and shrubbery. Waterfront Park includes monuments, sidewalks, and benches allowing residents and visitors to enjoy views of the Cape Fear River, Battery Island, Bald Head Island and its lighthouse, Fort Caswell, and Oak Island lighthouse.

Landscaping within the local district varies by species, but it generally includes street lined trees (live and water oaks), grassy lawns, foundation planting and hedges, and some seasonal plantings within the large rights-of-way. Southport's Forestry Committee regularly plants live oaks to ensure the existing tree canopy coverage along the historic streets remains uninterrupted. Grassy lawns may include low-lying masonry walls with the occasional iron fence atop or a wood-picket fence extending across the front of the property is common. Several areas include seasonal plantings in the rights-of-way in front of sidewalks. Foundational plantings are common in the district and may occasionally include higher shrubs, hedges, or low canopy trees to define property boundaries.

Concrete sidewalks are located on almost every street in the district which are separated from the street by seasonal planting strips or grass and on-street parking. The streets are generally two lanes with exceptions to the commercial core. The streets in the commercial core include turning lanes on Howe and Moore Streets. Most houses in the district lack driveways therefore on-street parking is necessary. In the commercial core, on-street parking is angled.

The oldest residential building in the local district is the Walker-Pyke House (Circa 1800-1820). The earliest nonresidential building is the Garrison House (Fort Johnston) which has had extensive alterations losing its architectural integrity.



Parts of a Storefront

The photographs below illustrate common parts of STOREFRONTS and is provided to assist the reader with architectural terminology.

- | | | | |
|----------|----------------|----------|-------------|
| A | Pediment | H | Cornice |
| B | Sign Board | I | Belt Course |
| C | Recessed Entry | | |
| D | Sills | | |
| E | Lintel | | |
| F | Door Transom | | |
| G | Display Window | | |



Parts of a House

The photograph below illustrates common parts of a HOUSE and is provided to assist the reader with architectural terminology.

- A** Turret
- B** Front Gable
- C** Balustrade
- D** Exposed Rafters
- E** Upper Porch
- F** Gable Ornament
- G** Brackets
- H** Spindle work Frieze
- I** Turned Post





1. Site and Setting





Site Features and Plantings

Southport's historic districts are enhanced by several site features, including both natural and manmade. Natural features including scenic views of the Cape Fear River, live and water oaks, other tree species, plantings, and salt marshes. Manmade features include historic sign markers, walls, fences, gardens, street furniture, street lighting, and monuments. Additional features that define circulation in Southport's historic districts include streets, walkways, alleys, driveways, and parking areas. Another character defining features in the Southport Local Historic District are its views and vistas.

The retention of trees and the local districts views and vistas are essential to maintaining the character of the local district. Many of the trees in the local district are over two hundred years old and may be in danger of damage from storms, etc. In order to maintain the tree canopy, it is vital to continue planting new trees that will maintain and perpetuate the canopy. The City of Southport is dedicated to maintaining trees in its rights-of-way and formed a Forestry Committee that plants young live oaks on an annual basis.



The City of Southport is home to many heritage live oaks and usable public spaces with scenic views of Battery Island and Bald Head Island.



Both natural and manmade features should be preserved to maintain Southport's unique character. Private property owners are encouraged to replace trees when they are removed from their property to help preserve the tree canopy. The City Tree Protection and Landscape Preservation permit process also applies for the removal of any trees. Contact City planning staff for assistance.



1.1. Standards for Site Features and Plantings

- 1.1.1. Identify and if possible preserve and maintain historic public and private landscapes that contribute to the character of the historic district, including open spaces, streetscapes, and yards.
- 1.1.2. Identify and if possible preserve, and maintain the individual components and historic features that contribute to Southport's historic character, including: heritage trees, ornamental trees, and hedge rows.
- 1.1.3. Maintain the relationship between the mass/proportion of the building and open space within the context of the streetscape for new construction and additions.
- 1.1.4. New construction and additions should be sited in locations that will not require the removal of mature plantings, if possible.
- 1.1.5. New walkways should not exceed a width of four (4) feet and shall not be built past public sidewalks where they exist. No hardened structures are allowed within the public right of way. (ROW permits are required for any allowable encroachments.)
- 1.1.6. Historic sidewalks and other paving materials should be preserved and maintained. New sidewalks when possible should be compatible in material, detailing, and finish to existing historic sidewalks.
- 1.1.7. Utility wires, including power, telephone and cable should be placed underground whenever substantial utility construction takes place. Above ground utility boxes, fixtures, and equipment should be in inconspicuous locations and should be screened from view.
- 1.1.8. New tool sheds, swimming pools and other modern yard features should be located in areas screened from public view.
- 1.1.9. Use a combination of fences and plantings to screen parking lots.



See Off-Street Parking Standards.



Fences and Walls

There are a variety of fences and walls in Southport's local district. Fences and walls were used to delineate property boundaries and/or alleviate topographical changes. The material selection often relates to the architectural style and time period of the building. The regularity of low front yard fences and walls make them significant site features within the district. Traditional fence materials include wood, cast iron, wrought iron, stone, brick, or concrete.

Walls are typically much lower than fences but can be used to delineate property boundaries or retain a sloped yard and are constructed with stone, brick, or concrete. Front, side-, and rear-yard fences are typically constructed from wood or iron. Landscaping such as shrubs or hedgerows can also be used to delineate property boundaries or screen mechanical equipment or other features.

1.2. Standards for Fences and Walls

- 1.2.1. Identify, retain and preserve historic fence and wall material wherever possible. If replacement is necessary, use new material that matches the historic material in composition, size, shape, pattern and texture.
- 1.2.2. Design new fences that are compatible with the associated building, site and streetscape in height, proportion, scale, texture, material and design. Substitute fence materials are not appropriate along front or visible side property lines in the historic district.
- 1.2.3. Historic retaining walls should be preserved. New low walls are appropriate only where a sharp change in grade exists and shall not exceed a height of two (2) feet. Such walls should be constructed of brick or concrete block covered with a true sand-finish stucco.
- 1.2.4. The use of false historical details or other non-original architectural embellishments on existing fences is not appropriate.
- 1.2.5. Use a combination of fences and plantings to screen parking lots.
- 1.2.6. Contemporary or utilitarian fence materials are not appropriate for fences in public view. Inappropriate materials include: plastic, vinyl, chain link, wire, and all other modern materials. The use of modern fencing is permitted for rear yards only, in areas not seen from the public view.





Exterior Lighting

Electricity arrived in Southport in early 20th century. Today, lighting is used to illuminate streets, walkways, porches, signs, and buildings. Porch and building lights should reflect the style, scale, size, and detail the special character of the building. Pedestrian level street lighting was added to S Howe Street. Any additional lighting on adjacent streets or in continuation on N Howe Street should be consistent with the existing lighting.

Historic light fixtures should be retained where they exist, however wiring should meet current building codes. When selecting new light fixtures consider the scale and style of the house and yard. When installing light fixtures in multiple locations, the scale, and style must be consistent. The use of energy efficient bulbs is encouraged, but bulbs must emit a soft, warm light that replicates incandescent bulbs.

1.3. Standards for Exterior Lighting

- 1.3.1. Unless original fixtures already exist, choose fixtures that are simple and unobtrusive and complement the building or site.
- 1.3.2. Choose lighting sources that generate a “warm” color similar to that of traditional incandescent lighting.
- 1.3.3. Avoid placing fixtures in areas that will obscure or damage character-defining architectural elements or site features.
- 1.3.4. Use ground-mounted spots or ornamental light fixtures to illuminate signs instead of internal lighting. Screen spots and accent lighting from view.



These pier mounted lamps are stylistically appropriate for stone piers. The cottage style pendant is appropriate for many of Southport’s cottage style homes.



Driveways and Off-Street Parking

Many homes in the local historic district do not have driveways, most residents utilize on-street parking. However, where driveways and parking lots exist maintenance and repair can be achieved through monitoring to identify settling and cracking of these surfaces. When necessary, selective, or full, in-kind replacement of paving materials should follow the [Masonry Standards](#), if possible.

The introduction of new parking and driveways, as well as the modification of existing ones must be carefully considered to ensure siting, spacing, configuration, width, and paving materials are compatible with other historic properties within the local historic district. New driveways and off-street parking should be located and constructed in a such a way that minimizes the visual impact on the district. The amount of impervious surfaces should be limited when possible and landscape screening should be incorporated to minimize visual impacts for larger parking areas.

1.4. Standards for Driveways and Off-street Parking

- 1.4.1. Locate new parking lots and driveways in the historic district as unobtrusively as possible. Parking lots consisting of large expanses of concrete or asphalt with little planting or other screening are not appropriate.
- 1.4.2. Proposals for new parking lots or off-street parking areas should be accompanied by scaled site plans and information on proposed lighting types, placement, and intensity.
- 1.4.3. Site new parking areas in interior or rear lot locations where possible.
- 1.4.4. When possible, avoid removing trees and other landscape elements that contribute to the historic character of a site.



Several homes in the local district were constructed before the invention of modern vehicles. The construction of a new driveway should be located to the rear (above) when possible and should limit impervious surfaces (below).





- 1.4.5. Incorporate existing heritage trees into new parking areas.
- 1.4.6. Use paving materials that were traditionally used on surface parking areas and driveways on the surrounding block or street. Gravel, marl, crushed shells, asphalt, and concrete are typical parking lot treatments, while grass, gravel or concrete runners with a grassy median, brick, and marl are typical driveway treatments. Use wood, bricks, stone, or metal to contain loose paving materials. Concrete or plastic edging are not appropriate.

Signage

Southport's Local Historic District is blended with residential and commercial buildings. Signage throughout the district includes interpretive signage in public spaces, historic markers along major thoroughfares, historic plaques, and commercial identification signage. Identification signage is an important identifier for commercial businesses in Southport.

The City of Southport sign ordinance provides detailed guidance regarding appropriate signage. Installation of a sign in the Local Historic District requires a sign permit from the Development Services office as well as a Certificate of Appropriateness from the Historic Preservation Commission. Please review the sign ordinance or contact Development Services for additional information.

1.5. Standards for Signage

- 1.5.1. Use traditional materials found in the district, such as wood and metal for new signage. Substitute materials that have the appearance of wood are allowed. Plastic signs and flashing signs are not appropriate in the historic district. Internal glass mounted signs are not subject to HPC review.



Fascia signs (above), window signs, and projecting signs (below) are appropriate for commercial buildings.





- 1.5.2. Place signs so that they do not visually overwhelm the building or streetscape or damage or obscure character defining architectural details. Recognize that maximum signage allowances granted by the Southport Unified Development Ordinance may be inappropriate in the context of the building or site under review.
- 1.5.3. Signs on commercial buildings are preferred to be located in a signboard frieze located above the display windows. In this location the sign serves as a boundary between the upper and lower façade.
- 1.5.4. Use simple, clear graphics and lettering styles in sign design.
- 1.5.5. Consolidate public signage on uniform poles to reduce visual clutter.



Small post mounted hanging signs (above) and post mounted signs (below) interact with pedestrians.

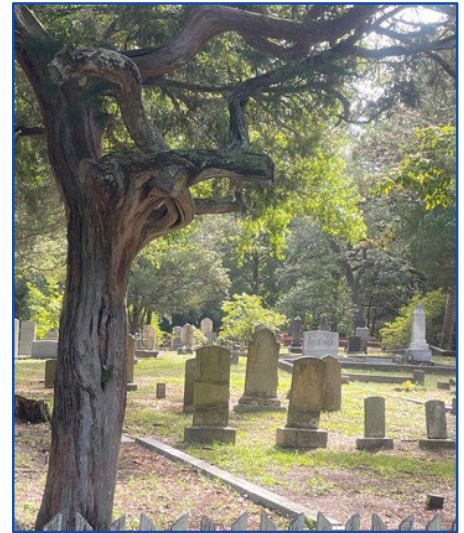


The architectural style should be considered when placing signage on the primary building facade. Decorative signage should complement the existing aesthetic.



Cemeteries

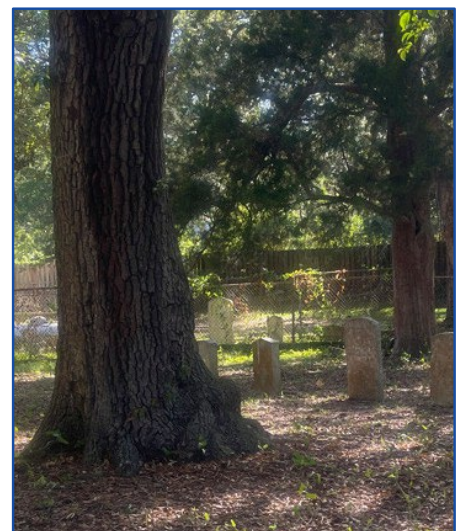
There are several cemeteries Southport including the Old Smithville Burying Ground, John N. Smith Cemetery, and the Old Morse Cemetery. It is important to note that these cemeteries are not the same. They are different in regards to layout, grave markers, landscape, and culture. Therefore, they should be treated and cared for differently. It is important to respect each cemetery for its existing conditions and its cultural traits. Care should be taken to preserve and maintain each cemetery, including grave markers and other objects associated with the cemetery. Under North Carolina, G.S. 14: 148-149 states it is a Class I felony to deface or desecrate grave sites, or plow over or cover up existing graves. Additionally, NC G.S. 70: 29-33 requires that any inadvertent discovery of human remains on a construction site shall stop work immediately and contact the State Medical Examiner and State Archaeologist 910-251-7323.



The Old Smithville Burying Ground is included in the National Register District. It is believed that burials took place here beginning with the presence of Fort Johnson in 1745.

1.6. Standards for Cemeteries

- 1.6.1. Under GS 14.-148 and G.S. 14-149 it is a misdemeanor and Class 1 felony to deface and desecrate grave sites. This includes throwing trash in a cemetery, disturbing a cemetery or items in a cemetery including markers and plantings.
- 1.6.2. Identify, retain, and preserve cemeteries and their features including grave markers, foot markers, statuary, crypts, fences, walls, objects, plantings, and landscapes.
- 1.6.3. Protect and maintain cemetery features, forms, materials, and details through regular maintenance and repair using accepted preservation methods. .



The Old Morse Cemetery is located on property once known as Bryan Morse Plantation. This cemetery dates back to the mid-nineteenth century.

Register cemeteries with the North Carolina Cemetery Survey at archeology.ncdcr.gov/programs/cemeteries

Archaeology

The history of Southport began before the Europeans arrived and may have been inhabited by Waccamaw and Tuscarora tribes. Spanish and English explorers were the first to visit Southport in the 16th century. The area surrounding the Cape Fear River was known to be a popular location for pirates in the early 1700s. The potential for archaeology discovery within the local district and in Southport is high. Typically, archaeology is found underground, but with Southport being located on the Cape Fear River it can also be found under water. The Cape Fear River has the potential to yield information about the history of Southport.

Archaeological resources are important to Southport's heritage. Resources may be discovered during archaeological digs or by using ground penetrating radar. However, archaeological resources may also be discovered during minor site work, including the addition of a sidewalk, gardening, etc. Homeowners are encouraged to contact the City of Southport staff to document these resources before continuing work. Archaeology can provide information on the location of earlier buildings or outbuildings on a property, the location of walls, gardens, walkways, and pathways. Archaeology should be a component of the preservation planning program. Section 106 of the National Historic Preservation Act requires State and Federal Agencies consider archaeology when planning projects and further requires that the consult with the North Carolina Historic Preservation Office to avoid or mitigate any adverse effects. Private property owners are not required to conduct archaeological studies prior to conducting work on privately-funded projects. The Office of State Archaeology (OSA) is available to provide additional information or assistance with archaeological resources.

1.7. Standards for Archaeology

- 1.7.1. Identify, retain and preserve archaeological resources that are important to the history of the site or district.
- 1.7.2. Minimize ground-disturbing activities in the historic district to avoid possible damage or destruction to known or unknown archaeological resources.
- 1.7.3. Investigate the potential for archaeological resources prior to undertaking a project that affects the grounds surrounding a property. Contact the NC Office of Archaeology (OSA) for additional assistance.



There is a strong potential for archaeological remains associated with the fort on the Garrison House lawn.





- 1.7.4. Recognize that archaeological resources exist both below ground and below water.
- 1.7.5. Preserve archaeological resources intact in their original state and location wherever possible.
- 1.7.6. When disturbance of archaeological resources is unavoidable, use qualified archaeologists to employ contemporary methods of investigation and evaluation.
- 1.7.7. Do not use heavy machinery in areas known to have archaeological resources.

Cemeteries or inadvertent discovery of human remains requires compliance with state statutes GS 14: 148-149 and GS 70: 29-33. If inadvertent discovery occurs the general statute requires that all construction activities stop work immediately and contact the North Carolina Office of State Archaeology. Please see the previous section specifically about cemeteries.



Intentionally left blank



2. Exterior Changes to Buildings



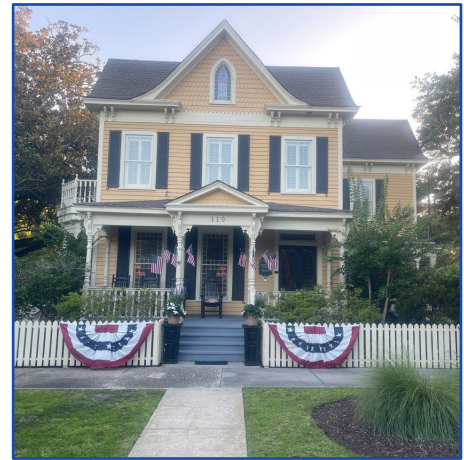


Roofs

Roof form, pitch, and materials are among the distinguishing characteristics of different styles of architecture. Roofs can be flat, pitched, hipped, curved, or a combination of these forms. Roof forms, pitches, and materials vary in the Southport Local Historic District due to the extended period of development that occurred in Southport. Architectural styles are often distinguished by roof types.

2.1. Standards for Roofs

- 2.1.1. Protect and maintain historic roof-top features such as ornamental eaves, cornices, rake-boards, dormers, gables, chimneys, finials, cresting, steeples, belfries, cupolas, and railings that add to the overall architectural character of a structure. The design of any new roof features should be based on documentary evidence and are compatible with both the building and surrounding buildings. It is inappropriate to damage, conceal, or remove significant roof features.
- 2.1.2. Preserve, maintain, and repair historic roofing details and materials such as slate, standing seam metal, and tile when possible. Replace in-kind only if necessary due to deterioration or damage. Replace only the damaged or deteriorated portion using materials identical to the original if possible.
- 2.1.3. New roofing materials should be compatible with either the existing or original roofing material. Match the historic material as closely as possible in shape, size, and texture. Asphalt, fiberglass-asphalt shingles, and metal roofs are acceptable. Any distinctive patterns of shingles or slates shall be retained and/ or replicated exactly when possible.
- 2.1.4. Contemporary or non-historic roof features may be installed on areas of the roof secondary roofs. Included are skylights, roof-mounted vents, dormers, chimneys, antennas, and solar collectors. These are not permitted when their installation or later removal would damage or destroy a significant roof feature. In certain instances, new dormers may be permitted on side or rear elevations if their design is compatible with the building and the roofline.
- 2.1.5. Install new gutters without damaging or obscuring architectural features.



The Adkins-Ruark House has a multi-gabled roof that flares out over deep cornices.



The Northrup House is a good example of Queen Anne style with its varied roof lines, including the tower.



It is inappropriate to replace concealed, built-in gutter systems with modern exposed gutters. Gutters of all materials except copper shall have a painted finish. Half-round gutters are appropriate for most contributing properties. Wood gutters may be appropriate for certain period restoration projects.

- 2.1.6. Ridge vents, where needed, shall be of the low-profile type and shall not diminish the original design of the roof or destroy any character-defining architectural details. Other vents, such as gable vents and roof-mounted vents, should be installed so as not to be visible from the public view where possible. If they must be visible, they should be installed to respect the architectural details and character of the subject building.
- 2.1.7. It is not appropriate to create a false sense of historical development by making changes to roofs, such as adding conjectural features lacking insufficient historical, pictorial, or physical documentation.
- 2.1.8. It is inappropriate to alter the existing roof pitch or introduce a new roof pitch.
- 2.1.9. Avoid using substitute material for the replacement of a deteriorated historic element that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.
- 2.1.10. Avoid constructing additional stories resulting in an altered appearance that is incongruous with the historic district.



Exterior Wood Siding, Trim, and Ornamentation

Southport's historic buildings are sheathed with a variety of materials that contribute to the special character of the district. The majority of the architecture in the district is wood-frame construction with wood siding, with few masonry construction most which are located in or near downtown. Exterior wood elements includes siding, trim, shingles, door and window surrounds, columns, cornices, pediments, brackets, columns, balustrades, and other architectural moldings or decorative ornamentation. These features are often the character defining features of the building and should be maintained and preserved to retain the special character of the building and the local district.



2.2. Standards for Exterior Wood Siding, Trim, and Ornamentation

- 2.2.1. Identify, repair, and preserve existing original wood siding, trim, ornamentation, and other wood decorative elements that contribute to the character of the historic building and the significance of the district as a whole.
- 2.2.2. Preserve and repair existing wood elements wherever possible. Use preservation techniques which encourage repair (such as epoxies, splicing, and patching where applicable) rather than wholesale replacement.
- 2.2.3. Replace historic wood elements only where the original is too deteriorated to repair. If replacement is necessary, use new replacement wood that matches the original as closely as possible in all properties: shape, profile, texture, and detailing. The deteriorated or damaged condition should be documented. Replacement of these features in kind and according to the standards does not normally require a COA.
- 2.2.4. If a portion of a historic wall is deteriorated beyond repair, replace only the damaged portion. In other words, a damaged portion of a wall does not provide an excuse for wholesale replacement.
- 2.2.5. Prepare surfaces for painting using the gentlest means possible. Low-pressure power-washing should be used only after a test panel of washing has been performed by the contractor and reviewed by the owner





for excessive damage. Sandblasting and high- pressure water blasting are not appropriate treatments.

- 2.2.6. Avoid replacing clapboard siding with shingle siding (or vice versa) or replacing clapboard siding with siding of a different width or profile, particularly if the later siding has gained historic significance in its own right.
- 2.2.7. It is not appropriate to compromise the architectural integrity of a building by introducing or removing siding, trim or other decorative features, or by concealing or removing decorative details such as cornices, corner boards, brackets, pilasters, door and window moldings, pediments, medallions, dentil and modillion molding, corner boards, and other character-defining architectural trim.
- 2.2.8. The use of vinyl or aluminum siding is not permitted. Where vinyl or aluminum siding exists, it can be maintained and replaced.
- 2.2.9. When the original siding is too deteriorated to repair, the HPC may allow the replacement of siding with new substitute siding if the proposed replacement will be more in keeping with the original appearance of the structure and can match the profile and texture of the original siding.
- 2.2.10. The use of fiber cement siding may be approved for new structures and non-historic structures. Fiber cement siding may be appropriate for additions to historic structures.
- 2.2.11. To avoid creating a false historical appearance, do not use trim salvaged from another building or buildings or stock trim. Likewise, avoid moving or rearranging existing trim to another part of a building without historical evidence to back this up. Do not use stock trim when original trim can be replicated.
- 2.2.12. Blown in insulation should be placed in the house so as not to disturb siding.

Must meet standards for Substitute Materials.



Masonry

Masonry materials were historically used for aesthetic purposes and because of their durability. The most dominant material in Southport's downtown is masonry. It is also used for foundations, chimneys, and retaining walls. Historic masonry materials include brick, stone, slate, and concrete block. Like all building components, masonry requires routine maintenance to ensure its longevity.

2.3. Standards for Masonry

- 2.3.1. Retain and preserve historic brick and masonry elements, including walls, chimneys, foundations, and retaining walls. When possible, preserve masonry elements that are character-defining features of the building or property.
- 2.3.2. Repair and restore historic masonry elements, rather than replace. Remove vegetation and vines from masonry to prevent structural or moisture damage.
- 2.3.3. Clean historic masonry only with low-pressure water washing and mild detergents formulated for the specific application. Use chemical cleaners formulated for historic masonry only if water and detergent cleaners are not effective.
- 2.3.4. Sandblasting, high-pressure water blasting, and other abrasive cleaning methods which may damage historic masonry are not appropriate in the historic district.
- 2.3.5. Water-repellant sealers are generally not appropriate because they may trap moisture, causing deterioration or discoloration.
- 2.3.6. For repointing, use only mortars that are compatible with historic mortars in composition, strength, and joint finish or surface tooling. Maintain the historic joint width, joint profile, and bond patterns when making repairs. Modern mortars may cause damage to older, softer bricks.
- 2.3.7. Use only hand tools to remove deteriorated mortar joints, under the direction of a skilled mason. Do not use power tools or saws to remove mortar joints.
- 2.3.8. When replacing damaged brick or stone, use replacements that match the original units as closely as possible.
- 2.3.9. It is inappropriate to paint masonry surfaces that were not painted



Masonry materials is the dominant building material in the commercial downtown.



Masonry is a dominant material for chimney construction.



historically. When painting masonry that has been previously painted, use acrylic latex paints for best durability. Pre 1930 bricks may be negatively affected by paint, where post 1930 bricks have a different composition and are more appropriate for painting.

Windows, Doors, and Shutters

Windows, doors, and shutters in the Southport Local Historic District consist of a variety of architectural styles. They are character-defining features and influence the architectural character of the building through their pattern, material, shape, size, fenestration, and style. Windows and doors are functional elements allowing natural light and providing ventilation to enter the building's interior. Shutters in the district may or may not be operable; operable shutters provide additional protection for historic glazing.

2.4. Standards for Windows, Doors, and Shutters

- 2.4.1. Identify, retain and preserve historic windows and doors, including all significant related elements such as frames, sashes, shutters, hardware, old glass, sills, trim, and moldings. Documented restoration is allowable.
- 2.4.2. Repair existing historic windows and doors where possible, rather than replacing entire window or door units. Use accepted preservation methods for repairs. It is inappropriate to remove significant windows, doors, or their details or features rather than repair them.
- 2.4.3. Use replacement windows and doors that match the existing historic elements as closely as possible. Wood windows are encouraged to be replaced with wood windows. If replacement windows or doors are required, consider first replacing only the deteriorated element, such as a single sash or door, rather than the entire frame or unit. Any new replacements shall match the original in all dimensions, materials, and detailing as closely as possible. Replacement or new windows or doors outside of public view can be of other materials than original.
- 2.4.4. It is inappropriate to replace windows or doors with smaller units that do not fill the entire opening.
- 2.4.5. Mirrored glass is not appropriate in the historic district in any area visible from public view.



- 2.4.6. New windows must match the original overall size, opening area, muntin, and grilles. Snap-in grilles or grilles between glass are not appropriate for windows visible from public view.
- 2.4.7. Preserve and repair original or historic shutters, if possible. It is appropriate to add shutters to a historic structure if there is evidence that it once had shutters or if the addition of shutters is congruous with the historic character of the structure. All shutters shall be installed so that they will fit the window frame opening if closed and shall be of correct proportions for each window. Shutters shall be provided with operable hardware, consisting of hinges, pintles, and holdbacks located in the appropriate positions. Shutters may be operable or fixed. Shutters made of synthetic or substitute materials, that duplicate the look, appearance and patina of wood may be allowed. They should not be nailed or screwed onto the building surface.
- 2.4.8. New window and door openings shall not alter the historic character of the building or cause damage to historic materials or other significant architectural features. They must be detailed and sized to be compatible with the existing structure.
- 2.4.9. Avoid the placement of metal awnings over windows and doors. Install awnings in such a manner that they do not conceal architectural features or damage historic building fabric..

Porches and Entrances

Porches and exterior entrances are prominent and visible features on many homes in Southport. These details contribute to the unique sense of place found in historic districts. Porches may be front porches, side porches, two-story porches, sun porches, and balconies.

2.5. Standards for Porches and Entrances

- 2.5.1. Retain and preserve historic porches, entrances and doorways including related features such as railings, posts or columns, ceilings, steps, lattice, flooring, piers, ornamental trim, and other character defining elements.
- 2.5.2. Repair, rather than replace, historic porch and entrance elements, wherever feasible. Use repair techniques which preserve historic material,



Two-story porches are a prominent feature in many of Southport's homes.



including patching, epoxy repair, reinforcing, or splicing-in of new wood in place of deteriorated sections. Replacement elements should match the original in size, shape, pattern, and texture.

- 2.5.3. Use appropriate materials in the repair and restoration of historic porches. Woods that are naturally rot-resistant or treated will provide the greatest durability for exposed elements such as railings, steps, flooring, and floor framing. The use of pressure-treated wood is appropriate when painted within six months. The use of substitute material that duplicates the look and patina, and architectural detail is allowed.
- 2.5.4. The enclosure or other alteration of original or historic front porches is not appropriate in the historic district. The enclosure of porches at the rear, or other areas not seen from the public view, is appropriate if the enclosure is designed and constructed in a manner that preserves the historic character and features of the porch.
- 2.5.5. Covering a porch with non-historic material such as vinyl or metal siding, or “winterizing” a screened porch by permanently attaching plastic sheeting is not permitted.
- 2.5.6. Use architectural details and ornamentation that are compatible with the style, period, and detailing of the porch and structure. Such features as new metal columns or wrought iron posts, over-scaled columns with elaborate capitals, metal or plastic balustrades are not appropriate. The creation of a false historical appearance, such as adding Victorian ornament to a plain early 20th century porch, is not appropriate. Removing a porch that is not repairable and not replacing it or replacing it with a new porch that does not convey the same visual appearance on contributing historical properties is not permitted.
- 2.5.7. Reconstruct missing porches or porch details based on accurate documentation of such features. Such documentation may include: evidence found on the subject building; historic photographs; or compatible details found on another porch in the district of the same period and general style. The owner shall provide the Commission with such documentation in the application for a Certificate of Appropriateness.
- 2.5.8. It is not appropriate to add new porches, entrances, or balconies to



Many of Southport's historic homes have character defining features such as wraparound porches. Craftsmen style porches often include exposed rafters.





primary elevations or other areas of a building that are seen from the public view if none existed historically. Exceptions may be considered. Applicants shall demonstrate to the HPC that an addition with different height, scale, size, and massing from the existing structure is congruous with the historic district.

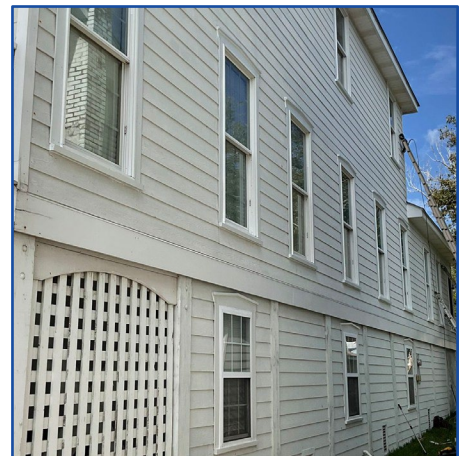
- 2.5.9. Permanent gates on porches are reviewed as a minor COA. Gates of any kind at the foot of porch steps create an unnecessary visual barrier and are not appropriate.
- 2.5.10. New handicapped access ramps and other modifications to improve access shall be designed so that the modifications are reversible and do not damage or obscure the buildings' architectural features or diminish its historic character. When feasible, ramps should be located or obscured from primary elevations.

Must meet standards for
Accessibility and Life Safety.

Foundations

2.6. Standards for Foundations

- 2.6.1. Retain and preserve original and historic foundations and related elements wherever possible, including: pier size, vents, grilles, lattice, materials, and other significant details.
- 2.6.2. Retain and preserve existing historic materials wherever possible, rather than replace. For repairs or rebuilding, select new brick, mortar, ballast stones, and other materials to match the historic materials as closely as possible in all respects.
- 2.6.3. If a portion of a historic foundation is deteriorated beyond repair, replace only the damaged portion using materials and finishes that match the original. Do not use replacement of a damaged portion as an excuse for wholesale replacement without thorough documentation of the reasons for this change.
- 2.6.4. New vents or access doors should be centered between piers. Use inconspicuous vents, such as black iron or dark plastic, rather than unpainted aluminum. Locate access doors and other new openings in areas not visible from public view.
- 2.6.5. For infilling between existing brick piers, construct a curtain wall that is





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

- 2.6.6. Wood grilles or lattice are appropriate for infill if compatible with the period or style of the structure. Stock lightweight lattice is not appropriate in areas in the public view.
- 2.6.7. It may be inappropriate to paint existing, unpainted historic foundations. Previously painted foundations should be repainted. Avoid removing paint from a previously painted foundation.
- 2.6.8. Covering an existing foundation with later siding (artificial or wood) or covering with stucco, cement, or pressed metal siding strips that replicate rusticated concrete block is not permitted.
- 2.6.9. The raising of a building's foundation should be undertaken for sound structural and/or flood control reasons only, and these reasons should be well-documented by flood maps, an architect or engineer's report accompanying an owner's COA application.
- 2.6.10. Locate new utilities and mechanical equipment such as package unit furnaces, heat pumps, and air conditioning coils at the rear or other areas not seen from public view. Utilities should never be located at the front of a structure or site. Provide screening with plantings, fences, or plant treatments.

Must meet standards for masonry.



Storefronts

2.7. Standards for Storefronts

- 2.7.1. Retain and preserve historic commercial storefronts and building façades, including display windows, entrance configurations, doors, transoms, bulkheads, windows, cornices, parapets, and brickwork.
- 2.7.2. Replace historic storefront features only when original elements are too deteriorated to repair. Replacement materials should match the originals in design, dimension, texture. Identical replacement materials are preferred but substitute material may be approved on a case-by-case basis.
- 2.7.3. To reconstruct missing or altered storefront features, design new façade details to be compatible with the subject building and the surrounding historic buildings of the same period and style. Consider returning altered facades to original window sizes and configuration. Materials used must conform to the above two (2) standards for replacement storefront features. Base the rehabilitation on sound historical evidence. Avoid historically false “colonial” features such as carriage lamps, eagles, bay windows, broken-arched pediments, and other popular artifices.
- 2.7.4. Preserve and rehabilitate rear facades where possible, particularly where access is provided from rear parking areas. Eliminate or consolidate utility lines, pipes, meters, mechanical units, etc. to improve the appearance of rear facades.
- 2.7.5. Retain original roof forms and features. Do not add additional stories, penthouse, roof decks, skylights, mechanical equipment or any other features that can be seen from the sidewalk, right-of-way or any public rear access walkway. Exceptions may be made on a case-by-case basis if there is a clear historic precedent.
- 2.7.6. Always try to repair or replace on a limited basis, rather than embark on whole-sale replacement. Do not introduce a new design that is incompatible in size, scale, material, with its surrounds.
- 2.7.7. 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.

- 2.7.8. 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 size, shape, design, profile, scale, and texture.
- 2.7.9. 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.

Accessibility and Life Safety

2.8. Standards for Accessibility and Life Safety

- 2.8.1. Locate fire exits, stairs, landings, and ramps so that they are compatible with the character of the building or site. For example, wheelchair ramps may replicate a railing detail on a building or be of a simple design that allows it to blend discreetly with its surroundings.
- 2.8.2. Introduce new or alternate means of access to the historic building, in ways that do not compromise the appearance of an historic entrance or front porch.
- 2.8.3. Construct wheelchair ramps and chair lifts that are portable or temporary and do not permanently damage, obscure, or require the removal of character defining architectural features. Such alterations should be reversible in nature to maintain the integrity of the historic resource. When feasible, ramps should be located or obscured from primary elevations.



Utilities and Energy Efficiency

2.9. Standards for Utilities and Energy Efficiency

- 2.9.1. Locate utilities, vents and meter boxes and other utility connections in side or rear yards and screen from public view with plantings, fencing, or other means.
- 2.9.2. If possible, locate roof ventilators, antennas, solar panels, and satellite dishes in areas not visible from public view. Satellite dishes exceeding 24" in diameter shall not be installed in the historic district.
- 2.9.3. It is inappropriate to install permanent window air-conditioning units on the primary elevation of a historic building.
- 2.9.4. When installing utility fixtures—such as streetlights, signal boxes, or utility poles—in the public right-of-way, take into account the impact of the fixtures on the character of the streetscape and the historic district as a whole. Utility fixtures will be evaluated in terms of location, design, scale, and compatibility with surrounding streetscape features, and the overall visual impact on the district.
- 2.9.5. Install utilities underground whenever possible.
- 2.9.6. Avoid radically pruning street trees located under utility wires. Such pruning practices permanently damage the form and long-term health of the tree.



Substitute Materials

2.10. Standards for Substitute Materials

Humidity, average rainfall, hurricanes, and other storm events are more common in coastal areas. While wood, masonry, and metal are essential in creating weather-tight buildings, excessive moisture can be detrimental to these materials. For this reason, it is important to divert water away from the building with downspout extensions or under-ground drainage systems. Furthermore, paint and other coatings must be intact in order to prevent deterioration of historic materials and the need for replacement.

If replacement is deemed necessary, it is preferable to replace the surface

National Park Service Preservation
Brief 16:
The Use of Substitute Materials on
Historic Building Exteriors
<https://www.nps.gov/orgs/1739/sustainability-energy-efficiency-resilience-historic-buildings.htm>



materials in kind. However, substitute materials can be seamlessly integrated into the surface when the area being replaced is limited and the new material is the same width, texture, profile, and as the existing materials. If substitute materials are used with different physical and visual properties they can cause a radical change in a building's appearance and lead to further damage or deterioration. It is important when selecting an appropriate substitute materials to consider the resiliency of the material.

Genuinely, the concern for loss of integrity of the historic building due to replacing historic materials with substitute materials is contrary to the principles of preservation. However, when materials are deteriorated beyond repair substitute materials can be a more cost-effective solution as long as the replacement materials physical and visual characteristics replicate the original materials. Imperfections from the natural aging of materials and the application of multiple layers of paint are not sufficient to deem replacement of these historic materials.

- 2.10.1. Identify, retain, and preserve historic materials that contribute to the overall character of the building and the historic district, including wood, metal, and masonry.
- 2.10.2. Protect and maintain historic materials, surfaces, and other relative features through routine maintenance and by using accepted preservation methods. Surfaces should be cleaned with the gentlest means possible.
- 2.10.3. Repair historic materials and details using accepted preservation methods for patching, splicing, consolidating, and reinforcing.
- 2.10.4. If historic materials must be replaced due to deterioration, replace only the deteriorated surface or detail. Replacement surfaces and details should match in-kind materials including size, shape, design, scale, and texture.
- 2.10.5. 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.
 - F. In these instances, the substitute material should replicate the original in size, shape, design, scale, and texture.
- 2.10.6. It is inappropriate to replace sound historic building materials with new materials to create a new or smooth appearance.



3. New Construction & Additions





Residential Additions

Many homes in Southport have additions in one form or another. The enclosure of a porch or an addition linking the main house to a detached kitchen. Historic homes have been regularly added on to, to meet the needs of their occupants, including changes in use and shifting family and societal needs. These changes illustrate the evolution of the building and are important in understanding the building's history. Additions that are over fifty years old may have achieved historical significance and should be preserved or considered when planning an addition to a historic home. Preserving the historic home and maintaining its architectural integrity can often be achieved when adding onto the home.

Additions should be sited in locations that preserve the historic relationship between the building, site, adjacent homes or buildings, and public rights-of-way. In most cases, additions can be designed and constructed without comprising the integrity of the historic home or building or the historic district. Most often, this is achieved by locating additions on rear elevations.

3.1. Standards for Residential Additions

- 3.1.1. Where possible, locate new additions at the side or rear so that they have a minimal impact on the façade and other primary elevation of the affected building or adjacent properties. Consider the impact from all public rights-of-way when constructing additions on corner lots or waterfront properties.
- 3.1.2. It is appropriate to consider height, scale, size and massing of the additions to ensure it is compatible with the existing structure and does not overpower it visually. Generally, observe the principle of “additive massing” where the original structure remains dominant, and the additions are adjoining and smaller masses. However, exceptions may be considered. Applicants shall demonstrate to the HPC that an addition with different height, scale, size, and massing from the existing structure is congruous with the historic district.
- 3.1.3. It is appropriate to design additions that are compatible with the existing building in terms of materials, style, roof forms, massing proportion and spacing of doors and windows, details, surface texture, and location. Contemporary adaptations of the original which clearly look like an addition and reflect the period of construction are encouraged.

- 3.1.4. If possible, additions should be constructed so that they can be removed from the original building in the future without irreversible damage to significant features.
- 3.1.5. Wood windows are most appropriate for new additions within the historic district; however, substitute window materials are acceptable for new additions provided the proposed windows meet the requirements set forth in the windows and doors standards.
- 3.1.6. Rooflines of new additions should be similar in form, pitch, and eave height to the roofline of the original building so as not to overpower the prominence of the original building.
- 3.1.7. Foundations should be similar to or compatible with the existing foundations in material, detailing, and height.
- 3.1.8. The use of vinyl and aluminum building materials are not appropriate. Fiber cement siding may be used on a case-by-case basis. Use of fiber-cement lap siding may be approved for use on new structures. In all circumstances every effort shall be made to ensure that new structures and the application of modern-day products achieve compatibility with existing historic buildings that define the character of the Southport Local Historic District.
- 3.1.9. It is appropriate to use materials in traditional ways. New materials should appear as if they were applied in a traditional manner to convey the same visual appearance as historically used and applied building materials.
- 3.1.10. It is appropriate to match the foundation height, style, and materials as an addition to the original building, however, differentiate the junction of old and new by recessing the foundation and wall plane of the new addition.
- 3.1.11. Place outbuildings and accessory structures in side and rear yards. Avoid locations that obscure the principal building's prominent architectural features or significant site features.
- 3.1.12. It is appropriate to consider the significance of additions and alterations that are at least fifty years old to determine their contribution to the building's character defining features
- 3.1.13. It is not appropriate to site additions that require the removal of heritage trees or mature plantings.

See Standards for Windows and Doors.



New Residential Construction

Southport's architectural history does not represent one era or period of development., but it has evolved over the course of over 200 years. New residential construction can be successful in the historic district and illustrate architectural evolution.

The standards provide a basic overview of the district and its special character. If the proposed siting and design reflects an understanding of, and is compatible with, the special character of the district, new construction can enhance the district by eliminating gaps in the historic street front. However, special attention should be paid to setbacks, spacing, and orientation and ensure the new residential building is consistent with surrounding residential buildings, and that the height, scale, massing, proportions, and roof shape of the proposed new residential building is compatible with surrounding residential buildings.



Checklist for New Residential Construction

- ◆ Is the building orientation consistent with the historic residential buildings?
- ◆ Is the lot coverage consistent of the new residential building consistent with adjacent buildings?
- ◆ Is the fenestration on the primary and visible side elevations in keeping with adjacent properties in the district to maintain the rhythm of the streetscape?

3.2. Standards New Residential Construction

- 3.2.1. Design new residential buildings to be compatible in height, scale, massing, proportion, and roof shape of surrounding residential buildings within the district, so they do not diminish or visually overpower nearby historic buildings.
- 3.2.2. Design new residential buildings that are compatible with the scale, pattern, detail, finish, and composition, of historic buildings in the district.
- 3.2.3. Design buildings with compatible configuration, fenestration patterns, placement, materials, size, and overall proportion of windows and doors are congruous with nearby historic buildings. Openings which vary considerably from the established patterns found on the block in which the new construction is placed will tend to have a disruptive effect on the



desired harmony of the streetscape and should be avoided.

- 3.2.4. Keep the siding and trim material of the proposed building consistent with the materials traditionally used on the immediate block and in the historic district. Wood siding, wood shingles (as typically found in gables of Victorian period residential architecture), and brick, were common sheathing materials and should be used.
- 3.2.5. Use materials in traditional ways. New materials should appear as if they were applied in a traditional manner to convey the same visual appearance as historically used and applied building materials.
- 3.2.6. The use of vinyl and aluminum building materials are not appropriate. Cementitious siding installed in a traditional manner with similar exposure size to emulate horizontal wood siding is appropriate. In all circumstances every effort shall be made to ensure that new structures and the application of modern-day products achieve compatibility with existing historic buildings that define the character of the Southport local historic district.
- 3.2.7. If a contributing building was demolished or moved from the site, design the replacement building to be of similar height, scale, massing, and location as the previously existing building. Applicants shall demonstrate to the HPC that a replacement structure with different height, scale, and massing as the previously existing building is congruous with the Historic District.
- 3.2.8. It is appropriate to maintain a similar front, side, and rear yard setback to other historic buildings on the block and/or side of the street.
- 3.2.9. Maintain the pattern of building separation and lot coverage that is found on the block and/ or side of the street, when feasible.
- 3.2.10. Minimize ground disturbance during new construction to avoid unnecessary damage to unknown archaeological resources.
- 3.2.11. Retain and protect heritage trees during construction.
- 3.2.12. For new construction on Southport's waterfront, minimize any negative impact on historic views and vistas.
- 3.2.13. Provide a date brick or other exterior date identification marker on all new construction to assist future generations in the dating of buildings.



Commercial Additions

The majority of Southport's historic commercial core consists of one and two story buildings. However, within Southport's Local Historic District there are a variety of commercial buildings along N Howe Street and W Moore Street, including small one story commercial buildings with a small building footprint, residential properties that have been converted into commercial uses, and other one to two story buildings with a slightly larger overall building footprint than in the commercial core district.

Change is inevitable in buildings and neighborhoods. Building may need to be updated, expanded, or adapted to fit the needs of another use. When an addition is added, it is inevitable that some loss of materials and change will occur. The relationship between the building and the neighborhood will also change.

Locating an addition to the rear, is the easiest way to minimize its visual impact from the street. The standards provide a basic overview of the district and its special character and ensure additions are congruous with the historic district property. In some rare cases, an addition may be designed and perceived as a separate building, in that case, utilize the Standards for New Commercial Construction.



3.3. Standards for Commercial Additions

- 3.3.1. It is appropriate for new commercial additions to be located along the rear façade of the historic building to reduce the visual impact on the building.
- 3.3.2. It is appropriate to design additions that are compatible with the existing historic building in terms of massing, scale, height, form, size, materials, proportion, fenestration, and roof form.
- 3.3.3. Rear additions should be recessed behind the sides of the historic building so it is not visible from any street.
- 3.3.4. Construct additions with the least possible impact upon the historic building by avoiding the loss of historic building materials, or obscuring character defining features.
- 3.3.5. Substitute exterior materials may be appropriate since most additions are not visible from the street. Cementitious siding simulating clapboards can be acceptable when the exposure width and characteristics of the original building's clapboards are followed.

National Park Service Preservation Brief: New Exterior Additions to Historic Buildings: Preservation Concerns

<https://www.nps.gov/orgs/1739/upload/preservation-brief-14-exterior-additions.pdf>

- 3.3.6. Simplified details that reflect the character of the historic building are appropriate.
- 3.3.7. Consider landscape features and plantings, street vistas, and topography when siting new additions.
- 3.3.8. If alternatives exist, it is not appropriate to site additions that require the removal of heritage trees or mature plantings. Heritage trees and mature plantings should be protected during the construction phase.

New Commercial Construction

3.4. Standards for New Commercial Construction

The Southport Local Historic District commercial areas consist of a variety of building sizes in height, scale, massing, proportions, fenestration, and roof shapes along N Howe Street and along W Moore Street. Commercial buildings have evolved based on transportation demands and lifestyle needs of Southport's residents.

New commercial construction should be consistent in scale, height, form, massing, proportion, fenestration, and roof shape with adjacent and nearby commercial buildings. For instance, commercial buildings in Southport's commercial core typically share side walls, while along N Howe Street there is a variety of commercial building types, some with shared side walls and some self standing. Respecting the urban form characteristic of the commercial areas is more important than replicating any specific architectural styles. New commercial construction should reinforce the scale and rhythm of door and window openings along the streetscape. The end result enhances and fill any gaps in the streetscape.

- 3.4.1. It is appropriate to site new commercial buildings to maintain the same or similar setback, spacing, and orientation as the other surrounding historic commercial properties so it does not detract from the historic character of the site or surrounding area.
- 3.4.2. Commercial and institutional buildings setbacks can differ. Most new commercial buildings should front the edge of the sidewalk. Whereas, institutional buildings are often set back on a lawn or plaza.
- 3.4.3. Locate new commercial buildings so they do not obscure significant views and vistas. Consider the impact to all public rights-of-way when designing



projects on the waterfront or corner lots.

- 3.4.4. It is appropriate to design and scale new commercial buildings to be compatible in terms of the height, scale, massing, proportion, fenestration, and roof shape of surrounding commercial buildings so it does not visually overpower nearby historic buildings.
- 3.4.5. Design new commercial buildings so that the building configuration, placement, materials, size, and overall proportion of windows are compatible with surrounding historic commercial buildings.
- 3.4.6. Utilize building materials that are consistent with surrounding historic commercial buildings in regard to integrity, longevity, and appearance—including scale, pattern, detail, texture, finish, composition.
- 3.4.7. Design and construct new commercial buildings to maintain the pedestrian experience of the commercial district, including a prominent ground-level entrance on the facade and ground-level display windows, instead of wide expanses of solid wall.
- 3.4.8. Minimize ground disturbance during new construction to avoid unnecessary damage to unknown archaeological resources.
- 3.4.9. Retain and protect heritage trees during construction.
- 3.4.10. Provide a date brick or other exterior date identification marker on all new construction to assist future generations in the dating of buildings.

Decks

3.5. Standards for Decks

- 3.5.1. Locate decks only on the secondary or tertiary elevations of historic buildings 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 of district.
- 3.5.2. Locate decks so they do not destroy, damage, or obscure historic materials, details, and other character defining features of the historic building or site. When possible, incorporate existing topography and site features, such as heritage trees.
- 3.5.3. 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.

3.5.4. Design 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 that are compatible in scale, pattern, and detail of buildings in the district.
- B. Avoid replicating historic porch posts and railings for contemporary, uncovered decks.

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



Intentionally Left Blank



4. Relocation & Demolition





Building Relocation

The Southport Local Historic District is a collection of structures and properties that collectively represent the early history of the City's built environment. The buildings themselves as well as their location contribute to the significance and the story of a place. Relocating buildings can impact the integrity of the district. In addition relocation is complicated, expensive and comes with risks. Accordingly relocation of historic buildings in the historic district should be considered as a last resort and only after alternative options have been thoroughly considered. If it is necessary, buildings should remain in the district and as close to the original location as possible. The relocation site should resemble the original property to the degree possible. The lot should allow for the building to be compatible with surrounding structures and allow for spacing, setbacks, lot coverage, orientation and landscaping similar to the original site. The grading of the site should be similar and allow for the foundation of the building to be of similar height.

Detailed planning is necessary when considering the relocation of a structure. Interested parties should contact the State Historic Preservation Office and/or Preservation North Carolina for advice and assistance in advance of efforts to relocate a structure. A qualified and experienced mover should be selected with experience moving historic properties. Steps should be taken to minimize damage to the structure. Coordination with the City of Southport and utilities companies may be needed to plan a route for the move and whenever possible buildings should be moved as a single unit and not sectioned or disassembled.

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

4.1. Standards for Building Relocation

- 4.1.1. Choose relocation only as a last resort to demolition. Property owners that want to relocate a contributing building should design the replacement building to reflect the relocated building's height, scale, massing, and location. Applicants shall demonstrate to the HPC that a replacement building with different height, scale, massing, and location as the previously existing building is congruous with the historic district.
- 4.1.2. Document the original site thoroughly with drawings and photographs prior



to relocation.

- 4.1.3. Hire reputable movers who have experience with historic properties.
- 4.1.4. Move the building as a single unit in lieu of partial or complete disassembly, if possible.
- 4.1.5. Choose a site in the historic district, if possible.
- 4.1.6. If moved within the historic district position the building on the new site so it relates to adjacent buildings and the overall streetscape. Place the building so that orientation of its principal façade and front and side setbacks are compatible with the surrounding buildings. Refer to New Construction Standards for further information on placement.
- 4.1.7. Provide a new foundation whose height, design, and facing materials match those of the original, if possible.
- 4.1.8. Maintain any existing heritage trees on the new site, if possible. This will help create an established building site context for the new structure.

Demolition of Historic Landmarks and Buildings

Demolition can have significant detrimental effects to the integrity of a historic district. Every structure represents a valuable part of the history of the built environment in the Southport Local Historic District. Each structure is irreplaceable, and demolition should be a last resort only after all possible alternatives have been investigated. A COA authorizing the demolition of a structure in the historic district cannot be denied unless the building is determined to have Statewide Significance. If the building proposed for demolition is determined by the SHPO to have Statewide Significance which is generally defined as being individually eligible for the National Register of Historic Places with significance at the state or national level, then the Commission may deny the COA. However, regardless of the determination of significance, the HPC can delay demolition for up to a year (365 days) to allow for the full study of potential alternatives. Property owners are encouraged to work with the Commission to determine alternatives to demolition. Structural stabilization and weatherization are encouraged to preserve buildings while alternatives are explored.

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

- ◆ What is the contribution of the building or site to the historic district?
- ◆ What is the condition of the building?
- ◆ How feasible is adapting the structure to other purposes?
- ◆ Could the property be sold to someone willing to use the existing building?
- ◆ Could the building be relocated?
- ◆ Is there a proposed, compatible use for the site after the demolition?

4.2. Standards for Demolition of Historic Landmarks and Buildings

- 4.2.1. Choose demolition only as a last resort. Property owners of contributing buildings should design the replacement building to reflect the demolished building's height, scale, massing, and location. Applicants shall demonstrate to the HPC that a replacement building with different height, scale, massing as the previously existing building is congruous with the Historic District.
- 4.2.2. Document the historic resource prior to demolition. Documentation shall take the form of black and white photographs, and color digital photographs of the building, structure, or site's principal elevations, architectural elements (both in exterior and interior), and special features. Measured drawings of the resource may also be required. The HPC shall determine on a case-by-case basis the extent of documentation required and the parties responsible for producing such documentation. The documentation shall be submitted to the HPC and become a permanent record of the City of Southport.
- 4.2.3. Salvage architectural features and building materials for reuse or study. Contact antique dealers and used building supply establishments to arrange for removal. Consider donations of items to interested non-profit organizations or museums or the NC-SHPO.
- 4.2.4. Minimize ground-disturbing activities during demolition to avoid damage to potential unknown archaeological resources and neighboring historical properties.
- 4.2.5. Retain heritage trees on site, if possible.
- 4.2.6. Clean the site thoroughly of all building debris and leave the lot in safe/similar condition.



5. Disaster Preparedness and Prevention





Disaster Preparedness and Prevention

Southport's location on the Cape Fear River and less than two miles from the Atlantic Ocean make the City susceptible to winds, flooding, and storm surge from storms as well as high tide flooding. A proactive approach to improving the resiliency of structures, infrastructure and the economy is essential to preserve property, save lives, maintain services and speed up recovery from natural hazards. Hurricane Fran was the strongest hurricane to make landfall since Hazel (Cat 4, 1954) in NC in 1996 bringing 24.06 inches of rain to Southport and 137 mph winds. More recently, on September 16, 2024 the City received approximately 17 inches of rainfall within 12-hour period of time from Tropical Cyclone 8. The storm caused significant damage washing out key roadways and flooding homes.



Historic buildings and sites can be made more resilient to natural hazards without detrimentally impacting historic character. This section of the Southport Local Historic District Standards provides guidance on preventative measures, site adaptations, floodproofing, building elevation, foundations, venting, porches and other features, utilities and commercial buildings. Two resources that provide additional detailed guidance on improving the resiliency of structures and rebuilding after events include the following:

- Resilience Design Standards (<https://hrp.sog.unc.edu/resources/>)
- National Park Service Guidelines on Flood Adaptation for Rehabilitating Historic Buildings (<https://www.nps.gov/tps/standards/rehabilitation/flood-adaptation-guidelines.pdf>)



5.1. Standards for Temporary Protective Measures

- 5.1.1. Identify, retain, and preserve the historic materials, features, and spaces of the buildings, site, and setting that are important in defining the historic character of the property and sites. Assess their existing capacity for resilience as well as their known vulnerabilities.
- 5.1.2. Select temporary barriers or systems that will:
 - A. Protect the historic building and site from the anticipated type of flooding



or wind damage, and;

B. Deploy with the available warning times, labor, and equipment.

- 5.1.3. Assess the ability of the historic building's masonry walls and temporary flood barriers or wrapping systems covering masonry openings to withstand the forces of flooding. Consult with a structural engineer to determine whether the existing walls will require reinforcing to withstand such forces.

5.2. Standards for Disaster Preparedness and Prevention

- 5.2.1. 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.
- 5.2.2. Protect and maintain historic materials, features, and spaces including wood, masonry, metal, 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 Rehabilitation of Individual Landmarks and Buildings in the Southport Local Historic District.
- 5.2.3. 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 these standards. It is inappropriate to remove significant materials and features rather than repair them.
- 5.2.4. 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 Base Flood Elevation (BFE) 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 Standards for Rehabilitation of Individual Landmarks and Buildings in the Southport Local Historic District.
- 5.2.5. 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.

- 5.2.6. 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.
- 5.2.7. 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.

Site Adaptations and Parking

5.3. Standards for Site Adaptations and Parking

- 5.3.1. 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.
- 5.3.2. Retain the historic spatial and topographic relationship between the building(s) and the site and setting.
- 5.3.3. Ensure surface water flows away from building foundations and landscape features.
- 5.3.4. 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.
- 5.3.5. Reduce hardscape and design new driveways and parking areas to maintain as much permeable landscape as possible to reduce overland flows during storms.
- 5.3.6. 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.

Alterations to the site must also meet the Standards for Site and Setting.

See Standards for Driveways and Off-Street Parking.



Dry Floodproofing

5.4. Standards for Dry Floodproofing

- 5.4.1. 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 Regulatory Flood Protection Elevation.
- 5.4.2. 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.
- 5.4.3. Consider dry floodproofing techniques only for masonry buildings or frame buildings where the Regulatory Flood Protection Elevation is below the top of the masonry foundation.
- 5.4.4. 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.
- 5.4.5. Anchor the structure to the foundation to prevent movement or collapse.
- 5.4.6. Install foundation vents that can be sealed in anticipation of flooding.
- 5.4.7. 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.
- 5.4.8. It is not appropriate to apply waterproofing coatings or membranes above the Regulatory Flood Protection Elevation.

See Standards for Foundations, Fences and Walls, and Exterior Wood Siding, Trim and Ornamentation.



Wet Floodproofing

5.5. Standards for Wet Floodproofing

- 5.5.1. 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 interior and exterior walls and foundations that are below the Base Flood Elevation (BFE).
- 5.5.2. Consider wet floodproofing techniques only where the BFE 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.
- 5.5.3. 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.
- 5.5.4. Anchor the structure to the foundation to prevent movement or collapse.

See Standards for Foundations, Fences and Walls, and Exterior Wood Siding, Trim and Ornamentation.

Elevating Buildings Standards

Elevating a historic building above the estimated flood risk level without significantly impacting its historic character is possible but it can be both challenging and expensive. It requires consideration of impacts to adjoining properties and the streetscape. A successful strategy depends on a number of factors, including building size, form, massing, style, materials, foundation type, porches, and setting.

A portion of historic buildings in Southport are in a FEMA floodplain,

5.6. Standards for Elevating Buildings

- 5.6.1. 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.

See Standards for Foundations, Fences and Walls, and Exterior Wood Siding, Trim and Ornamentation.



- 5.6.2. Consider elevating a frame building only where the Base Flood Elevation (BFE) extends above the top of the masonry foundation.
- 5.6.3. 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.
- 5.6.4. Document the building through photographs and/or drawings—specifically any materials or features that will be lost—prior to the start of work.
- 5.6.5. 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.
- 5.6.6. Maintain the visual relationship between the building, site features, and significant landscape elements including heritage trees, fences, and walls as well as the relationship to neighboring buildings on the site and along the streetscape.
- 5.6.7. 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. 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 Base Flood Elevation (BFE).
- 5.6.8. Elevate porches and additions to maintain their relationship to the main

See Standards for Foundations, Fences and Walls, and Exterior Wood Siding, Trim and Ornamentation.



building.

- 5.6.9. When possible, limit elevation to three feet above the BFE.
- 5.6.10. 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.
- 5.6.11. It is not appropriate to elevate a building in order to allow parking under the structure.

Foundations and Foundation Vents

The modification or replacement of a historic building's foundation or piers to prevent flood damage is critical to preserve the building's character and appearance. When considering modification or replacement, consideration should be given to the size, configuration, topography, landscaping, height, mass, proportion, form, orientation, construction type of the building, existing setbacks, adjacent properties, and local building code regulations. It is essential to consult with a structural engineer or architect and a local code official to determine whether the building is structurally stable enough to be elevated and whether the existing foundation is capable of being extended or if a new foundation is necessary. In addition to supporting the building, the modified or new foundation must be capable of resisting lateral forces from increased height, storm surge, and wind loads. The modified or new foundation may also require structural reinforcement. Any reinforcements with non-historic materials, such as concrete blocks or cast-in place concrete, should be installed so that it is not visible on the building's exterior.

Foundation type should be factored in with the anticipated flooding type. Fast-moving flood waters do less damage to structurally support open pier foundations and solid masonry foundations with operable flood vents, both allow water to flow in and out while providing protection. On primary elevations, flood vents should be recessed within the foundation wall and should be similar in character to any existing foundation vents or screens. Pier foundations should include panels of pierced brick, wooden louvers, or lattice recessed between the piers to allow for passage of flood waters and ventilation. Wood panels may be painted in a darker color to minimize their visibility.

Where an existing foundation or piers can be adapted or replaced in kind, it is



important to approximate the appearance of the historic foundation in masonry size, color, texture, and bond pattern; mortar joint width, color, and profile; pier placement, width, and spacing; and other features and details—including foundation vents—especially on the primary elevation and other highly visible locations. Any non-historic materials necessary for reinforcement or stabilization should be veneered with the original foundation material so non-historic materials are not visible from the exterior.

The height of the new or adapted foundations can be mitigated by overlapping the bottom courses of exterior siding and trim or porch skirt boards to conceal the last few courses of the foundation, adding fill within the crawl space and the foundation perimeter, the addition of foundation plantings, fencing, or low retaining walls that meets the standards with this document.

5.7. Standards for Foundations and Foundation Vents

- 5.7.1. 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.
- 5.7.2. 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.
 - 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.

Must also meet Standards for Foundations, Exterior Wood Siding, Trim, and Ornamentation



- 5.7.3. 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.
- 5.7.4. Maintain the visual appearance of historic piers by utilizing traditional infill materials of 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. When possible, screen elevated foundations or piers with appropriate foundation plantings or fences to mitigate their visual impact. Locate structural reinforcements in inconspicuous locations.
- 5.7.5. 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 rear 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.



- 5.7.6. New foundations for mid-twentieth-century buildings constructed with slab-on-grade should match other foundations of the era, typically brick or concrete.
- 5.7.7. Extend the siding by a few board widths below the top of the foundation wall and/or reinstall skirt boards 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.

Porches and Entrances

Porches and exterior entrances are prominent features on many homes in Southport. These features are exposed to the elements and often need additional reinforcement to resist impact from storm events. Attention should be paid to reinforcing a historic building's structural connections, particularly the roof and rafters to the columns or post to the foundation or piers. Any hurricane connectors or other types of reinforcement and bracing should be placed in a location to minimize their visibility on the exterior.

If the historic building has been elevated more than 30 inches above grade, the addition of railing is necessary to meet building code requirements. New handrails and balusters should be compatible in material and detail with the architectural character of the building. The addition of steps to front porches can draw attention to the increased foundation height. It is important to retain the original stair location, width, and detailing for achieving a unified appearance. However, if a stair run is significantly long, creating a landing or change in stair materials, design, or orientation can visually break the stair length and may also cause site restraints. Where site restraints are challenging, relocation or reorientation may be necessary. To minimize the perceived height of elevated porches or entrances, the addition of site fill, the addition of foundation plantings, or the addition of a low retain wall or fencing that visually screens the additional height may be appropriate.

The challenge of providing handicap access to elevated porches or entrances may be addressed with the addition of a ramp, mechanical lift, or elevator following the standards for accessibility and life safety.

Must also meet Standards for Accessibility and Life Safety.

5.8. Standards for Porches and Entrances

- 5.8.1. 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.



- 5.8.2. 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.
- 5.8.3. 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.
- 5.8.4. 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.

Roofs and Chimneys

5.9. Standards for Roofs and Chimneys

Roofs are among some are among some of the most distinguishing characteristics for different styles of architecture. A well-maintained roof is a historic building's first line of defense in shedding rainwater, but roofs are also susceptible to damage from high winds that can cause significant structural damage. Any decorative feature such as, chimneys, skylights, dormers, cupolas, cornices, gutters, and downspouts must be securely attached to withstand strong winds with intact flashing to minimize water penetration.

Roofs and chimneys should be routinely inspected to ensure roofing materials are in good shape, nails and fasteners are secure, caulking and flashing have not deteriorated. Although some materials are more durable than others, such as standing seam metal roofs, severe weather events can take a toll on these roof



types. It is important to secure any loose units or replace any missing sections with in-kind materials. In addition to, keeping them painted if appropriate to prevent them from rusting. Elastomeric coatings can increase the resiliency of a standing seam metal roof by protecting them from deterioration due to corrosion.

At times, there are concerns about the capability about a building's roof to withstand hurricane strengthen winds. In these cases, a structural engineer can assist with identifying the structural integrity of a historic building's roof. Any additional bracing or tie-down hurricane fasteners should be located in inconspicuous locations or attics.

In addition to roofs, masonry chimneys are other distinctive features of many historic buildings and are at high risk of damage or collapse when exposed to severe wind. Moisture from heavy rains overtime can cause the masonry units of the chimney to deteriorate due to loss of mortar and spalling of brick. Metal chimney caps prevent moisture entry through the flue and should be tightly secured and anchored down using stainless steel cables and weights to resist high winds.

When a historic building is elevated, chimneys must also be elevated proportionally to retain their relationship to the building's exterior. The new foundation should be consistent with the shape and dimensions of the historic chimney and match the original masonry work in materials and appearance. If the chimney is not structurally stable to repair or elevate, it should be replaced with a new chimney that matches the size, configuration, materials, and appearance of the original chimney.

- 5.9.1. Identify, maintain, repair, and replace in-kind historic materials and features of roofs and chimneys.
- 5.9.2. 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).
- 5.9.3. 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.

Must also meet standards for roofs and masonry.



- 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.

5.9.4. 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 district.

Windows, Doors, and Shutters

5.10. Standards for Windows, Doors, and Shutters

Windows and doors are two of the most distinctive character-defining features of historic buildings. While traditionally designed and constructed to be resilient against water and preventing air infiltration, they are vulnerable to damage from high-wind and flooding. Keeping windows and doors well maintained, weather-stripped, and caulked contributes to building efficiency and resiliency by ensuring weathertight seals prevent water and air infiltration around window and door openings.

Operable louvered or paneled shutters are an effective way to provide protection for historic windows against high-winds. Many historic homes in Southport have operable shutters. Shutters should fill the window opening, with each leaf covering the full height and width of the window. Traditionally, shutters are constructed of wood, but in some situations, the use of period-appropriate operable shutters constructed of a proven damage-resistant substitute material (such as synthetic wood) that meets design standards for substitute materials and matches the configuration and texture of traditional wood shutters may be an appropriate substitution. In addition to operable shutters, the installation of impact-resistant acrylic panels on the reverse face of the shutters adds additional protection that is only visible when the shutters are closed.

Storm windows and doors add a layer of protection while increasing energy efficiency. Storm windows can also be paired with operable shutters to provide a double defense for historic windows. Narrow-profile storm windows should be compatible in color with the window sash or exterior trim to minimize their appearance. Storm window dividers should align with the meeting rail of existing double-hung window sashes.



Commercial buildings in Southport, typically have large storefront windows. Existing or replacement windows may use a wind-resistant film that does not alter the appearance of glass but offers protection against storms. When replacing damaged glazing, impact-resistant laminated glass is a good option that offers significant protection from severe storms and airborne or waterborne debris that could shatter glass.

In addition to permanent solutions, temporary panels and hurricane shields offer protection for historic windows and doors. When installing and removing temporary solutions, it is important to minimize damage to historic materials and surfaces.

- 5.10.1. Identify, maintain, repair, and replace in-kind historic materials and features of historic doors, windows, shutters, and their associated hardware.
- 5.10.2. Maintain all windows, doors, shutters, and associated hardware in good working condition 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.
- 5.10.3. 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 installing 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.
- 5.10.4. Consider introducing narrow-profile exterior storm windows that do not obscure or damage a historic building's existing sashes and frames to protect existing windows from water and wind infiltration.
 - A. Select storm windows with a painted or factory-finish compatible with the existing sash or exterior trim color.

See Standards for Exterior Wood Siding, Trim, Ornament, and Windows, Doors, and Shutters.

Must meet Standards for Substitute Materials.



- B. Align operable storm window dividers for double-hung windows with the meeting rail of existing sashes.

5.10.5. 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.
- G. Install fabric, plywood, or acrylic panels only in the event of an approaching storm and remove within fourteen days of the threat passing.

5.10.6. 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.

5.10.7. Permanently installed track systems, panels, roll-up or accordion shutters are not appropriate on residential buildings.

See Standards for Windows, Doors, and Shutters



Utilities and Systems

Utilities and mechanical systems are typically installed at the first floor of a building, at grade on a building's exterior, or in crawl spaces—all locations make them especially vulnerable to damage from flood waters. Due to its coastal location, Southport is prone to high winds, tidal flooding, and flooding from minor and major storm events. Flooding can cause significant damage to mechanical, electrical, and plumbing systems. Southport's Flood Damage Prevention Ordinance helps protect buildings in special flood hazard areas but most historic buildings and structures were built before this regulation was in place and are not located in a regulatory floodplain. Fully operating systems are essential after a storm event. Properly operating systems circulate air and remove moisture from the air, which is essential especially after flooding occurs because mold can form within twenty-four hours.

A building's exterior mechanical systems can often be elevated using platforms or raised bases above the flood risk level with minimum visual impact if they are located on a secondary or rear elevation. Because these units will remain subject to severe weather, it is important to ensure they are adequately supported and secured against high-velocity winds and their connections are waterproofed. For instances when mechanical systems can be moved indoors, they should be located where they are least susceptible to flooding. The relocation of mechanical systems to the indoors may result in an exterior alteration. Any such alteration should be located to the rear elevation when possible or a side elevation that is not visible from the street.

5.11. Standards for Utility and System

- 5.11.1. 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 Regulatory Flood Protection Elevation.
- 5.11.2. Locate utility equipment and components, especially elevated utilities, on secondary or rear elevations and screen elevated building systems with vegetation, fencing, low walls, or wood lattice to reduce their visibility.
- 5.11.3. 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.

Alterations to the site must also meet the Standards for Site Features and Plantings.



- 5.11.4. After elevating a building, or elevating or relocating utilities, remove any abandoned equipment or hazardous materials from the site, building, or former crawlspaces and dispose of appropriately.
- 5.11.5. Consider installing back-up generators above the Regulatory Flood Protection Elevation.
- 5.11.6. Consider installing a backflow valve to prevent sewer and drain back-ups.
- 5.11.7. Consider installing a Ground Fault Circuit Interrupter (GFCI) to protect the electrical system and reduce the potential for fire.

Commercial Buildings

5.12. Standards for Commercial Buildings

- 5.12.1. Install flood barriers, walls, or panels on secondary or rear building elevations only if the loss or alteration of historic building materials can be minimized.
- 5.12.2. 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.
- 5.12.3. 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.

- 5.12.4. 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.
- 5.12.5. 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.
- 5.12.6. Permanently installed track systems, panels, roll-up or accordion shutters may be considered on commercial buildings only if the tracks can be fully concealed.



City of Southport Historic Preservation Commission

Southport Local Historic District Design Standards 2026

Draft Report April 28, 2026 | Adopted Date

Southport Local Historic District

Local Designation Report



Version Date: May 30, 2025

Table of Contents

BACKGROUND	2
2014 CAMA CORE LAND USE PLAN SIGNIFICANCE	2
SOUTHPORT 2050 COMPREHENSIVE PLAN SIGNIFICANCE	3
RECOMMENDATION	4
INTRODUCTION	4
STATEMENT OF SIGNIFICANCE AND INTEGRITY.....	5
HISTORIC SIGNIFICANCE CRITERIA ASSESSMENT	6
NARRATIVE DESCRIPTION	6
ARCHITECTURAL CONTEXT	7
LOCAL HISTORIC DISTRICT MAP	10
INVENTORY LIST.....	12
COMMUNITY PLANNING AND DEVELOPMENT CONTEXT/URBAN DESIGN SIGNIFICANCE.....	70
HISTORIC CONTEXT FOR THE SOUTHPORT LOCAL HISTORIC DISTRICT	71
BOUNDARY JUSTIFICATION.....	77
LOCAL HISTORIC DISTRICT BOUNDARY MAP.....	0
BIBLIOGRAPHY	0

Background

The Board of Aldermen may designate a historic district overlay by zoning ordinance according to Chapter 2, Article IV, Section 2-197 of City of Southport Code of Ordinances. These procedures are enabled by North Carolina General Statutes, Chapter 160D-944. As stated by the statute historic districts, “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.” Furthermore, state law notes that, “An investigation and report describing the significance of the buildings, structures, features, sites, or surroundings included in the proposed district and a description of the boundaries of the district” must be prepared and submitted to the State Historic Preservation Officer.

In 2022, the Board of Aldermen adopted a historic preservation ordinance creating the Historic Preservation Commission (HPC). Southport’s Historic Preservation Commission was tasked with creating the Southport Local Historic District Standards and a Local Designation Report. Both of which, are required by the State Historic Preservation Office prior to adopting a historic district overlay.

2014 CAMA Core Land Use Plan Significance

The Local Areas of Concern topic area includes a Cultural, Historic, and Scenic Areas element in the 2014 CAMA Core Land Use Plan offers guidance to preserve the city’s historic character. It includes recommendations to promote preservation utilizing regulatory tools and improved coordination with stakeholders. The policies of the Cultural, Historic, and Scenic Areas advance the Local Areas of Concern management goal. ‘

The following policies of the 2014 CAMA Core Land Use Plan render support of the creation of a historic overlay district, where appropriate, to help preserve the city’s historic character while supporting its vibrant Central Business District.

Policy 7.1: Southport will protect its historic resources as a valuable cultural and economic asset.

Policy 7.2: The City shall encourage local, state, and federal efforts to protect historic properties within its borders and to perpetuate its cultural heritage.



Figure 1: Franklin Square Park, looking north

Policy 7.3: Southport will guide development so as to encourage protection of scenic vistas and view corridors.

Southport 2050 Comprehensive Plan Significance

Southport 2050 is an update of the 2014 CAMA Core Land Use Plan and is currently being reviewed by the Division of Coastal Management staff to ensure it meets the Division of Coastal Management's planning rules (15A NCAC 07B). It has currently not been adopted by the Board of Aldermen. Once DCM staff has reviewed the plan for completeness, the Board of Aldermen will consider the plan for adoption.

The Historic Preservation element in the draft 2050 Comprehensive Plan, offers guidance on celebrating and preserving the City's historic resources and character. The Historic Preservation element includes recommendations to utilize regulatory and incentive tools and improved coordination with stakeholders. The Resiliency element includes recommendations to improve the longevity of historic properties through utilization of the Southport Local Historic District Design Standards to improve their resiliency. The policies in the Historic Preservation and Resiliency element advance four out of nine goals that support the City's vision.

The following policies of the Southport 2050 Comprehensive Plan render support for the creation of a historic district overlay, where appropriate, to celebrate and preserve the City's historic character, improving resiliency of its historic buildings, and enhancing its local economy.

Policy 3.1: Support local preservation and recognition of the City's history and culture.

Policy 3.3: Support the preservation of historic structures, sites, and monuments for their economic benefits.

Policy 4.5 Continue to improve the resiliency of historic properties.



Figure 2: Downtown Southport, looking northeast

Recommendation

The Southport Historic Preservation Commission reviewed this report at its meeting on June 4, 2025. The commission makes the following recommendation to the Board of Aldermen:

1. That the project study area be designated as the Southport Local Historic District.
2. That the Southport Local Historic District Standards be applied by the Southport Historic Preservation Commission in consideration of applications for Certificates of Appropriateness be approved as described in this report.

Introduction

Southport, North Carolina is a historic community with ample significant historic and architectural resources. Retaining the historic integrity of these significant resources was integral to retaining the community's character. Thus, the City of Southport began the process of establishing a Local Historic District. The designation of the Local Historic District will allow Southport to protect the character of the area by ensuring that future development is congruous with the existing architectural and historic characteristics within the district.

In March 2024, the City of Southport engaged with Stewart's Community Planning team to pursue designation of the Southport Local Historic District.

Community Planning Team Lead, Andrea Radford coordinated the project as the principal investigator. She and her team, including Rachel Mann and Rebecca Mountz conducted field work, creating a database. Ms. Radford and Jake Petrosky, Stewart's Community Planning Practice Area Leader were responsible for writing the local designation report. The team comprehensively photographed primary resources, including features such as fences and retaining walls within the proposed district. Within this report, there are maps showing labeled parcels and the proposed local historic district overlay boundary lines. Along with the report, is a visual record of the district's appearance at the time of local designation that can be viewed using this link: . This allows the Southport Historic Preservation Commission members and staff to monitor changes over time.

Per request by the City of Southport and its Historic Preservation Commission members, Ms. Radford evaluated the proposed district boundaries and made slight adjustments to encompass the most cohesive group of historic buildings erected during the district's period of significance 1700 through 1929 and up to 1975. The National Register survey for the Southport Historic District has not been updated since its original survey date in 1979. If the Southport Historic District were resurveyed it would include additional primary resources dating from 1930 to 1975.



Figure 3: East Bay Street at Southport Community Building, looking northeast

This report contains the required property identification and historical background information as well as narrative property descriptions of each resource based upon the 1979 Southport Historic District National Register nomination and a portion of the 2010 Southport Historic District Boundary Amendment. As the National Register nomination only delineates the most significant historic buildings, the primary investigator added many more structures including fences and walls. The scope of work did not include any additional historical background research. This database supplies a mechanism that can be utilized to quantify and analyze information regarding the Southport Local Historic District in a way that was previously impossible.

Statement of Significance and Integrity

For over two hundred years the destiny of the small coastal town of Southport, originally established in 1792 as Smithville, has been linked with its maritime and military history. Throughout the late eighteenth, nineteenth, and early twentieth centuries, the primary occupation of Southport citizens was river piloting. Ships that entered the Cape Fear River were guided by Southport pilots past dangerous shoals at the mouth of the river to the Port of Wilmington twenty-five miles upstream. When commerce prospered, the river pilots were busy the town as a whole flourished. All too often, however, there were too many pilots and too few ships to escort. Southport appears to have been the only town in North Carolina whose livelihood depended upon this enterprise. Overtime, water-dependent industries would remain but would not be as dominant as they were in the past, and the tourism industry would become more prevalent.

Throughout time, Southport has been able to retain its late nineteenth century to mid-twentieth century appearance of meandering streets and unrestricted by curbs or property lines. From the Cape Fear River, Southport looks like a park. Residential streets are canopied with large and gnarled water and live oaks and lined with modest frame houses. Many of the homes can be traced to an individual carpenter-builder and a specific year of construction, making it an excellent example of coastal vernacular architecture with Victorian style elements. Street after street is filled with unpretentious yet sturdy one and two-story dwellings, while the downtown core and Highway 211 flourish with small-medium scale commercial buildings. Repetitive plan configurations and simple stylistic details produced an integrated architectural townscape where residents and visitors could enjoy views and vistas as a result. These views of the Cape Fear River, Battery Island, Bald Head Island, Fort Caswell, and Oak Island lighthouse remain.

Each historic resource is designated as contributing or noncontributing to the district's historic significance and appearance based on age, integrity of roofline, exterior cladding, windows, and porches. Although the National Register survey period of significance ranges from 1700-1929, buildings built between 1930 and 1975 are considered contributing if they retain architectural integrity. The National Register nomination for the Southport Historic District has not been updated since 1979, if it were updated then additional primary resources dating between 1930 and 1975 may be considered contributing to the National Register, as they now meet the 50-year age criteria. Noncontributing buildings postdate 1975 or were built before then and have been heavily altered and lost their architectural and historical integrity.

The Southport Local Historic District contains a cohesive collection of Southport's most intact dwellings, commercial, and institutional buildings. These range in a wide variety of styles including eastern North Carolina vernacular, Gothic Revival, Italianate, Queen Anne, Victorian, Colonial Revival, Craftsman, Art Deco, and styled ranch.

Of the 386 parcels in the local district there are:

- 331 total primary structures evaluated
 - 84 structures are considered noncontributing
 - 247 structures and sites are considered contributing
- 253 dwellings (not including accessory buildings)
- 60 commercial buildings
- 11 religious and institutional buildings
- 20 vacant lots

The general condition of the 247 primary resources in the Southport Local Historic District ranges from good to excellent. The majority of the structures within the district were constructed before 1920, 72 structures were constructed between 1921 and 1974.

Only 76 primary structures were erected between 1975 and 2024, therefore distinguishing them as noncontributing. There are 247 contributing resources resulting in a district with an approximate 75 percent contributing ratio.

Since the National Register of Historic Places nomination was written in 1979 only a small number of properties have been demolished. There have also been 66 homes constructed since 1979.

Given the minimal changes, the district conveys to a high degree the appearance it had acquired by the end of the period of significance through 1975 and retains integrity of location, setting, design, materials, workmanship, feeling and association.

Historic Significance Criteria Assessment

A. Associated with the coastal trading development of North Carolina as a village oriented to shipping and exhibiting that orientation in its physical character; its location at the mouth of the Cape Fear River is especially significant in this regard since the Cape Fear is the only North Carolina river emptying into a deep-water port. Military (Fort Johnston), shipping, and resort buildings in Southport exemplify its maritime heritage.

C. Exhibits distinctive characteristic of North Carolina coastal architecture in the floor plans and roof and porch forms typical of the region; and embodies the documented work of known local builders using building materials from known producers; and exemplifies the transition from traditional carpentry craftsmanship to mass production of building materials that took place in the 19th century in North Carolina.

D. The Cape Fear River adjacent to Southport is likely to yield information about shipping and trade in eighteenth, nineteenth, and twentieth century North Carolina; and the underground resources of the town district may yield information about building practices, lifestyles, trading practices, and cultural contacts of the maritime community.

Narrative Description

The Southport Local Historic District is comprised of predominantly historic single-family residential structures, though within the boundaries there are also 60 commercial structures and 11 religious

institutions and municipal buildings. The majority of the structures were built pre-1975, though some more recent construction is interspersed throughout. The district follows fairly dense development patterns, though most houses have front, back, and narrow side yards. Many homes even have accessory structures located in the side yard or rear, such as outbuildings or garages. These accessory structures are typically one or two-story buildings that complement the primary structure.

The primary structure setbacks from the public right-of-way vary, though the predominant front setback for dwellings ranges from five feet to 40 feet, most commercial properties are built to the property line, and institutional building setbacks range from 35 to 75 feet. Most structures are brick or frame and one or two stories in height, not including church towers or spires. Predominant exterior building materials include wooden clapboard siding or brick.

Southport is located to the east of the Cape Fear River and its streets mostly run north/south and east/west. Street names reflect direction with Moore Street being the divider between north and south orientation and Howe Street being the divider between east and west orientation. The district is bounded by the Cape Fear River including Battery Island to the south up to the south side of Brown Street. The eastern boundary includes properties along Rhett St and shifting further east along Moore Street and Bay Street. The western boundary includes properties to the west of Burrington Avenue, properties to the west of Short Avenue, along Brunswick Street, then follows W Moore Street and south along S Caswell Avenue.

The majority of the Southport Local Historic District consists of single-family residential uses, interspersed with some attached residential buildings, and commercial and institutional buildings mostly along Howe Street, Moore Street, and East Nash Street. Commercial and residential development has encroached on the edges of the district, with commercial being mostly along N Howe Street and in the Yacht Basin, and residential being mostly to the west outside of the boundary and along Kingsley Drive and E Bay Street.

In some portions of the district, especially along Bay Street and Brunswick Street, brick, stone, or concrete block retaining walls border the sidewalk or serve as a separation between public spaces and private homes. Whereas in other portions of the district, picket fences border the sidewalk. Mature live and water oaks shade most residential properties and foundation and ornamental plantings are prevalent. Concrete sidewalks serve most of the district.

Architectural Context

The structures found in the Southport Local Historic District represent the architectural styles and forms that were common throughout eastern North Carolina from the late nineteenth century through the post-World War II era. During this period, architecture reflected the social and economic changes occurring as Southport transformed from a military community situated around a fort, to a maritime fishing village and the Brunswick County seat, and then to the tourist destination it is today.

The City of Southport has faced several challenges since its beginning, but it has retained its distinctive character throughout time. With early development in the early nineteenth century being mainly confined in proximity to the Cape Fear River due to the river being the primary source of livelihood and transportation.

The Walker-Pyke House is probably the oldest surviving private residence in Southport. Constructed at the intersection of S Atlantic Ave and E Bay St in early 19th century. The Walker-Pyke House retains its traditional/vernacular style with its clipped gable roof and dormers and a two-story full width porch supported by square columns with turned balusters.



Figure 4: Walker-Pyke House, 1800-1820.

The second oldest building in the district is the Brunswick Inn (1859) located at the intersection of S Atlantic Avenue and E Bay Street. The Brunswick Inn has retained its overall form but has recently had an additional porch added to the front façade. When building supplies became readily available in the late 1890s, construction began to accelerate in all areas of town. Without the delay of transporting building materials via the Cape Fear River, builders were able to increase the scale of buildings and create overall uniformity in the plan, and an increase in building ornamentation can be seen in buildings constructed after 1890.

The double-cottage plan was popular in eastern North Carolina in the early nineteenth century. The Amanda Foley Cottage located at 114 Atlantic Avenue was erected by Henry Smith and is a great representation of Southport's coastal vernacular architecture. This one-story double cottage includes hexagonal shingles in the front gable and a full width porch supported by square columns.



Figure 5: Amanda Foley Cottage, 1891

With building materials readily available, it was easier to produce homes. Atlantic Avenue features many of A.J. Robbins' pyramidal homes, including the Larsen House at 306 Atlantic Avenue and 118 Atlantic Avenue. At the time, Robbins was constructing four similar pyramidal homes on Atlantic Avenue. These pyramidal homes feature the most prominent identifying feature the pyramidal roof, with full-width porches typically with turned posts and decorative brackets.



Figure 6: Larsen House, 1910



Figure 7: A.J. Robbins House, 1910

Post World War I, most residential development occurred to the west of North Howe Street, including the Northrup House, Price Furpless House, Samuel P Swain House, the Adkins-Ruark House, and many more. Downtown Southport began to boom as well, with the construction of Watson's Pharmacy, Bank of Southport, Office building, the Northrup Building, and Southport Antiques.

Growth slowed during the Great Depression and World War II, however, post-World War II construction in Southport saw another development boom through 1978 when the county seat was moved to Bolivia. Downtown and commercial development along N Howe Street was constructed mostly in the 1950s with some development occurring in the early to late 1970s. In the 1950s, the former post office and what is now a portion of Ocean Outfitters was constructed.

Most of the block between Moore Street and Nash Street along N Howe Street was constructed in the late 1950s to mid-1970s. This includes the International style building Waccamaw Bank Building (Southport Market) at the corner of Moore Street and Howe Street that has recently been renovated which comprised its architectural integrity. The Mansard style, First National Bank, across the street from the Waccamaw Bank Building (Southport Market) was constructed in the mid-1970s.

Local Historic District Map

The following maps identify the boundaries of the Local District and include addresses of structures. “VL” indicates vacant lots.

East of Howe Street



West of Howe Street



Inventory List

The inventory list is arranged using North Howe Street as a divider, dividing east and west portions of the Southport Local Historic District. The inventory list begins with streets closest to the Cape Fear River with streets that run east to west with the north side of the street presented first and the south side of the street presented second. Followed by streets that run north to south, with the east side of the street presented first and the west side of the street presented second. North Howe Street is presented in between sections because it is the divider street.

Each historic property is assigned a name, where possible.

The preparation of this report entailed architectural survey and historic documentation of the project area in order to assess the contributing significance and integrity of the area's historic resources.

Inventory classifications: C: contributing based on architectural significance; C- archaeology: contributing based on potential archaeological significance; NC: noncontributing; VL: Vacant Lot

The inventory list is presented from East side of the local district to West. Howe Street is used as divider. All horizontal streets East of Howe are listed first. For streets that run east to west, addresses along the south side of the street are listed first (followed by addresses along the north side). For streets that run north to south, addresses along the east side of the street are listed first.

DISCLAIMER: Parcel Identification Numbers (PINs) and addresses are subject to change.

East of Howe:

East Bay Street

South Side of E Bay St

Between Kingsley Dr. and S. Rhett St.

Kingsley Street Park, Former C.B. Caroon Crab Company

418 E Bay St, PIN: 209616934167, C-.

The C.B. Caroon Crab Company left Southport banks of the Cape Fear River in 1986. In its place is Kingsley Street Park. The park is a passive park including two entrances to a dock that overlooks the Cape Fear River. Historical interpretive signage on the site acknowledges Southport's history. The city-owned park helps protect scenic vistas at the ends of each north-south oriented street.

House

410 E Bay St, PIN: 209616932050. Ca. 1981. NC.

One-story frame home on basement with a side-gabled asphalt shingle roof, double hung windows with 1/1 lights and cementitious fiberboard siding.

House

402 E Bay St, PIN: 209616922913. Ca. 2018. NC.

Two-story frame multi-gabled home with wraparound porch, standing seam metal roof, and cedar shake siding.

Vacant Lot

400 E Bay St. PIN: 2096169211848.

Between S. Rhett St. and S. Atlantic Ave.

House

318 E Bay St, PIN: 209616920883. Ca. 1948. C.

One-story side-gabled frame home on basement with asphalt shingles, cementitious fiberboard siding, three bays with double hung windows with 6/1 lights, and a centrally located front door. A garage located on the side of the home is attached to the basement.

House

314 E Bay St, PIN: 209616920811. Ca. 1997. C.

Two-story frame home complex roof forms including both hip and side gabled with asphalt shingles, the two-story porch is adorned with a front-gabled asphalt shingle roof. The house is symmetrical including five bays on the lower level and four bays on the upper level including two glass doors and smaller double hung windows with 6/6 lights and operable louvered shutters. Emphasis is placed on the front entrance with an arched transom window and side lights surrounding the centrally located front door. The lower-level windows are larger double hung windows with 6/6 lights and operable louvered shutters. The exterior siding is cementitious fiberboard. The home has a concrete driveway on the west side of the lot which leads to a rear garage.

House

310 E Bay St, PIN: 209616829767. Ca. Late 20th-Century. NC.

Two-half story frame home with complex roof forms including a normal pitched front-gable, normal and steep pitched hip asphalt shingle roof. The home sits on a basement and the grade level floor includes one bay with casement windows, a front door on the east side with an arched transom window above, to the east of the front door is a turret. The bay window and turret continue to the second level. The exterior siding is cementitious fiberboard.

House

306 E Bay St, PIN: 209616829703. Ca. 2024. NC.

New construction two-story frame home with shed roof on basement. The Quarantine Office was located here but was demolished. The former Quarantine Office was a two-story building with two-level full facade porch that replaced the ca. 1900 quarantine office. The former Quarantine Office was constructed in the mid-1930s. It was used in order to prevent inadvertent importation of dangerous diseases from ships that had visited foreign ports. A quarantine station was established after the Civil War and located on pilings in the middle of the Cape Fear River. Remnants of the quarantine station remain in the middle of the Cape Fear River today. The Quarantine Office was erected on this site to maintain the routine affairs of the quarantine station.

House

302 E Bay St, PIN: 209616828740. Ca. 21st century. NC.

Two-half story frame home with standing seam metal hip roof with a sloping roof over the wrap around porch. The exterior is adorned with smooth faced cementitious fiberboard lap siding. This site is the former location of the Avery House, ca. 1930. The former traditional/vernacular style home was demolished.

CAMA Public Water Access and Historic Signage

300 E Bay St, C-.

This site allows for public access to the Cape Fear River. On the site, is interpretive signage telling the story about Southport's shrimping industry as one of the largest employers for its African American community. The banks of the Cape Fear River along E Bay Street were lined with shrimp

docks. From this vantage point, seven shrimp houses sat over the water along a mile of the waterfront. The shrimping industry was huge in Southport until Hurricane Hazel destroyed shrimp docs and washed away shrimp boats in 1954.

Between S Atlantic Ave to S Davis St

House

240 E Bay, PIN: 209616827665. Ca. 2018. NC.

Two-half story frame home with combination of side gable and hip asphalt shingle roof with exposed rafters. The exterior is a mix of stained and painted lap siding. The two-story wrap around porch is supported by square columns and the porch railing has turned spindles.

Vacant Lot

238 E Bay, PIN: 209616827601

Vacant Lot

232 E Bay, PIN: 209616826528

Vacant Lot

PIN:209620823317

Between S Davis St and S Howe St

Southport City Pier, Waterfront Park, and Public Parking

118 E Bay, PIN:209620728210. C.

North Side of E Bay St

Between S Kingsley Street and S Rhett Street

House/Fort Johnston Hospital

413 E Bay St, PIN: 209616931272. Ca. 1852-1860. C

This two-story residence once served as the hospital for Ft. Johnston. The building was located on the western edge of the military reservation near the Officers' Quarters. The exterior was originally sheathed with vertical boards and battens. The front room downstairs was used as a doctor's office; the room behind it has the steward's room. The area at the end of the side passage housed a small dispensary. Upstairs was a 12-bed sick ward. In 1889 the hospital was moved off the reservation to the present site and converted into a residence. A one story bay was added to the left side of the house and two-story addition was attached to the right side. A new one-story porch was added at that time. The house remains as it did when it was originally surveyed in 1980. This frame structure has a side gabled standing seam metal roof with a bay window on the west side (facing west). The home features two additions on the rear. The exterior has wood siding with operable double paneled wood shutters. The front porch has turned posts and turned balusters. The upper level includes three bays with 6/6 lights and the lower level has four bays including older windows that are possibly original. The west side features double hung windows with 6/6 lights and the east side has double hung newer 6/6 lights and a glass paneled door. This parcel splits across Bay Street; the south side along the Cape Fear River includes a pocket park with wooden shelter, wooden swing, and four benches.

J.G. Drew House

409 E Bay St, PIN: 209616931139. Ca. 1850-1920. C.

Early 20th century one-half story cottage four -bay, side-gabled cottage was a basic one-room. The home has some significant changes including two additions to the rear and the addition of vinyl siding. The front four bays with double hung craftsman style windows and a single pane picture window. The door is double paneled with glass. The front porch features dolphin brackets and square columns.

Harbor-Newbold House

405 E Bay St, PIN: 209616930198. Ca. 1901. C.

Captain Tom Harper purchased the home in 1895 and used much of the old frame into the new two-story home. The two- story home includes a front gabled asphalt shingled roof, two-story porches with metal roof, and vinyl siding. The first level includes three bays with double-hung windows with 8/8 lights and a centrally located door with the addition of a transom windows above door and windows. The second level has double hung windows with 8/8 lights. The transom window above the door is stained-glass.

House

401 E Bay St, PIN: 209616930173. Ca. 1983. NC.

A split-level two-story home with typical side gable asphalt shingle roof featuring three bays on the lower level and three on the second level. The front of the structure faces S Rhett Street and features a broken pediment above the centrally located paneled door with side lights. Windows are double hung with 8/8 lights. The side entrance facing E Bay Street features a side-gabled porch. An addition has been added to the rear.

Between S Rhett Street and S Atlantic Avenue

House

319 E Bay St, PIN: 209616839051. Ca. 1948. C.

This mid-twentieth-century home is a frame side-gable Minimal Traditional one-and-a half-story cottage with a short-gabled wing on the front and a shed-roofed porch. The house sits on a brick foundation, has asbestos scalloped shingle siding, an asphalt roof, and a front porch. The front includes three bays with double hung windows with 8/8 lights and double hung 1/1 windows on the east side. The door is a four-panel door with four lights. The porch has chamfered square posts with railing with square spindles.

Dr. Lorenzo Frink House

311 E Bay St, PIN: 209616838060. Ca. 1880s, 1890s, 2025. NC

Originally built by the grandfather of actor Joseph Cotton, this two-story traditional/vernacular home has seen several alterations. When originally surveyed in 1980, the front porch featured a single-story porch with a standing seam metal roof. During the most recent renovations, the hit and miss brick wall was removed. The original two-story home remains with new additions to the east, west, and rear. The home has been elevated using brick laid in a running bond pattern featuring a raised pattern. A two-story porch has also been added to the home. Although the additions fit in with the character of the neighbor the house has been severely altered deeming it as noncontributing.

Haislip House

309 E Bay St, PIN: 209616828913. Ca.1946. C.

One-story ranch brick home, with cross-gabled asphalt shingle roof. The front porch is covered by a deep flat roof and supported by tapered round columns not typical of this style. In recent years, the brick has been painted, and a rear addition has been added with cementitious fiberboard siding. The original low stone wall remains in place in the front yard.

Brunswick Inn

301 E Bay St, PIN: 209616827858. Ca. 1859. C.

Once used as a hotel in the late 19th c., this large two-story frame traditional/vernacular home was built in 1859 for Thomas D. Meares on the site of the late 18th century summer house of Governor Benjamin Smith. Unlike most Southport dwellings, the house has a deep brick basement. The plan of the Brunswick Inn is "H" shaped with the long arms parallel to Bay Street. In the early 1880's the residence was converted into a resort hotel. A two-story addition was added to the rear of the original structure. In its prime in the late 19th c, the Hotel Brunswick catered to a lively clientele of travelling merchants and summer vacationer. In 1905 the name was changed to the Brunswick Inn. About 7 years later part of the rear addition was removed to S. Davis Street and converted into a residence by A. J. Robbins. Today, this home features two brick chimneys with arched detailed on the east and west sides. The house has a hipped roof with wide eaves featuring dentil blocking. The exterior features wood clad siding, a lower-level porch supported by square Doric columns, handrailing with square wood spindles. An addition to the second story has been made on the front elevation with the addition of double doors and double hung windows. An upper-level porch has also been added to the second level. The low wall in the front yard has been stuccoed and painted.

Between S Atlantic Avenue and S Davis Street

Walker-Pyke House

239 E Bay St, PIN: 209616826717. Ca. 1800-1820. C.

A two and a half story traditional/vernacular frame house that may likely be the oldest surviving house in Southport. The dwelling has a clipped gable asphalt shingle roof pierced by three dormer windows on the front and back. The two-story front porch features square columns and turned spindles. The centrally located chimney features painted brick with a dentil pattern at the top. The first level features three double hung windows with 2/2 lights and two doorways with simple transom windows above. The second level has two double hung windows to the west side of a door with a simple transom window above. The home features operable shutters on the front elevation and east elevation and two concrete steps that lead up to the porch.

Grimes House

237 E Bay St, PIN: 209616825812. Ca. last quarter 19th c. or 1890. C.

Three-story frame home with side gable standing seam metal roof with gable vents, a rear addition, and screened in first story porch and open air second story porch. Both the first level and second level porch feature square posts, square spindles, and open rafters. The house features a centrally located brick chimney and has wooden clad siding. The unique part of this house is the front elevation does not face the street but faces west.

Garcia-Pullan House

233 E Bay St, PIN: 209616824797. Ca. 1881, 1889, 1894. C.

In the early 1880's shipbuilder Emanuel Garcia built a small one-story four-room house at the foot of Rhett Street. Charles H. Smith of Chicago purchased the house in 1889, reworked the interior, and added a second story. Five years later another Illinois speculator, J.A. Pullan bought the house and had it moved to the present site on Bay Street. Today, this two-story home includes double chimneys,

a simple mansard cedar shake roof with three pedimented bays, raised paneled operable shutters on both levels, original clapboard siding, double hung 6/6 lights and a front door surrounded by a transom window and side lights. The front yard includes a brick wall with brick piers.

House

231 E Bay St, PIN: 209616824698. Ca. 21st century. NC.

Two-story frame residence with multiple front gabled roofs with standing seam metal. The home has cementitious fiber siding. The front façade includes four bays on the lower level with double hung single pane windows and two doors. The upper level includes three bays with double hung single pane windows. The home features a two-story porch with square columns and metal detailed railing. The front yard has brick piers with the same metal detailed railing.

Southport Community Building

223 E Bay St, PIN: 209616823673. c. 1999. C.

A long, low, one-story frame building was erected during World War II for entertainment purposes. There is one large room with a fireplace at one end and a kitchen canteen at the other end.

Fort Johnston Visitors Center / Fort Johnston

203 E Bay St, PIN: 209616821695. Ca. 1805-09. C.

Overlooking the Cape Fear River, this brick structure was constructed in the early 19th c. to house officers in the Ft. Johnston complex. It replaced an earlier wooden building. A two-story center block is flanked by one story wings on either side. The main block originally supported a two-story porch or double piazza which is now a two-story portico. The brickwork of the fabric was laid in 1: 3 bonds and has been sandblasted and repointed with modern materials. The center block includes two brick chimneys, and each wing features one centrally located chimney.

Between S Davis Street and S Howe Street

Robbins-Chadbourn-Gore House

115 E Bay St, PIN: 209620729484. Ca. 1879. C.

Two story frame structure with front gable facing the street and a pyramidal metal roof with a front arched gable vent. Pedimented bay on the west side facing Bay Street. Front porch with four rectangular columns. The house was built by local carpenter A.J. Robbins for Dr. W. M. Bryant who worked at the Cape Fear Quarantine Station.

Captain James J. Adkins House

113 E Bay St, PIN: 209620729436, Ca. 1887. C.

This two-story home has a hip asphalt shingle roof and a chimney along the front façade on the east side. The home features three bays on the upper level with double hung windows with 6/6 lights and three bays on the lower level with double hung windows with 6/6 lights and a centrally located door with a transom window and side lights. The two-story porch features round columns with turned balusters. A painted brick wall has been recently added to the front yard, but a lower stone masonry wall remains in front of the brick wall.

Stevens-Taylor House

111 E Bay St, PIN: 209620728456. Ca. late 19th c. C.

This single-story Italianate style home has a low-lying hip roof with asphalt shingles, moderate overhanging eaves supported by decorative brackets, and chimneys on the east and west sides. The façade includes four bays with double-hung windows with 4/4 lights and a centrally located door with side lights and a transom window. The siding is clapboard, and the front porch includes bracket details, square columns and turned balusters.

J. Thompson House

105 E Bay, PIN: 209620727472. Ca. 1905. C.

Built for James Thompson, this two-story frame home features a side gabled asphalt shingle roof with a brick chimney. This home has a two-story porch with classical columns. Each level features seven bays consisting of double hung windows with 2/2 lights, centrally located doors with transom windows. The exterior of the home consists of clapboard siding. The front and side yards are surrounded by brick piers and decorative metal panels.

Vacant Lot

Vacant, PIN: 209620727318.

East Moore Street

South Side of E Moore St

Between S Kingsley Street and S Rhett Street

T. Harper Cottages

408 E Moore St, PIN: 209616930364. Ca. 1898-99. C.

Built for Captain Tom Harper in the late 1890's. This single-story cottage has two additions to the east attached by a side-gabled addition. The western cottage maintains its integrity.

T. Harper Cottages

402 E Moore, PIN: 209616930310. Ca. 1898-99. C.

Built for Captain Tom Harper in the late 1890's. A one-story home with a side gable standing seam metal roof. The front elevation includes three bays with two double hung windows and 6/6 lights and a centrally located front door. The front porch has been screened in but may include the original railing due to height.

Between S Rhett Street and S Atlantic Ave

House

320 E Moore St, PIN: 209616838202. Ca. 1940s. C.

One-story frame residence with asphalt shingle cross gable roof, cementitious fiberboard siding, and painted brick façade and foundation. On the front facing E. Moore St the home has three bays, two 8/1 double hung windows, and a wooden front door. On the side facing S. Rhett St., there are four bays, four 1/1 double hung windows, one round window, and a wooden door. There is an accessory structure in the rear, and a wooden white picket fence around the structure.

John Ramseur House.

314 E Moore St, PIN: 209616837162. Ca. 1938. C.

Built for the John Ramseur family, the small one-story bungalow has two broad gables with asphalt shingles facing the street. The house has overhanging eaves with exposed rafter ends. Beams and

other horizontal framing members project from under the gables. The porch is framed by a broad cross gable and supported by tapered columns on brick piers.

House

302 E Moore St, PIN: 209616836039. Ca. mid-20th C.

Two-story frame residence with a side gable roof with asphalt shingles and a chimney on the west side of the original structure. The house has had several additions both on the east and west sides. There is also a new accessory structure towards the rear. The lower level includes three bays with double hung windows on each side of the front door with 8/8 lights. The front door appears to be one with a gentle molding and pediment above the front door and fluted column surrounding the front door. The front door has a transom window and arch details in the pediment. The upper level has three bays with five double hung windows with 8/8 lights. The east side addition has a board and batten siding and includes four bays including three double hung windows with 8/8 lights and a door. The west addition includes a screened in porch. The property facing Moore Street includes a brick and stone wall, and the N Atlantic facing side yard has the same brick and stone combination.

Between S Atlantic Ave and S Davis St

House

232 E Moore St, PIN: 209616825903. Ca. 21st century. NC.

Two-story frame house with a side gabled asphalt shingle standing seam metal roof with exposed rafters. The entry of the home faces S Atlantic St, it includes a small entry porch supported by square columns.

Ruark-Small House

230 E Moore St, PIN: 209616824971. Ca. 1885 or 1889. C.

Single-story home with hip asphalt shingle roof with brick foundation. The exterior of the home is vinyl with a small full width porch with square posts on brick piers. The front side has three bays with 1/1 wooden windows that open at the top to allow for air circulation. There is an addition to the rear.

House

222 E Moore St, PIN: 209616823898. Ca. 1950. C.

One-and-a-half-story Colonial Revival cottage of brick-veneered frame construction features a side-gable roof with asphalt shingles, two gabled dormers, a slightly projecting gabled center entrance bay with an ornate molded frieze and pilaster surround. The house has two chimneys, one on the west facing the side and one centrally located. The front façade includes six bays including double-hung 1/1 windows and a picture window centrally located in between the windows on each side of the door.

NC Maritime Museum at Southport (formerly U. S. Army Officer Apartments)

204 E Moore St, PIN: 209616821695. Ca. mid-20th C.

Two duplex single story commercial buildings are attached by a breezeway that serves as the entrance to the museum. The building is brick-veneered with a smooth/pressed brick laid in a standard running bond pattern.

Between S Davis St and I Am St

E.B. Stevens House/Commercial Building

130 E Moore St, PIN: 209616729638. Ca. 1850-1880. C.

Two-story frame house is used as a commercial building with a side gabled roof with asphalt shingles. The building consists of wooden clapboard siding and has three bays on each level. The lower level includes a centrally located front door and two double-hung windows with 6/6 lights and shutters on each side. The upper level includes a centrally located wooden and glass door and two double hung windows for 6/6 lights with shutters on each side. The front façade has a two-story porch supported by square columns with a tongue and groove ceiling on the upper portion and a panel wooden ceiling on the lower level. The porch on the lower level has a wooden hand railing with turned balusters and the upper level includes wooden hand railings and turned balusters that may be original to the structure.

Vacant Lot

PIN: 209616729607

Commercial Building (formerly Post-Office Building)

122 E Moore St, PIN: 209616728674. Ca. Late 19th c. C.

Two-story structure commercial building. Storefront consists of brick veneer with aluminum display windows and centrally located double doors.

Steven Taylor Building

120 E Moore St, PIN: 209616728642. Ca. 1880-1900. C.

Single-story commercial building with front gabled standing seam roof with parapet wall. The building has wooden siding, two bays, one wooden door and a wooden display window.

State Port Pilot Building

114 E Moore St, PIN: 209616728601. Ca. 2002. NC.

Two-story brick commercial building. The first floor has seven bays and eight double-hung 1/1 windows, one glass entryway with door and side windows with privacy film. The second floor has seven bays, six double-hung windows with three large single pane windows in the center. The building was built for Waccamaw Bank and Trust. James Harper Jr., the owner and editor of the State Port Pilot, purchased the building and it is now the home of The State Port Pilot.

Between I Am St and S Howe St

Southport Bank Building

112 E Moore St, PIN: 209616727642. Ca. 1905. C.

Two-story brick building with machine pressed bricks on the facade. The side and rear walls are constructed in rougher brick, 1:7 bond. Window openings have segmental arches with stone sills. The first floor has three bays, two display windows, a single entryway door with single side light and an arched transom window. The second story has two bays, 2/2 double hung windows. The building's cornice features brick in a dentil pattern.

Watson's Pharmacy

110 E Moore St, PIN: 209616727622. Ca.1900-1906. C.

A single story, smooth faced painted brick-load bearing commercial building with a combination of brick and granite painted piers. The upper portion includes a dental molding cornice. The storefront portion includes an awning, two display windows with transoms above and bulkheads with a combination of granite and brick. The entrance is recessed with single pane windows and an entry door.

Commercial Building

108, 106, and 104 E Moore St, PIN: 209616726683. Ca. 1908-1918. C.

Single-story, three-part smooth face brick commercial building with brick piers, dentil molding cornice on two sides and a sign face with stone sill, the center includes a pediment with a stone band.

Commercial Building / Cape Fear Jewelers

102 E Moore St, PIN: 209616726643. Ca. 1985. NC.

A two-story brick commercial building laid in running bond pattern with grapevine joints. The store front facing E. Moore Street includes a display window with a transom window above and a centrally located front door. The Howe Street facing façade includes the same type of windows with stone face lentils and shell and stucco bulkheads.

North Side of E Moore St**Old Smithville Burying Ground (Cemetery)**

411 E Moore St, PIN: 209616838664, Ca. from late 18th C-.

This cemetery has served the community since the 18th century or earlier. When the town was laid out in 1792 these grounds were marked as burying grounds. The earliest markers date around 1804. Today, the cemetery is lined by a low-lying wooden picket fence and has multiple burial plots some which are outlined in stuccoed, brick, concrete and granite plots. The setting includes several large live oaks and cedar trees.

Between N Rhett Street and N Atlantic Ave**House**

319 E Moore St, PIN: 209616837307. Ca. mid-20th C.

One-story frame residence with metal cross gable roof, a brick foundation and brick chimney. The exterior siding is fiber cement siding. There are five bays with 1/1 double hung windows and a picture window surrounded by 1/1 double hung windows. On the first level, there are five bays. There are seven 1/1 double hung windows and one large single pane window. The front porch appears to be wood material and have wooden square columns supporting the roof.

Carr House

315 E Moore St, PIN: 209616836364. Ca. 1903. C.

This two-story frame house was a dilapidated ruin before it was substantially rebuilt in 1903. The two-story back wing dates from this period. This two-story frame house with side-gabled standing seam metal gable style roof and full-width porch.

Bell-Clemmons House

313 E Moore St, PIN: 209616836314. Ca. 1855 / 1864. C.

Two-story frame home with cross-gable asphalt shingle roof and two-story full width porch. On the first level there are three bays, including a wood and glass combination door and two 4/1 double hung windows. On the first-floor front porch the handrail is lower and has intricate detailing. On the second floor there are three bays with 4/4 double hung windows.

Drew-Platt House

309 E Moore St, PIN: 209616835372. Ca. 1892. C.

Traditional vernacular one-story frame four-room cottage with side-gable standing seam metal roof and full-width porch. The front façade includes three bays, with a centrally located door and two 6/6 double hung windows. Local carpenter A.J. Robbins built the rear additions.

James B. Ruark House

307 E Moore St, PIN: 209616835320. c. 1890. C.

Two-story Victorian frame house with gabled roof with flared eaves. The home includes a two-story full width porch with square columns and square balusters. The first floor includes three bays including a wooden door and two 4/1 double hung windows. The upper level includes a single 6/6 double hung window and door. The front yard has a white picket fence surrounding the property. The home was constructed for merchant J. B. Ruark and the older house was moved to the corner of Moore Street and Atlantic Avenue.

Foley-Hood House

301 E Moore St, PIN: 209616834285. Ca. 1891. C.

Two-story frame house with a flaring gambrel roof with asphalt shingles. The home sits on a block foundation. The exterior of the home has aluminum siding. The home has a full-width porch supported by round columns. The first level of the home has five bays with four 6/6 wood window. The upper level has four bays including four 1/1 wood framed windows. In the rear, there is one addition and three accessory structures.

Between N Atlantic Ave and N Dry St

House

209 E Moore St, PIN: 209616832049 Ca. mid-20th C.

Two-story Colonial Revival brick veneered home with side gabled asphalt shingle roof and entry porch with flared roof. The home has dentil molding details below the eaves. The front yard includes an iron fence and new brick piers that replaced the stone wall. On the first level, there are seven bays, including a solid wood door with stained glass transom above and three 12/12 double hung windows, and a wood and glass combination door with stained glass transom and four single pane windows. On the second level there are four 12/12 double hung windows.

St. Phillips Episcopal Church

205 E Moore St, PIN: 209616831063. Ca. 2003. NC.

Modern Gothic Revival style church with gabled roof with asphalt shingles and cementitious fiberboard siding.

Vacant Lot

203 E Moore St, PIN: 209616821936.

Between N Dry St and N Davis St

Chapel of the Cross, 1843. St Phillips Episcopal Church

203 E Moore St, PIN: 209616820951. Ca. 1860, 1894-96. C.

Gothic Revival frame church, with gabled asphalt shingle roof and a tower along the western portion of the building façade. It is situated across from Ft. Johnston on Court House Square. The tower was erected in 1894, and a stained-glass window was installed in the front of the church where the old doorway stood.

Brunswick County Courthouse

201 E Moore St, PIN: 209616739070. Ca. 1854, 1978. C.

Two-story brick structure designed by architect-builder W.D. Morrell. The front façade includes a bell tower centrally located on a gable roof. The courthouse has undergone numerous alterations over the years. In 1922 a one-story porch was added to the facade by A. J. Robbins. The building was covered with stucco when two wings were added in the 1960s. The rear addition is veneered with brick in a running bond pattern with dentil cornice details. The lower level includes three bays including wood windows with 8/8 lights and a centrally located double front door with an arch transom above. The upper level includes three double hung windows with 8/8 lights.

Between N Davis St and I Am St

Hood Building

129 E Moore St, PIN: 209616728896. Ca. 1904. C.

Two-story commercial building with dentil cornice details and smooth faced machine pressed bricks in a common bond erected by the Hood brothers. Brick with stone faced strips along both sides of the facade. The side and rear walls are dressed in rougher bricks in a 1:5 bond. The storefront includes five bays with double hung 1/1 windows and a centrally located single front door with a transom window and one side light. The front door is surrounded by fluted columns. The upper story includes three bays with arched brick and stone-faced lentils with double hung windows with 2/2 lights and stone-faced sills.

Commercial Building

121 E Moore St, PIN: 209616728825. Ca. mid-20th C.

One-story, three-part brick commercial building with a painted brick façade with a flat roof. The eastern building façade has seven bays, and 11 display windows. The center building has display windows and the western portion has four bays with windows.

Commercial Building/Post Office

115 E Moore St, PIN: 209616727847. Ca. mid-20th NC.

A one-story modernist brick building with parapet wall and a full-width porch addition. The storefront includes two sides with aluminum display windows.

Between I Am St and N Howe St

The Northrup Store

111 E Moore St, PIN: 209616726894. Ca. 1890. C.

Two-story smooth pressed brick laid in common bond pattern commercial building with a combination of stone and brick piers and a gabled pediment. The storefront includes six double hung windows with 1/1 lights as display windows with wooden paneled bulkheads underneath and a centrally located front door surrounded by fluted columns. The upper floor includes three bays with double hung wooden windows with 2/2 lights and an arch lentil and a stone face sill. Side and back walls are laid in coarser brick with a 1:5 bond.

Smith Building

109 E Moore St, PIN: 209616726870. Ca. 1920-25. C.

Two-story Classic Revival brick commercial building. The storefront includes fluted Romanesque columns with Romanesque entablature with a combination of dentil and egg and dentil molding and

an arched pediment. The upper level includes applied stone pilasters double-hung windows with stone sills and a stone cornice including a dentil pattern.

Southport Antiques

105 E Moore St, PIN: 209616726841. Ca. 1920s. C

One-story wire-cut brick load-bearing commercial building with gabled pediment. The recessed storefront includes, double display windows with a centrally located wooden door with a transom window above.

Commercial Building

101 E Moore St, PIN: 209616726810. Ca. 1965. C.

Single-story brick commercial building with corner facing intersection. The storefront includes storefront windows facing Moore Street with transom windows above adorned with an awning. The corned facing storefront includes a glass centrally located front door with a transom window above.

East Nash Street

South Side of E Nash St

Between N Rhett St and N Atlantic Ave

Brunswick County Jail

318 E Nash St, PIN: 209616835574. Ca.1904.

Two-story brick laid in 1:6 bond building with an asphalt shingle hip roof. It was the county jail from 1904 until 1971 when it was replaced by a one-story brick building behind it. The first floor includes four bays including two wooden doors, two double hung 2/2 windows. The upper floor has four bays with four 2/2 double hung windows. All doors and windows on the structure have wrought iron bars on the outside of the bays. A brick one story institutional property also sits on this parcel.

House

312 E Nash St, PIN: 209616835474. Ca. 2006. NC

Former site of one-story block neighborhood grocery store. Two-story frame house with cementitious fiberboard siding.

Mallard Burnett House

310 E Nash St, PIN: 209616834475. Ca. 1899. C.

One-story frame home with standing metal hip roof and full-width porch supported by square posts. The first floor has three bays, including one wooden door and two 6/6 double hung windows.

House

308 E Nash St, 308-1 Nash St, and 308-2 Nash St, PIN: 209616834433. Ca. 1900-1925. C.

Single story gable roof structure with asphalt shingles with front porch with square posts. The first floor has three bays with one door and two 6/6 double hung windows. There is an accessory structure in the back that looks to be a two-story duplex as there are two different addresses for it. That structure has asphalt shingles with vinyl siding. The first floor has two bays with one double hung window and one wooden door. The second floor has one bay with two double hung windows.

Between N Atlantic Ave and N Dry St

United States Post Office

206 E Nash St, PIN: 209616831129. Ca. 1979. NC

One story brick structure with hip roof, asphalt shingles, dentil molding cornice board, and seven bays including six double hung windows, five of which have two lights. The sixth is 8/8 lights. One glass and metal double door. Combination brick and cement, front porch and side porch and walkway.

Between N Davis St and I Am St

House

114 E Nash St, PIN: 209616737088. Ca. 21st century. NC.

A two-story home being used for commercial purposes with asphalt shingle gable roof and a full width two-story porch. The two-story front porch includes square columns on both levels with bracket details. The upper level includes a rounded handrail and square balusters, four bay including double doors on both sides, and one double hung window with 6/6 lights. The first floor includes an front door with a transom window and two double hung 9/9 lights.

S.W. Lebew House

110 E Nash St, PIN: 209616737006. Ca. 1894, 1930. C.

Originally a one-story dwelling with six rooms, this vernacular frame house was raised to two stories in the mid-1930s. The original house was built by local carpenter George Davis and was similar in appearance to the S. Davis House. Today this two-story home is being used for commercial purposes with a side gable roof with asphalt shingles. The lower level includes three bays with two double hung windows with 9/9 lights and a centrally located door. The upper level includes three bays with two double hung windows with nine 9/9 lights in a centrally located front door. The two-story porch includes square posts with square hand railing and balusters. The structure has one addition in the rear and a small accessory structure.

Between I Am St and N Howe St

Southport Baptist Church Christian Ministry Center

102 E Nash St, PIN: 209616736003. Ca. 2003. NC.

This two-story brick structure with brick pediment detailing at the roofline. Fronting Howe Street, there are two first level bays, both with metal doors. On the second floor facing Howe Street there are three bays, each having a 2/2 double hung window. Facing E Nash Street on the first level there are seven bays, six having single light windows, and a glass double door entryway with side lights and transom window.

North Side of E Nash St

Between N Rhett St and N Atlantic St

House

319 E Nash St, PIN: 209616834763. Ca. 2007. NC.

Two-story frame home with cross gable asphalt shingle roof with exposed rafters and full-width front porch supported by square columns. The first floor includes three bays on the first floor with two

double-hung windows with 2/2 lights and a centrally located door. The second floor has five bays, with five double-hung windows with 2/2 lights. There is one accessory structure garage.

House

317 E Nash St, PIN: 209616834731. Ca. 2007. NC

A two-story home asphalt shingled gable roof with exposed rafters. The lower level includes three bays with double hung 2/2 lights in a wood frame glass door on the west side. The upper story includes one bay with 2/2 lights. The front porch includes a metal roof with exposed rafters, square columns, and hand railing with square balusters.

House/Commercial Building

315 E Nash St, PIN: 209616834617. Ca. 1889, 1893, 1960. C.

One-story building with parapet wall, front façade is sheathed in aluminum textured stone like panels while the sides have aluminum siding. Recessed storefront with four display windows and centrally located wooden double doors. In the rear of the building, is a one-story Victorian frame home (former Methodist Parsonage) with an asphalt shingle side gable roof, which was moved two blocks from its original site next to the Methodist Church.

House

311 E Nash St, PIN: 209616833627. Ca. 2008. NC.

A two-story home with a standing seam metal hip roof. The east side includes a chimney with board and batten siding. The exterior of the home is sheathed with Masonite siding and has functional louvered shutters. The front façade includes a two-story full-width porch with square columns on each level and square handrails and balusters.

Dr. T.B. McClintic House

307 E Nash St, PIN: 209616832664. Ca. 1900. C.

A single-story Craftsmen/bungalow frame home with a gabled standing seam metal roof. The home has an addition on the rear with a matching standing seam roof with a brick chimney on the east facing side of the façade. The main portion of the house has a brick chimney on the east side of the gable roof. The front porch includes exposed rafters along with double posts on brick piers. The foundation of the home is brick.

Between N Atlantic St and N Howe St

Trinity United Methodist Church

209 E Nash St, PIN: 209616830436. Ca. 1798, 1889, 2006. C.

Gothic Revival frame church with stained glassed lancet windows designed by Messrs, Fore and Fosters, and centrally located bell tower with scallop details. The original church has additions to the east and rear additions.

Masonic Lodge

201 E Nash Street, PIN: 209616738396. Ca. late 19th c. C.

Greek Revival two-story building with asphalt shingle gable roof. The exterior is sheathed with vinyl. The lower level includes five bays including four double hung wooden windows with 6/6 lights and a double entry front door with sidelights and a transom with six lights. The upper level includes five bays, including a centrally located double wooden door with a transom window that appears to have been painted and four double hung wooden 6/6 lights. The building has been used for a variety of

purposes besides housing the Masons. In the late 19th c. it served as a school. During W.W. I, the Army-Navy Club was located here.

Southport Fire Department Downtown Substation

111 E Nash St, PIN: 209616737485. Ca.1978. NC.

One-story brick building with two metal roof awnings and three firetruck garage bays.

Franklin Square Park

107 E Nash St, PIN: 209616737485. Ca.1793, 1810-1811. C-.

Public park lined with stone walls with several large live oak trees and azaleas. This parcel also includes public restrooms that face E Nash St. and the former City Hall building now known as Franklin Square Art Gallery.

East West Street

South Side of E West St

Between Bonnetts Creek and N Rhett St

House

408 E West St, PIN: 209616844072. Ca. 1920s-1930s. C.

One-story frame Craftsmen/bungalow home with asphalt shingle hip roof with full-width porch supported by square posts.

Between N Rhett St and N Atlantic Ave

House

320 E West St, PIN: 209616833829. Ca. mid-20th c. C.

Single story pyramidal home with asphalt shingle hip roof and side gable adjoining roof with a centered brick flue. The front includes five bays with three double hung windows with 2/2 lights and two wooden doors. The full-width front porch has a gently sloped roof with square posts and hand railing.

House

316 E West St, PIN: 209616832884. Ca. 2016. NC.

Single story home with side gable asphalt shingle roof with cementitious siding, vinyl soffit. The front includes three bays including double hung windows with 2/2 lights and a wood framed glass door with side lights. There is an accessory structure in the rear.

Evans-McKenzie House

312 E West St, PIN: 209616832739. Ca. 1890. C.

A small one-story frame cottage with metal hip roof and a single brick chimney on the east side. The front includes three bays with double hung windows with 2/2 lights and a centrally located wooden front door. The fascia includes scalloped detailing. The home has a brick foundation and has one small addition to the rear. The front porch has square posts and a gently sloping roof with scalloped details and square posts.

Clint C. McKeithan House

306 E West St, PIN: 209616831775. Ca. 1909. C.

Built by A.J. Robbins, one and a half story Queen Anne frame home with multi-gabled standing seam metal roof with centrally located brick chimney. one and a half story dwelling. The lower level includes a bay window with three double hung 2/2 windows and a wooden front door on the west facing side with a stained-glass transom window. The west side door has a wooden front door with a stained-glass transom window. The house has wood clapboard siding with details above on the east side. Its curvilinear porch is supported by turned spindles.

Between N Atlantic Ave and N Howe St

Franklin Square Art Gallery

130 E West St, PIN: 209616737485. Ca. 1904. C.

Two-story Classic Revival frame institutional building built by builder-contractor Moses McKeithan. The original building had a one-story building but when converted to a public building the full-height portico with the pedimented gable was added. An addition has been added to the building on the south side.

North Side of E West St

Between Bonnetts Creek and N Rhett St

Saint James AME Zion Church

407 E West St, PIN: 209616844200. Ca.1957, 1961. C.

Modernist brick veneer church. This church was Smithville's first African American church.

Between N Rhett St and N Atlantic Ave

Jim McDonald Cottage

313 E West St, PIN: 209616841015. Ca. 1903. C.

One story small cottage with standing seam side gable roof with pleasant hip-roof porch having some sawn and turned work. This simple frame construction has a three-bay façade. This simple 1890s side-gable house of frame construction has a three-bay façade with 2/2 double hung windows.

Vacant Lot

PIN:209616840070

Lewis-Walton House

305 E West St, PIN: 209616830934. Ca. 1892. C.

This one and a half story frame house with full width porch was built in the early 1890's for Robert Lewis, a fisherman. The plan of the house initially had four rooms divided by a center passageway. This aluminum standing seam side gable house has three bays.

W. R. Ferguson House

301 E West St, PIN: 209616739990. Ca. Early 1870's. C.

This late 19th c. two-story traditional vernacular frame home of W. R. Ferguson, a Methodist minister and sometime Southport postmaster has an aluminum standing seam metal side gabled roof. This home features a two-story full-width porch with Victorian lace-like spandrels.

Between N Atlantic Ave and College Ave

Jackson House

211 E West St, PIN: 209616737798. Ca. 1920. C.

One story simple frame cottage home with side gable roof with asphalt shingles and a full width front porch.

Between College Ave and N Dry St

N. Windsor House

205 E West St, PIN: 209616736780. Ca. 1887. C.

A Victorian one-story frame house built for Nathan Windsor, a steamboat engineer. This T shaped house includes a multi-gabled standing seam metal roof. An enclosed breezeway connects the kitchen building to the house. The first floor has five bays, including one wooden door with sidelights, two 6/6 double hung windows, one bay window, four full glass sliding doors. The side porch has been enclosed.

Vacant Lot

201 E West St, PIN: 209616736666

East Brown Street

South Side of E Brown St

Between N Rhett St and N Atlantic Ave

Vacant Lot

PIN: 209616842475

House

310 E Brown St, PIN: 209616840127. Ca. 2010. NC.

Two story home with gable asphalt shingle roof. Bay window on lower story includes one picture window and two double hung windows with 3/1 lights. The second level has two double hung windows with 3/1 lights and a round window. The front entry porch has a gabled roof, wooden door with a transom window and two side lights.

House

306 E Brown St, PIN: 209616749185. Ca. 2023. NC.

One and a half side gable construction home with exposed rafters. The first floor has three bays with 1/1 windows, square columns, and regular height railing. The second floor has one bay, three double hung windows.

Between College St and N Howe St

House

210 E Brown St, PIN: 209616735950. Ca. 1946. C.

One story ranch style frame construction home with side gable asphalt shingle roof, weatherboard siding, and gabled front entry porch. Two bays with two 6/6 double hung windows.

House

202 E Brown St, PIN: 209615734887. Ca. 1950s. C.

One and a half story home with gabled roof. The first level includes three bays with double hung windows with 4/4 lights and one double hung window with 6/6 lights. The second level has one bay with two double hung windows with 6/6 lights. The front porch has a gabled roof with square posts.

S Rhett Street

East Side of S Rhett St

Between E Bay St and E Moore St

House

103 S Rhett St, PIN: 209616839276. Ca. 1960s. C.

Single story brick veneer ranch style home with low pitched hip roof.

N Rhett Street

East Side of N Rhett Street

Between E Nash St and E West St

House

202 N Rhett St, PIN: 209616836810. Ca. early 20th C.

Two-story frame residence with asphalt shingle hip roof with two story full width porches supported by square columns. On the first level there are three bays which include four double hung windows and a wooden door with a glass window in it. On the second floor there are two bays with two wooden doors with glass windows.

Galloway House

204 N Rhett St, PIN: 209616835897. Ca. 1895. C.

One and a half story traditional vernacular frame home with cross-gable roof. The front porch is supported by three square columns. There are three bays, two of which include 2/2 double hung windows and a centrally located front door.

House

212 N Rhett St, PIN: 209616835934. Ca. 2022. NC.

One and half story frame construction home.

Between E West St and E Brown St

House

308 N Rhett St, PIN: 209616843278. Ca. early 1900s. C.

One story structure with metal side gable roof with full width front porch. There are three bays on the front of the house, two include 1/1 double hung windows and a wooden door with a transom window.

House

312 N Rhett St, PIN: 209616843333. Ca. 1930. C.

Single story Craftsmen bungalow with gable roof with asphalt shingles. This home features three bays including two double hung windows and a centrally located front door.

House

314 N Rhett St, PIN: 209616843315. Ca. 1950s. C.

Single story home with gable roof.

House

316 N Rhett St, PIN: 209616842490. Ca. 1920s. C.

Single story house with asphalt shingle roof. The lower level includes three bays with single pane double hung windows and a centrally located front door.

Vacant Lot

PIN: 209616842475

West Side of S Rhett St

Between E Bay St and E Moore St

House

108 S Rhett St, PIN: 209616838171. Ca. mid-20th c. C.

One and a half story structure with asphalt shingles. Eight bays, including three wood and glass combinations doors and double hung 2/2 windows

House

106 S Rhett St, PIN: 209616838137. Ca. mid-20th c. C.

Single-story home with asphalt shingle gable roof. with cable roof and asphalt shingles.

West Side of N Rhett St

Between E Moore St and E Nash St

House

109 N Rhett St, PIN: 209616835474. Ca. 2006. NC.

One and a half story home with standing seam metal side gable roof. The lower level includes six bays including a centrally located front door. The windows are double hung with 2/2 lights. The upper level includes four double hung windows with 2/2 lights. There is a garage on the south side.

Institutional Building

111 N Rhett St, PIN: 209616835574. Ca. 1987. NC.

One story predominantly brick building with an asphalt shingle hip roof.

Between E Nash Street and E West St

House

205 N Rhett St, PIN: 209616833799. Ca. 2014. NC.

Single story home with gabled asphalt roof. The front has three bays including double hung windows with 6/6 lights. The front door is centrally located. The front porch has square posts with fluted details.

Vacant Lot

211 N Rhett St, PIN: 209616833873

Between E West St and E Brown St

House

307 N Rhett St, PIN: 209616841069. Ca. late 20th c. C.

One-story frame minimal ranch style residence with asphalt shingle side gable roof. The front façade includes five bays, including single pane double hung windows and a front door.

House

315 N Rhett St, PIN: 209616841108. Ca. 2003. NC.

Single-story home with asphalt shingle gable roof with exposed rafters. The lower level includes five bays, including double hung windows with 8/1 lights and 6/1 lights. Front door is a wooden front door with etched glass.

House

317 N Rhett St, PIN: 209616840264. Ca. 1950s. C.

Single story house with asphalt shingle gable roof. The front has a porch with a 3/12 pitch. The front porch has a standing seam metal roof. The windows are double hung 3/1 lights. The home has the original wood siding. There is an accessory structure in the rear.

House

319 N Rhett St, PIN: 209616840247. Ca. late 20th c. C.

Single-story home with asphalt shingle gable roof.

Atlantic Avenue

East Side of Atlantic Ave

Between E Bay St and E Moore St

House

111 S Atlantic Ave, PIN: 209616827904. Ca. 2017. NC

Two story frame home with double standing seam metal roof. constructed six years ago. The Craftsmen bungalow home that was formerly on the lot was moved (near Leonard). The home has smooth faced cementitious fiber board and two bays on the lower level including a wood front door and six 2/2 double hung windows. The upper level has three bays with six 2/2 double hung windows.

House

109 S Atlantic Ave, PIN: 209616837001. Ca. 1920s. C.

Two-story Craftsmen/bungalow frame home with gabled asphalt roof with exposed rafters and decorative brackets. The homes full width front porch has been enclosed.

House

105 S Atlantic Ave, PIN: 209616836053. Ca. mid-20th c. C.

One story Craftsmen bungalow style frame home with cross gabled asphalt roof with exposed rafters and decorative brackets. The lower level has four bays including five double hung windows with 3/1 lights. The columns are short and tapered on brick piers.

Between E Moore St and E Nash St

Mrs. Mary C. Davis House

110 N Atlantic Ave, PIN: 209616834322. Ca. 1889, 1904. C.

Moved from downtown in 1904, this narrow, pleasant house was restored in 1978. This two-story traditional/vernacular home with a low hip roof and two-story full width porch with bracketed cornice. "Southport bow" on interior doors and windows. The two-story porch is supported by square columns and turned balusters. The lower level includes three bays including a front door with a transom window and side lights on each side. There are two double hung windows with 4/4 lights on the south side of the door. The upper level includes two bays with a door on the north side and a double hung window with 6/6 lights.

Amanda Foley Cottage

114 N Atlantic Ave, PIN: 209616833397. Ca. 1891. C.

Single story traditional vernacular cottage with asphalt shingle cross gable roof with pointed-arch vents in gables. The front gable includes octagon shingles. According to Lounbury, the house was built by Henry Smith for Amanda Foley. The front façade includes six bays with a centrally located door on the original structure with side lights and four double hung windows with 6/6 lights.

A.J. Robbins House

118 N Atlantic Ave, PIN: 209616833470. Ca. 1910. C.

One-story traditional vernacular frame cottage with pyramidal roof, built by A. J. Robbins. The home has double hung windows with 2/2 lights and a centrally located front door with a transom window. The home has operable shutters on each side of the front door.

A. J. Robbins House

120 N Atlantic Ave, PIN: 209616833453. Ca. 1910. C.

One-story traditional vernacular frame cottage identical to the one next door, built by A. J. Robbins. This three-bay home includes a centrally located door with transom window and double hung 1/1 windows.

Between E Nash St and E West St

Judge Ruark House

202 N Atlantic Ave, PIN: 209616832600. Ca. 1936. C.

Two-story Colonial Revival style house. This side gabled home has four bays on the first level including two double-hung windows with 6/1 lights, a centrally located door, and a sunroom addition with two windows. The front entry porch includes an accentuated front door surrounded by pilasters and an upper-porch supported by fluted columns.

Vacant Lot

212 N Atlantic Ave, PIN: 209616832600.

Hubbard House

216 N Atlantic Ave, PIN: 209616831713. Ca. 1850s-1890. C.

This small frame cottage was moved to this location in 1890 and was possibly the rear wing of the Ft. Johnston Hospital or some other frame building from the military reservation. This single-story home with side gabled standing seam metal roof includes a full width porch supported by posts. The homes exterior is sheathed with board and batten siding. The main structure includes three bays including double hung 2/2 window and an entry door. There is also a two-story accessory structure that has a one car garage and it appears to have some living space above.

Between E West St and E Brown St

Larsen House

306 N Atlantic Ave, PIN: 209616739977. Ca. 1910. C.

Single-story pyramidal home with clapboard siding and double brick chimneys built by A.J. Robbins, similar to pyramidal homes built by Robbins on Atlantic Ave. The home includes a full-width front porch supported by turned posts. The front facades include a centrally located front door that is wooden and transom window above the front door and two original double hung windows with 2/2 lights.

Winnie Lancaster Boarding House/Wescott House

310 N Atlantic Ave, PIN: 209616749061. Ca. 1890s, 1920s. C.

Two-story traditional vernacular frame home with side gable asphalt roof and clapboard siding. The home has a two-story full-width porch supported by square columns. The home has double hung windows with 2/2 lights surrounding the original wood door with a transom window above. The home has a rear addition.

White House

312 N Atlantic Ave, PIN: 209616749003. Ca. 1910. C.

Single story home with pyramidal roof with asphalt shingles built by A.J. Robbins. The full width porch is supported by square posts. The home has four bays including three double hung 2/2 windows and a centrally located front door.

Tucker Fulcher House

316 N Atlantic Ave, PIN: 209616749038. Ca. 1892. C.

This is a two-story Victorian frame home with a gable roof had a two-story full-width enclosed porch that has been removed. On the first level, there are three bays which include a wooden door and two double hung windows.

EH Cranmer House

318 N Atlantic Ave, PIN: 209616748191. Ca. 1895. C.

A one and a half story traditional vernacular frame house built by A. J. Robbins for E. H. Cramer. The eaves include brackets that are repeated on the homes full-width porch supported by turned posts. The first level includes five bays which include four 2/2 double hung windows and a wooden door with side and upper transoms. In its front gable there are two double hung 2/2 windows.

J. Price House

320 N Atlantic Ave, PIN: 209616748164. Ca. 1890. C.

This side gabled traditional vernacular cottage has two dormers. The plan has four rooms, two rooms on each side of a center passage. There are three bays on the first level of the structure, which include two 6/6 double hung windows and a centrally located entry door with a transom window.

West Side of Atlantic Ave

Between E Bay St and E Moore St

House

112 S Atlantic Ave, PIN: 209616825852. Ca. 1940s. C.

One-story Colonial Revival concrete block home with hip asphalt shingle roof. On the front of the structure there are three bays which include an entry door with side lights. There is an accessory structure behind the primary structure.

Between E Moore St and E Nash St

House

101 N Atlantic Ave, PIN: 209616833141. Ca. mid-20th c. C.

Two-story traditional home with a gambrel roof. The exterior includes brick veneer in a running bond pattern and board and batten on the upper level. On the first level there are seven bays, six of which 2/2 double hung windows. On the second floor there are three bays with 2/2 double hung windows.

C. G. Smith Cottage

107 N Atlantic Ave, PIN: 209616833108. Ca. 1890. NC.

A one-story cottage with upper floor additions.

House

111 N Atlantic Ave, PIN: 209616832263. Ca. 21st c. NC.

Formerly early 20th century small cottage with turn-of-the-century details. The previously surveyed house on this site has been completely replaced by a two-story dwelling with a standing seam hip metal roof.

Hewitt-Wescott House

119 N Atlantic Ave, PIN: 209616832229. Ca. 1850, 1893. C.

This two-story traditional vernacular home was originally constructed as a one-story cottage. After the Civil War, R.M. Wescott renovated it and added a second floor. All of the timber to build the house was cut down on the property itself.

Between E Nash St and E West St

City Gym

209 N Atlantic Ave, PIN: 209616737485. Ca. 1953. C.

Modernist one-story brick veneer and concrete block building.

Between E West St and E Brown St

House

301 N Atlantic Ave, PIN: 209616738860. Ca. 1950s. C.

Single-story home with gable asphalt shingle roof with full-width porch. The front façade includes four double hung windows and centrally located wooden front door.

House

305 N Atlantic Ave, PIN: 209616738834. Ca. mid-20th c. C.

One-story traditional frame home with asbestos shingle siding. This single-story home has a side gabled asphalt shingle roof with three bays include an entry door, a picture window with 1/1 lights and a double hung window with 1/1 lights.

House

309 N Atlantic Ave, PIN: 209616738809. Ca. mid-20th c. C.

One-story traditional frame home with asbestos shingle siding and a side gable standing seam metal roof. The front elevation includes three bays, including two double hung windows in a centrally located front door. There appears to be one addition on the rear.

House

311/313 N Atlantic Ave, PIN: 209616737955. Ca. mid-20th c. C.

Single-story traditional frame home veneered with brick in a running bond pattern. The roof is a side gable asphalt shingle roof. This one-story home has seven bays including two entry doors, 2 picture windows surrounded by double hung windows with 6/6 lights, and four double hung windows with 6/6 lights.

A. E. Stevens House

319 N Atlantic Ave, PIN: 209616747002. Ca. 1894. C.

A two and a half story Queen Anne frame house with a gabled standing seam metal roof. Completed by builder A. E. Stevens as his family residence, the house features an extremely steep pitch and a bold uninterrupted sweep of the roof line. At the second story level, a gabled projection is corbeled out about three feet and adorned with octagon shingles. The first level includes two bays with double hung windows with 2/2 lights. The second level has two double hung windows and the third level has one double hung window with a diamond patterned window. The home has two entry porches, one facing Atlantic Ave and the other facing Brown St.

Ft Johnston Place

Fargusson House

111 Ft Johnston Pl, PIN: 209616824745. Ca. 1890. C.

Moved from its original location on the river front at the foot of Rhett Street by A.E. Peterson in June 1890. This single-story home includes an asphalt shingle combination roof with a full-width porch supported by carved posts with turned balusters. This one-story home has four bays with single pane windows 4/4 lights and an entry door.

N Dry Street

Between E Moore St and E Nash St

Saint Philip's Episcopal Church addition

108 N Dry Street, PIN: 209616830083. Ca. 21st c. NC.

Former location of the M.C. Guthrie House.

Saint Philip's Episcopal Church addition

112 N Dry Street. PIN: 209616830058. Ca. 21st c. NC.

Former location of the Thomas Carr House.

Between E West St and E Brown St**House**

302 N Dry Street PIN: 209616736643. Ca. 2014. NC.

Two-story gable roof structure with smooth faced cementitious siding, aluminum roof, with full-width two-story front porches. The first floor has three bays, one wooden double door, two 2/2 windows. Second floor three bays, one wooden door, two 2/2 windows.

Bell-Fulcher-Lewis House

308 N Dry Street PIN: 209616736703. Ca. 1902. C.

One and a half story traditional vernacular frame home with clapboard siding and a side gabled asphalt shingle roof with two dormers. There are brick chimneys on the north and south side of the home. The front level includes five bays, including double hung windows with 2/2 lights, a centrally located front door with a transom window. There is an accessory structure on the south side and an accessory structure on south rear side of the building. The full-width porch includes turned posts.

House

312 N Dry Street PIN: 209616735766. Ca. 1900. C.

This is a single-story traditional vernacular frame house has an asphalt shingle hip roof.

House

316 N Dry Street PIN: 209616735864. Ca. 1890. C.

This is a single-story gable roof structure. There are three bays include two 6/6 double hung windows and one entry door.

House

318 N Dry Street PIN: 209616735814. Ca. 1900. C.

Single-story side Victorian frame home with standing seam metal gable roof. The home has a partial front porch with solid brackets supported by posts and flat jigsaw cut balustrades.

College Street**East Side of College Street****House**

310 College Ave, PIN: 209616737855. Ca. 1900-15. C.

Single-story Victorian frame home with double gabled roof with a garage addition. The double gables include reverse scallop shingles and a polygonal bay. The home includes four bays with three double hung windows with 2/2 lights, an entry door, a double hung window with 2/2 lights, and a double hung window with 6/6 lights.

House

312 College Ave, PIN: 209616737901. Ca. 1920s, 2001. NC.

One and a half story home. The lower level has three bays with three double hung windows with 4/1 lights and a centrally located entry door.

House

320 College Ave, PIN: 209616736958. Ca.1900. C.

Two-story traditional vernacular frame home with gable asphalt shingle roof with exposed rafters. Constructed by black carpenter, Swain, this house features a full-width two-story porch supported by turned posts. The first level includes two bays including an entry door and two double hung windows with 2/2 lights.

West Side of College Avenue

House

311 College Street PIN: 209616736821. Ca. 2015, NC.

Two-story structure with a hip roof and dormer with asphalt shingles. There is a 3/12 slope roof over the front porch that has metal roofing material. The structure has cementitious siding and a wooden or tech deck material front porch. There are six bays on the first level of the structure all with 2/2 double hung windows. On the second floor there is one bay with three 2/2 double-hung windows. This property has an accessory garage that fronts N Dry St, so it is technically alley loaded.

House

315 College Street PIN: 209616735864. Ca.21st c. NC.

This is a single-story structure with gabled roof and asphalt shingles. The structure has board and batten siding with a shake material accent. There are three bays on the front of the structure, which include a four over four double hung window, a single light window, and a wooden door with glass window panes.

S Davis Street

East Side of S Davis St

Between E Bay St and E Moore St

North Carolina Maritime Museum in Southport

103 S Davis Street PIN: 209616821695. Ca. Mid-20th c. C.

One of two duplex single story commercial buildings attached by a breezeway that serves as the entrance to the museum. The building is brick-veneered with a smooth/pressed brick laid in a standard running bond pattern.

West Side of S Davis St

Brunswick Inn Annex

114 S Davis Street PIN: 209616729563. Ca.1882-1912. C.

When the Meares residence on E. Bay Street was converted into the Hotel Brunswick in 1882, a two-story annex was added to the rear of the building. The annex may have been designed by architect J. H. Vaughan. Part of the addition was removed to the present site and rebuilt by A. J. Robbins. A two-story bay was added to the front facing Davis Street. This two-story Queen Anne frame home includes hip standing seam metal roof and clapboard siding. The lower level includes five bays with double hung single pane windows. The full width porch is supported by turned posts.

Vacant Lot

PIN: 209616729527

House

108 S Davis Street, PIN: 209616729632. Ca. 1900. C.

This is a single-story traditional vernacular frame home with a pyramidal style asphalt shingle roof has been converted to a commercial use. The front has three bays including four 6/6 double hung windows and centrally located door with a window transom above it.

N Davis Street**West Side of N Davis Street****Between E Moore St and E Nash St****Commercial Building**

109 N Davis Street, PIN: 209616728933. Ca. 1958, 1998. NC.

Single-story commercial building with faux two-story façade.

R. Doshier Cottage #1

111 N Davis Street, PIN: 209616728927. Ca. 1896. C.

Richard Doshier had these two one-story frame cottages erected on courthouse square. A. J. Robbins was the builder. The plan is typical of Southport cottages - a double depth of rooms on either side of a center passageway. This single-story cottage includes a gable with a pointed louvered vent and a full-width porch with decorative brackets supported by square posts. Single story cottage home with metal standing seam gable roof with a brick chimney on the south side. The front includes three bays with double hung windows with 6/6 lights. The door is centrally located with a transom above the door.

R. Doshier Cottage #2

113 N Davis Street, PIN: 209616738002. Ca. 1896. C.

Richard Doshier had these two one-story frame cottages erected on courthouse square. A. J. Robbins was the builder. The plan is typical of Southport cottages - a double depth of rooms on either side of a center passageway. The front includes three bays with double hung windows with 6/6 lights. The door is centrally located with a transom above the door.

R.W. McKeithan House

119 N Davis Street, PIN: 209616738039. Ca. 1894. C.

Nearly a mirror image of the Thomas Carr House (gone), this building was constructed by Samuel S. Drew for R. W. McKeithan in 1894. Door and window architraves have the ubiquitous arched and bowed appearance. This one-story home includes double gables and six bays in total. The octagonal portion of the house includes three double hung windows with 2/1 lights and transom windows above. The partial front porch is supported by square posts. There is also an accessory structure in the rear of the house.

S Howe Street

East Side of S Howe St.

Between E Bay St and E Moore St

Vacant Lot

PIN: 209620727318

Commercial Building

117 S Howe St, PIN: 209620727405, Ca. late 20th c. NC.

One-story frame commercial building with wood siding. The recessed entrance features an entry door and two double hung windows with 8/8 lights. The storefront windows feature two double hung windows with 6/6 lights.

Christ Body Ministry Church

115 S Howe St, PIN: 209620726498. Ca. mid-20th c. NC.

Small one-story brick church with gable roof. There are three bays on the front of the structure, which include a wooden double door and two single wood framed windows.

Charles E. Gause Building

113 S Howe St, PIN: 209616726591. Ca. 1913 / 1915. C.

Two story brick commercial building. The upper floor includes two bays, including double hung windows with 1/1 lights, brick lentils, and arched sills. The upper cornice includes brackets. The storefront has a wooden surround with trim, turned column details on the inside of the façade.

Commercial Building

111 S Howe St, PIN: 209616726584. Ca. 1960. C.

One-story frame commercial building with stucco on concrete block.

Commercial Building (former State Port Pilot building)

105 S Howe St, PIN: 209616726578, Ca. 1950. C.

One-story International brick veneer building.

Commercial Building (former State Port Pilot building)

105A S Howe St, PIN: 209616726578, Ca. 1950. C.

One-story brick veneer building.

N Howe Street

Between E Moore St and E Nash St

Commercial Building

112 N Howe St, PIN: 209616726810. Ca. late 20th century. NC.

One-story brick veneer commercial building.

Commercial Building

114 N Howe St, PIN: 209616726807. Ca. 1971. C.

One-story commercial building with sloped parapet wall.

Commercial Building

116 N Howe St, PIN: 209616726912. Ca. 1957. C.

Two-story standard commercial building constructed with load bearing brick masonry walls.

Commercial Building

122 N Howe St, PIN: 209616725985. Ca. 1940s. C.

One-story Craftsmen/bungalow brick veneer commercial building with asphalt shingle hip roof.

Between E Nash St and E West St**Southport Baptist Church**

200 N Howe St, PIN: 209616735247. Ca. 1871, 2025. C.

The frame of the 1871 wooden church lies beneath a modern brick veneer. The 1871 frame church building was constructed by George Baxter and faced on Nash Street. In the 1920's the church was turned 90 degrees to front on Howe Street and twenty years later a brick exterior was applied. About ten years ago the remnants of the steeple structure were removed and the present porch installed.

Between E West St and E Brown St**Trinity United Methodist Church Children's Ministry and Administration Offices**

300 N Howe St, PIN: 209615734643. Ca.2001. NC.

Original site of the Watson—Formy-Duval house. This two-and-a-half story building includes a two-story wraparound porch supported by square columns. This side-gabled building has six dormers facing N Howe Street.

Commercial Building

302 N Howe St, PIN: 209615734618. Ca. Early-mid 1970s. NC.

Single story commercial building with wood paneled front and metal side. The roof is gabled. The storefront has a centrally located front door with three storefront windows on each side.

Commercial Building

306 N Howe St, PIN: 209615734701. Ca. Early 21st c. NC.

Single-story commercial building with recessed entry and two large storefront windows.

Commercial Building

310 N Howe St, PIN: 209615733786. Ca. 1920s. C.

Single-story Art Deco style commercial building with load-bearing concrete walls.

Southport Water Tower

320 N Howe St, PIN: 209615733846.

West of Howe:

S Howe Street

West Side of Howe Street

Between W Bay St and W Moore St

Vacant Lot

PIN: 209620725354

Thompson-Williamson House (McKeithan-Clunk House)

114 S Howe St, PIN: 209620725440. Ca. 1873. C.

Two-story traditional vernacular frame home currently being used as a commercial building. The first level includes two bays, one with a glass door and the other two with double-hung windows with 1/1 lights. The upper level includes two bays with double hung windows with 1/1 lights.

Southport Market Building (formally Waccamaw Bank Building)

104 S Howe St, PIN: 209615724581. Ca. 1970-1971, 2024. NC.

Single-story commercial building. Former International style commercial building with load bearing masonry. The original building remains intact, however the addition is insensitive to the original style of the building.

Between W Moore St and W Nash St

First National Bank

101 N Howe St, PIN: 209615724758. Ca. 1974. C.

Single-story brick bank building brick masonry veneer with grapevine joints. This Mansard style building has a mansard slate shingle roof with arched dormer windows.

Rehder Building

109 N Howe St, PIN: 209615724805. Ca. 1998. NC.

Two-story commercial building with a brick masonry veneer and gabled roof.

Amuzu Theatre

111 N Howe St, PIN: 209615723898. Ca. 1918. C.

Victorian style two-story load-bearing brick masonry commercial building. The upper level includes a cornice with dentil molding and column details on the piers. The storefront includes centrally located double doors, wood framed and glass, with similar door on each side.

Port City Java / Commercial Building

113 N Howe St, PIN: 209615724922. Ca. 2002. NC.

Two-story commercial building.

Vacant Lot/Under Construction (former First Community Bank)

115 N Howe St, PIN: 209615723965. Ca. TBD. NC.

Former First Community Bank building.

Between W Nash St and W West St

Commercial Building

201 N Howe St, PIN: 209615733251. Ca. Late 20th to early 21st c. NC.

Single story commercial building with cementitious fiberboard siding.

A .Tilden and Lizzie McKeithan House

211 N Howe St, PIN: 209615732269. Ca. 1928. C.

Two-story Craftsman/bungalow frame residential building with low gabled asphalt shingle roof with false decorative brackets. This home has a full-width porch supported by dual tapered columns on brick piers.

First Citizens Bank Building

221 N Howe St, PIN: 209615732379. Ca. 1976. NC.

Single-story brick veneer bank building with faux columns and dentil molding details. This single-story building includes an attached canopy with a drive-thru window.

Between W West St and W Brown St

Commercial Building

301 N Howe St, PIN: 209615732567. Ca. 1998. NC.

Two-story commercial building with gable roof. The commercial building includes a parapet wall and concrete piers.

Commercial Building

303 N Howe St, PIN: 209615732651. Ca. 1998. NC.

Two-story commercial building with gable roof. The commercial building includes a parapet wall with a dentil molding cornice and concrete piers.

Commercial Building

305 N Howe St, PIN: 209615732655. Ca. 1953, 2003. NC.

Two-story gabled roof commercial building. The upper level includes three bays, including two double hung windows with 6/6 lights and a louvered attic vent. The storefront level includes a centrally located front door and two storefront windows on each side.

Commercial Building

307 N Howe St, PIN: 209615732649. Ca. 1974, 2014. NC.

Single-story commercial building with hipped parapet wall.

Commercial Building

309 N Howe St, PIN: 209615732724. Ca. Late 20th c. NC.

Single-story metal commercial building with brick veneer façade.

House

313 N Howe. St. PIN: 209615732800. Ca. Early 20th c. C.

Single-story home with standing seam side gable roof. This cottage includes a full width porch supported by square posts. The front façade includes three bays including a centrally located entry door and two double hung windows with 2/2 lights.

Commercial Building

315 N Howe St, PIN: 209615732800. Ca. Late 20th c. NC.

Single-story concrete block commercial building with front gable roof.

Commercial Building

319 N Howe St, PIN: 209615731894. Ca. 1984. NC.

Two-story brick veneer commercial building with mansard style roof with four gabled dormers. This commercial building includes quoin corners and a dentil molding cornice board. The front façade includes four bays, three of which are 1/1 double hung windows and an entry door with side lights.

West Bay Street

South Side of West Bay Street

Between S Howe St and S Lord St

Commercial Building

101 W Bay St, PIN: 209620726114. Ca. mid-20th, C.

Oliver's Restaurant. A one-story frame commercial building with asphalt shingle gable roof, stucco siding and board and batten. Double doors on the front façade.

Motel

103 W Bay -105 W Bay St, PIN: 209620725131. Ca. mid-20th C.

A small concrete block one-story motel which sits on the site of former fishing/commercial activity. Hurricane Hazel destroyed most of the commercial buildings on the south side of Bay Street in 1954. The motel has an asphalt side gable roof with paneled doors to motel rooms on the exterior. Double hung single pane windows.

Wilmington Cape Fear Pilots Association Tower/River Pilots Tower and Building

111 W Bay Street, PIN: 209619724154. Ca. 1940s. C.

The present metal structure replaced an earlier wooden one near the site. The tower served as a watch tower for river pilots. When a ship was observed nearing the mouth of the Cape Fear River, the tower watchman would dispatch a pilot boat to aid the incoming ship in negotiating the dangerous entrance and channel. The two-story frame building below it served as a center for pilots. The tower is now considered unsafe, is closed. An adaptive renovation has been undertaken.

Vacant Lot

PIN: 209619724019.

Vacant Lot

PIN: 209619723048



Utility Structure and Dock

201 W Bay, PIN: 209619722026. NC.

Wooden dock, historic signage for blockade runners, and public utilities structure.

North Side of West Bay Street

Vacant Lot

PIN: 209620725354.

R. Doshier House

106 W Bay St, PIN: 209619724365. Ca. 1892-1893, C.

In the early 1890s merchant Richard Doshier purchased part of this lot from Charles Philbrick of Summerville, Mass., a speculator, and had this large two-story traditional vernacular frame house built for himself. Doshier was also responsible for erecting a number of small cottages around town in the 1890s. The structure is a two and a half-story home with pedimented, cross gables with cornice returns, clapboard siding and louvered shutters. The home has full-height double porches that wrap around the east side. The porches have turned posts and turned balusters. The front door has an oval beveled glass window along with a transom with five lights and side lights. There is a wooden door entrance on the east side with a transom window. The roof is side gabled with asphalt shingles. The home is currently being used as a popular bed-and-breakfast inn.

L. Pepper House

110 W Bay St, PIN: 209619724365. Ca. Last quarter 19th century, C.

River pilot Lewis Pepper had this two-story frame house constructed in the late 19th c. Details on the inside are typical of the type found in all late 19th century dwellings in Southport. River pilot's house greatly altered by enclosing front porch. Probably built in the last quarter of the nineteenth century, this home has a two-story side gabled roof with asphalt shingles and vinyl siding. The door is located on the east side facing the driveway. The front façade has four bays total with double hung single-pane windows.

House

112 W Bay St, PIN: 209619724305, 2019. NC.

New construction. Two- or three-story home with double front porch and gabled standing seam metal roof.

House

114 W Bay St, PIN: 209619723374. Ca. 1890, C.

Two story frame gable front house with wide corner boards ending in plain caps, shingles, and a brick chimney. Front door is double vertical paneled. Porch foundation and floor masonry. Clad in vinyl siding and with replacement sashes installed. Second story porch restored to original form during recent renovation (was previously enclosed).

Adkins-Doshier House

116 W Bay St, PIN: 209619723334. Ca. 1892-93, C.

A small frame cottage constructed for E. H. Adkins' mother in 1892-3. Adkins was a river pilot. In plan there were originally four small rooms. A chimney, located on the partition wall warmed the two front rooms. The mantels, like nearly all found in Southport, are of simple design and were fabricated at the local sash, blind, and door factory. Two story frame house with gable roof with three window dormers. Front porch with four small rectangular columns as support. Decorative brick foundation and shingle siding.

Wells House

120 W Bay St, PIN: 209619722393. Ca. 1952, C.

A one story miscellaneous modernist home with an asphalt shingle hip roof. The masonry veneer consists of cast stone. Vertical forms such as the stone chimney and two large, historic oak trees, which appear to emerge through the roof, add contrapuntal tension to an otherwise quiet design. The house appears to have been built around a historic oak tree on the waterfront side, the roof has a divet to allow the tree to grow. This house is the best example of modern design within the town.

Between S Lord Stand S Caswell Ave

Rob Davis House

202 W Bay St, PIN: 209619721236. Ca. mid 1930's, C.

A two-story frame house built for Rob Davis, a lawyer, sometime after 1934. The hip roof and porch eaves display exposed rafters in the bungaloid style. The porch is supported by clusters of posts articulated by block-like capitals. Although this is one of a half dozen bungaloid houses in Southport, the house plan retains the traditional center passage dividing two rooms on either side. Home has side gable standing seam metal roof with exposed rafters. Four bays on upper with double hung 6/1 windows, 3 bays on lower levels with 6/1 windows and wood paneled door with glass center.

H. Corlett House

206 W Bay St, PIN: 209619720274. Ca. 1888 or 1889, C.

Originally a one-story frame house built for river pilot Harry Corlett. Irregular plan frame house with second story added c 1965, also new siding, new porch. This house has a mid-twentieth century appearance of simple Colonial Revival character, but its core dates from 1889.

Thompson-Laughlin House

210 W Bay St, PIN: 209619720225. Ca. 1900, C.

A small cottage built by the Thompson family around the turn of the century. The house originally had three rooms with a kitchen in the back connected by a breezeway. Two-story elevated home with standing seam metal hip roof and double porches.

T. M. Thompson House

216 W Bay St, PIN: 209619629255. Ca. 1868, C.

Blockade-runner Thomas M. Thompson built this two-story frame dwelling shortly after the Civil War. Thompson was one of the few Southport native pilots to make a success out of this activity during the war. Most Southport pilots lost either their ships, their lives, or both. The house features the last cupola to be found in a Southport dwelling. Most of the interior details have been removed during a recent renovation. The original plan consisted of four large rooms with a stair passage in the center.

West Moore Street

South Side of West Moore Street

Margaret and James Harper Jr. Library

109 W Moore St, PIN: 209615723572. Ca. 1968, C.

Modern library with flat cupola beneath high cupola, segmentally arched openings. Built in 1968, this one-story, three-bay Colonial Revival-influenced building is clad in stretcher-bond brick veneer.

This one-story public building has a brick veneer with grapevine joints and quoin corner. The building has a flat metal roof with a centrally located cupola. Arched brick lintels adorn the 18 light windows and wood sills and panels are below each window. The arched entrance includes a double entry door with transom above with six lights and side lights surrounding doors.

Indian Trail Meeting Hall/ Bicentennial Building

113 W Moore St, PIN: 209615722580. Ca mid-20th, C.

This single-story public building has a brick veneer with grape vine joints, quoin corners, and a brick lintel above the windows with wood panels below. The building has a gabled asphalt shingle roof with a front porch that extends from east to west side of the front of the building.

Keziah Memorial Park

119 W Moore St, PIN: 209615722580. Ca. 1885-1957, C.

A heavily shaded park on the corner lot located at the intersection of West Moore Street and South Lord Street. Keziah Memorial Park, named for William Barnum Keziah, includes a gnarled live oak tree that may have been bent by Native Americans to mark the trail to their fishing grounds. The park includes a gazebo, wooden benches, a swing, and picnic tables. The site is surrounded by a mixture of live oaks, crepe myrtles and bushes. The centrally located tree is surrounded by a 4' aluminum fence.

House

205 W Moore St, PIN: 209619720411. Ca. mid-20th, C.

This one-and-a-half-story, side-gable frame cottage has a brick chimney on its east side and a side gabled asphalt shingle roof with a portico on the west side. The house includes three bays including double-hung windows, 6/6 lights and a centrally located door. The front porch has a gable roof with round columns. Also of note is a heritage live oak located near the sidewalk on the western property line.

Price-Thompson House

215 W Moore St, PIN: 209619629411. Ca. 1826, C.

Two-story home with wood siding featuring a side gabled roof and a gable roof. The roof is a standing seam metal roof. The lower level includes a three-bay porch with double hung 3/1 lights and a wood door with glass. The facade has four bays in total. The porch has exposed rafters and some cementitious fiber has been added to the fascia. The upper story includes a diamond and scalloped patterned details with four bays with double hung windows with 3/1 lights. The 1979 Southport Historic District National Register nomination notes the home as a mid-20th century two story brick residence. The home has since been remodeled and expanded surrounding the earlier structure.

North Side of West Moore Street

W. St. George House (Christmas House)

104 W Moore St, PIN: 209615723786. CA 1885, C.

River pilot William St. George had this two-story frame house with a shingled gable roof constructed in the mid 1880's. About a decade later, a large two-story bay was added to the front, perhaps, in an effort to stylishly update this rather plain house. As to be expected in houses of this period, the interior finish is composed of narrow beaded boards in the ceiling and wainscoting. The stairway has

the characteristically heavy and squat newel post juxtaposed with finely tapered turned balusters. Now serves as the Christmas House.

Samuel Swain House

110 W Moore St, PIN: 209615723725. Ca. 1889, C.

A one and a half-story frame Italianate, Victorian frame dwelling similar in plan and finish to several houses built during the 1890's in Southport. The house was built for Brunswick County planter Samuel Swain. A contemporary newspaper report observed that "Samuel P. Swain has completed a new and tasty cottage where he can enjoy city life when tired of his plantation." This "tasty cottage" has a broken-bed pediment with frieze brackets and a gable vents on the front and side gables. The motif is repeated on a smaller scale on the front porch. Four ornate posts support the porch.

Julius Newton House

114 W Moore St, PIN: 209615722774. Ca. 1886, C.

This two-story traditional vernacular frame residence with a metal gabled roof. The house was built for Julius Newton and is less refined in architectural detail than the house next door (built at the same time for his younger brother Walker). Both houses, though, were of better quality than most houses constructed in the late boom years of the 1880's in Southport. These two river pilots were evidently successful in their profession. The Julius Newton House has paired windows with dog-eared arched architraves on the lower facade. The motif was popular in the town in larger post-Civil War dwellings. The structure has a rear addition and two chimneys.

Walker Newton House

120 W Moore St, PIN: 209615722712. Ca. 1886, 1895, C.

In May 1886 two brothers, Julius and Walker Newton purchased portions of lots 34, 35 and 36. On the corner lot Walker Newton erected this two-story Queen Anne frame dwelling. The two-story bay in the front, one-story bay on the side and the rear extension were added in June 1895 when the house received numerous alterations and repairs which were carried out by Henry Daniel, a local carpenter. Interior architectural details are characteristic of late 19th c. Southport carpentry and mill work. The dark stain of woodwork inside produces a handsome effect. The home has intersecting gables and a shingled roof with a front gable vent. Bay window with two over two lights. One over one lights can be found elsewhere on the house. Window glass appears new.

House

202 W Moore St, PIN: 209615720646. Ca. mid-20th, NC.

One story brick structure with red metal roof and screened in front porch.

Vacant Lot

PIN: 209615629677

House

210 W Moore St, PIN: 209615629606, Ca. mid-20th, C.

One-story brick residence with brick chimney. Gable roof with shingles.

House

216 W Moore St, PIN: 209615628642, Ca. mid-20th, C.

One-story brick residence. Four cylindrical columns support the porch. Shingled gable roof. Four bays include double hung windows with 6/6 lights, one picture window surrounded with double hung windows with 4/4 lights.

Between N Caswell Ave and Yacht Basin Dr

H. Ruark House

306 W Moore St, PIN: 209615626529, C, Ca. 1885-1900

Probably built in the late 1880's or early 1890's, this one-story frame house was occupied at the turn of the century by Hanson Ruark a bartender. The original plan of the house, known in the town during this period as a "double cottage" type, consisted of two rooms on each side of a central passageway. These four rooms were heated by fireplaces placed axially between the front and back rooms. In the 1920's the house received a new roof which altered the original appearance. The front pf the new roof extends in an unbroken slope to cover the front porch. Piers on brick bases support the roof. House has a metal gable roof and brick foundation. Six over six lights with new glass. Front porch supported by four rectangular columns. Forward facing dormer on roof. Siding appears original.

William Jesse Weeks House

308 W Moore St, PIN: 209615625586, Ca. 1900, C.

Early 20th century house with modillion cornice on house and on wraparound porch. Pyramidal/hip roof with shingles. A classic two-story coastal dwelling, this house is a three-bay structure on a raised foundation. Downstairs front porch has cylindrical support posts. The upper-story front porch has four rectangular support posts. One over one lights with new glass. Transom window over door. Storm door and front door appear new. Rear accessory building.

Julius Weeks House

312 W Moore St, PIN: 209615625527, Ca. 1896, C.

In 1896 pilot Julius Weeks doubled the size of this frame dwelling by adding a second story. The boxy proportions of the house are accentuated by the extremely shallow hip roof. Six bays on front façade. Two story porch with four rectangular columns supporting each level of the porch. One over one lights; glass appears new. Transom windows around the door. Siding appears new. Rear addition and accessory building.

House

316 W Moore St, PIN: 209615624576, Ca. mid-20th, C.

Two story frame residence with patterned brick foundation. This dwelling with an asymmetrical front gable, L-shaped front porch, and prominent second story dormer-like expansion, was originally a single-story cottage. Nearly every exterior element was modified when the house was remodeled in a quasi-Craftsman. Rough hardy plank siding. Door and one over one lights appear new. The parcel contains a rear accessory building.

Epting House

320 W Moore St, PIN: 209615624502, Ca. 2014, NC.

Two and a half story home with a ground level garage. Two story front porch supported by six rectangular support posts. Dormer/widows walk on metal roof.

West Nash Street

South Side of West Nash Street

Between N Howe St and N Lord Street

Daniel Bender House

109 W Nash St, PIN: 209615722974, Ca. 1895, C.

In 1895, A. J. Robbins built this two-story cross-gable traditional vernacular frame house for Daniel Bender. It was identical in plan and stylistic detail to the E. H. Cranmer House built by A. J. Robbins earlier that year. The house has a standing seam metal roof with clapboard siding and front porch and double hung windows with two over two lights. Front porch includes Italianate ornamentation with turned posts with decorative brackets adorning the posts and roof line. The front door includes transom and side lights not original to home. The front porch has tongue and groove ceilings that may be original to home.

Garcia-Swan House

113 W Nash St, PIN: 209615722906, Ca. 1889, C.

Emanuel Garcia, a skilled ship carpenter, who had settled in Southport in the early 1880's, had this small frame cottage built in 1889. In 1893 Henry Swan bought the house and employed Henry and J. N. Daniel to double the size of the house by building an addition to the right side of the original structure. This single-story home has Italianate ornamentation with clapboard siding, a hip and side gabled standing seam metal roof with double hung windows and six over six lights. The home includes a wraparound porch with square posts and brackets. The home includes a brick chimney on the west side. There is an accessory building to the rear on the west side of the lot.

House

207 W Nash St, PIN: 209615628897, Ca. mid-20th, C.

One-story brick residence with side gabled asphalt shingled roof. Tax data indicates construction in 1960. The home has wood siding and shutters and a small brick front porch along with an addition on the east side. Windows are double hung with three over one lights. The rear lot includes an accessory building in the southwest corner.

House

215 W Nash St, PIN: 209615628816, Ca. early 20th century, NC.

This two-story home has several entrances and a metal roof. The National Register Nomination inventory noted that the home was bricked over in the past 15 years. An addition has been added facing W Nash Street with a carport. Tax data indicates year built of 1954, however the age of additions or modifications is not known.

North Side of West Nash Street

Robbins-Gause House

102 W Nash St, PIN: 209615733251, Ca. 1898. C.

A small house on this site was enlarged to two full stories by A. J. Robbins for his residence in the 1890's. Bays have been added to both sides of this frame residence. The architectural details found in the house are in keeping with the period. Siding and features do not appear to be original. Metal intersecting gable roof.

Joseph N Daniel House

106 W Nash St, PIN: 209615732199, Ca. 1890, C.

When purchased by builders A. J. Robbins and Joseph N. Daniel in 1901 from river pilot John R. Newton Sr., this late 19th c. house was thoroughly renovated and enlarged to two stories. Unaltered since 1903, the house exemplifies the handiwork of Robbins and Daniel, the two most active carpenter-builders in Southport at the turn of the century. The stylistic details of the renovated house reflect the popularity of the classical revival in Southport in this period. Gone are the steeply pitched roofs, the heavy cornice, the frieze brackets, and the intricately turned porch posts associated with late 19th c. Victorian Gothic millwork. Instead, Robbins and Daniel employed modillions beneath the cornice and tapered columns for porch supports. On the inside, they made extravagant use of the narrow-beaded boards for wainscoting. Characteristic of the new detailing for Southport is the treatment of the door and window architraves and mantels. The architraves have corner blocks decorated with incised circular patterns; a treatment found thirty years earlier elsewhere in N.C. Much of the interior woodwork retains its highly polished finish. Siding and slight hip roof (does not appear to be completely flat). Transom windows above door and one over one lights, though glass does not appear to be original. Accessory structure in rear.

James A Burriss House

110 W Nash St, PIN: 209615732148, Ca. 1891, C.

Like so many residences in Southport, this two-story frame residence replaced a smaller, earlier dwelling on the site. The side passage plan and finish of the house is similar to the J. B. Ruark House which was erected a year earlier. Transom windows above front door. Shutters around windows. Rear addition. Two over one lights throughout the body of the house.

C.C. Morse Cottage

112 W Nash St, PIN: 209615732117, Ca. 1873, C.

This small one-story frame coastal cottage on a brick pier foundation is of wood frame construction. It has original 6/6 double-hung wood sash windows, a rear addition, scalloped edge siding, a metal roof, and a small concrete chimney.

Samuel L Brinkman House

114 W Nash St, PIN: 209615731166, Ca. 1921, C.

Early 20th century residence with large side dormer, porch posts rest on brick plinths. The home has three or more rooms. Also known as the second Samuel K. Brinkman House. This home has a gable roof and two over two lights with new glass. The door appears to be new along with the siding, which appears to be hardy plank.

R. Bensell House

120 W Nash St, PIN: 209615731101, Ca. 1880-1890, C.

Mid-1880s small house built for a river pilot. Kitchen added in 1890. Sidelights by front door. Built for river pilot Richard Bensell in the mid-1880s. Singular story home with wood siding and wood shutters. Side gabled standing seam metal roof with a centrally located painted brick chimney. The sloped front porch includes square posts and exposed rafters. The hand railing has been increased to meet today's building codes. The front porch is not original to the home; it has been added or replaced. There is a detached garage located in the side yard on the east side of the principle building with one bay and a loft.

Between N Lord St and N Caswell Ave

J. A. Williams House

202 W Nash St, PIN: 209615639049, Ca. 1890, C.

A rambling one-story frame house probably built in the 1880's for river pilot J. A. Williams. In 1890 an addition was made to the side of the dwelling facing Lord Street. A kitchen and dining room wing was built for Williams by Henry Daniel. Porch probably from this time, too. "Southport bow" architraves on exterior. Home has a metal roof, one brick chimney in center of building, ornate posts supporting porch and a pentagon shaped gable vent.

E. B/D Daniel Homestead

206 W Nash St, PIN: 209615638170, Ca. 1875, C.

Two story craftsman / bungalow frame house with brick chimney. Metal gable roof. Front porch with decorative posts supporting the structure. Rear accessory building. Six over six lights; glass does not appear original. Air vents in west facing gables.

House

208 W Nash St, PIN: 209615638026. Ca. 1880-1900, C.

White, one story, gable front, frame dwelling with bay windows. Metal roof with gable vent on front of house. This dwelling retains a standard form and basic features typical of Southport's late-nineteenth- and early-twentieth-century residential architecture, has been remodeled one or more times in the second half of the twentieth century.

Joseph N Daniel House

214 W Nash St, PIN: 209615637075, Ca. 1893, C.

Working between other jobs, carpenter J. N. Daniel finished this one-story frame house for himself in about a year. Normally, construction of a house of this size in Southport in the 1890's would have taken about 2-3 months. Stylistic details include the turned porch posts, simple mantels, and narrow beaded boards. Gabled standing seam roof with asphalt shingles. Four cylindrical columns along the front porch. Brick posts supporting the foundation. Bowed architraves added during remodel. Windows replaced. Two over one lights. Lancet air vent in the gable replaced with three two over one lights. Wood siding. Rear addition circa 2016. Large rear accessory building.

House

216 W Nash St, PIN: 209615637034, Ca. 2022, NC.

New construction three-story home with a two-story porch wrapping around the west side. Siding consists of board and batten cementitious fiberboard with shakes in the upper story. The porch includes square posts on both levels with stainless steel cable on the upper level.

West West Street

South Side of West West Street

Between N Howe St and N Lord St

Camey House

109 West West Street, PIN: 209615731386, Ca.1890-1920, C.

One story three-bay side-gabled coastal cottage with clapboard siding, gabled standing seam roof, double hung windows with six over six lights, front porch, front door with screened door, wooden front door with three panes and window with four lights. National Register Nomination notes mid 20th c. One-story brick residence. HPC member notes house was completely renovated ca. 2000 with replacement materials and finishes selected to match the originals that were removed.

House

111 West West Street, PIN: 209615731386 (on same parcel as 109), Ca. early 20th, C.

Originally a one-story, three-bay cottage like the neighboring house at 109 W. West, this house was expanded ca. 1940 with a full second story to both the house and the porch. story home with mixture of hardiplank and wood siding, gabled asphalt shingle roof, addition in rear, accessory structure in rear, two story front porch with metal spiral stairs, square posts on upper and lower level along with painted brick, windows with six over six lights, two doors on front façade with screens, doors differ, upper story door may be original, wood planked front porch, front yard has a small fence approximately three feet in height.

Henry E O Mintz House

113 West West Street, PIN: 209615731316, Ca. 1904, C.

A. J. Robbins built this two-story frame house for Henry Mintz, a member of the life-saving station at Oak Island. The porch has been renewed. Other changes have been made to the dwelling. Slight forward extension with three bays, then further extension of porch roof to form large gable-front ell over two-level porch.

Between N Caswell Ave and Clarendon Ave

First Apostolic Church of Jesus Christ

309 West West Street, PIN: 209615633126, Ca. mid-20th, C.

Mid-20th century church with brick veneer, gabled roof with asphalt shingles, and two-story addition with metal roof. Replaced an early 20th c. frame church.

Between Clarendon Ave and Short St

Vacant Lot

PIN: 209615631176.

House

407 West West Street, PIN: 209615631068, Ca. 1949, C.

One and a half story brick home with two dormers, wood siding, gabled asphalt shingle roof, small centrally located porch with arch entry and square posts, front door with panes and side lights, double hung windows with six over six lights on the ground floor, and an accessory structure on the rear west side.

House

411 West West Street, PIN: 209615630180, Ca. mid 1930's, C.

Single story painted brick home with gabled standing seam metal roof, small front porch on east side of front façade with turned posts, three bays, double hung single pane windows, and a side addition on the west side.

House

413 West West Street, PIN: 209615630027, Ca. 1890s, C.

One and a half story home with wood siding, gabled standing seam roof with three over twelve pitched porch with turned posts, double hung windows with six over one lights and a glass front door with 15 lights.

George Davis House

421 West West Street, PIN: 209615539027, Ca. 1891, C.

Plain, pleasant house with gable front and deep cornice returns, side bay window. One of the earliest houses in this section of town, this one-story, three-bay, gable-front dwelling was built in 1891 by contractor. Home has vinyl siding, front porch with square posts, addition to east side with concrete block crawl space, crawl space on front, original brick with openings, double hung six over six windows.

House

423 West West Street, PIN: 209615538076, Ca.2019, NC.

Two story new construction home with gabled standing seam roof, wrap around porch from front to west side, smooth faced cementitious siding, double hung windows with two over two lights, and front door on east side. Two story accessory dwelling unit with similar details as the principal structure.

House

425 West West Street, PIN: 209615538011, Ca.1987, NC.

Two story home with dormers with painted wooden shake siding on dormers and home. The home has double hung single pane windows, octagonal window, and a diamond shaped window.

Between Short St and W Brunswick St

Joseph N Burriss House

503 West West Street, PIN: 209615536091, Ca. 1892. C.

Plain house with standing seam metal roof, hip roof porch, replacement baluster. This simple one-story, side-gable, three-bay frame house was built in 1892 for Joseph and Carrie Burris by George Davis, on land obtained from Moses McKeithan. Home has clapboard siding, double hung windows with six over six lights, front door with storm door.

North Side of West West Street

Between N Howe St and N Lord St

Ruark-Potter House

106 West West Street, PIN: 209615731664, Ca. 1905, C.

One-and-a-half story frame residence with front metal gable roof. Early 20th century frame residence with a one-story full-width hipped-roof front porch with columns on brick pedestals, and a carport extending from the west façade.

Jacob Brinkman Cottage

114 West West Street, PIN: 209615730599, Ca. 1840, Addition Ca. 1890, C.

Mid-late 19th century one story traditional / vernacular frame cottage with front porch. The original portion of this small one-story house is the two-room, three-bay, side-gabled front section.

Jones-Buriss House

116 West West Street, PIN: 209615730640, Ca. 1875, C.

One story traditional / vernacular frame cottage with metal roof, front porch, and rear addition. Very similar in scale and detailing to the adjacent Brinkman Cottage (BW0106).

James Pinner House

120 West West Street, PIN: 209615639597, Ca. 1890, C.

Small one-story frame cottage with many stylistic details used by Southport builders in the 1885-1905 period of expansion. The house was built for James Pinner, a waterman who worked at the river docks. Hip roof, unusual center chimney, irregular floor plan, turn posts on porch, and accessory building in rear.

Between N Lord St and N Caswell Ave

Drew-Jorgensen House

202 West West Street, PIN: 209615638534, Ca. mid 1930's, C.

Mid-1930s bungalow with front gable porch with lunette window. House features paired fenestration, simple bracketed eaves, extended side bays with small, bracketed gable rooflets, chimney and a rear accessory building. Appears to have original front door. Possible rear addition.

House

206 West West Street, PIN: 209615637577, Ca.1980, NC.

New structure built circa 2017. Asphalt shingled roof. Wrap around first floor porch with wide steps and rafter tails. Gabled upper story porch.

Asa Doshier House

210 West West Street, PIN: 209615637506, Ca. late 1890's, C.

Two story Queen Anne home with gabled asphalt hexagonal shingle roof and clapboard siding. The house was designed by W. T. Ottoway, the carpenter-builder who lived next door to Asa Doshier. Intricate hand turned details on front façade, shutters, two story porch, upper story square posts with turned details and brackets, lower level turned posts with brackets, double hung single pane windows, original double windows in attic with six over six lights.

Wade Ruark House

214 West West Street, PIN: 209615636467, Ca. 1889, C.

One story side gabled cottage built for Wade Ruark, a fisherman, in 1889. The original plan consisted of two rooms on each side of a central passage. Center brick chimney and asphalt shingles. Three non-bar front windows. Brick steps and square posts on the front porch.

George Doshier House

216 West West Street, PIN: 209615636522, Ca. 1890, C.

Two story frame home with two chimneys, two dormers, and recent renovations and additions. One of a dozen small cottages of similar design built in the 1890's. The main part of these houses

contains four rooms with a small kitchen and dining wing usually attached to the rear. Front porch with three bays, new brick steps, possible original front door with transom window.

Between N Caswell Ave and Clarendon Ave

House

304 West West Street, PIN: 209615634485, Ca. 2015, NC.

Two story home with full width porch supported by four square columns atop brick piers.

John Newton House

308 West West Street, PIN: 209615634424, Ca. 1905, C.

Two-story frame house with cross gable asphalt shingle roof. When completed in 1905 the side hall plan consisted of two large rooms and a side stair passage. About two or three years later, a spacious two-story wing was added to the right side. Six over six shuttered lights, ornate wooden front door and ornate newel front posts along front porch.

Vacant Lot

PIN: 209615633473

Phillips Aldridge Cottage

312 West West Street, PIN: 209615633441, Ca. 1905, C.

One-story vernacular frame cottage with side gable roof. The front façade features shake siding and a full width porch supported by round columns, three bays including a centrally located entry door and three double hung withing with 6/6 lights.

Charles Almgreen House

316 West West Street, PIN: 209615632491, Ca. 1906-1912, C.

Large two-story Queen Anne style dwelling with clapboard siding. Pediment with shake siding in architrave extends over two-story bay. Brick stair with baluster leading to front porch supported by original round dowel posts and handrail. Double hung single pane windows, tongue and groove ceiling on front porch, front door with storm door and transom with stained glass and "316" in the center.

Between Clarendon Ave and Burrington Ave

Watts House

402 West West Street, PIN: 209615631366, Ca. 1905, C.

Two-story vernacular frame house with three bays and a shingled gable roof.

Robert T. Woodside House

404 West West Street, PIN: 209615631345, Ca. 1903, C.

Originally a one-story dwelling, this ca. 1905 house was expanded to two stories by owner Robert Woodside sometime prior to 1923 (Lounsbury, 1978 survey). This home features a full width porch support by square column. The lower level includes three bays including an entry door and two double hung windows with 6/6 lights. The second level has two bays with double hung window with 6/6 lights.

Captain Charlie Swan House

406 West West Street, PIN: 209615630386, Ca. 1911, C.

A Queen Anne two-story frame house has an irregular plan and a cross-gabled roof. Home was built for Bald Head Island lighthouse keeper Charlie Swan by Ernest Burriss. Said built with lumber from a shipwreck off Bald Head Island.

Dosher-Erikson House

414 West West Street, PIN: 209615630304, Ca. 1913, C.

One story pyramidal cottage. Full width porch with exposed rafters supported by square columns.

House

418 West West Street, PIN: 209615539312, Ca. 1949, C.

One story vernacular frame home with intersecting gabled asphalt shingle roof. The exterior features asbestos shingle siding.

W.G. Butler House

422 West West Street, PIN: 209615538341, Ca. 1920, C.

One-story frame residence with shingle hip roof. Similar plan as Doshier-Erikson House two doors down. Four rectangular columns along front porch.

P. Tharp House

424 West West Street, PIN: 209615537277, Ca. 1894, C.

One of the earliest houses built on west end of town. Originally constructed in 1894 by builder John Cox for barber Pack Tharp at the turn of the century. One story frame structure with shingled gable roof, brick chimney. Vented windows along front of house (sunroom).

Hillcrest Drive**Lee B. Aldridge Cottage**

304 Hillcrest Drive PIN: 209615634547, Ca. 1903, C.

One story frame house with brick chimney, metal gable roof.

House

306 Hillcrest Drive, PIN: 209615633597, Ca. 1910. C.

Single story home with gabled asphalt roof and entry porch supported by turned posts.

West Brown Street**South Side of W Brown St****Between N Howe St and N Lord St****Vacant Lot**

107 W Brown Street, PIN: 209615731830.

Vacant Lot

PIN: 209615730766.

Between N Lord St and N Caswell Ave

Vacant Lot

PIN: 209615637722.

Between N Caswell Ave and Clarendon Ave

House

303 W Brown Street, PIN: 209615634605, Ca. Early 20th c., late 20th c. NC.

One story home with multiple gabled roof.

House

309 W Brown Street, PIN: 209615633650, Ca. 2010, 2014. NC.

New traditional frame home with a gable roof.

House

311 W Brown Street, PIN: 209615633518, Ca. 2013. NC.

Two story new traditional frame home with asphalt-shingled hip roof with two-story full width porches.

P.W. Larsen House

315 W Brown Street, PIN: 209615632641, Ca. 1910. C.

Single-story traditional vernacular home with standing seam gable roof.

Between Clarendon Ave and N Burrington Ave

Vacant Lot

PIN: 209615630558.

J.L. Phelps House

407 W Brown Street, PIN: 209615630531, Ca. 1910. C.

One story traditional vernacular frame home with hip standing seam metal roof.

Vacant Lot

PIN: 209615539591

House

415 W Brown Street, PIN: 209615539530, Ca. 1991. NC.

Two story frame home, metal gable roof and two brick chimneys.

Vertical Streets

N Lord St

East Side of N Lord St

Between W Moore St and W Nash St

Captain Melvin Craig House

108 N Lord Street, PIN: 209615722844, Ca. 1889. C.

A two-story traditional frame house with steep front and side gables which flare out slightly above the cornice. The broken cornice projects boldly above the second story. The porch is supported by turned posts and includes decorative brackets. Built for Melvin Craig, a river pilot, the house served as a prototype for the more ambitious Adkins-Ruark House.

Richard Doshier House

112 N Lord Street, PIN: 209615721899, Ca. 1889. C.

One story Italianate frame double cottage with hip roof with faux decorative brackets in the eaves. The house was built for Richard Doshier, Sr., a “retired pilot and capitalist.” The nearly full width porch is supported by square columns and faux decorative brackets in the porch eaves.

House

120 N Lord Street, PIN: 209615721944, Ca. mid-20th c. NC.

One-story ranch style home with cross gable roof and a combination of brick veneer and shake siding. The front façade includes four bays consisting of double-hung windows with 6/6 lights and an entry door.

Between W Nash St and W West St

Annie Doshier Parker House (Kincaid House)

208 N Lord Street, PIN: 209615730198, Ca. 1906. C.

One and a half story Queen Anne frame home with clapboard siding and diamond patterned shake siding. The roof is gabled with standing seam metal roof. The upper story includes a half circle-stained glass window with green, blue, red and yellow glass. The full width porch is supported by round columns on brick piers. The attic area has been made usable by the insertion of a double window in the gable end facing the street and by the incorporation of a dormer window on the right side.

Joseph Bell House

210 N Lord Street, PIN: 209615731204, Ca. 1890. C.

Joseph Bell, a prominent merchant, had the house erected in 1890. This two-story vernacular frame home with asphalt shingle hip roof and a centrally located chimney. The porch has tapered columns atop brick piers.

Newton-Pinner House

214 N Lord Street, PIN: 209615730370, Ca. 1890. C.

One-story "L"-shaped Queen Anne cottage with standing seam metal cross gable roof. The front façade has four bays including double hung windows with 2/1 lights. The siding consists of clapboard, board and batten, and scalloped shake details. The upper window is stained glass with the Bald Head Island Lighthouse (Old Baldy) in the center. The porch is supported by turned posts.

House

220 N Lord Street, PIN: 209615730346, Ca. late 19th c. C.

One-story late 19th c. dwelling that was encased in brick about ten years ago. One story pyramidal house with asphalt shingles and addition to the north side. This single-story home has four bays on the original home with double hung six over six lights and a front door. The addition has cementitious shake siding with three bays with double hung six over six lights and a centrally located front door.

Between W West and W Brown St

Wehmer House

312 N Lord Street, PIN: 209615639685, Ca. 2017. NC.

Two story new traditional frame home with brick foundation.

Fisher House

314 N Lord Street, PIN: 209615639679, Ca. 1903. C.

Two story gable-front traditional vernacular home. This home includes a two-story full width porch supported by square posts. The first level of the home includes two bays, including one double-hung wooden windows with 6/6 lights. The second story also has two bays.

Swasey Cottage

320 N Lord Street, PIN: 209615730725. Ca. 1889. C.

Dr. Oscar F. Swasey of Beverly, Massachusetts, was one among many wealthy outsiders who descended upon Southport after the Civil War to venture into mercantile, railroad, and real estate activities. In 1888, Swasey purchased several of the original 100 Smithville lots. The next year, he erected three cottages, one of which was the Swasey Cottage. The single-story cottage has a cross gable standing seam metal roof with front porch supported by square posts. The front gable includes diamond patterned shake siding.

West Side of S Lord St and N Lord St

Between W Bay St and W Moore St

Willing House

110 S Lord Street, PIN: 209619720395, Ca. 1930, 2017. C.

Single story home with asphalt shingle gable roof with louvered gable vent. This home has a screened half width porch.

Duvall-Greer House

106 S Lord Street, PIN: 209619720485, Ca. 1910. C.

Two story home with asphalt shingle hip roof, two bays on upper level with double hung 1/1 windows, three bays on the lower level with double hung single pane windows. Dentil molding cornice details repeated on the wraparound porch. The porch is supported by round columns atop brick piers.

Between W Moore St and W Nash St

House

105 N Lord Street, PIN: 209615720731, Ca. 2016. NC.

Two story home with side gabled, asphalt shingle roof. Three bays on the lower level and four bays on the upper level. Double hung craftsman style windows and a wooden single panel centrally located glass door with 12 lights.

House

107 N Lord Street, PIN: 209615720705, Ca. 2005. NC.

Single story new traditional frame home with side gabled asphalt shingled roof.

Thomas St. George House

111 N Lord Street, PIN: 209615629850, Ca. 1895. C.

The house was designed and built by W. T. Ottaway. One and a half story traditional vernacular home with steep cross gabled roof with side dormer. The front façade includes three bays on the front consisting of double hung window with 3/3 lights. The upper level has a double hung window with 1/1 lights. The wraparound porch is supported by turned posts with decorative c-shaped brackets. The front gable includes diamond shaped wood shakes.

Adkins-Ruark House

119 N Lord Street, PIN: 209615629879, Ca. 1890. C.

Two-story, multi-gabled, house similar to the M. Craig House (208) built the previous year. The Adkins-Ruark House, though, is more elaborate in scale and ornament. Machine cut brackets are paired beneath the cornice. Lancet windows are surrounded by round-edge shingles in the gables. The two porches along with the bay windows repeat the ornamental motifs of the gables thus giving the irregularly shaped house a cohesive appearance. The interior woodwork consists of narrow machine-cut beaded boards set diagonally for wainscoting or used for ceiling over the bays. The door and window architraves arch slightly and bow out at the sides. E. H. Adkins, a river pilot, had the house built in 1890. His grandson was Robert Ruark (1915-1965), a popular journalist and author. Ruark spent much of his childhood in this house and often returned here in later years. The Old Man and the Boy is a personal account of his boyhood years in the Southport area. Many of Ruark's other books dealt with African themes, among them, Uhuru and Something of Value.

Between W Nash St and W West St**Pepper-Newton House**

207 N Lord Street, PIN: 209615639126, Ca. 1875,1891. C.

This one-story dwelling with two front doors has a side-gable roof of standing seam metal, four bays, including an entry door and double hung windows with 6/6 lights. The wraparound porch is supported by square columns.

Newton-McKeithan House

209 N Lord Street, PIN: 209615638280, Ca. 1891. C.

Benjamin F. Newton had this one-story traditional vernacular frame house built in 1891. This house features a front gable roof and a full-width porch supported by turned posts. The upper gable includes a louvered vent.

David E. and Hattie F. Arthur House

211 N Lord Street, PIN: 209615638283, Ca. 1919. C.

This one and a half story traditional vernacular home features a metal front gable roof. The full width porch is supported by square posts atop brick piers.

W. T. Haskett House

219 N Lord Street, PIN: 209615638360, Ca. 1891. C.

Single-story traditional vernacular frame house with bay window extending on front.

Between W West St and W Brown St

House

311 N Lord Street, PIN: 209615638614, Ca. 1920. C.

One story traditional frame home with shingled gable roof and full width front porch.

House

319 N Lord Street, PIN: 209615637792, Ca. 2017. NC.

Two story new traditional frame house.

N Caswell Ave

East Side of N Caswell Ave

Between W Moore St and W Nash St

R. P. Jackson House

108 N Caswell Ave, PIN: 209615628629, Ca. 1900. C.

Two-story frame residence. This home features full-width two-story porches.

S. Brinkman House

110 N Caswell Ave, PIN: 209615628734, Ca. 1893-1895. C.

Originally a one-story frame residence built in 1893. Two years later Samuel Brinkman added a second story in 1895. The home features a wraparound porch supported by turned posts with decorative brackets.

S.E. Grisson House

 114 N Caswell Ave, PIN: 209615628728, Ca. 1912. C.

One and a half story frame structure with standing seam side gable roof. The full width front porch is supported by turned posts with decorative brackets.

Between W Nash St and W West St

House

220 N Caswell Ave, PIN: 209615637144, Ca. 2025. NC.

One story home.

House

222 N Caswell Ave, PIN: 209615637169, Ca. 1981. NC.

One story traditional ranch style home with cross gable roof with brick veneer.

Sacred Heart Catholic Church

230 N Caswell Ave, PIN: 209615637237, Ca. 1941. C.

Gothic Revival load bearing brick masonry church.

Between W West St and W Brown St



316 N Caswell Ave., PIN: 209615636628, Ca. 1940. C.

Frame house with gabled roof, screened in front porch and windows with six over six lights.

West Side of N Caswell Ave

Between W Moore St and Brunswick St

Dunbar Davis House

103 N Caswell Ave, PIN: 209615626595, Ca. 1910-30. C.

One-story Craftsman/bungalow frame home with exposed rafters. The wraparound porch has exposed rafters, simple brackets, and is supported by square posts atop brick piers.

House

105 N Caswell Ave, PIN: 209615626680, Ca. 1905. C.

Two-story vernacular frame house with two bays per floor with a gabled standing seam metal roof with decorative exposed rafters. The full width porch has exposed rafters and is supported by turned posts.

John Burriss House

111 N Caswell Ave, PIN: 209615626675, Ca. 1885. C.

This two-story front-gable traditional vernacular frame house has a gable asphalt shingle roof. The full-width porch has a standing seam roof and is supported by double square columns.

Between W Brunswick St and W West St

House

203 N Caswell Ave, PIN: 209615626732, Ca. 1900. C.

Two-story Craftsmen/bungalow frame residence with exposed rafters and bracket details. The full-width porch is supported by square columns atop brick piers and includes decorative shell brackets.

Price Furpless House

207 N Caswell Ave, PIN: 209615626719, Ca. 1912. C.

Two-story Classical Revival frame home built by builder and mayor Price Furpless. The home features a front gabled roof with dentil cornice details. The home's wraparound porch is supported by round columns atop masonry piers.

Woodside-Bryant House

211 N Caswell Ave, PIN: 209615625897, Ca. 1923. C.

Rob Woodside, a Southport carpenter active in the early part of this century, constructed this two-story frame house for his residence in 1923. This two-story home features a full-width porch with square columns.

John Morse House

215 N Caswell Ave, PIN: 209615625953, Ca. 1920s. C.

Two-story traditional vernacular home with hip roof. The home has a full-width porch supported by square columns.

House

217 N Caswell Ave, PIN: 209615625968, Ca. 1920s. C.

One-story frame residence with asphalt shingle front gable roof. The home includes a full-width porch with square columns atop brick piers. The home has two bays with three double hung windows with 1/1 lights and an entry door.

House

221 N Caswell Ave, PIN: 209615635053, Ca. 2020. NC.

Two-story frame residence with gabled asphalt shingle roof with decorative brackets.

House

223 N Caswell Ave, PIN: 209615635130, Ca. mid-20th c. NC.

One-story frame ranch-style residence with side gable roof and front porch.

Northrup House

229 N Caswell Ave, PIN: 209615635118, Ca. 1910. C.

A two-story Queen Anne frame home with hipped roof with turret. The home features a two-story porch with exposed rafters supported by turned posts with and decorative brackets. The front gable features ornamentation.

W. Thompson House

231 N Caswell Ave, PIN: 209615635204, Ca. 1900. C.

One-and-a-half-story, T-shaped, gable-front frame home with decorative brackets. The full width front porch is supported by square posts. The lower level includes two bays with double hung windows including an entry door.

Between W West St and W Brown St

House

315 N Caswell Ave, PIN: 209615634661. Ca. 21st c. NC.

Clarendon Avenue

West Side of Clarendon Ave

Between W West St and Dead End of Clarendon Ave

Old Morse Cemetery

203 Clarendon Ave, PIN: 209615632145. 1855. C.

House

207 Clarendon Ave, PIN: 209615633026. NC.

Single story asphalt shingled home with T-111 siding and centrally located front door with double hung single pane windows.

House

209 Clarendon Ave, PIN: 209615622963, Ca. 2019. NC.

Two story home with asphalt shingle gable roof, front porch with standing seam metal roof supported by square posts.

Vacant Lot

211 Clarendon Ave, PIN: 209615623930

House

213 Clarendon Ave, PIN: 209615623980, Ca. 1990. NC.

Two story home with a covered porch and brick posts.
Two story home.

Vacant Lot

PIN: 209615624922.

Between W West St and W Brown St**Melvin L Singletary House**

309 Clarendon Ave, PIN: 209615631443, Ca. 1905. C.

Single story traditional vernacular home with full width porch supported by square posts.

House

311 Clarendon Ave, PIN: 209615631428, Ca. 1930s. C.

Single story home with side gable roof and small entry porch.

House

315 Clarendon Ave, PIN: 209615631512, Ca. 1940s. C.

Single story front gable home with full width porch supported by square posts.

Singletary House

317 Clarendon Ave, PIN: 209615630595, Ca. 1905. C.

Single story traditional vernacular frame home with cross gable standing seam metal roof. The gable features double louvered vent. The home has a small porch with turned posts with decorative brackets.

House

319 Clarendon Ave, PIN: 209615630690, Ca. 1900. C.

Single story traditional vernacular frame home with cross gable asphalt shingle roof with double louvered vents in the gable.

East Side of Clarendon Avenue**Vacant Lot**

312 Clarendon Ave, PIN: 209615632563.

Short Street

McKeithan-Ford House

209 Short Street, PIN: 209615527912, Ca. 1900. C.

Moses McKeithan built this traditional vernacular two-story frame house for his son Fred McKeithan. This home features a gabled asphalt shingle roof with a full-width two-story front porch supported by square posts. The front gable features diamond shaped shake siding. Each level consists of two bays, the first level includes an entry door, and a double hung window with 2/2 lights and the second level consists of two double hung windows with 2/2 lights.

Carrie Burriss Cottage

217 Short Street, PIN: 209615537042, Ca. 1895. C.

One story home with standing seam metal side-gabled roof.

Burrington Avenue

West Side of Burrington Ave

Potter House

315 Burrington Avenue, PIN: 209615537440. Ca. 2011. NC.

One-and-a-half story frame house with side gable roof.

Johnson-Griffin House

319 Burrington Avenue, PIN: 209615537428. Ca. 1900. C.

One-and-a-half story vernacular frame home with side gable standing seam roof with dormer. The full width front porch is supported by square posts with decorative brackets.

W Brunswick Street

North Side of W Brunswick Street and Brunswick St.

Between N Caswell Ave and Yacht Basin Dr.

D. Adams House

310 Brunswick Street, PIN: 209615625810, Ca. early 20th c. C.

One-story frame house with a standing seam metal side gable roof, a central chimney, and windows with 6/6 lights. A well-preserved example of an early-twentieth century vernacular cottage. Four rectangular columns supporting front porch. Cement block and brick foundation.

Gall House

312 Brunswick Street, PIN: 209615624764, Ca. 1950. C.

One-and-a-half-story center passage plan cottage with a side-gable standing seam metal roof with a rear addition. The siding is wood and the home has double hung single pane windows and a front port with six rectangular posts. The residence has had recent renovations (since 2017) and has a white picket fence.

Edward F. Davis House (Maxie Cooker House)

316 Brunswick Street, PIN: 209615624724, Ca. 1890. C.

Two story traditional vernacular frame home. A two-story full width porch supported by four rectangular columns has been added to the house. The home has a side-gabled metal roof with gable vents and windows with 2/2 lights.

McKeithan Homestead

318 Brunswick Street, PIN: 209615623782, Ca. 1897. C.

One story frame structure with standing seam gable roof. Four rectangular columns with ornate detailing support the front porch. Members of the extended McKeithan family occupied many of the dwellings in this part of town when it was first developed in the late nineteenth century.

House

320 Brunswick Street, PIN: 209615623743, Ca. 2018. NC.

Two-story frame residence with gable roof and front gable window.

House

322 Brunswick Street, PIN: 209615622794, Ca. 2024. NC.

One and a half story home with metal hip roof. Front porch with gable and round columns. Accessory building in rear.

Between Yacht Basin Dr and Short St

Garrison-Potter House

404 Brunswick Street, PIN: 209615622743, Ca. 1895. C.

Two story traditional frame house with a two story full-width porch. Typical Southport house with local features such as the Southport bow. This house predates 1899, when it passed from Sarah Garrison's ownership to a local builder, constructed the more substantial and pretentious "double cottage in front of the older one. The interior of both parts of the house has the familiar attributes of architectural detail found in all houses of the 1885-1910 period. The home has a brick foundation, two accessory structures, and appears to have original wood siding and new glass in two over two windows.

James Pearce House

406 Brunswick Street, PIN: 209615621846, Ca. 1877,1893. C.

Two story Italianate frame home with cross gable metal roof, and a brick foundation. Front gables have diamond patterned shingles. The homes eaves have paired decorative brackets.

Grey Burriss House

410 Brunswick Street, PIN: 209615620892, Ca. 1889. C.

The frame of this one-story vernacular frame house was from an older Methodist parsonage which was moved to this site in 1889. Thereafter, a front room and a rear kitchen were added. This single-story home has a side gabled standing seam metal roof and three bays, including double hung windows with 2/2 lights, and a wooden paneled front door. The crawl space has basket weave patterned painted brick. The bay window has wooden panels above and below the windows. The front porch includes tongue and groove boards and turned posts, and the home has a brick chimney on the west side and a painted brick chimney internal to the east wing.

Michael Madigan House

416 Brunswick Street, PIN: 209615529993, Ca. 1891, 1920s. C.

This two-story Colonial Revival frame home was built by Madigan, active in Southport's development in late 1800s. The structure has been altered, although the overall shape and second level fenestration remains. This home has an asphalt shingled hip roof and at least two additions in the rear. The lower level includes three bays with three double-hung single pane windows on each side of a centrally located entry door. The second story has 5 bays including double-hung windows with 6/6 lights. The front porch has a standing seam metal roof. The door is surrounded by fluted pilasters with pediment above the door with dentil molding. The columns are square and have paneled details. The lot has part of what may be the original brick wall or a late addition, but parts of the wall are new.

House (former 1950 traditional/vernacular frame home)

422 Brunswick Street, PIN: 209615529901, Ca. 2021. NC.

This two-story home with a gabled roof includes a two-story full width porch. The front façade includes six bays with double hung windows with 2/2 lights and wooden doors on each level. The porches have square posts. The home sits back further than both neighboring properties.

House

426 Brunswick Street, PIN: 209615528846, Ca. 1950. C.

Single story ranch home with scalloped siding. The home is elevated on a brick crawl space and has a cross-gabled asphalt shingle roof. The front includes three bays with a picture window, double-hung windows with 6/6 lights and a wooden paneled front door. The porch is supported by square posts. The front is lined by a painted concrete wall that is approximately 18"-24" in height.

Brunswick St

Between Short St and marina

Moses McKeithan House

502 Brunswick Street, PIN: 209615527833, Ca. 1891. C.

One-story frame residence. This single-story home has an asphalt shingled hip roof and is elevated on concrete block. The front porch includes intricate detailing. The siding is wood, and the front façade has three bays including double hung, single pane windows and a centrally located front door with side lights. This house is a typical example of a house type popular in eastern North Carolina at the turn of the century. The "double cottage" plan has a double depth of rooms with a passageway running through the middle of the house. The kitchen wing opens off the back of the passageway.

John McKeithan House

504 Brunswick Street, PIN: 209615526893, Ca. 1895. C.

Built in the late 1890's this one-and-a-half-story house features a multi-gable roof with asphalt shingles and wood siding. The home has four bays on the lower level and three bays on the upper level. The lower level has double hung windows with 2/2 lights, a wooden front door with four lights and a transom window above the door, an oval glass window, and a small window with four lights in the dormer. The front porch has square posts with newel posts with acorns adorned atop. There is a small porch on the upper level that has been redesigned between 2013 and 2017. The interior has many familiar carpentry details of the period. The interior trim consists of the bowed door and window architraves and narrow beaded boards employed for wainscoting.

House

508 Brunswick Street, PIN: 209615526844, Ca. late 20th c., NC.

This two-story new traditional frame home has a cupola, a standing seam metal roof, three bays on lower and upper level and one bay in cupola. The home has two additions to the rear and a detached accessory structure. The full-width porch has square columns with no railing on the lower level and railing with turned posts on the upper level. Both levels have double-hung windows with 6/6 lights and a wooden front door and double door on the upper.

House

512 Brunswick Street, PIN: 209615525891, Ca. 2024. NC.

New construction two-story new traditional frame house.

House

516 Brunswick Street, PIN: 209615525824, Ca. 1996. NC.

Two-story new traditional frame home.

Hudgins House

518 Brunswick Street, PIN: 209615524864, Ca. 1870-1900. C.

A two-story Italianate frame house with shallow hip roof with paired brackets in the eaves built for the Hudgins family. This two-story home features a two-story full-width porch supported by square columns. The centrally located entry door is surrounded by pilasters with a pediment above the door. The first level has three bays including double-hung ribbon windows and an entry door.

South Side of W Brunswick St and Brunswick St

Between N Caswell and Yacht Basin Dr.

Will S. Davis House

307 Brunswick Street, PIN: 209615625663, Ca. 1891. C.

A small one and a half story frame cottage built for Will S. Davis a river pilot in 1891. This one and a half-story house has a wide cornice return. The front façade includes three bays, including double-hung windows with 3/1 lights and centrally located double doors. The home has copper guttering and a full width front porch supported by square posts.

House

317 Brunswick Street, PIN: 209615624601, Ca. 2020. NC.

This two-story elevated home has a garage with two bays and a centrally located double panel door with small window with three lights. The second level includes five bays consisting of a centrally located wood glass door with double hung windows with 2/2 lights. The third level has two bays with double-hung windows with 2/2 lights.

Theodore McKeithan House

319 Brunswick Street, PIN: 209615623547, Ca. 1883. C.

Two-story vernacular frame home with gabled standing seam metal roof. The wraparound porch includes a front door with sidelight, wood tapered columns that atop painted brick piers.

Brunswick St

Between Yacht Basin Dr and Short St

Boat Dock

401 Brunswick St, PIN: 209615622650.

Boat Dock

405 Brunswick St, PIN: 209615622632.

Boat Dock

419 Brunswick St, PIN: 209615529755.

Boat Dock

425 Brunswick St, PIN: 209615528755.

Community Planning and Development Context/Urban Design Significance

North Carolina State Statute Chapter 160D states, “The heritage of our State is one of our most valued and important assets. The conservation and preservation of historic districts and landmarks stabilize and increase property values and strengthen the overall economy of the State.” Chapter 160D-940 authorizes “safeguard(ing) the heritage of the city or county by preserving any district or landmark therein that embodies important elements of its culture, history, architectural history, or prehistory.” And “promot(ing) the use and conservation of such district or landmark for the education, pleasure, and enrichment of the residents of the city or county and the State as a whole.” Furthermore, per 160D-944, “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.”

Because State Statute creates authority for local jurisdictions to establish historic districts and preservation ordinances, Southport’s City Council may designate a historic overlay district and regulate it via local ordinances. According to Section 2-198. Of the City of Southport’s Code of Ordinances, the Board of Aldermen may adopt, amend, or repeal an ordinance designating a historic district.

Per Southport’s 2014 CAMA Core Land Use Plan, one of the city’s core values is to “Preserve the city’s historic character.” The Plan reports that “Despite the historic nature of Southport, there has been a sharp increase in the number of houses built, as the median building year for houses has moved from 1970 to the 1980’s in the last five years.” This is an indicator that existing historic homes should be protected. Furthermore, Policy 7.1 states, “Southport will protect its historic resources as a valuable cultural and economic asset.” This is followed by Recommended Action 7.1A, “Consider the creation of a Historic District Commission.” and Policy 7.2, “The City shall encourage local, state, and federal efforts to protect historic properties within its borders and to perpetuate its cultural heritage.”

Per Southport's draft Southport 2050 Comprehensive and CAMA Land Use Plan, part of the city's core values continues to preserve the city's existing historic character. The plan includes policies to ensure the city's historic resources are protecting including Policy 3.1" Support local preservation and recognition of the City's history and culture.", Policy 3.3, "Support the preservation of historic structures, sites, and monuments for their economic benefits.", and Policy 4.5, "Continue to improve the resiliency of historic properties."

A Historic Preservation Commission (HPC) was created **August 8, 2022**. Southport's Historic Preservation Commission (HPC) was tasked with implementing the historic preservation element of the plan, which is the consideration of a Local Historic District (LHD). To accomplish this, the City of Southport partnered with consulting group Stewart to prepare a local historic district designation report.

Historic Context for the Southport Local Historic District

Colonial Settlement

 Southport's early beginnings are well-documented. Prior to European arrival, Brunswick County was inhabited by Waccamaw and Tuscarora tribes. The area was first "discovered" by Spanish and English explorers in the 16th century, although the region had been inhabited for years by Native

Figure 2: Downtown Southport, looking northeast

Americans. Spanish ships and pirates circulated the area throughout the 1500s to 1700s, but the area remained predominantly unsettled for more than 200 years after its original notation in the 1500s. ([Southport, NC History - SouthPort-NC.com](https://southport-nc.com/history))

The English arrived and settled along the river in the mid-1600s (*Southport Historic Society*), but the area became more settled in the early-to-mid 1700s once Brunswick Town and **Fort Johnston** were established at the mouth of the Cape Fear River. The fort was established by Provincial Governor Gabriel Johnston in 1745 to protect the Cape Fear area from Spanish and French incursions in pursuit of the abundant natural resources of the area. Development in the area grew around the fort's borders. The earliest settlement was a cluster of small cottages for river pilots at the edge of the river, situated around Fort Johnston. The homes were traditional small, one-story frame cottages, which were a popular style throughout eastern North Carolina during this time. Wealth was rare in Smithville during this time. River pilots were unable to afford more extravagant houses, so they predominantly lived in the small, modest homes. Though the homes were small, they were comfortable and well built. Most simply consisted of a few rooms, kitchen, a small attic, and a porch. None of these original one-story frame structures are still standing, though you can see descendants of their design incorporated into existing homes still standing in Southport today, specifically in the **Adkins-Dosher House** and the **Swain House**. This style of home was built in less affluent sections of the town into the twentieth century, though wealthier residents eventually moved on from this style of home to larger, more ornate dwellings (*National Register Nomination Form, 1979*).



Figure 8: Earlier image of the Garrison House (Circa 1804-1809) at Fort Johnson before the modifications during the 1950s. Image Credit: Southport Historical Society, Susie Carson Research Room.

In 1751 a law was passed that directed Fort Johnson to be used as a quarantine station for the inspection of incoming ships.

Incorporation of Smithville and Early Development

Brunswick Town, which was located a few miles away, would eventually be destroyed by British soldiers during the American Revolution, but Fort Johnston remained, and in 1792, the Town of Smithville was officially created around the fort. In 1792 an act was passed to establish a town near Fort Johnston on the west side of the Cape Fear River. The town's original plan, drawn in 1793 by Benjamin Smith and Joshua Potts, consisted of 100 half-acre lots, along with streets and squares (*Southport: A Chronology: Volume I (1520-1887)*). Smith and Potts designed the town to follow the curve of the shoreline; the streets ran parallel with the river. Cross streets ran perpendicular to the river, creating some triangular parcels. The original boundaries were Caswell Avenue to the west and Brown Street to the north. When the town was originally laid out, many of its original dwellings probably sat askew the new property lines. The town was originally named Smithville, which was in reference to one of the original town commissioners, Benjamin Smith, who served in the Revolutionary War and who was later elected North Carolina's Governor.

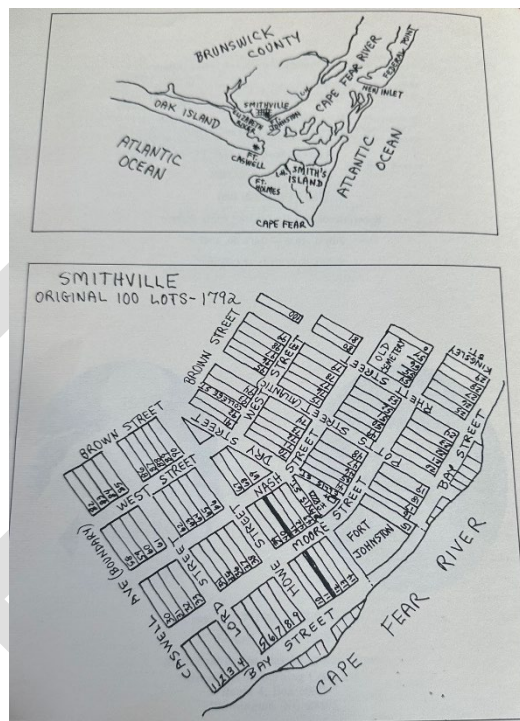


Figure 9: Smithville Original 100 lots 1792
(Source: Reaves Bill, *Southport (Smithville) A Chronology: Volume I (1520-1887)*).

In 1795, Smithville celebrated its first Independence Day. The Town has annually celebrated Independence Day ever since and hosts the official North Carolina 4th of July Celebration (*Southport Historical Society*). A few original community amenities were built during this period. In 1798, Smithville's first schoolhouse was constructed. It was a 24 x 16 frame building raised on brick pillars, with shingles and a brick chimney. During this time, building supplies had to be floated down the river from Wilmington, NC, which led to construction delays and shortages of building supplies. This, coupled with a shortage of trained, skilled carpenters and masons in the Smithville area during this time, led to a shortage of housing needed for those who served at the Fort. Furthermore, there were no sawmills in the area, and nails and other hardware were difficult to obtain. Per Southport's National Register nomination, "The dependence of outside supplies of building material remained a constant source of irritation and delay until the late nineteenth century." The lack of readily available building supplies and skilled workers led to a slow pace of building spanning from the late 1700s to the mid-1800s. What development occurred during this time was simple and unadorned.

In 1804, the United States War Department decided to rebuild the dilapidated **Fort Johnston**. This is an important piece of Southport's architectural history, as this decision assured the continued presence of the military in the Town. This presence led to construction of residential and commercial establishments needed for the servicemen and their families, along with economic development associated with the fort. In 1805, the Town of Smithville was incorporated.

Antebellum Period and Civil War

By the early 1800s, the town of Smithville had grown as both a fishing village and a military community, as well as a summer home for inland vacationers due to its salty sea breezes and location along the waterfront. During this time, development remained clustered primarily around the river, due to the fact that the Cape Fear was the primary source of livelihood and transportation for most residents. At first, construction predominantly occurred along Moore and Bay Streets. In 1809, Smithville's first courthouse was built on East Moore Street. This encouraged new commercial development in the area such as shops and law offices. Moore Street also connected with a trail that served as the main road to Wilmington, which caused some building activity along the street. More development probably would have occurred along this street if the main form of transportation during this time was not the river. Bay Street developed with docks and homes along the river. Eventually, development spread inland.

Throughout the antebellum period (1820-1861), building styles predominantly remained modest, though there were a few large two-story homes built along Bay Street during this time, most notably the **Walker-Pyke House** (ca. 1800-1820; 239 E. Bay St.). This home was built in the first or second decade of the nineteenth century and is probably the oldest surviving private residence in town. The house is reported to have been built as a summer residence for a Wilmington merchant. This 2 ½ story home features a clipped gable roof, 3 dormer windows, and a later two-story porch.

Another notable home from this time period, is the **Brunswick Inn** (ca. 1859; 301 E. Bay St.), sitting across the street from the Walker-Pyke House. This 2-story home was once used as a hotel known as Hotel Brunswick in the late 1880s-90s under the proprietorship of Dr. W. G. Curtis (*Lounsbury, 1979, p. 23*). In 1905 the hotel name changed to Brunswick Inn and was under new management. It's 1882 addition was removed around 1912 and moved to 114 S. Davis St. to be used as a private residence, and this is where it remains today. It is comprised of two frame houses joined in an H-plan originally with a 1-story porch and simple Italianate details suggesting some Wilmington influence. (*Bishir and Southern, 1996, p. 263*).



Figure 10: Walker-Pyke House (Circa 1800-1820). The oldest home in Southport. Image taken on June 21, 2024.



Figure 11: Brunswick Inn (Circa 1859)

Smithville became the Brunswick County seat in 1808 and became a fashionable place to vacation prior to the beginning of the Civil War. Both of these changes were significant for Southport's architectural history and led to an increase in development (Lounsbury, 1979, p. 10). *The Architecture of Southport* reports that in July 1871, all of Smithville's boarding houses were full, and there were plans to build new ones. A new courthouse, the **Brunswick County Courthouse** (ca. 1854, 201 E. Moore St.) was built to replace the earlier one, and new churches, storefronts, and boarding houses were built. This period cemented Southport as a tourist destination, which further increased development for the Town.



Figure 12: Brunswick County Courthouse (Circa 1854). Image taken July 18, 2024.

Next to the courthouse, the **Chapel of the Cross - St. Philips Episcopal Chapel** (ca.1851, 1894-96, 203 E. Moore St.) was erected. The church originally was a rectangular structure with its main entrance on the gable end facing Moore Street. The applied pilasters and pediment of the facade are characteristic of the Greek Revival style.

Growth and development became somewhat stagnant during the Civil War. However, Smithville's primary occupations being tied to the military or the ocean, led to many men serving in the war. During the Civil War, many river pilots served as Confederate blockade runners. Smithville survived the Civil War without any devastating social or economic consequences. In fact, after the Civil War ended, the town of Smithville began to see new opportunities in the business realm as entrepreneurs envisioned a city that combined river and railroad transportation to rival the other area port town, Wilmington.

Reconstruction

Throughout the Reconstruction era (1861-1900), Smithville would experience many changes. Following the Civil War, a Freedman's Bureau was established to see to the affairs of former slaves (Lounsbury, 1979, p. 4) leading to the establishment of two distinct African American neighborhoods, one in the northwestern part of town and a smaller neighborhood in the northeast section. In 1866, Smithville's first African American church was founded, the **St. James AME Zion Church**, originally known as the Methodist Episcopal Church of the Colored. The original building was replaced in 1915 and was later damaged by Hurricane Hazel in 1954. The front of the building was never replaced but an annex was added in 1957.



Figure 13: St. James AME Zion Church (Circa 1957, 1961). This is the only African American church listed in the 1867 NC Business Directory and Southport's oldest African American church.

In the 1870's work began on closing New Inlet. It was then realized that the currents of the Cape Fear River would create a deep channel creating an excellent harbor for Smithville and with it would bring affluent businessmen. (Lounsbury, 1979, p.4) In February 1870, a bill was introduced to the North Carolina Assembly to extend the corporate limits of Smithville. It was passed in March, meaning the jurisdiction had more room to grow.

The *Southport Leader* wrote that "the old town of Smithville can scarcely be recognized in the new and ambitious City of Southport." Real estate prices soared, and new developments boomed during this period. During this massive revitalization effort, the town's name was changed to "Southport" in

1887. While the community didn't end up becoming the huge port town that was envisioned, the name Southport stuck. Though the railroad finally arrived in 1911, Southport's dreams of becoming an entrepreneurial hub never came to fruition, and instead, Southport settled into its identity as a charming, historic coastal village.

Development in Southport in the late 1800s and early 1900s occurred rapidly and was in direct contrast with the development that Smithville saw during its antebellum period. Over half of the structures in the district are from the 1885-1905 period when Southport was booming economically. During this period, the appearance of the town completely changed. Per *the Southport Historic District National Register of Historic Places nomination*, "In 1900 there were approximately 260 houses in Southport, over half of them built in the previous eleven years. From 1889 to 1896 alone, one hundred new houses were under construction." Along the Cape Fear River, there were several new docks to serve the growing importance of the fishing industry and a coaling dock was at the foot of Rhett Street to service steam ships anchored at Southport.

Carpenters and masons found themselves busier than ever. If they weren't working on new homes, they were working to repair existing homes. Local brick and lumber companies opened in the early 1890s. Southport Brick and Tile Company opened in February 1890. Founded by J. A. Pullan and W. H. Pyke of Ft. Wayne, Indiana, and William Weeks, a former ship carpenter turned real estate agent, the business was located two miles outside of town. In April, the local newspaper noted that "the demand for brick is so urgent that the Southport Brick Company is making brick by hand at its works. The machinery is arriving, but orders cannot wait." Southport Lumber Company was founded in September of the same year. Most of the wainscoting, ceilings, and interior woodwork found in houses of this period was probably sourced from the Southport Lumber Company.

Once the town had access to local supplies, development increased. Most of the small homes along Bay and Moore Street were torn down or moved, and new larger homes were built in their place. The 100 block North Lord Street was constructed between 1889 and 1894. West Nash Street, West West Street, and others were also constructed in the early 1890s. Brunswick Street was widened in 1891, and new housing was built along it.

Though architecture in the eighteenth and early nineteenth centuries was modest, architecture in the late nineteenth and early twentieth centuries began to increase in scale and level of ornate detail. Components of Victorian style, such as bay windows and irregular massing, and more specifically, Queen Anne style, including asymmetrical features and intricate details, can be seen on homes built during this time, though it appears local builders were not consciously recreating styles that were trending across the nation. Local building tradition changed very slowly, and many home plans that were used during this time were originally developed decades earlier.

Among the most distinctive homes during the Reconstruction era, are the **Samuel Swain House** (ca. 1889; 110 W. Moore St.). This 1-story private residence was similar in style to several homes built in the 1890s and includes a bracketed, gable-fronted home with a matching gabled and bracketed porch. The house was built for planter Samuel Swain and was often described as a "tasty cottage". The Samuel Swain House is an example of earlier hall and parlor house types from the early nineteenth century with more ornamentation than its predecessors (Lounsbury, 1979, p. 26 & Bishir & Southern, 1996, p.263).



Figure 14: Samuel Swain House (Circa 1889). Image taken on June 18, 2024.

The **James Pearce House** (ca. 1877-1893: 406 Brunswick St.) is another example of distinctive homes from this time period. This tri-gabled roof vernacular home includes part of a tiny four room cottage constructed by James Pearce with a later addition by George Davis in front of the old home making it a more substantial “double cottage”. This 1-story private residence includes a double bracket motif that is repeated on the front porch, lancet windows & fish-scale shingles on the front and side gables, and flat-jigsaw balusters in a decorative style similar to those seen on Folk Victorian style homes from this period.



Figure 25: James Pierce House (Circa 1877-1893). Image taken on June 18, 2024.

There are several 2-story homes showing Queen Anne and Colonial Revival influences. The **Adkins-Ruark House** (ca. 1890: 119 N. Lord St.) is a 2-story steep, shingled, front and side gables that flare out over deep cornices with machine-sawn double brackets beneath the cornice. The front gable is adorned with fish-scale shingles and has a lancet stained-glass window. The double bracket motif is echoed in the homes bay window and porches. This home was built for E. H. Adkins in 1890. His grandson Robert Ruark author of *The Old Man and the Boy* spent much of his childhood in the house (Lounsbury, 1979, p. 49, Bishir & Southern, 1996, p. 263).

By the last decade of the 19th century, Southport’s central business district was forming on E. Moore St. Real estate companies, insurance companies, and a bank were established first. Although local builders were busy constructing private residences, at this point in time there was not much need for many commercial businesses. The central business district would begin to take form early in the 20th century. Many of the oldest commercial buildings on Moore Street date from the early 1900s.

Early Twentieth Century through Post World War II

Following the boom of residential construction, at the beginning of the 20th century there was a need for commercial buildings. With the availability of brick from the local Southport Brick and Tile Company, brick became the material businessmen selected for their new commercial buildings.

One of the earliest commercial buildings is the **Bank of Southport Building** (ca. 1905; 112 E. Moore St.). This two-story machine-pressed brick building has side and rear walls that are constructed with rough bricks. Its windows have segmental arches and stone sills.



Figure 36: Bank of Southport (Circa 1905). Image taken July 18, 2024.

The **Northrup Building** (ca. 1890, 1905: 111 E. Moore St.) is another early example of commercial architecture in the commercial business district in Southport. The front gabled false façade of this building was a typical design during the early 20th century. It is 2-story brick building with masonry piers with granite strips between every 10 to 14 brick courses. The front façade is comprised of smooth pressed brick, a recessed storefront entrance with a granite stoop, and upper story windows with brick arched lentils.

Major institutional buildings from early 20th century include the **Masonic Lodge**, **Brunswick County Jail**, and the **Brunswick County High School** (now the Franklin Square Art Gallery, formally City Hall).

The years during and after World War I brought more commercial and residential development. Colonial Revival stylistic details began to be incorporated into Southport's local building techniques, however there are no homes or commercial buildings completely in this style. (Lounsbury, 1979, p.12)

Colonial Revival elements can be seen in the **Smith Building** (ca.1925; 107-9 E. Moore St.) with its arched granite broken pediment, upper story stone piers, and dentil molding cornice details. The building's atypical entrance is located on the east side of the front façade and is surrounded by fluted columns with ornamental frieze board, and cornice with dentil molding and egg and dart details.

Another commercial building with classical elements is the **Amuzu Theater** (ca. 1918; 111 N. Howe St.). This 2-story smooth-machine pressed brick building replaced the original 1912 theater next door. This building features a cast metal cornice, with dentil molding frieze board, and elongated decorative brackets.

Southport was regularly serviced by river steamer until 1925 and served by railroad from 1911 until just before World War II. World War II began in 1939, and during this time Southport thrived economically. Military activity in and around the town sustained development, and after the war, another building boom occurred which led to the creation of new suburbs outside Southport's historic core.

Modern Era

After this initial boom, Southport continued to grow – though at a slower pace than before – with a ferry connecting the town with Fort Fisher established in 1966. A severe challenge to the continued growth and development of the town emerged in July 1975 when a referendum was passed to relocate the county seat from Southport to Bolivia. The county government departed from Southport in 1978. Its departure left many vacant buildings in the central business district. Following its departure, efforts were made by the Southport Historical Society to study Southport's architectural heritage. Preservation efforts, the City's unique character and Southport's location have played a large role in the revitalization of its downtown area and have led to continued visitation and new demand in the form of retirees.

Today, Southport's historic architecture plays a huge role in the city's character and economic development. The city became so notable for its historic structures and charm that it became a renowned filming location for movies and television shows. Several historic homes and sites throughout the proposed local historic district have been featured in cinema such as *Crimes of the Heart*, *I Know What You Did Last Summer*, *The Summer I Turned Pretty*, *Safe Haven*, and more.

Boundary Justification

The boundary lines of the Southport Local Historic District closely follow the Southport National Register of Historic Places District with the exception of the Yacht Basin and new residential development along Kingsley Avenue and E Bay Street. These areas were excluded due to their loss of

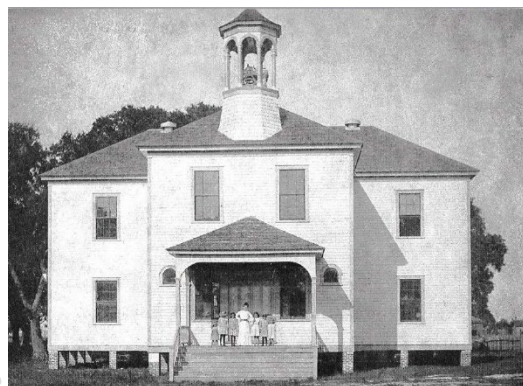


Figure 47: Originally the Brunswick County High School (Circa 1904), this building served as City Hall and is now the Franklin Square Art Gallery.

integrity and/or unsympathetic alterations of historic resources. The boundaries include contributing buildings and areas of high potential for archaeological deposits, as well as undeveloped land and non-contributing structures where necessary to protect the historic urban context from inappropriate development. The boundaries were drawn to include the greatest concentration of contributing resources. The district contains a cohesive collection of Southport's most intact historically and architecturally significant dwellings and commercial and institutional buildings, including early coastal vernacular styles, Colonial, Gothic Revival, Italianate, Queen Anne to ranch style residential and nonresidential buildings.

The Southport Local District comprises areas developed as Southport's population grew rapidly in the late 19th century through late 20th century. In the first decade of the 19th century the reconstruction of Fort Johnston guaranteed the presence of the military. Earlier neighborhoods evolved near the Cape Fear River around Fort Johnston. Residents utilized the river for transportation and most depended on it for their livelihood. Eventually spreading organically around major corridors and in close proximity to early downtown buildings. Streets are configured in a block figuration with Howe Street being the major corridor.

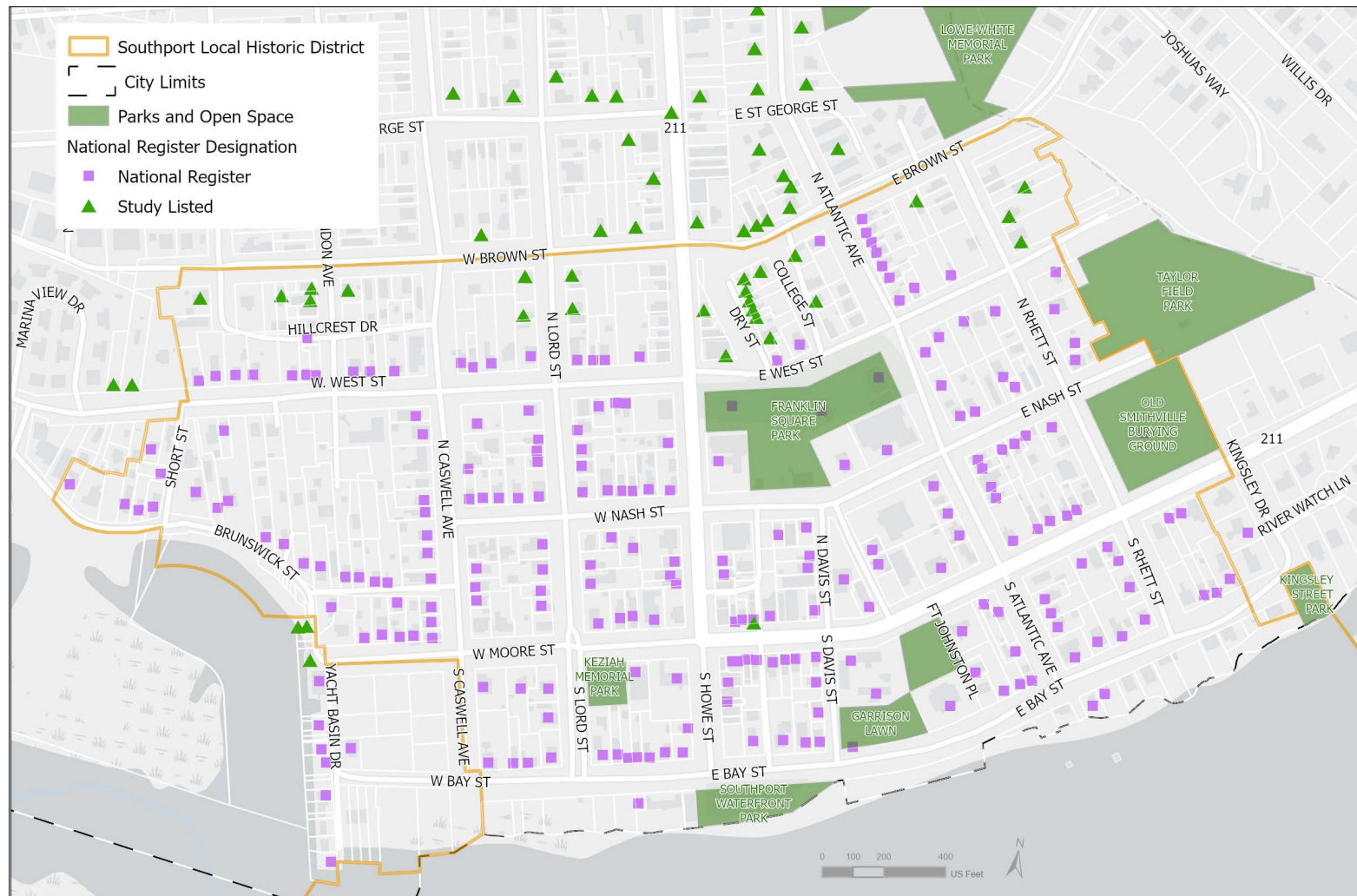
The Southport Local District is easily distinguishable from adjacent areas, which consists of a combination of altered historic buildings, newer residential buildings, commercial buildings, and institutional buildings. The local district includes 331 primary structures out of which 247 are considered as primary resources. The Southport Local Historic District includes the central business district, and a portion of the commercial corridor along Howe Street, and dwellings on both sides of Howe Street.

The western boundary includes properties to the west of Burrington Avenue, properties to the west of Short Avenue, along Brunswick Street, then follows W Moore Street and south along S Caswell Avenue. The eastern boundary includes properties along Rhett St and shifting further east along Moore Street and Bay Street.

The southern boundary is bounded by the Cape Fear River, including Battery Island. The northern boundary is bounded by Brown Street, only including the southern side of Brown Street due to the number of buildings that meet the age criteria with historical integrity.

Local Historic District Boundary Map

The following map graphically describes the boundary for the proposed Southport Local Historic District. The yellow line indicates the boundaries of the local district.



Bibliography

Bishir, C.W. & Southern, M.T. (1996). *A Guide to the Historic Architecture of Eastern North Carolina*. The University of North Carolina Press.

Bishir, C. W. (1990). *North Carolina Architecture*. The University of North Carolina Press.

Curtis, W.G. (Unknown) *Reminiscences of Wilmington and Smithville-Southport 1848-1900*. Herald Job Office.

Landmark Preservation Associates. (2010). *Comprehensive Historical/Architectural Site Survey of Brunswick County, North Carolina*. Brunswick County Board of Commissioners.

Lounsbury, C. (1979). *The Architecture of Southport*. The Southport Historical Society.

McAlester, V.S. (2023). *A Field Guide to American Houses*. Alfred A. Knopf.

National Register of Historic Places Inventory-Nomination Form. (1979). *Southport Historic District*. Survey and Planning Branch N.C. Division of Archives & History.

Reaves, B. (Unknown). *Southport (Smithville A Chronology Volume I (1520-1887)*. Broadfoot Publishing Company.

<https://www.southporthistoricalsociety.org/southport-historical-society-home/>

<https://cityofsouthport.com/wp-content/uploads/2017/08/SHS-Self-Guided-Historical-Walking-Tour.pdf>





**City of Southport Board of Aldermen
Ordinance and Statement of Plan Consistency
(As per NC General Statute 160D-605)**

When conducting a review of proposed zoning text or map amendments pursuant to this section, the Board of Aldermen shall approve a statement describing whether the proposed action is consistent with any comprehensive plan that has been adopted and any other officially adopted plan that is applicable.

AMENDMENT: ZMA-25-02 Local Historic District Zoning Overlay

STATEMENT OF PLAN CONSISTENCY:

The City of Southport Board of Aldermen, after consideration of the Planning Board recommendation, consideration of the Historic Preservation Commission recommended local historic district design standards, and all relevant portions of the adopted and CRC-certified land use plan, hereby **ADOPT** the proposed zoning map amendment and local historic design standards. The amendment is consistent with the City's 2050 Comprehensive Plan adopted on October 9, 2025. Specifically, the proposed Zoning Text Amendment is consistent with **Policy 3.1, Policy 3.2, and Policy 3.3** of the Historic Preservation Plan Element. Further, this map amendment is reasonable due to the physical condition of the properties within the proposed overlay, the benefits to the landowners and community as a whole and is in the public interest to preserve the historic character of the city.

NOW THEREFORE, be it ordained by the City of Southport Board of Aldermen, that the foregoing statement, having been submitted to a vote by a motion and seconded, received the following vote and was duly adopted this the ____ day of June, 2026.

Ayes: _____

Noes: _____

Absent or Excused: _____

Joseph P. Hatem, Mayor

Attest:

Tori Deviney, City Clerk



**City of Southport Board of Aldermen
Ordinance and Statement of Plan Consistency and Reasonableness
(As per NC General Statute 160D-605)**

When conducting a review of proposed zoning text or map amendments pursuant to this section, the Board of Aldermen shall approve a statement describing whether the proposed action is consistent with any comprehensive plan that has been adopted and any other officially adopted plan that is applicable.

AMENDMENT: ZMA-25-02 Local Historic District Zoning Overlay

STATEMENT OF PLAN CONSISTENCY:

The City of Southport Board of Aldermen, after consideration of the Planning Board recommendation, consideration of the Historic Preservation Commission recommendation and all relevant portions of the adopted and CRC-certified land use plan, hereby **DENY** the proposed zoning map amendment. The amendment appears consistent with the City's 2050 Comprehensive Plan although it is not reasonable due to the detriments of added scrutiny for alterations to existing structures and for construction of new structures in the proposed district to local landowners.

NOW THEREFORE, be it ordained by the City of Southport Board of Aldermen, that the foregoing statement, having been submitted to a vote by a motion and seconded, received the following vote and was duly adopted this the ____ day of June, 2026.

Ayes: _____

Noes: _____

Absent or Excused: _____

Joseph P. Hatem, Mayor

Attest:

Tori Deviney, City Clerk