

# Appendix

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## **A. Resources for Technical Information**

### **Local Resources:**

Statesville Historic Preservation Commission  
City of Statesville  
P.O. Box 1111  
Statesville, NC 28687

To obtain information on Statesville's historic districts, certificates of appropriateness, and technical assistance, contact the Statesville Historic Preservation Commission staff.

Tel: 704/878-3578  
Fax: 704/878-3464

### **State Resources:**

State Historic Preservation Officer  
North Carolina Division of Archives and History  
NC Dept. of Cultural Resources  
4618 Mail Service Center  
Raleigh, NC 27699-4618  
Tel: 919/733-4763

To obtain information on the National Register program and historic districts, contact the Survey and Planning Branch at 919/733-6545.

To obtain technical restoration assistance and information on preservation tax credits and lead-based paint contact the Restoration Branch at 919/733-6547.

To obtain information on archaeological sites, contact the Office of State Archaeology at 919/733-7342.

### **National Resources:**

Heritage Preservation Services National Park Service  
1849 C Street, NW  
Washington, DC 20240

To obtain information on preservation publications or technical assistance contact the Technical Preservation Services office at 202/343-9578.

Web site: <http://www2.cr.nps.gov>

## **B. References**

### **National Park Service Publications:**

The National Park Service publishes an ongoing series of technical briefs, books, and leaflets on appropriate preservation treatments and rehabilitation techniques. A Catalogue of Historic Preservation Publications with ordering information, stock numbers, and prices may be obtained by writing to the National Park Service (see address on page 66). Their web site also includes information on their programs and publications.

### **Other References:**

Bishir, Catherine W. *North Carolina Architecture*. Chapel Hill, N. C.: University of North Carolina Press, 1990.

Bullock, Orin M., Jr. *The Restoration Manual: An Illustrated Guide to the Preservation and Restoration of Old Buildings*. Norwalk: Silvermine Publishers, 1966. (721 Carnegie)

*Caring for Your Historic House*, Historic Preservation Foundation and National Park Service. New York, NY: Harry N. Abrams, Inc., 1998.

Faretti, Rudy J., and Joy Putnam. *Landscapes and Gardens for Historic Buildings*. Nashville, Tenn.: American Association for State and Local History, 1978.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred Knopf, 1984.

Morton, W. Brown, III, et al. *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings*. Washington, D. C.: National Park Service, U. S. Department of the Interior, 1992.

Moss, Roger W. *Century of Color: Exterior Decoration for American Buildings—1820/1920*. Watkins Glen, N. Y.: American Life Foundation, 1981 and Gail C. Winkler. *Victorian Exterior Decoration: How to Paint Your Nineteenth Century House Historically*. New York, N. Y.: Henry Holt and Co., 1987.

*Old House Journal*. The Old House Journal Corp., 435 Ninth Street, Brooklyn, N. Y. 11215.  
Phillips, Steven J. *Old-House Dictionary: An Illustrated Guide to American Domestic Architecture (1640-1940)*. Washington, D. C.: Preservation Press, 1992.

Weaver, Martin E. *Conserving Buildings: Guide to Techniques and Materials*. New York, N. Y.: John Wiley & Sons, Inc., 1993.

### C. Architectural Terms

**Aluminum Siding:** sheets of exterior architectural covering, usually with a colored finish, fabricated to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.

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

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

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

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

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

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

**Asbestos Siding:** dense, rigid material containing a high proportion of asbestos fibers bonded with Portland cement; resistant to fire, flame, or weathering and having a low resistance to heat flow. It is usually applied as large overlapping shingles.

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

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

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

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

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

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

**Baluster:** A miniature column or other form of upright that, in a series, supports a handrail, or balustrade.

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

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

**Bargeboard (also Vergeboard):** a wooden member, usually decorative, suspended from and following the slope of a gable roof.

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

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

**Beaded Board:** a decorative board with tongue and groove bead pattern on one side.

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

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

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

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

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

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

**Bungalow Style:** an early 20<sup>th</sup> century architectural style that grew out of the Arts and Crafts movement of the late 19<sup>th</sup> century. Its basic characteristics are long, low profiles; overhanging, bracketed eaves; wide engaged porches with square, squat brick piers supporting wood posts; and informal interior arrangements.

**Buttress:** a vertical mass of masonry projecting from or built against a wall to counteract the thrust of an arch, roof, vault, or other structure. Sometimes wooden buttresses are added to the frame Gothic Revival-style buildings as decorative, but not supporting features.

**Ca.** or **Circa:** used before a date to indicate “approximate.”

**Comes:** A slender grooved lead bar used to hold together the panes in stained glass or latticework windows.

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

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

**Cement Fiber Board:** a composite material made of sand, cement and cellulose fibers and can be used as siding sheets, shingles or clapboard.

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

**Cladding:** The material used to cover the exterior surface of a building, such as siding or shingles.

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

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

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

**Colonial Revival:** an architectural style (1870-1950) characterized by a balanced façade, the use of decorative elements such as porticoes to emphasize the front entrance, double-hung windows with multiple panes, and decorative cornices.

**Colonnade:** a series of columns supporting an entablature.

**Colonnade:** a small-scale column generally employed as a decorative element on mantels, over- mantels and porticoes.

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

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

**Conjectural Features:** based on conjecture.

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

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

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

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

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

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

**Craftsman Style Bungalow:** is a subset of the bungalow characterized by simplicity and lack of the fanciful ornamentation one finds in Victorian homes.

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

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

**Crown Molding:** Cornices upper molding. Crown molding often serves to cap or crown the vertical facing, or fascia, of a boxed cornice. Also the term is frequently given to the molding used to decorate the joints between walls and a ceiling.

**Cupola:** a roof-top structure, having a domed roof supported by a circular or polygonal base. Occurring on the roof of a building, serves as a lantern, belfry, or belvedere.

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

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

**Dormer:** A vertical window projecting from the slope of a roof; usually provided with its own roof.

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

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

**Double-pile House:** A house that is two rooms deep.

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

**Drip Cap:** A horizontal molding, fixed to a door or window frame to divert the water from the top rail, causing it to drip beyond the outside of the frame.

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

**Elevation:** The exterior face of a building, usually denoted by the direction it faces (such as, the west elevation). Also denotes a drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

**Ell:** a secondary wing or extension of a building, often a rear addition, positioned at right angles to the principal mass.

**Engaged Porch:** A type of porch where the roof is structurally continuous with the main roof of the structures.

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

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

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

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

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

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

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

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

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

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

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

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

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

**Foundation:** the supporting portion of a structure below the first-floor construction, or below grade, including footings.

**French window:** a long window reaching to the floor level and opening in two leaves like a pair of doors.

**Frieze:** the middle portion of a Classical entablature, located above the architrave and below the cornice. The term is usually used to describe the flat, horizontal board located above the weatherboards of most houses.

**Gable:** the vertical, triangular part of a building with a double sloping roof (gabled roof). It consists of the area from the cornice or eaves up to the ridge of the roof and forms a triangle.

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

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

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

**Glass Block or Glass Brick:** A hollow block of glass, usually translucent with textured faces; has relatively low thermal-insulation and low fire-resistance value; used in non-load-bearing walls.

**Gutter:** a shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.

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

**Header:** the end of a brick, sometimes glazed.

**Hip, or Hipped, Roof:** a roof that slopes back equally from each side of a building. A hip roof can have a pyramidal form or have a slight ridge.

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

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

**I-House:** A two story house with a single room on each side of a center stair hall.

**In Situ:** In the natural or original position.

**Italianate:** An architectural style (1840-1880) Characterized by the use of heavy moldings and brackets, arched openings, cupolas or towers, and narrow single pane double-hung windows and double doors.

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

**Jerkinhead Roof:** see “Clipped Gable.”

**Joist:** one of a series of parallel timbers or beams usually set on edge, which spans a room from wall to wall to support a floor or ceiling. A beam that floorboards, ceiling boards, or plaster lathes are nailed.

**Knee brace:** a wooden- often triangular bracket- that supports the soffits of a building. Knee brace is frequently used in the construction of Craftsman Style residences.

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

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

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

**Leaded Glass:** A window having small diamond-shaped or rectangular panes of glass set in lead cames.

**Light:** a single pane of glass.

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

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

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

**Lunette:** a semicircular or crescent shaped opening.

**Mansard Roof:** A modification of the hip roof in which each side has two planes, the upper being shallower. This roof is characteristic of the Second Empire style.

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

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

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

**Molding:** a decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

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

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

**Muntins:** A molding forming part of the frame of a window sash and one side of a pane.

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

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

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

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

**Palladian Window:** a window design featuring a central arched opening flanked by lower square-headed openings separated from them by columns, pilasters, piers, or narrow vertical panels.

**Panel:** a portion of a flat surface set off by molding or some other decorative device.

**Parapet:** a low wall along a roof, or terrace directly above an outer wall that is used as decoration or protection.

**Paver (Brick):** A vitrified brick, esp. suitable for use in pavements where resistance to abrasion is important.

**Paver (Tile):** Unglazed porcelain or natural clay tile, formed by the dust-pressed method; similar to ceramic mosaic tile in composition and physical properties but thicker.

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

**Pedestal:** a support for a column, pilaster, statue, or urn.

**Pediment:** a crowning element of porticos, pavilions, doorways, and other architectural features, usually of low triangular form, with a cornice extending across its base and carried up the raking sides; sometimes broken in the center as if to accommodate an ornament; sometimes of segmental, elliptical, or serpentine form.

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

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

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

**Pitch:** The angle of slope to a roof plane.

**Porte Cochere:** a projecting porch that provides protection for vehicles and people entering a building; a common feature of the early 20<sup>th</sup> century Colonial Revival and Craftsman styles.

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

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

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

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

**Queen Anne:** An architectural style (1880-1910) characterized by multiple steep roofs, frequent use of bay windows, variety of texture, and irregularity of plan and massing.

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

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

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

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

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

**Rehabilitation:** The 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 and features of the property which are significant to its architectural and cultural values.

**Re-pointing:** Raking out deteriorated mortar joints and refilling them with new surface mortar to repair the joint.

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

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

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

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

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

**Sawn work:** Ornamentation in cutout planking, formed with a band saw. Popular in the 1880s and 90s, this decorative detailing is flat.

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

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

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

**Shed Roof:** a roof with a simple single slope.

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

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

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

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

**Soffit:** the exposed undersurface of any overhead component of a building, such as an arch balcony, beam, cornice, lintel, or vault.

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

**Stretcher:** the long face of a brick when laid horizontally.

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

**Stucco:** an exterior finish, usually textured, composed of Portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than Portland cement.

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

**T-1-11:** is a generic name for exterior grade sheathing/finish material with vertical grooves routed into it. It can be either plywood or OSB (made of woodchips), and is almost always made with formaldehyde-based glue.

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

**Tongue and groove:** a joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be lightly joined with a flush surface alignment.

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

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

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

**Tudor Revival:** An architectural style (1890-1940) characterized by asymmetrical massing, steeply-pitched cross gable roof, decorative half-timbered patterns on the upper exterior walls, and narrow multi-pane casement windows.

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

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

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

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

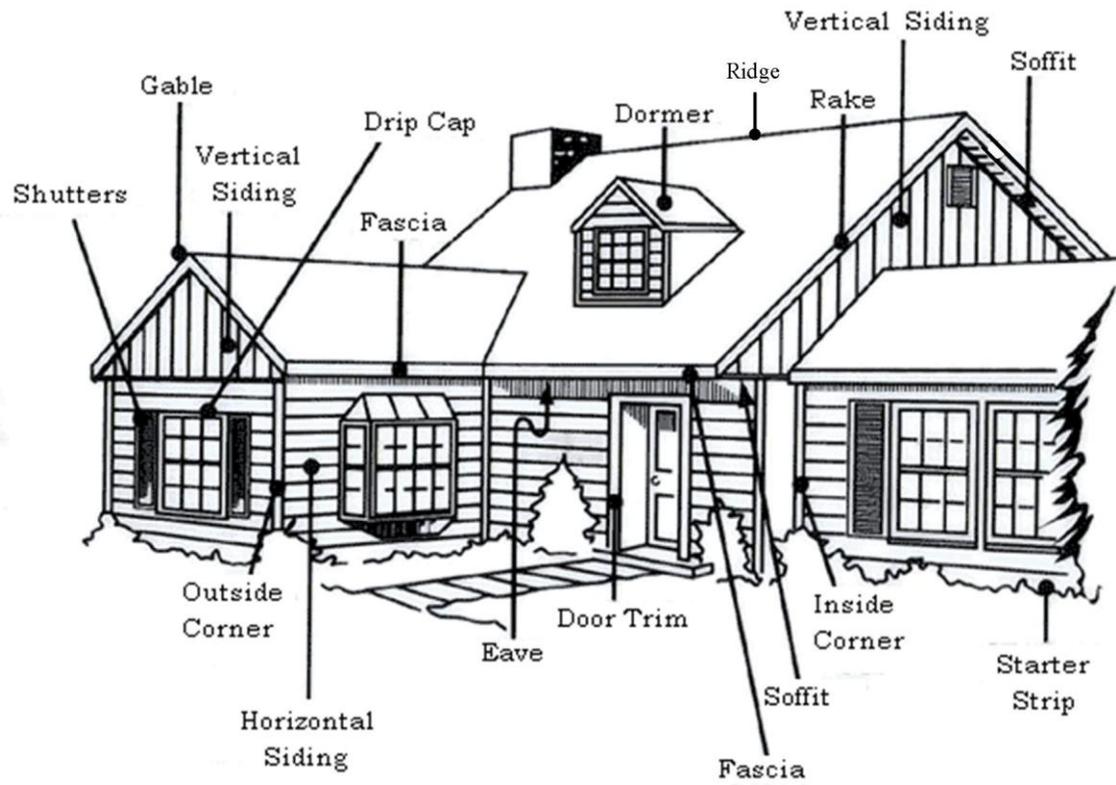
**Vernacular:** in architecture, as in language, the nonacademic local expressions of a particular region, reflecting native or popular taste as opposed to a formal style. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principals of formal Classical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

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

**Water Table:** a belt course differentiating the foundation of a masonry building from its exterior walls.

**Weatherboard:** wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

## D. Parts of a House



## **E. Suggested Plant Materials**

### **Evergreen Trees**

Cedrus Deodara	Deodar Cedar
Cryptomeria Japonica	Japanese Cedar
Magnolia Grandiflora	Southern Magnolia
Magnolia Stellata	Star Magnolia
Magnolia Virginiana	Bay Magnolia
Pinus strobus	White Pine (50'-100')
Pinus Thunbergiana	Japanese Black Pine
Tsuga Canadensis	Canadian Hemlock
Chamaecyparis spp.	False Cypress

### **Deciduous Trees**

#### **Small Deciduous Trees (Height: 12'-30')**

Acer Ginnala	Amur Maple
Acer griseum	Paperbark Maple
Acer palmatum	Japanese Maple
Amelanchier canadensis	Serviceberry
Betula populifolia	Gray Birch
Cercis canadensis	Eastern Redbud
Chionanthus virginicus	Fringe Tree
Cornus kousa	Kousa Dogwood
Cornus mas	Cornelian Cherry Dogwood
Cotinus coggyria	Smoke Tree
Crataegus phaenopyrum	Washington Hawthorn
Halesia Carolina	Carolina Silverbell
Koelreuteria paniculata	Golden Rain-Tree
Lagerstromia Indica	Crape Myrtle (mildew resistant varieties)
Magnolia soulangiana	Saucer Magnolia
Malus spp.	Flowering Crab Apples
Oxydendrum arboreum	Sourwood
Prunus spp.	Flowering Cherries
Vitex Agnus-castus	Chaste-tree

#### **Medium Deciduous Trees (Height: 30'-50')**

Acer platanoides	Norway Maple
Aesculus carnea	Red Horse Chestnut
Betula nigra	River Birch
Cercidiphyllum japonicum	Katsura Tree
Cladrastis lutea	American Yellowwood
Carpinus caroliniana	American Hornbeam (20-30')
Carpinus betulus	European Hornbeam (40-60')
Phellodendron amurense	Amur Cork Tree
Prunus sargentii	Sargent Cherry (40-60')
Pyrus calleryana "Capitol"	Capitol Flowering Pear
Salix elegantissima	Thurlow Weeping Willow
Sorbus	Mountain Ash
Tilia cordata	Littleleaf Linden

### **Large Deciduous Trees (Height: 50'-100'+)**

<i>Acer rubrum</i>	Red Maple
<i>Acer saccharum</i>	Sugar Maple
<i>Aesculus hippocastanum</i>	Horse Chestnut
<i>Carpinus caroliniana</i>	Ironwood
<i>Carya ovata</i>	Shagbark Hickory
<i>Fagus grandifolia</i>	American Beech
<i>Fagus sylvatica</i>	European Beech
<i>Ginkgo biloba</i>	Maidenhair Tree
<i>Gleditsia Triacanthos Inermis</i>	Thornless Locust
<i>Liquidambar triloba</i>	Fruitless Sweet Gum
<i>Metasequoia glyptostroboides</i>	Dawn Redwood
<i>Nyssa sylvatica</i>	Black Tupelo
<i>Platanus occidentalis</i>	Sycamore
<i>Quercus alba</i>	White Oak
<i>Quercus phellos</i>	Willow Oak
<i>Quercus rubra</i>	Red Oak
<i>Sophora japonica</i>	Scholar Tree
<i>Tilia americana</i>	Basswood
<i>Ulmus Parvifolia</i>	Chinese Elm
<i>Zelkova serrata</i>	Japanese Zelkova

### **Deciduous Shrubs**

<i>Weigela Florida</i>	(all Varieties) reaches 6-9 ft. tall, 9-12 ft. wide
<i>Sarcococca</i> spp.	Sweet Box (shade only)
<i>Fothergilla Major</i>	Dwarf Fothergilla
<i>Berberis thunbergii</i>	Japanese Barberry
<i>Cephalanthus occidentalis</i>	Button Bush
<i>Cornus sericea</i>	Red-Osier Dogwood
<i>Cotoneaster apiculata</i>	Cranberry Cotoneaster
<i>Euonymus alatus</i> "Compactus"	Dwarf Winged Euonymus
<i>Forsythia viridissima</i>	Dwarf Fothergilla
<i>Rosa</i> spp.	Roses
<i>Syringa</i> spp.	Lilac
<i>Viburnum</i> spp.	Viburnum
<i>Callicarpa americana</i>	Beautyberry (3'-6')
<i>Spirea Prunifolia</i> "Plena"	Bridal Wreath Spirea (up to 6')
<i>Chaenomeles</i>	Flowering Quince (dwarf to 6')
<i>Hydrangea macrophylla</i>	Hydrangea (4'-6')
<i>Hibicus syriacus</i>	Rose of Sharon (10'-12')
<i>Calycanthus</i>	Sweet Shrub (6')
<i>Spirea vanhouttei</i>	Van Houtte Spirea (6')

### **Evergreen Shrubs (Various Heights)**

<i>Camellia japonica</i>	Camellia (6'-12')
<i>Nandina domestica</i>	Nandina (dwarf to 6')
<i>Rhododendron</i>	Azalea Cultivars (up to 6')
<i>Ilex vomitoria</i>	Yaupon Holly (up to 20')

Buxus sempervirens	English Boxwood (6'-20')
Ilex meserveae	Blue Hollies (6'-20')
Kalmia latifolia	Mountain Laurel (25'-30')
Taxus Canadensis	Canada Yew (3'-6')
Sarcococca spp.	(Shade only)
Cupressocyparis Leylandii	Leyland Cypress
Thuja spp.	(Dwarf varieties only)
Prunus Laurocerasus 'Otto Luyken'	Cherry Laurel
Prunus L. Schipkaensis	Skip Laurel
Pinus Mugo	Dwarf Pine
Myrica Cerifera	Wax Myrtle
Mahonia	(all varieties)
Pieris Japonica	Andromeda (shade only)
Osmanthus spp.	Tea Olive (all varieties)
Loropetalum Chinense	Loropetalum (Chinese)
Ligustrum	all varieties
Lagerstromia Indicia	all varieties (Crepe Myrtles)
Juniperus Virginia	Eastern Red Cedar
Jasminum spp.	(All varieties except climbers)
Daphne Odora	Daphne (shade only)
Cleyera Japonica	(where pruning is not needed)
Aucuba Japonia	(shade only)
Abelia Grandiflora	Sherwood, Edward Goucher, Compacta and Little Richard

### **Groundcovers (Height: 1'-3')**

Ajuga Reptans	Bugle Flower/Bugle Weed (shade only)
Arctostaphylos uva-ursi	Bearberry
Cotoneaster dammeri	Bearberry Cotoneaster
Hemerocallis spp.	Daylilly
Hosta spp.	(Shade only)
Iberis sempervirens	Evergreen Candytuft
Juniperus horizontalis	Creeping Juniper
Liriope	Blue or variegated (lily turf)
Ophiopogon	Mondo Grass (Nana dwarf)
Pachysandra terminalis	Japanese spurge
Phlox Subulata	Thrift (Spreading habit)
Vinca minor	Small-leafed Periwinkle

### **Vines**

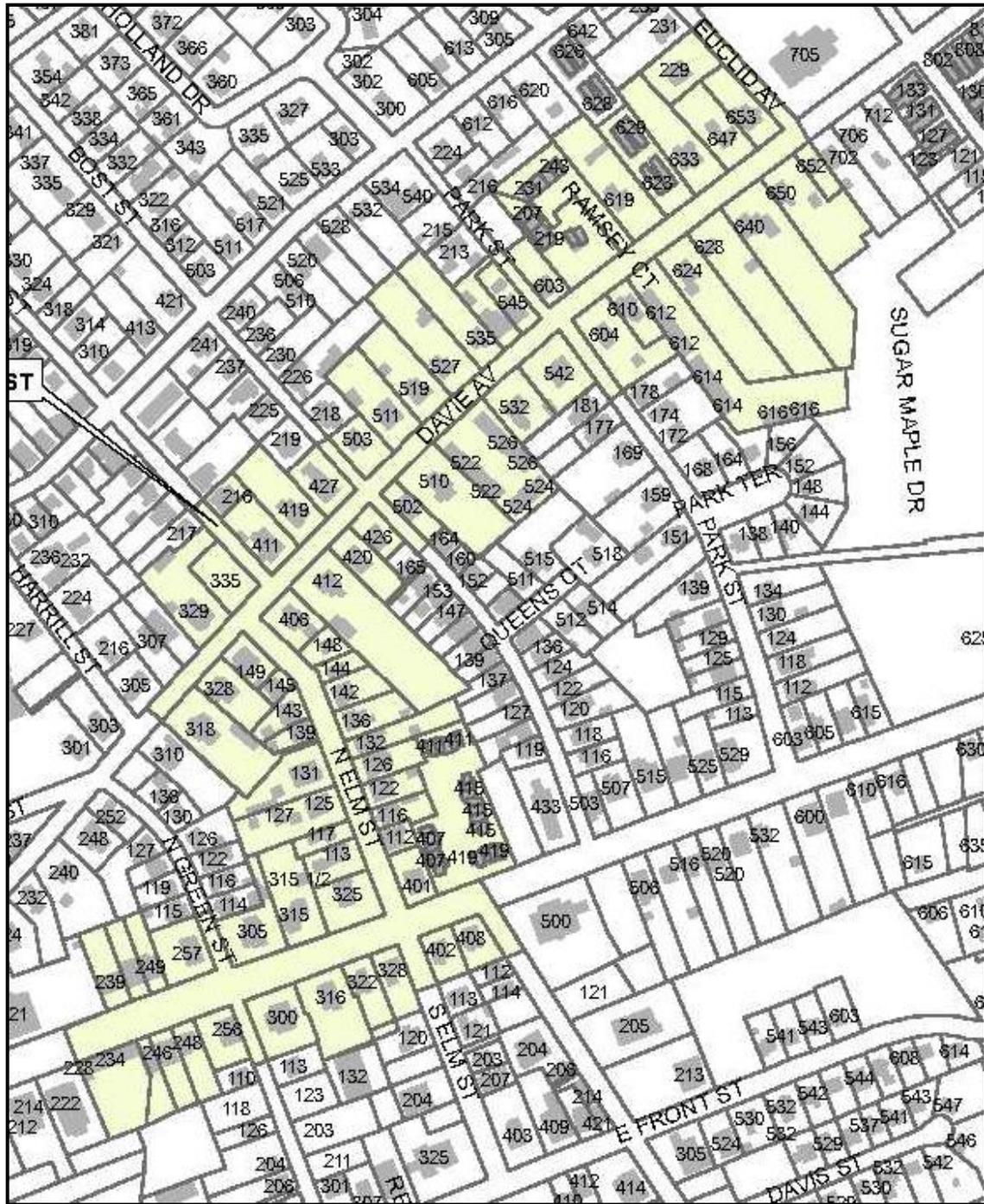
Akebia quinata	Five-leaf Akebia
Campsis radicans	Common Trumpet Creeper
Clematis dioscrefolia	Sweet Autumn Clematis
Clematis jackmanii	Jackman's Clematis
Lonicera rankinii	Fall Blooming Honeysuckle
Parthenocissus tricuspidata	Boston Ivy
Vitis spp.	Grapes

## F. Map of the Historic Districts



- Mitchell College Historic District
- South Race Street Historic District
- Academy Hill Historic District
- Davie Ave/E. Broad St. Historic District

Davie/Broad Street Local/National Historic District



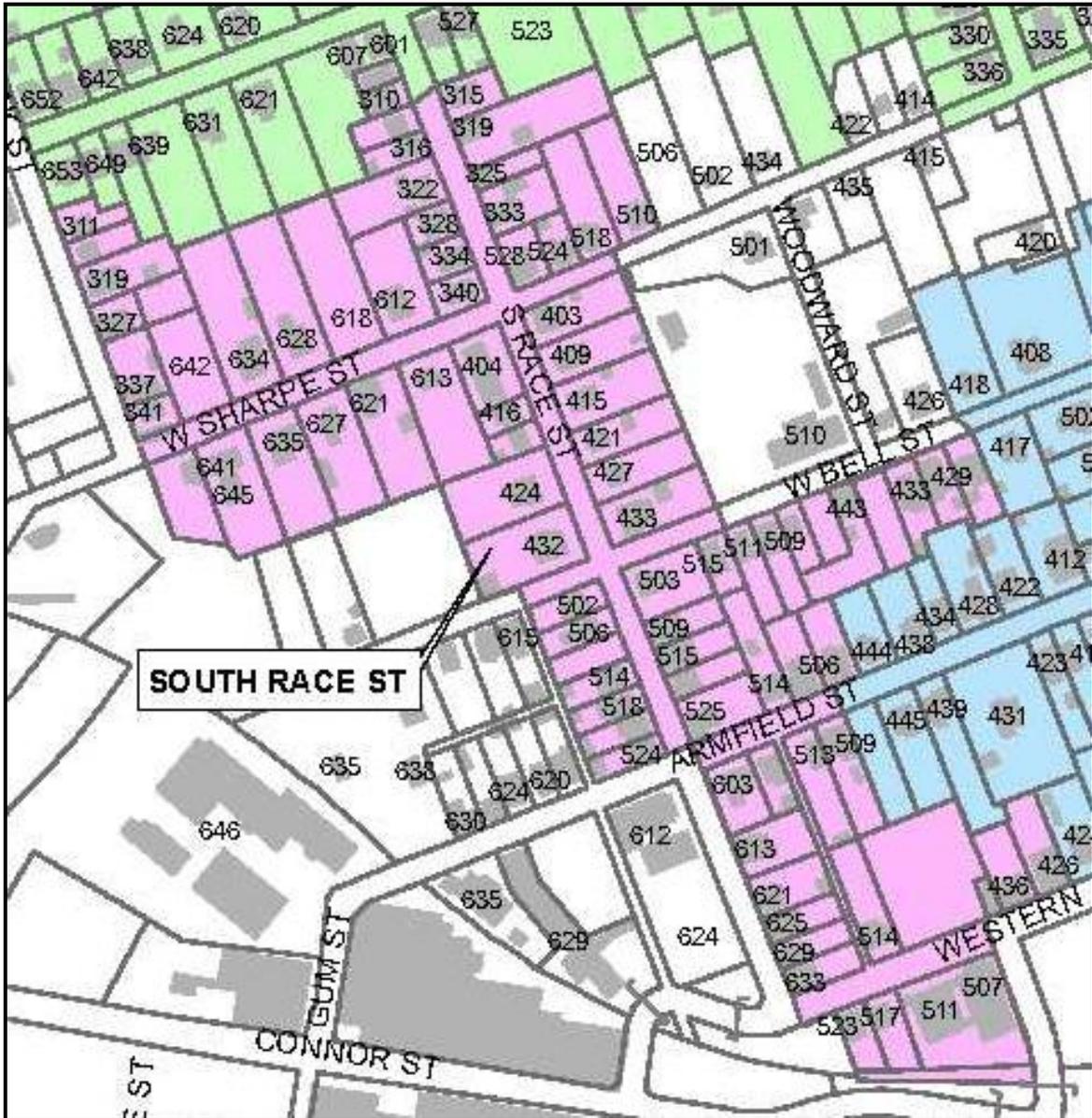
- Mitchell College Historic District
- South Race Street Historic District
- Academy Hill Historic District
- Davie Ave/E. Broad St. Historic District

# Mitchell College Local/National Historic District



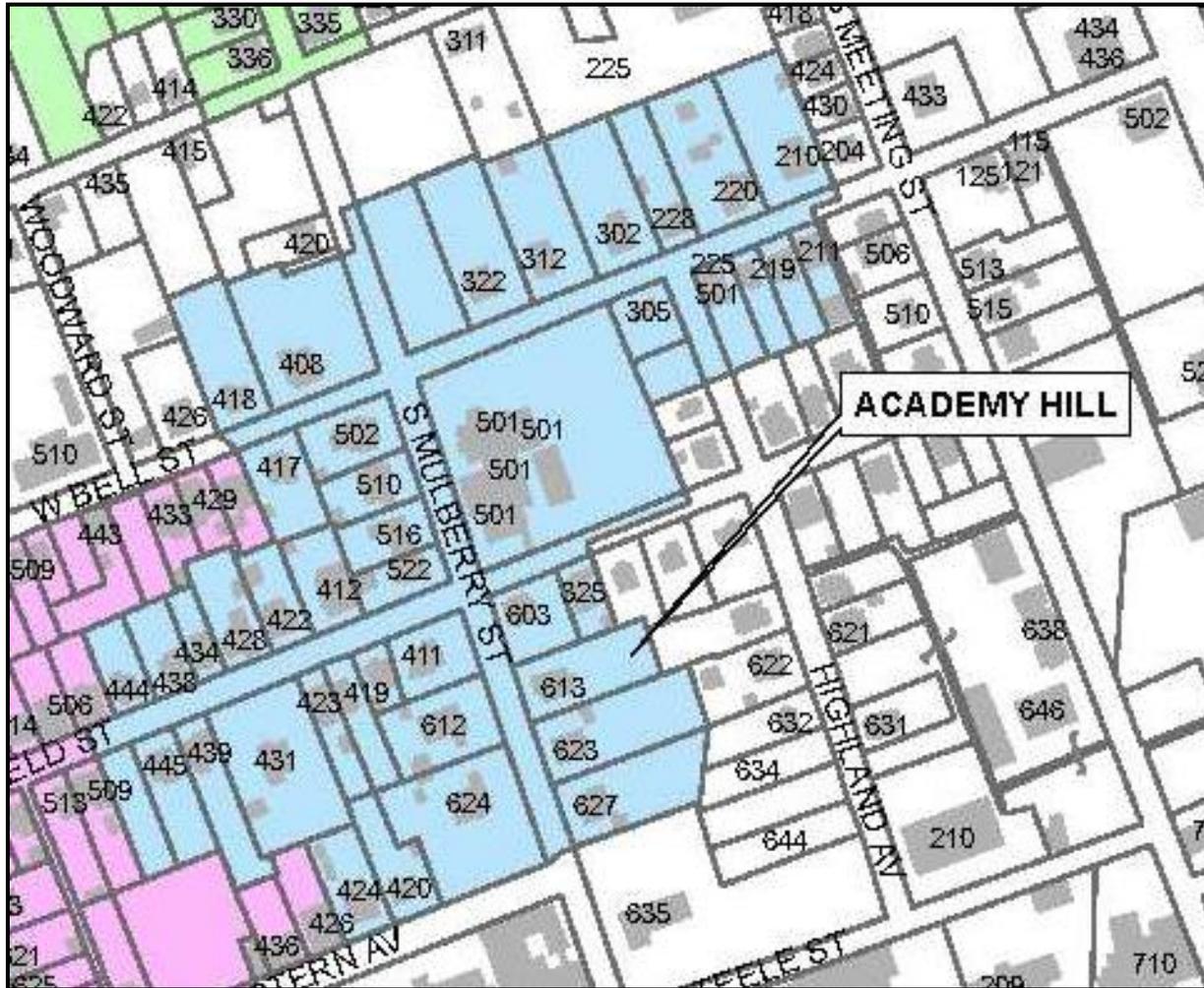
- Mitchell College Historic District
- South Race Street Historic District
- Academy Hill Historic District
- Davie Ave/E. Broad St. Historic District

Race Street Local/National Historic District



- Mitchell College Historic District
- South Race Street Historic District
- Academy Hill Historic District
- Davie Ave/E. Broad St. Historic District

Academy Hill Local/National Historic District



- Mitchell College Historic District
- South Race Street Historic District
- Academy Hill Historic District
- Davie Ave/E. Broad St. Historic District

## **G. New Construction Materials Guide**

### **Siding Material:**

Wood siding; 4-10" with beveled base measurement at 3/4" and with a squared edge

If corner boards are utilized, use 5/4 X 5 (4.5 total width)

Fiber Cement board siding; smooth surface beveled, 5" reveal

Shakes: regular cut wood; regular cut fiber cement board; crescent pattern when architecturally appropriate

Masonry siding, brick, stucco, or stone

### **Porches:**

Beadboard Ceilings

Tongue and Groove flooring installed flush with interior floor

Tongue and Groove cellular PVC ceiling boards

6' minimum porch depth

Wood Railings/Columns to scale

Fiberglass Columns

### **Windows:**

True Divided Light insulated wood windows or aluminum clad windows

Simulated divided light wood/aluminum clad windows (wood muntins on both interior and exterior with a spacer between the muntins and glass to allow for an accurate profile)

5/4 X 5 exterior casing with drip cap on top casing

Standard brick mold on masonry buildings

### **Doors:**

Wood doors designed to match the architecture of the proposed building

Door casing to match window casing

### **Roofing:**

Asphalt composition shingles in dark black, brown and grays (3 tab or architectural)

Gutter System should be attached as needed

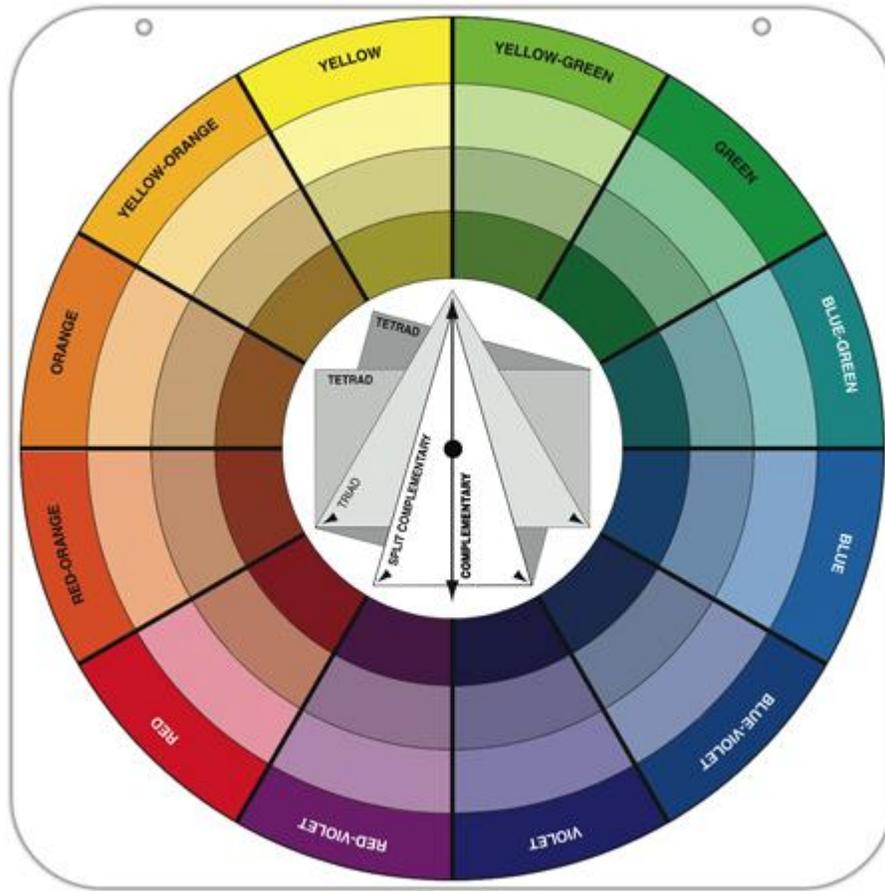
Rafter tails are generally exposed

Bead Board underlayment is generally utilized where exposed

### **Foundation:**

Brick or stone

## H. Appropriate Historic Painting Palettes



When choosing a color schemes for a façade the color wheel above can be used to find complimentary colors. In the City of Statesville, there are a variety of architectural styles. Below each of those architectural styles are listed with the appropriate color palettes for the time period.

Also included with each of the style is an example of local architectural with the specified color application. Most of the paint stores have historic color palettes that can be used as a help tool when making a façade color decision.

**Colonial (1600-1800), Georgian (1690-1830), Federal (1780-1820):**

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



William Franklin Hall House;  
203 N. Race Street



**Greek Revival (1820-1850):**

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



Mitchell College, Main Building;  
500 West Broad Street

**Gothic Revival (1840-1870):**

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



Statesville Friends Church;  
441 Walnut Street



Broad Street Methodist Church;  
317 W. Broad Street

**Italianate (1840-1880):**

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



William C. Miller House; 138 N Mulberry Street



J.C. Steele House; 624 S. Mulberry Street

**Queen Anne (1870-1890):**

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



Dr. Julius Lowenstein House; 221-231 Walnut Street

**Victorian Vernacular (1825-1900):**

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



Resnick House; 235 Walnut Street

**Colonial Revival (1880- present):**

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



Ashe House; 645 Walnut Street

**Neo-classical Revival (1893-1940):**

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



J. I. Tomlin House; 610 Walnut Street

**Bungalow (1905-1920):**

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



J. B. Foster House; 423 Armfield Street



Boyd House; 635 Walnut Street

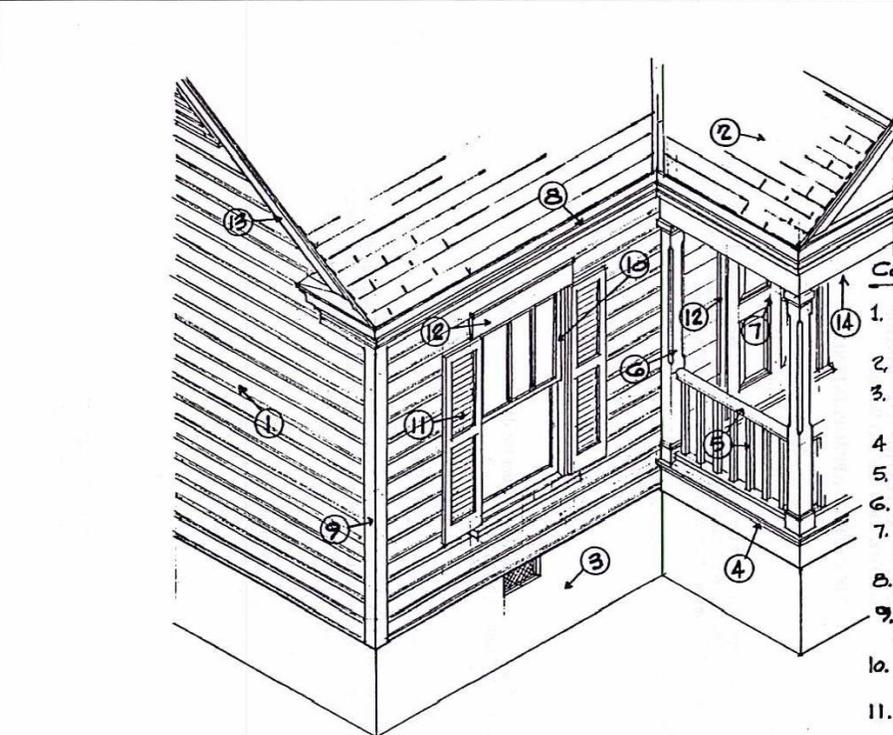
**Craftsman Style Bungalow (1905-1930):**

The name "Craftsman" comes from the title of a popular magazine published by the famous furniture designer, Gustav Stickley, between 1901 and 1916. A true Craftsman house is one that is built according to plans published in Stickley's magazine. A craftsman style house is constructed of wood, stone, or stucco siding, low-pitched roof, wide eaves with triangular brackets, exposed roof rafters, a porch with thick square or round columns, stone porch supports, exterior chimney made with stone, open floor plans (few hallways), numerous windows, some windows with stained or leaded glass, beamed ceilings, dark wood wainscoting and moldings and built-in cabinets, shelves, and seating.



M. Tharpe House; 420 West Front Street

## Color Schedule:



**COLOR SCHEDULE**

1. BODY OF HOUSE: \_\_\_\_\_

2. ROOFING: \_\_\_\_\_

3. FOUNDATION: \_\_\_\_\_

4. PORCH FLOOR: \_\_\_\_\_

5. RAILING: \_\_\_\_\_

6. COLUMNS: \_\_\_\_\_

7. ENTRANCE DOOR: \_\_\_\_\_

8. CORNICE: \_\_\_\_\_

9. CORNER BOARDS: \_\_\_\_\_

10. WINDOW SASH: \_\_\_\_\_

11. SHUTTER: \_\_\_\_\_

12. DOOR & WINDOW TRIM: \_\_\_\_\_

13. RAKE: \_\_\_\_\_

14. PORCH CEILING: \_\_\_\_\_

15. OTHER: \_\_\_\_\_

APPLICANT: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

The color schedule is a tool to help with color placement on a house's façade. When beginning painting it is best to work from the top of the structure down. The following suggests an effective order of work.

- 1<sup>st</sup>: The main part of the house, including siding, roofing and other large surfaces
- 2<sup>nd</sup>: Trim the cornices, corner boards, doors, windows and dormers
- 3<sup>rd</sup>: Paint the porches, floor, ceiling and balustrades
- 4<sup>th</sup>: Paint the shutters and screens (these are painted when removed from the structure)

Other tips:

Always work in the shade so the paint will affectively bond with the surface and not blister.

Always prime:

New wood: can be primed according to the recommendations of the paint manufacturer

Old wood: has to be primed where the paint has been badly weathered or where oil-based paint is used.

If latex is to be the finishing coat, only the bare spots need to be primed (please note that latex paint is not recommended for exterior use over existing oil-based paints)

Always caulk around doors and window frames (re-glazing the windows is required for repainting)

Always mix the paint prior to opening the can

## I. Application Requirements for Quick Reference

	Materials Type	Site Plan	Site Plan with Trees	Scaled Elevation Drawing	Scaled Elevation Drawing (all sides)	Product Sample	Product Brochure	Photo(s)	Preparation Method	Landscape Plan	Design Drawing
Exterior Repairs	●									●	
Re-roofing of Original Materials	●								●	●	
Exterior Alterations	●			●						●	
Additions	●			●		●	●	●	●	●	●
Site Features	●	●									●
New Construction	●			●		●	●	●			●
Demolition				●						●	
Fencing	●	●							●	●	●
Painting for New Construction	●									●	
Tree Removal				●						●	●
Signage	●	●								●	●
Decks and Patios	●	●									●
Parking Areas & Driveways	●			●							●
Moving Buildings				●						●	
Window/Door Replacement	●				●		●	●			
Accessory Structures	●	●			●	●	●		●		●

**Additional documentation may be required on a case-by-case basis.**

● Submission of any of these types of documentation is acceptable, unless otherwise requested by Staff or HPC.