

Resources

Local Resources

Chapel Hill Historic District Commission

Chapel Hill Planning Department

Town of Chapel Hill

405 Martin Luther King Jr. Boulevard

Chapel Hill, NC 27514

Telephone: 919/968-2743

Website: <https://www.townofchapelhill.org/government/departments-services/planning/>

Preservation Chapel Hill

610 East Rosemary Street

Chapel Hill, NC 27415

Telephone: 919/942-7818

Website: www.chapelhillpreservation.com

Preservation Chapel Hill is a local non-profit (501c3) that is dedicated to protecting the character and heritage of the Town of Chapel Hill, and the surrounding community, through the preservation and conservation of its historic buildings and cultural landscapes. They accomplish this through a variety of preservation, advocacy, and educational programming.

State Resources

State Historic Preservation Office

North Carolina Division of Archives and History

Physical address:

109 E. Jones Street, 2nd Floor

Raleigh, NC 27601

Mailing address:

4617 Mail Service Center

Raleigh, NC 27699-4617

Telephone: 919/814-6570

Website: <https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office>

The North Carolina State Historic Preservation Office assists private citizens, private institutions, local governments, and agencies of state and federal government in the identification, evaluation, protection, and enhancement of properties significant in North Carolina history and archaeology. The agency also carries out state and federal preservation programs.

The Architectural Surveys and National Register Branch coordinates or participates in five major program areas related to the preservation of historic structures in North Carolina: the statewide historic building survey; the National Register of Historic Places program; Environmental Review of state and federal projects that affect historic structures; Local Historic Preservation Commissions, including the Certified Local Government program; and public information and assistance. The Restoration Services Branch provides a variety of technical preservation services to the public and to governmental agencies, including coordination of federal and state historic preservation tax credits for rehabilitations of historic buildings.

Preservation North Carolina

Physical Address:

814 Oberlin Road
Raleigh, NC 27605
Mailing Address:
P. O. Box 27644
Raleigh, NC 27611-7644
Telephone: 919/832-3652
Fax: 919/832-1651
Website: www.presnc.org

Preservation North Carolina is North Carolina's only private nonprofit statewide historic preservation organization. Its mission is to protect and promote buildings, landscapes and sites important to the diverse heritage of North Carolina.

National Resources

National Park Service, U. S. Department of the Interior
Technical Preservation Services
1849 C Street, NW
Mail Stop 7243
Washington, DC 20240
Tel: 202/513-7270
Web site: <https://www.nps.gov/tps/about.htm>

The Technical Preservation Services branch of the National Park Service administers the federal Rehabilitation Tax Credit program and publish *Preservation Briefs* (see Digital References for links).

National Trust for Historic Preservation
2600 Virginia Avenue NW, Suite 1100
Washington, DC 20037
Tel: 202.588.6000
Web site: <https://savingplaces.org>

This privately funded, national nonprofit organization works to save America's historic sites; tell the full American story; build stronger communities; and invest in preservation's future.

Digital References

International Society of Arboriculture: <http://www.treesaregood.com>
For information on tree care and protection.

Lead-based paint links: <http://www.epa.gov/lead/pubs/renovaterightbrochure.pdf>
<https://www.epa.gov/lead/protect-your-family-exposures-lead#sl-home>

These links provide downloadable information to two pamphlets: A Lead-Safe Certified Guide to Renovate Right and the Protect Your Family from Exposures to Lead Guide

NPS Preservation Briefs: <https://www.nps.gov/tps/how-to-preserve/briefs.htm>

For downloadable preservation briefs on 50 topics that provide guidance on preserving, rehabilitating, and restoring historic buildings. These briefs provide excellent technical advice and recommended methods and approaches to sensitively rehabilitating historic buildings.

Preservation Tax Credits: <https://www.ncdcr.gov/about/history/division-historical-resources/statehistoric-preservation-office/restoration-2>

For information on state and federal historic preservation tax credit programs.

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Glossary of Architectural Styles

The diversity of styles and architectural details in Chapel Hill's historic districts is the result of several factors: a lengthy period of development from the mid-nineteenth through the late-twentieth centuries; the varied tastes and preferences of the original and subsequent owners; and the availability of materials when the residence was constructed.

Buildings are sometimes difficult to categorize by architectural style or type, since few pure examples of architectural styles are found in Chapel Hill's historic districts. Rather, many houses incorporate features from more than one style. This is sometimes the result of "modernizations" that occurred, especially the updating of nineteenth-century houses with new porches or architectural detailing in the early-twentieth century (photo 203 Battle). In other cases, the building styles are transitional, in that their design is influenced by successive architectural periods.

The intent of this style guide is to provide property owners with a basic understanding of which features on a building are considered to be character defining for a particular style. The guide is not comprehensive, but rather introduces the reader to the commonly found styles and architectural features in Chapel Hill's historic districts. While characteristic paint colors are included for each style, it is for education and guidance only. The Chapel Hill Historic District Commission does not review or regulate paint color.

Federal Style (1780-1840)

Several of the earliest houses in Chapel Hill can be classified as Federal-style homes and while most examples nationwide were constructed of brick, the Federal-style houses in Chapel Hill are all frame. The style, based upon classical Greek and Roman architecture and drawing on contemporary European trends, is typically two-story, side-gabled, and symmetrical in design. Windows are multi-light, double-hung windows, often with shutters. Other details may include dentil cornices, classical door surrounds with fanlights, and small, front-gabled porches. Like the later Colonial Revival style, Federal-style houses typically have bodies painted light, neutral, or earth tones. They typically have white, tan, or grey trim colors and darker or brighter blacks, greys, reds, or greens used for window sashes, doors, and shutters.

Gothic Revival (1840-1880)

Based on Medieval architecture, the style began in England in the mid-1700s, but gained popularity in the United States in the mid-1800s. The picturesque style was popular for church architecture in North Carolina from the mid-nineteenth through the early-twentieth centuries, the pointed arches enhancing the verticality of the buildings and directing the eye up to heaven. The application of the style to residential buildings is largely attributed to Andrew Jackson Downing, who published pattern books in 1842 and 1850 featuring the style. Characteristics of the style include steeply pitched cross-gable roofs; pointed-arch windows; one story porches or entrances, often supported by flattened Gothic arches. Many Gothic Revival-style churches and houses were constructed of brick. Frame examples were often painted white with white, tan, or grey trim colors and darker or brighter blacks, greys, reds, or greens used for window sashes, doors, and shutters.

Italianate (1840-1890)

The Italianate style began in England as part of the Picturesque movement, a reaction to the formal and classical ideals in architecture that were so prevalent in the Classical Revival and Greek Revival styles. The style, named for the architecture of the Italian Renaissance that it

references, became popular in the United States due largely to the influence of Andrew Jackson Downing and his influential pattern books, published in the 1840s and 1850s. Early examples in North Carolina pre-date the Civil War, but most, including those in Chapel Hill, were constructed in the 1870s and 1880s. Italianate-style houses are typically two stories in height, sometimes with square cupolas or towers, and have low-pitched gabled or hipped roofs with moderate to deep overhangs adorned with decorative sawn brackets. Windows are typically tall and narrow, with one- or two-light sashes and many with arched or curved upper sashes and heavy molding. Doors may be single- or double-leaf and both doors and windows are often topped by hooded or bracketed cornices. One-story porches with chamfered posts and sawn brackets are common and may have turned or flat-sawn railings. Italianate-style houses in Chapel Hill are all of frame construction, the bodies typically painted white or a light neutral color with whites, tan, or grey trim colors, and darker or brighter blacks, greys, reds, or greens used for window sashes, doors, and shutters.

Victorian Eclectic/Folk Victorian (1870-1910)

Stylistically related to the Italianate and Queen Anne styles, these houses are typically smaller in scale and feature standardized one- or two-story, rectangular or L-shaped forms. In some cases, the form predates the style, which was applied later to make the house more fashionable. Applied Victorian decoration may include decorative shingles in the gables, brackets at the roofline, and turned posts or spindlework at the porch. Color palettes may include two or three colors, typically a white or neutral base with contrasting trim, door, and sash colors.

Vernacular (1870-1940)

Sometimes referred to as Folk Housing, vernacular architecture is an informal local building tradition. Most examples cannot be characterized as a specific style because of a general lack of ornamentation or style-defining form. Rather, basic forms, typically one- or two-story rectangular or gable-and-wing forms, were constructed with few, if any, decorative details. Two of the most common vernacular forms in central North Carolina are the I-house and the triple-A-roofed house. The I-house, popular from 1870 to 1910, was two stories high, one room deep, had a side-gabled roof, centered front door, and a wide front porch. One-story gabled wings at the rear were common. The triple-A-roof, popular from 1870 to 1920, describes a side-gabled roof with a decorative gable centered on the façade. The roof can be found on two-story I-houses, but are most often found on one-story houses that are a single room deep, often with a rear ell. From the 1920s through the 1930s, one-story, front-gabled houses with shed or hip-roofed porches were also common. These are sometimes referred to as Depression-era cottages. Color palettes vary greatly, but may include two or three colors, typically a white or neutral base with contrasting trim, door, and sash colors.

Colonial Revival (1880-1960)

The Colonial Revival style was the most dominant residential style nationwide during the first half of the twentieth century. A revival of eighteenth century Georgian- and Federal-style housing, it developed after the Philadelphia Centennial of 1876 and in part due to the success of Colonial Williamsburg. It remained popular for more than seventy years, in part due to its adaptability to different sizes, materials, and incomes, with its essential form being ornamentation applied to a rectangular box. The most common expressions of the Colonial Revival style in Chapel Hill are one- and two-story, side-gabled houses with wood or brick exteriors and projecting side wings or porches. The style is characterized by a symmetrical façade with double-hung windows (six-over-six and eight-over-eight are the most common) and may include gabled dormers and/or dentil or modillion cornices. Entrances tend to be the most decorative part of the building and may have sidelights and/or fanlights, and are often accentuated with a decorative pediment supported by pilasters or projecting forward as a porch supported by columns.

While most Colonial Revival-style houses have side-gabled roofs, they can occasionally have hipped or gambrel roofs, the latter variation often referred to as Dutch Colonial or Dutch Colonial Revival. The Colonial Revival style was also applied to smaller one- and one-and-a-half-story houses in the districts from the 1920s through the post-World War II era and well into the 1950s. One-story examples, more common after 1940, are sometimes called Cape Cods, but most are actually Minimal Traditional-style houses with colonial detailing. The style was favored as a representation of Chapel Hill's antebellum past and remained popular because it was easily adapted to modest houses and provided a familiar design alternative to modernist designs gaining popularity in the region. Red brick and frame examples are both found in the Chapel Hill with the frame examples commonly painted white with dark red, black, or green door, trim, and sash colors.

Queen Anne (1880-1910)

Popularized in nineteenth century England by architect Richard Norman Shaw, the style has little to do with Queen Anne or the architecture popular during her reign from 1702-1714. The Queen Anne style reached its peak in North Carolina from 1890 to 1910 with the stylistic details popularized by Shaw being widely disseminated in pattern books and mail order houses with pre-cut woodwork and architectural details distributed along the growing network of rail lines. The style is characterized by steeply pitched, gabled or hipped roofs and asymmetrical forms with projecting gables, turrets, and bays that further break up the rectilinear forms. The buildings were often heavily ornamented with patterned shingles and other wall decoration also found in the Stick/Eastlake styles. Sawn or spindlework details may be used in gables or under wall overhangs left by cutaway bay windows. One-story full-width or wraparound porches are supported by turned posts, often with turned railings and decorative brackets. Later examples of Queen Anne architecture also feature elements of the Colonial Revival style, classified as Classical Revival or Transitional Queen Anne/Colonial Revival. Body colors for Queen Anne-style houses may be white or neutral, though pale pastel colors and even more vibrant and saturated colors are equally common. Most have polychromatic paint schemes with complimentary trim, door, and sash colors.

Shingle (1880-1910)

In the early twentieth century, the Shingle Style was regionally popular in the Northeast from the late 1880s through the very early twentieth century. The style experienced limited use in North Carolina, though several examples were constructed in the Franklin-Rosemary Historic District. The style is characterized by two- or three-story asymmetrical forms covered in wood shingles and broad sweeping gable and hipped roofs, often with gables or dormers. The houses had double-hung windows and wide porches that sometimes wrapped around one corner of the façade. The Shingle style in the Northeast most often had stained wood shingles, though examples in Chapel Hill were most often painted light, neutral colors.

Tudor Revival (1890-1940)

The Tudor Revival style has little to do with sixteenth-century (Tudor) England and is instead loosely adapted from a variety of late Medieval and early Renaissance precedents in English building. Early and pure examples of the Tudor Revival style are characterized by a steeply pitched, usually side-gabled roof, often with one or more front gables on the façade. The houses may have grouped, narrow casement windows; round or pointed (Tudor) arches at the porch or entrance, prominent brick or stone chimneys, and faux half-timbering in the gables. However, as the style gained popularity in the United States, especially with the perfection of brick veneering by the 1920s, examples were built that combined Tudor Revival-style elements with those of the concurrent Craftsman and Colonial Revival styles. The result was asymmetrical Tudor forms with

double-hung windows and classical door surrounds more common on Colonial Revival-style houses. Additionally, smaller versions of the Tudor Revival style from the 1930s and 1940s are sometimes referred to as Period Cottages. While most Tudor Revival-style houses are brick, frame versions may be painted cream, brown, and other earth tones and neutrals.

Classical Revival or Transitional Queen Anne/Colonial Revival (1895-1910)

Sometimes described as a “free classic” subcategory of the Queen Anne style or as Transitional Queen Anne/Colonial Revival, these houses have irregular Queen Anne forms, but with applied classical detailing made popular by the Chicago Columbian Exposition of 1893. The one- or two-story houses typically have hipped roofs with multiple gables and retain elements of the Queen Anne style, including steeper roofs, irregular forms, large divided-light windows, and wraparound porches. Classical details include dentil cornices and grouped columns (instead of turned posts) supporting the porch. Entrances are typically include transoms and/or sidelights and may also include notable glazing in the form of stained, leaded, beveled, textured, and cut glass. Paint schemes typically represent a paired-down Queen Anne-style monochrome palette with a light, neutral base and two or three contrasting colors for the windows, doors, and trim.

Neoclassical (1895-1930)

Inspired by the 1893 World's Columbian Exposition in Chicago, the Neoclassical (or Neoclassical Revival) style is a monumental style most often applied to symmetrical, two-story houses. The style is characterized by a central portico supported by two-story Ionic or Corinthian columns (usually in pairs). The portico often overlaps a one-story porch that extends the full width of the façade and occasionally down one or both of the side elevations. The houses have elaborate classical detailing with double-hung, multi-light windows, often paired or grouped on the façade and sometimes with decorative leaded- or stained-glass upper sashes. Entrances may have sidelights or transoms and most often feature classical surrounds with balustrades at the porch or roofline, denticulated cornices, and pedimented dormers. Body colors for Neoclassical-style houses are most often white or neutral with white or contrasting dark colored trim, door, and sash colors.

Craftsman Bungalow (1905-1930)

The Craftsman style was one of the most popular house styles nationwide from about 1905 to the 1930, though examples were constructed as late as 1940. The style originated in Southern California—where the Spanish- and Prairie-style influences were more pronounced—as a reaction to the extensive use of applied decorative details of the Queen Anne style and formality of the Classical and Colonial Revival styles. The style gained widespread popularity because of the ease with which it was adapted to one-and one-and-a-half-story bungalows as well as two-story houses, but also because of the practicality of the low-pitched gable and hipped roofs and the deep eaves that sheltered the house from wind and rain. The full- or partial-width front porch that further defines the style is generally supported by tapered square columns on brick or stone piers. Other common features of the Craftsman style include: exposed rafter tails at the roofline, knee brackets in the gables, and three- or four-over-one wood-sash windows with vertical panes in the upper sash. The Craftsman style favored natural materials with examples constructed in brick while frame examples with weatherboard and/or wood shingles were typically painted earth tones with contrasting windows, doors, and trim.

Period Cottages (1925-1955)

From the late 1920s through the post-World War II era, smaller houses tended toward simplified Colonial Revival-, Tudor Revival-, and Craftsman-style details. These houses, generally classified as Period Cottages by architectural historians, are scaled-down versions of their popular precedents where the design details were applied to simple one- or one-and-a-half-story forms.

The smaller forms were suitable for smaller lots in the rapidly growing community and the size and level of detail well suited to meet the depressed income levels of the 1930s and early 1940s, as well as the succeeding demands of the post-war housing shortage. Color schemes for Period Cottages typically follow those of the Craftsman and Colonial Revival styles. Brick houses had white or earth-toned trim and frame houses had white or light colored siding with dark red, black, or green door, trim, and sash colors.

Minimal Traditional (1935-1950)

Built nationwide during the Great Depression and post-World War II era, these small houses were minimally detailed, inexpensive to construct, and thus well suited to meet the income levels of the 1930s and early 1940s and the succeeding demands of the post-war housing shortage. Generally applied to one- or one-and-a-half-story forms, the style most-often featured side-gabled roofs, though hipped and front-gabled roofs were also constructed, flush eaves, and double-hung windows. Gabled or shed-roofed entrance stoops were constructed in lieu of the front porch common on earlier house forms. Some had vague Colonial Revival detailing including dentil moldings or multi-light windows. Examples were constructed in brick or frame with frame houses typically white or light neutral colors, similar to the palettes for Colonial Revival-style houses.

Ranch (1940-1975)

By far the most common housing form of the 1950s and 1960s, examples of Ranch houses in Chapel Hill were constructed as early as 1940. The Ranch house was a broad, one-story house with a hipped or side-gabled roof, its form well suited for wide, undeveloped lots at the edges of the districts. The form emphasized a connection with nature and a focus on the interior arrangement of family spaces. The low-sloped roofs and deep eaves kept the house low to the ground while picture windows, ribbon windows, and other grouped windows reinforced the connection between the interior and exterior. Porches are rare and generally limited to shallow depths just deep enough to shelter the entrance and supported by simple square wood posts or decorative metal posts. Other features include prominent brick chimneys and integrated planters. This is the first housing form in which garages and carports were integrated into the plan when built. Examples in the historic districts are rare, given the size of lots and the fact that the area was largely built out by the 1950s, but several brick and frame examples exist in and around the districts, the latter painted white or pale colors with white trim and windows.

Modernist/Contemporary (1950-1975)

While the Ranch form represented the extent of modernism in many communities, Chapel Hillians, long recognized for their progressive thinking, pushed the envelope further by constructing architect-designed modernist houses from the mid-1950s through the 1970s and beyond. The boom in population in the post-World War II era and the establishment of the School of Design at nearby North Carolina State College (now North Carolina State University) in 1948, necessitated the construction of much new housing and a preference for modernist architecture, respectively. While the property at the heart of the historic districts was largely built-out by the 1950s, land on the north end of the Franklin-Rosemary Historic District was still undeveloped and the rugged terrain was well suited for the construction of modernist architecture that stood in marked contrast to the traditional buildings of the rest of the district. The designs typically had low-pitched roofs with deep eaves, clerestory windows in the gable ends, large expanses of window on the rear elevations and few window openings facing the street. Materials—wood, stone, brick, metal, and glass—were often left natural instead of painted.

Neotraditional/New Traditional (1970-present)

Neotraditional style buildings are so named because they replicated traditional early twentieth century styles—including Colonial Revival, Tudor Revival, Neoclassical, and Craftsman—and,

in some cases late nineteenth century styles—including Queen Anne and other Victorian styles. The preference for traditional styles was partly a response to the Modernist houses being constructed from the 1950s through the 1970s and was also popularized as an element of Traditional Neighborhood Design (TND), a community planning movement in the 1980s that advocated for the construction of whole neighborhoods of traditionally styled buildings. Early examples of Neotraditional-style houses were architect designed and tended to be more stylized and abstracted. However, by the 1990s, the houses had more historically accurate proportions, forms, and details. The houses are thus, instantly familiar yet subtly different from the original styles they're meant to replicate. Infill construction within local historic districts and in other areas with strict design review and an overall preference for historic styles, can most often be classified as Neotraditional. Forms, details, and color schemes for Neotraditional-style houses can be derived from the original style on which the house is based.

Chapel Hill's Commercial Architecture (1910-1950)

Much of the brick commercial construction along East Franklin Street dates to the 1910s through the 1940s, reflective of a significant period of growth for both the university and the town during that period. Buildings are typically one or two stories in height with brick construction and flat or low-sloped roofs concealed by brick parapets. Storefronts have largely been replaced over time, but some still retain centered, recessed entrances flanked by display windows on brick or wood-paneled bulkheads. While commercial buildings were largely constructed with traditional commercial forms and details, Colonial Revival-style elements were often applied to the commercial buildings in Chapel Hill, especially after 1940. The popularity of Colonial Williamsburg and the branding of the town as a colonial village contributed to this trend. Commercial buildings are most-often of unpainted brick with white or light-colored windows and trim.

Glossary of Architectural Terms

*denotes a plan to include an image or graphic for the term

NOTE: Terms that are specific to the design standards and their interpretation are defined in the introduction. Architectural styles are described in the Glossary of Architectural Styles.

Accessory Building – A structure subordinate to the main building on a lot and used for the purposes customarily incidental to the main or principal building and located on the same lot.

Adaptive Reuse – The process of converting a building to a use other than that for which it was designed.

Aluminum Siding – Sheets of aluminum, usually with a colored finish, that are fabricated to resemble wood siding. Aluminum siding was developed in the early 1940s, but was used widely beginning in the 1950s and 1960s.

Arch – An architectural detail formed of wedge-shaped stones, bricks, or other objects laid to maintain each other firmly in position. Arched door and window openings are especially common in Colonial Revival and other classically-style buildings.

*Architrave – The lowest part of an entablature, sometimes used by itself as a casing or ornamental molding surrounding a window or door frame.

Articulation – The manner or method of joining parts such that each part is clear and distinct in relation to the others.

Asbestos Siding – Dense, rigid boards containing a high proportion of asbestos fibers bonded with portland cement. Boards are most often applied as overlapping shingles. Asbestos siding was common in the late 1940s and the 1950s, noted for its resistance to fire, flame, and weathering.

Asphalt Shingle – A roof shingle manufactured from saturated construction fiberglass felts coated with asphalt and finished with mineral granules on the side exposed to the weather.

Asphalt Siding – Siding manufactured in the same way as asphalt shingle, but applied exterior (non-roof) surfaces. Often manufactured in rolls or panels and sometimes with patterns meant to replicated brick or stone, the siding was applied (especially to outbuildings) in the 1950s.

Awning – A canvas or metal roof-like covering over a window or door to provide protection from sun, wind, and rain. Fabric awnings are common on commercial buildings, but may also shelter entrances on residential buildings. Aluminum awnings were utilized widely in the 1950s.

Balcony – A projecting platform with railing or balustrade that is supported from either above or below. Balconies are common on Neoclassical Revival style houses.

Balusters – The small vertical posts or spindles used to support a railing or balustrade.

Balustrade – A railing system including balusters, bottom rail, and an upper hand rail.

Bargeboard (also Vergeboard) – A decorative, sawn wood board that is suspended from and follows the slope of a gable. Bargeboards are common on Queen Anne-style and other Victorian

styled homes.

*Bay – An opening or division along the face of a building (typically a window or door) or a projection on the exterior of a building that has a window or door.

Bay Window – A projecting rectangular or polygonal bay with windows on three sides. Bay windows are most common on mid- to late-twentieth century houses.

*Beltcourse (also Stringcourse) – A horizontal course of brick installed to denote a division in the wall plane or the location of a floor level.

Beveled Glass – Glass panes with edges that are ground and polished at an angle to create patterns with set adjacent to one another. Beveled glass was most often used for decorative sidelights and transoms.

Board-and-batten – Flat boards applied vertically with narrow strips of wood (battens) installed to cover the gaps between the boards. Board-and-batten was occasionally used on parts of Gothic Revival- or Tudor Revival-style houses, but was more often used to cover outbuildings.

*Bond – The pattern in which bricks are laid. The most common bond patterns in Chapel Hill are common bond, Flemish bond, and running bond.

Common Bond – Brick coursing where a course of header brick is laid at regular intervals with courses of stretcher brick. For example a five-to-one common bond is one with a course of header brick laid after every five courses of stretcher brick.

Flemish Bond – Brick coursing where headers and stretchers alternate in each course and where vertically, headers are located above stretchers resulting a cross pattern.

Running Bond – Brick coursing of all stretchers where the vertical seams between brick are offset with each subsequent course.

Bracket – An ornamental or structural element set beneath a projecting feature on a building, including roof eaves or projecting bays. Brackets are common along the rooflines of Italianate- and Craftsman-style houses as well as decorating the porches of Queen Anne-style houses.

Built-in Gutter (also Boxed Gutters) – A gutter that is boxed or enclosed within the soffit or cornice trim and thus, concealed from view. Built-in gutters are common on Colonial Revival and other classically styled buildings.

*Bulkhead – The panels or low wall beneath storefront windows on a commercial building.

Buttress – A vertical masonry support, set at an angle to the exterior wall it is supporting, most often on Gothic Revival style churches.

Capital – The topmost part of a column or pilaster, the design of which indicates the order, or style, of the column (i.e. Tuscan, Doric, Ionic, Corinthian, or Composite).

*Casing – The exposed flat or molded trim or framing surrounding a door or window.

Cast Iron – Iron formed by being melted and cast in foundry molds.

Caulk – A resilient mastic compound—often with a silicone, bituminous, or rubber base—used to seal cracks, fill joints, prevent water infiltration, and provide waterproofing.

Cementitious Board (also Fiber Cement Board) – A material compound of cement, sand, and cellulose fiber that, when painted, resembles wood. Initially introduced in the early twentieth century, the material became widely used for siding and trim in the late twentieth century. While appropriate for additions and new construction, it is not appropriate as a replacement for wood siding or trim in the historic districts.

Chamfered Post – A square post, typically used as porch support, with a beveled edge or corner. Chamfered posts were common on Italianate-style houses or on vernacular houses from the mid- to late-nineteenth century.

Chapel Hill Gravel (also Pea Gravel) – A fine-grained gravel used to surface sidewalks, characteristic of sidewalks within Chapel Hill's historic districts.

Classical – Architectural styles and details based on Greek and Roman architecture. Classical styles include Colonial Revival, Neoclassical, and Greek Revival.

Clerestory – Windows located relatively high on a wall surface and often in a continuous band. Clerestory windows are a common feature of Modernist architecture.

Column – A vertical shaft or pillar that supports a load, most often a porch.

Colonnade – A small-scale column employed as an interior decorative element or occasionally on a portico or porte-cochere.

Composition Board (also Composite Siding) – Exterior boards intended to replicate wood siding that are fabricated from wood or paper mixed with a binder and compressed at an elevated temperature. Composition board was common in the 1980s and 1990s.

Composite Lumber – A material composed of a mixture of wood fiber, plastic, and a bonding agent. Ingredients are proportioned to form a material that is denser, stronger, and heavier than wood lumber. Composite lumber is often used for wood decks as it is more durable than modern wood boards.

Consolidate – To stabilize or repair a deteriorated building feature by infusing it with another material, such as injecting epoxy resins into rotten wood.

*Coping – A protective cap—typically of terra cotta, concrete, masonry, or metal—used to cover the top of a masonry wall, parapet, pilaster, or chimney. Coping is especially common on commercial or other flat-roofed buildings where the masonry wall projects above the roofline as a parapet.

*Corbelling – Decorative brick or stonework that projects from a masonry wall or chimney, sometimes to support a roof or cornice.

Corner Board – Vertical boards, sometimes molded or decorative, applied to the exterior corners of a frame building to provide a means of joining and finishing the otherwise exposed ends of clapboards, weatherboards, or other siding.

Cornice – Projecting, ornamental molding installed horizontally along the top of a wall, at the roofline, or above a door or window opening. Originally intended to support the eaves of a roof

beyond the outer wall surface.

Cresting – Ornamental metalwork used to decorate the ridge of a roof gable.

Cupola – A small, vented structure on the ridge of a roof, mostly for ornamental purposes. Small cupolas were sometimes found on outbuildings.

Deck – An uncovered wood or composite wood surface, usually at the rear of a building, common after the mid-twentieth century.

Dentil – Small, closely spaced, tooth-like blocks along a cornice or other horizontal molding. Dentil cornices are most common on Colonial Revival and Neoclassical style buildings.

Dormer – A gabled, shed, or hip-roofed structure that projects above the main roof plane of the house and contains a window or vent.

*Double-hung Window – A window with two sashes, installed one above another, and operable by sliding the sashes up and down within the cased frame.

Downspout – A vertical pipe used to conduct water from a gutter or drain down the side of a building to the ground or a cistern or rain barrel.

Eave – The lower edge of a sloping roof that projects beyond the wall.

Elevation – The exterior vertical walls of a building. An architectural drawing of the exterior (or interior) vertical wall surfaces.

Ell – A secondary wing of a building, most often constructed at the rear, and named for the L shape that results when the wing is attached to a rectangular building form.

Engaged Porch – A porch whose roof is continuous with that of the main roof structure.

*Entablature – In classical architecture, a horizontal element supported by vertical supports (columns or pilasters), most often used as part of a door surround or at the top of a porch. The entablature is divided into three parts: architrave, frieze, and cornice.

Façade – The front, or street-facing, elevation of a building.

Fanlight – A semicircular window above a door or window with radiating muntins in the form of an open fan.

Fascia – A flat board, applied with a vertical face that forms trim along the horizontal, or eave side, of a pitched roof. Gutters are often mounted to the fascia.

Fenestration – The arrangement of door and window openings on a building.

Ferrous Metals – Metals containing iron.

Fieldstone – Naturally occurring stone of a size usable for construction without cutting or tooling. Fieldstone walls are common throughout the districts.

Flashing – A thin material, typically metal, installed in roof valleys or along intersections of roof, wall, and chimney in order to provide drainage and prevent water infiltration.

Flush Sheathing (also Flush Siding) – Horizontal boards, installed without an overlap and with joints closely spaced to give the appearance of a continuous surface.

Fluting – Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other trimwork.

Foundation – The supporting structure of a building below the first-floor construction, including footing and below-grade walls.

Form – See page---

French Doors – Doors, typically wood-framed, with single or multiple glass panes that fill nearly the entire surface of the door.

Gable – The triangular portion of wall, between the cornice level and roof ridge, formed by the two sides of a sloped, gabled roof.

Gable Returns – Horizontal portions of a cornice that extend part of the way across the gable end of a structure. Returns are most often partial returns. Full gable returns result in pedimented gables.

Galvanic Action – A chemical reaction that occurs between two dissimilar metals causing corrosion of the more anodic metal.

Galvanize – To coat steel or iron by immersing it in a bath of molten zinc. Galvanizing metals makes them more resistant to corrosion.

German siding (also German-profile siding) – Wood siding with a concave upper edge that fits into a corresponding rabbet in the siding above.

Glazing – Glass set into frames or sashes.

Gothic Arch (also Pointed Arch) – An arch with a pointed top, commonly found on door and window openings on Gothic Revival-style buildings.

Gutter – A shallow channel of metal or wood set below, or built into, the eaves of a building to catch water and channel it through downspouts and away from the building foundation.

Header – The exposed narrow end of a brick.

*Jamb – The vertical sides of a door or window opening.

Landscape – The totality of the building or human-influenced habitat experienced in any one place. Landscapes include topography, plants and vegetation, buildings and structures, circulation patterns, and other built or natural features.

Lattice – A network, typically diagonal, of interlocking lath or other thin strips used for screening, especially along the foundation of porches or decks.

Leaded Glass – Decorative glass, sometimes beveled or stained, that is held together with soft lead caning and is often arranged in a design. Leaded glass was most often used for decorative sidelights and transoms.

*Light – A pane of glass in a window or door.

*Lintel – A horizontal structural member of wood, stone, or metal that spans a door or window opening in a wall and supports the weight of the wall above the opening.

Mass – See page---

Modillion – A square block, similar to but larger than a dentil, that often adorns a modillion cornice.

Molding – A decorative band with a low-profile pattern that is often used in cornices or as door and window trim.

Mortar – A mixture of lime, clay, sand, and masonry cement used for laying brick and stone. Later mortars, made up of Portland cement, lime, putty, and sand in various proportions, are harder than historic mortars and should not be used with historic brick.

Mullion – A vertical divider and part of the frame between multiple windows within a single opening.

*Muntin – Vertical and horizontal wood pieces that support and separate panes of glass in a window sash or door.

*Meeting Rails – The overlapping horizontal rails between the upper and lower sash of a double-hung window.

Orientation – See Page ---

Palladian Window – A three-part window with a central arched window flanked by lower, flat-topped rectangular windows.

*Parapet – The portion of a masonry wall that extends vertically above the roofline. Parapets are common on commercial buildings where they screen the flat roof behind them.

Patina – The surface corrosion, due to exposure to the atmosphere, that discolors copper or bronze elements to a green or brown color over time.

Patio – A stone, tile, or concrete pad, located at ground level and typically at the rear of house. Patios became a common means of creating outdoor living space beginning the mid-twentieth century.

Pediment – In classical architecture, a typically triangular element supported by columns or pilasters and marking a portico, door, or other opening. Pediments often continue the cornice detailing extending across their base and on the lower sides of the diagonal members.

Pier – A vertical square or rectangular masonry or wood post projecting above the ground that

carries the weight of a structure down to the foundation. Piers are also used to support tapered wood columns on Craftsman-style porches.

Pierced Brickwork – Brickwork with a pattern of openings in it. Often used for low freestanding brick walls.

Pilaster (also Engaged Column) – A shallow pier or rectangular column projecting only slightly from or engaged to a wall. Pilasters are usually decorated like columns with base, shaft, and capital.

Porch – A covered outdoor area attached to a house with stylistic details that reinforce the architectural style of the house.

Porte Cochere – A projecting porch-like wing but without a floor. Common on Colonial Revival, Neoclassical, and Craftsman style houses, it provides shelter for vehicles and people exiting vehicles. It typically has supports matching those on the main porch of the house.

Proportion – See Page---

Portico – A classically inspired porch or covered walkway supported by columns. Common on Colonial Revival and Neoclassical style buildings.

Portland Cement – A very hard and strong hydraulic cement (one that hardens with water) made by heating a slurry of clay and limestone in a kiln. Portland cement is much harder than traditional mortars and should not be used with historic brick.

*Quoin – Ornamental blocks of stone or brick placed at, and projecting slightly from, the corners of a masonry building. Quoins are most common on Tudor Revival and Colonial Revival style buildings.

Repointing – The process of removing remove deteriorated mortar from masonry joints and replacing it with new mortar to repair the joint.

Rhythm – The patterned, recurring alternations of contrasting architectural elements. For example, the alternation of solids and voids across a building façade or along a streetscape.

*Roof Forms – The three-dimensional shape of a roof.

Clipped Gable Roof (also Jerkinhead Gable) – A gabled roof with the peaks truncated, or hipped, for decorative effect. Clipped gables are most common on Craftsman-style houses.

Gabled Roof – A double-sloped roof with triangular gables at both ends.

Gambrel Roof – A double-sloped roof with four inclined surfaces, the lower two with a steeper pitch and the upper two meeting at the ridgeline. Gambrel roofs are most common on Dutch Colonial Revival style houses and dairy barns.

Hipped Roof – A roof, sometime pyramidal, that slopes with equal pitch from the ridge or peak to each building elevation.

Parapet Roof – A flat, or gently sloped, roof that is concealed behind a parapet. Parapet roofs are most common on commercial buildings.

Shed Roof – A single roof plane that is higher at one end and sloped downward to shed water.

Sandblasting – An abrasive method of cleaning brick, masonry, or wood that involves directing

high-powered jets of sand against a surface to clean it or remove paint. Sandblasting is not appropriated for historic brick, masonry, or wood surfaces as it can significantly damage the material.

*Sash – The wood or metal frame that holds a pane of glass in a window. Sashes may be operable or fixed.

Sawnwork – Decorative woodwork formed by intricate sawn patterns. Popular in the 1880s and 1890s as exterior decoration on porches and gables.

Scale – See page---

Segmental Arch – An arch formed from circle segments resulting in a flattened arch or elliptical shape.

Setback – See page---

Shingle – A roofing unit—typically wood, asphalt, slate, metal—that is cut to consistent lengths, widths, and thicknesses and applied to roofs in overlapping fashion. Wood shingles—both plain and decorative—can also be applied as siding, most often on Queen Anne-, Shingle-, or Craftsman-style houses.

Shutters – Hinged fixed or louvered panels—typically wood—that cover a door or window.

*Sidelight – A narrow window adjacent to one or both sides of a door, often a multi-light window with paneled wood below.

Sill – A horizontal bottom member of a door or window. Also a horizontal member resting on the foundation at the base of a frame house.

Soffit – The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, or lintel.

Spacing – See page---

Stained Glass – Decorative glass that is composed of patterned and/or colored glass pieces arranged in a design.

Streetscape – The distinguishing characteristics of a particular street including its width, tree canopy, landscape, design of the street furniture, building locations, and building forms.

Stretcher – The long face of a brick when laid horizontally.

Style – A type of architecture distinguished by special characteristics of form and ornamentation.

Surround – The border or casing of a window or door opening.

Threshold – A raised strip fastened to the floor beneath a door opening, usually to cover the intersection of two different types or heights of floor materials.

Tongue-and-Groove – A joinery system in which boards are milled with a projecting tongue on

one side and a groove on the opposite side so that, when laid next to one another, the boards can be tightly joined with a flush surface. Most often used for porch floors.

*Transom – A glass sash above a door, window, or storefront, sometimes hinged and able to be opened for ventilation.

Turned – A post, baluster, or other decorative ornament that is fashioned on a lathe.

Veneer – A thin covering, typically of masonry, that is not related to the structure of the building. Brick veneer is common beginning in the 1920s. Stone veneers were common by the late twentieth century, but are not appropriate within the historic districts.

Vent (attic) – Screened or louvered openings, sometimes in decorative shapes, that were installed in roof gables. Metal vents may also be installed in soffits or roof ridges.

Vent (foundation) – A metal or masonry vent in a foundation wall to allow air circulation beneath the building.

Vinyl siding – Sheets of thermal plastic compound manufactured to resemble wood siding.

Water Blasting – A cleaning method similar to sand blasting except that high-pressured water is used as the abrasive. Like sandblasting, water blasting is not appropriate for historic wood and masonry surfaces.

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

Weatherboard (also Clapboard) – Wood siding consisting of overlapping horizontal boards that are typically thicker at one edge than the other. The exposed face of clapboards is typically at least six inches wide.

Weatherstripping – A thin, linear material placed between a door or window and its jamb to prevent air infiltration.

Wrought Iron – Iron that is rolled or hammered into shape, never melted.

*Yard – The portion of the lot not covered by the primary building.

Front Yard – The area from the front thermal wall of the building to the front property line or public right-of-way and extending the full width of the lot.

Rear Yard – The area extending from the rearmost point of the primary building to the rear lot line.

Side Yard – The area extending from front yard to the rear yard and from the primary building to the side lot line.

Suggested Plantings

The following lists include species of plants that are documented as having been planted in residential landscapes in the nineteenth and early-twentieth centuries and that are still available in the nursery trade. The lists also includes cultivars that are new adaptations that eliminate many of the concerns of the original species yet hold many if not all of the original aesthetic and environmental values. These plants are well suited to the Chapel Hill area when properly sited and are specifically recommended for use in the historic districts.

When selecting plants, it is worth noting that some species include varieties, such as dwarf forms of Nandina's and Crape Myrtle's that differ significantly from the varieties that were historically planted. When different varieties are available, spending the time to track down older forms of the listed species is encouraged. Notably absent from the list are some old-fashioned species, including the Ligustrum's, Japanese Wisteria and English Ivy, that are known to escape cultivation and which can cause environmental degradation of natural areas.

Large Trees

Tree species that are shade producing and reach mature heights typically greater than or equal to 35'.

Scientific Name	Common Names
1. Acer rubrum	Red Maple
2. Acer saccharum	Sugar Maple
3. Asimina triloba	Pawpaw
4. Betula nigra	River Birch
5. Cedrus deodara	Deador Cedar
6. Cercidiphyllum japonicum	Katsura Tree
7. Cladrastis kentukea	Yellowwood
8. Cryptomeria japonica	Japanese Cedar
9. Diospyros virginiana	Common Persimmon
10. Fagus grandifolia	American Beech
11. Ginkgo biloba "Autumn Gold"	Maidenhair Tree
12. Liriodendron tulipifera	Tulip Poplar
13. Magnolia acuminata	Cucumbertree
14. Magnolia grandiflora	Southern Magnolia
15. Nyssa sylvatica	Black Gum
16. Picea abies	Norway Spruce
17. Platanus occidentalis	Sycamore
18. Quercus alba	White Oak
19. Quercus laurifolia	Swamp Laurel Oak
20. Quercus phellos	Willow Oak
21. Quercus rubra	Red Oak
22. Quercus virginiana	Live Oak
23. Tilia americana	American Linden
24. Tsuga canadensis	Canadian Hemlock
25. Tsuga caroliniana	Carolina Hemlock
26. Ulmus parvifolia	Chinese Elm
27. Zelkova serrata	Japanese Zelkova

Understory Trees

Tree species that are grown for aesthetic qualities and reach mature heights typically less than 35'.

Scientific Name	Common Names
1. Acer japonicum 'Aconitifolium'	Fullmoon Maple
2. Acer palmatum	Japanese Maple
3. Aesculus parviflora	Bottlebrush Buckeye
4. Aesculus pavia	Red/Scarlet Buckeye
5. Amelanchier canadensis	Canadian Serviceberry
6. Carpinus caroliniana	American Hornbeam
7. Cercis canadensis	Eastern Redbud
8. Chionanthus virginicus	White Fringetree
9. Cornus florida	Flowering Dogwood
10. Cornus mas	Cornelian Cherry Dogwood
11. Cotinus obovatus	American Smoketree
12. Halesia carolina	Carolina Silverbell
13. Ilex decidua	Possumhaw
14. Ilex latifolia	Lusterleaf Holly
15. Ilex opaca	American Holly
16. Ilex vomitoria	Yaupon Holly
17. Juniperus virginiana	Red Cedar
18. Koelreuteria paniculata	Golden Raintree
19. Lagerstroemia indica	Crape Myrtle
20. Magnolia soulangeana	Saucer Magnolia
21. Magnolia stellata	Star Magnolia
22. Magnolia virginiana	Sweet Bay Magnolia
23. Oxydendrum arboreum	Sourwood
24. Prunus americana	American Plum
25. Prunus caroliniana	Carolina Cherry-Laurel
26. Prunus sargentii	Sargent Cherry
27. Prunus subhirtella 'Pendula'	Weeping Cherry
28. Sassafras albidum	Common Sassafras
29. Stewartia pseudocamellia	Japanese Stewartia
30. Styrax japonica	Japanese Snowbell
31. Thuja occidentalis	American Arborvitae

Large Shrubs

Shrub species with mature heights typically greater than or equal to 10'.

Scientific Name	Common Names
1. Calycanthus floridus	Carolina Allspice
2. Camellia japonica	Common Camellia
3. Camellia sasanqua	Sasanque Camellia
4. Chamaecyparis obtusa	Hinoki Cypress
5. Chamaecyparis pisifera	Sawara Cypress

6. <i>Chimonanthus praecox</i>	Fragrant Wintersweet
7. <i>Cotinus coggygia</i>	Common Smoketree
8. <i>Cyrilla racemiflora</i>	Swamp Cyrilla
9. <i>Exochorda racemosa</i>	Common Pearlbush
10. <i>Forsythia suspensa</i>	Weeping Forsythia
11. <i>Hamamelis mollis</i>	Chinese Witchhazel
12. <i>Hamamelis virginiana</i>	Common Witchhazel
13. <i>Hibiscus syriacus</i>	Rose of Sharon
14. <i>Hydrangea paniculata</i>	Peegee Hydrangea
15. <i>Ilex cornuta</i> 'Burfordii'	Burford Holly
16. <i>Ilex verticillata</i>	Common Winterberry
17. <i>Ilex x attenuata</i> 'Fosteri'	Foster's Holly
18. <i>Ilex x attenuata</i> 'Savannah'	Savannah Holly
19. <i>Illicium floridanum</i>	Florida Anise Tree
20. <i>Kalmia latifolia</i>	Mountain Laurel
21. <i>Leucothoe populifolia</i>	Florida Leucothoe
22. <i>Lindera benzoin</i>	Northern Spicebush
23. <i>Magnolia figo</i>	Banana Shrub
24. <i>Myrica cerifera</i>	Southern Wax Myrtle
25. <i>Prunus laurocerasus</i> 'Otto Luyken'	Cherry Laurel
26. <i>Pyracantha coccinea</i>	Firethorn
27. <i>Rhododendron indicum</i>	Indica Azalea
28. <i>Rhododendron kaempferi</i>	Torch Azalea
29. <i>Spiraea x vanhouttei</i>	Vanhoutte Spiraea
30. <i>Thuja orientalis</i>	Oriental Arborvitae
31. <i>Viburnum macrocephalum</i>	Chinese Snowball Viburnum
32. <i>Viburnum plicatum</i>	Doublefile Viburnum

Small Shrubs

Shrub species with mature heights typically less than 10'.

Scientific Name	Common Names
1. <i>Aucuba japonica</i>	Aucuba
2. <i>Aronia arbutifolia</i>	Red Chokeberry
3. <i>Buxus microphylla</i>	Littleleaf Boxwood
4. <i>Buxus sempervirens</i> 'Suffruticosa'	Dwarf Edging Boxwood
5. <i>Buxus sempervirens</i>	Common Boxwood
6. <i>Callicarpa americana</i>	American Beautyberry
7. <i>Callicarpa japonica</i>	Japanese Beautyberry
8. <i>Chaenomeles speciosa</i>	Flowering Quince
9. <i>Clethra alnifolia</i>	Summersweet
10. <i>Danae racemosa</i>	Poet's Laurel
11. <i>Deutzia gracilis</i>	Slender Deutzia
12. <i>Forsythia viridissima</i>	Greenstem Forsythia
13. <i>Fothergilla gardenii</i>	Dwarf Fothergilla
14. <i>Gardenia jasminoides</i>	Gardenia

15. <i>Hydrangea macrophylla</i>	Bigleaf Hydrangea
16. <i>Hydrangea quercifolia</i>	Oakleaf Hydrangea
17. <i>Hypericum prolificum</i>	St. John's-wort
18. <i>Iberis sempervirens</i>	Candytuft
19. <i>Ilex crenata</i>	Japanese Holly
20. <i>Ilex glabra</i>	Inkberry Holly
21. <i>Itea virginica</i>	Virginia Sweetspire
22. <i>Jasminum nudiflorum</i>	Winter Jasmine
23. <i>Juniperus chinensis</i> 'Sargentii'	Sargent's Juniper
24. <i>Juniperus horizontalis</i>	Creeping Juniper
25. <i>Kerria japonica</i>	Kerria
26. <i>Leucothoe axillaris</i>	Coast Leucothoe
27. <i>Nandina domestica</i>	Heavenly Bamboo
28. <i>Rhododendron nudiflorum</i>	Pinxterbloom Azalea
29. <i>Rhododendron obtusum</i> Kurume	Azalea
30. <i>Rhododendron viscorum</i>	Swamp Azalea
31. <i>Rosa rugosa</i>	Rose
32. <i>Spiraea cantoniensis</i>	Reeves Spiraea
33. <i>Spiraea thunbergii</i>	Thunberg Spiraea
34. <i>Spiraea x bumalda</i>	Summer Spiraea
35. <i>Symphotrichum novea-angliae</i>	New England Aster
36. <i>Viburnum carlesii</i>	Koreanspice Viburnum

Perennials/Groundcovers

Species that are typically grown for their wildlife benefits including yearly flower production with mature heights less than 3'.

Scientific Name	Common Names
1. <i>Amsonia tabernaemontana</i>	Eastern Blue Star
2. <i>Asclepias tuberosa</i>	Butterfly Weed
3. <i>Buddleia davidii</i>	Butterfly Bush
4. <i>Coreopsis verticillata</i> 'Moonbeam'	Moonbeam Coreopsis
5. <i>Echinacea purpurea</i>	Purple Coneflower
6. <i>Eutrochium fistulosum</i>	Joe-pye Weed
7. <i>Helianthus schweinitzii</i>	Schweinitz Sunflower
8. <i>Liatis spicata</i>	Dense Blazing Star
9. <i>Rudbeckia fulgida</i>	Blackeyed Susan
10. <i>Phlox carolina</i>	Carolina Phlox
11. <i>Polystichum acrostichoides</i>	Christmas Fern
12. <i>Salvia farinacea</i>	Mealy Blue Sage
13. <i>Solidago rugosa</i> 'Fireworks'	Wrinkleleaf Goldenrod
14. <i>Thermopsis villosa</i>	Carolina Lupine
15. <i>Verbena bonariensis</i>	Tall Verbena

Vines

Species that have spreading or climbing growth patterns that can be used on various surfaces or structures.

Scientific Name	Common Names
1. Bignonia capreolata	Crossvine
2. Campsis grandiflora	Chinese Trumpet creeper
3. Campsis radicans	Common Trumpet creeper
4. Clematis armandii	Armand Clematis
5. Clematis montana	Anemone Clematis
6. Clematis virginiana	Virginsbower
7. Clematis x jackmanii	Jackman Clematis
8. Gelsemium sempervirens	Carolina Jessamine
9. Hydrangea petiolaris	Climbing Hydrangea
10. Lonicera sempervirens	Coral Honeysuckle
11. Parthenocissus quinquefolia	Virginia Creeper
12. Rose banksiae	Lady Banks Rose
13. Wisteria frutescens	American Wisteria

Lead Paint Identification and Abatement

The rehabilitation of historic houses is more sustainable and, in most cases, more economical than new construction. However, buildings constructed prior to 1978 may contain lead-based paint that, if disturbed, can expose residents and contractors to certain health risks. Thus, care must be taken to identify and safely encapsulate or remove lead-based paints as part of any rehabilitation project in a historic building. Homeowners should carefully consider the following information about disturbing or removing paint before beginning any rehabilitation project.

Health effects of lead exposure

The health hazards of lead exposure have been well documented. Scientists warn that even small amounts of lead can be harmful, especially to infants and young children. While the degree of lead poisoning varies depending on the amount and length of lead exposure, studies show that prolonged exposure of children to even very small amounts of lead is serious. Depending on the level of exposure, lead can cause anemia, brain and nervous system damage, reproductive problems, stunted growth, kidney damage, and can result in learning disabilities and an inability to concentrate.

Lead dust from failing paint surfaces (whether from gradual deterioration or as the process of paint removal) is the most common source of lead poisoning, transmitted through both inhalation and ingestion. Other lead sources including drinking water, old painted toys and furniture, and food and liquids stored in lead crystal glazed pottery or porcelain. For more information on lead hazards, call The National Lead Information Center at <https://www.epa.gov/lead/forms/lead-hotline-national-lead-information-center>.

If you are concerned that your family has been exposed to lead-based paint, call your doctor or local health department to arrange for a blood test.

Does my home contain lead-based paint?

While lead paint was not banned in the United States until 1978, its use declined significantly between 1950 and 1978. Lead was added to paints to accelerate drying, increase durability, and to make whites and colors more vibrant. The amounts and kinds of lead vary by type of paint with some paint made in the 1940s containing up to 50 percent lead by dry weight. After 1950, the use of lead was more common in exterior paint than interior paint. However, if your home was built before 1960, it was likely painted with a lead-based paint and any home constructed prior to 1978 should be tested for lead-based paint.

It is extremely important to be certain you are not dealing with lead-based paint when rehabilitating your house. A qualified professional should test painted surfaces by using a portable X-ray fluorescence (XRF) machine to measure the amount of lead in the paint. To find an inspector, contact the North Carolina Department of Health and Human Services (NCDHHS) at <https://epi.dph.ncdhhs.gov/lead/rules.html> to obtain a copy of trained inspectors.

If there is lead-based paint in my home, should I remove it?

Lead-based paint doesn't present a health hazard as long as the paint film is intact and is not chipping or flaking and is not in locations where it can be chewed by young children, including on windowsills and on older painted cribs and toys.

In many cases, removing lead paint can result in a more immediate hazard than simply leaving the painted area intact. Sanding creates a cloud of paint dust and scatters paint chips which may

be eaten by young children. Dust from lead-based paint can contaminate the air you breathe, surfaces you touch, and any food that may be exposed. Heat guns vaporize the paint and can produce leaded fumes. Both fumes and paint dust can migrate outdoors, spreading the lead to soils and gardens, and contributing to the build up of lead throughout the environment.

To lessen the chance of exposure to lead-based paint dust, painted surfaces that are in good condition can be covered with vinyl wallpaper, wallboard or paneling. In areas that children cannot reach, applying one or more coats of non-leaded paint to intact surfaces will help.

And if I decide to remove the paint?

The safest way to remove lead-based paint on doors or trim is to have the wood stripped off-site, either professionally or outside in a well-ventilated space. For walls, ceilings, or immovable trim, chemical strippers are an option for removal. However, all chemical paint strippers contain potentially harmful substances, so care must be taken when using them. Additionally, not all chemical strippers are effective for all surfaces, so the manufacturer's instructions should be read carefully. In addition to chemical strippers, there are some effective dust-collecting sanders on the market. Any sander or vacuum used for removing lead dust must be equipped with a high-efficiency particulate air (HEPA) filter. Standard household and shop vacuum cleaners are not effective at removing lead dust.

Safe practices to follow

No matter which method you choose to remove old paint, and regardless of whether the paint is on the inside or outside of your home, the following should be considered:

- Extensive rehabilitation can pose hazards to anyone's health. Preschool children and pregnant women are especially susceptible to leaded dust. They should limit their exposure as much as possible.
- Remove as much of the furnishings from the work area as possible. Furniture and carpets that can't be removed should be covered completely with plastic sheeting.
- Isolate the work area to prevent the spread of scrapings, chips and particles of paint to other parts of the house. This can be done by covering doorways and vents with plastic sheeting and tape.
- If you develop breathing problems, dizziness, nausea, or headaches while working with paint strippers, get outdoors into fresh air. Before starting work, make sure the room is properly ventilated. Place a fan blowing out of an open window to promote adequate ventilation. If possible, first apply stripper to the area nearest the fan and then gradually further away so that, as the solvent evaporates, the fumes head toward the fan and not past your nose.
- Always wear goggles and gloves when using paint strippers. If stripper gets on your skin, wash it off right away, and remove any clothing on which the stripper has spilled.
- Use a good quality breathing mask designed for use with organic chemicals. These can be purchased at specialized paint or safety equipment outlets. It's a good idea to keep a pair of coveralls and work shoes to wear only in the work area. Wash all work clothes separately from other clothing.
- Work for only about 10 minutes at a time and then take a break outside in the fresh air.
- Never eat, drink, or smoke while removing paint.
- Since many chemical strippers are flammable, keep all sources of ignition, including anything that might cause a spark or static electricity, out of the work area.
- Clean the work area thoroughly at the end of each day.

- Collect paint scrapings and chips and place them in a sealed container clearly marked lead-containing paint scrapings Hazardous Waste. Wipe the entire work area with a clean damp cloth, and discard the cloth when you're done. In many parts of the United States, special arrangements exist for the disposal of hazardous household wastes. Paint scrapings should not be discarded with the garbage. To find out how to properly dispose of old paint, contact the National Conference of State Legislatures at (303) 830-2200 to get information about the current state regulations for disposing of lead waste in your area or contact the State Historic Preservation Office, Restoration Branch, 46137Mail Service Center, Raleigh, NC 27601, (919) 814-6570.

Full 4-page copy of Gimghoul Deed Restrictions to be included in final draft appendix.

pared by and Return to: David R. Frankstone
POB 2869
Chapel Hill, NC 27514

BOOK 490 PAGE 202

Existing Covenants

STATE OF NORTH CAROLINA
COUNTY OF ORANGE

DECLARATION AND AGREEMENT

RECEIVED
JUN 7 1984
COUNTY CLERK'S OFFICE

RECEIVED
JUN 5 1984
COUNTY CLERK'S OFFICE

FOR MULTIPLE FIN SHEET
SEE BOOK 490 PAGE 198-201

THIS DECLARATION AND AGREEMENT is executed as of the 21st day of June, 1984 by the undersigned for the purpose of amending and restating certain restrictive covenants which encumber that real estate known as Lots 2 through 42 of GIMGHOUL FINNY PROSPECT DEVELOPMENT, according to the Plat recorded at Plat Book 1, Page 51, Orange County Registry. The following recitals are made to give a background for the Amended Restrictions:

1. The lots shown on the aforesaid Plat were developed and sold by The Junior Order Of Gimghouls upon a definite scheme or plan of development with the intention that the real estate would be held and used under certain restrictions for the benefit of the entire Development.
2. Each of the Deeds from The Junior Order Of Gimghouls stated that the conveyance made thereby was expressly subject to the restrictions set forth in the Deed. These restrictions do not vary materially from Deed to Deed.
3. The Deeds provide that the restrictions may be changed after January 1, 1940 only by a written agreement signed by not less than two-thirds of the individual owners of lots in the Development. In any agreement changing the restrictions the changes made must be set forth in a duly executed and recorded instrument. The revised restrictions will then be binding on all property holders, subject to any changes thereafter made.
4. The original restrictions were modified somewhat in 1950. These modifications, however, were not recorded in the Orange County Registry.
5. The changes embodied herein are intended to insure, as much as practical, that the basic purpose of the original restrictions and of the 1950 amendments are attained. That purpose was and continues to be the retention of the single family residential character of the neighborhood.
6. The undersigned have determined that it is to their mutual benefit to modify the restrictions.