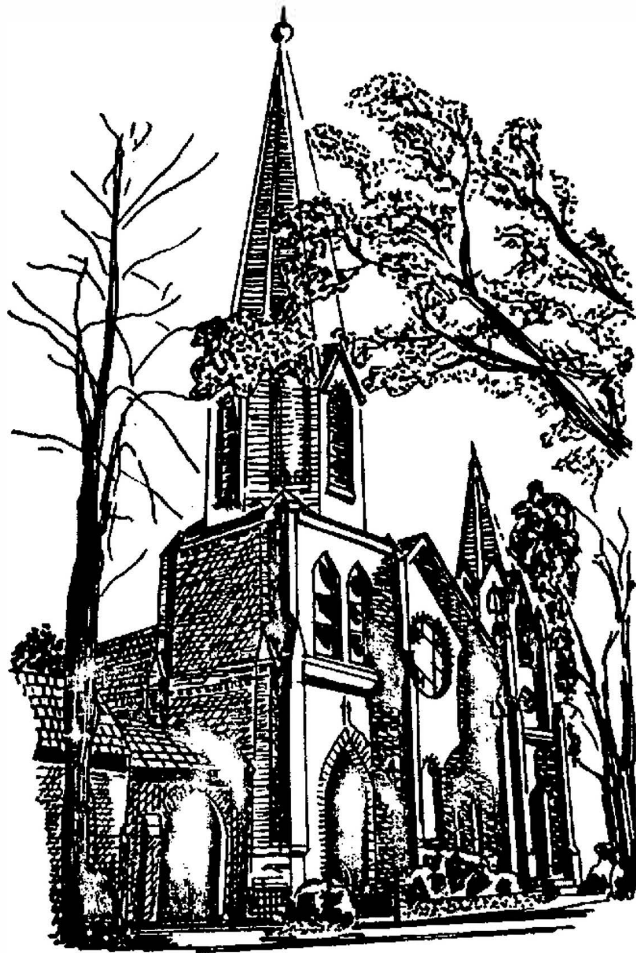


TOWN OF TARBORO
HISTORIC DISTRICT DESIGN STANDARDS



March 1990

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MARCH 1990

**TOWN OF TARBORO
HISTORIC DISTRICT
STANDARDS**

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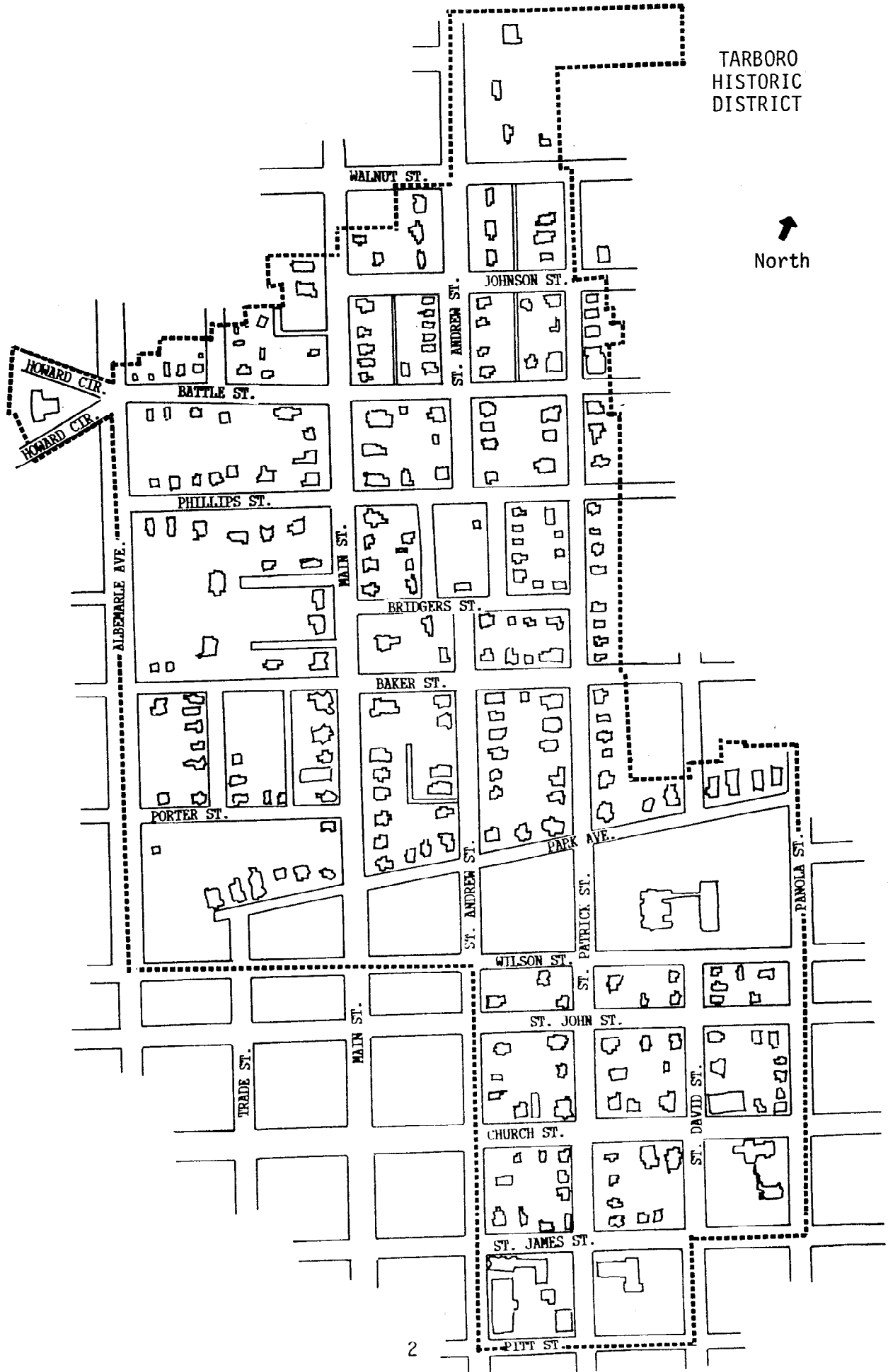
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BACKGROUND

The Tarboro Town Council established the Tarboro Historic District and Commission in 1976. This local Historic District is part of the larger National Register Historic District which also includes downtown. By designating the local district, the Town recognized the cultural, historic, and economic value of the area and committed to conserve, protect, and enhance this valuable resource.

The Tarboro Historic District Commission has the authority to review and regulate all exterior changes within the district as provided for in Article XI, "Section 168 Historic District" of the Tarboro Unified Development Ordinance. The Commission developed these Design Review Standards to provide a standard to evaluate applications for Certificates of Appropriateness. These guidelines are designed to assist property owners in the Historic District with understanding the parameters by which appropriateness and compatibility will be determined by the Historic District Commission and help them in planning improvements to a property within the district. The guidelines are intended to be flexible to encourage personal and innovative improvements, yet additionally assure that the Historic District as a whole will be aesthetically and historically compatible.

TARBORO
HISTORIC
DISTRICT



PERMITS AND PROCEDURES

What is a Certificate of Appropriateness?

A Certificate of Appropriateness is a permit to physically alter exterior surfaces and areas within the Historic District. A Certificate of Appropriateness may be issued when it has been determined that the proposed improvements are appropriate to and compatible with the historic character of the district. It must be obtained prior to beginning to install the improvement even if a building permit is not required. The physical improvements must comply with the terms of the Certificate of Appropriateness. If construction starts without the necessary Certificate of Appropriateness, (minor normal maintenance and interior work are exempt), then the Town may require that the work be halted until and unless a Certificate of Appropriateness is obtained to cover the work.

When is a Certificate of Appropriateness required?

Generally, a Certificate of Appropriateness is required for exterior changes to existing structures, and all new construction, including buildings, walls, paving, and fencing. Minor normal maintenance does not require a Certificate of Appropriateness. This section explains more specific categories of improvements and review procedures.

Applications for a Certificate of Appropriateness may be obtained from the Tarboro Planning Department located at Town Hall on Main Street or by calling 641-4249 Monday through Friday between 8:00 AM and 5:00 PM.

A Certificate of Appropriateness is NOT needed for the following:

Minor normal maintenance:

- painting
- interior work with no exterior changes
- planting of shrubs, trees, flowers, lawn, and vegetables
- replacement of window glass with the same size and color caulking, weatherstripping
- installation of window air conditioning units or television antennas on the rear or side of the building
- repairs to paving, fences, and walls with matching materials
- replacement of twenty (20) square feet or less of siding, shingles, porch flooring, railing, etc. with materials matching the original

The Planning Director may issue a Certificate of Appropriateness for the following MINOR WORKS:

- renewal of an expired certificate with no change in circumstances
- street, sidewalk, or utility work which does not change the streetscape appearance

- repairs in excess of twenty (20) square feet with new materials and details identical to the original
- removal of artificial siding when the original siding will be retained
- installation of metal foundation vents and foundation access doors which cannot be seen from the public street
- installation of soffit vents, roof vents, and gable end vents
- installation of heating and air conditioning units which cannot be seen from the street
- small identification signs or historic markers
- installation of storm windows which are of one over one construction and the sash and trim are covered and painted to match the window

Applications for minor work Certificate of Appropriateness should be filed with the Planning Director. If the application complies with the above listed criteria, a Certificate of Appropriateness may be issued. No application shall be denied unless it has been considered by the Historic District Commission. The Planning Director may refer any application for minor work to the Commission for action if he deems it advisable.

Applications for MAJOR WORK shall be reviewed by the Historic District Commission. Major work includes, but is not limited to, the following categories.

- sandblasting of existing masonry
- installation of storm windows or storm doors not defined as minor work
- installation of satellite dishes
- demolition of a structure
- moving of a structure
- advertising signs
- new accessory buildings
- parking lots
- changes from the original architectural details in material or design
- changes to roof line or material
- fences, walls, paving, pools, tennis courts, etc.
- installation of artificial siding
- replacement of windows or doors with a change in design or materials
- any exterior alteration not provided for under minor work, minor normal maintenance
- new construction

Procedure for Certificate of Appropriateness for MAJOR WORK

FILING: The filing deadline for applications for a Certificate of Appropriateness for Major Work is ten (10) days before the date of the meeting. A complete application with plans must be submitted to the FARBORO Planning Director by the deadline in order for the request to be reviewed by the Historic District Commission at their regular monthly meeting. The Planning Director's office is located in Town Hall on Main Street and is open Monday through Friday, 8:00 AM through 5:00 PM (252-641-4249).

REVIEW: The regular meeting of the Historic District Commission will be held at 5:30 PM on the third Thursday in Town Hall and is open to the public. Applicants are requested to attend the meeting. **The Commission must take action on all complete applications within sixty (60) days of the filing date unless an extension has been agreed upon by the applicant. If no action is taken within sixty (60) days of the filing date of a complete application, then the application shall be deemed approved.** The Commission may approve, approve with conditions, or deny an application for a Certificate of Appropriateness.

DENIAL: If the Commission denies an application, it must state the reasons in writing for the minutes and give the applicant a copy. The applicant may appeal the action of the Commission to the Tarboro Board of Adjustments within forty-five (45) days of the action by the Historic District Commission. If an application is denied, it may not be resubmitted for review unless there are substantial changes in the application.

COMPLIANCE: The operations authorized by the Certificate of Appropriateness must begin within six (6) months of its approval or the Certificate shall be void. All improvements must comply with the terms of the Certificate of Appropriateness. If the work on the improvements are discontinued for a period of twelve (12) months, the Certificate of Appropriateness is void.

HISTORIC PERSPECTIVE OF TARBORO HISTORIC DISTRICT¹

Tarboro's Historic District contains numerous structures or sites of particular architectural interest or historical significance. The district is an architectural mosaic with houses from many different periods and styles. However, the district has a sense of cohesiveness which comes from the many streetscapes displaying similarity of scale and materials and from the large old trees (mainly oak) which line many streets.

The oldest section of Tarboro developed between the Town Common and the Tar River, south of the district. The Common, believed to be the oldest original common still existing in the South, was set aside for public use by the founding fathers when Tarboro was established in 1760. The street pattern of square blocks, each approximately 300 feet square, was laid out that same year by five commissioners; due to the religiosity of at least two of these commissioners, Elisha Battle and Rev. James Moir, many of the streets were named for saints.

Throughout its history Tarboro's economy has been strongly dependent on agriculture. Consequently, most of the oldest remaining houses in Tarboro were town houses for nearby or adjoining plantations. Among the earliest of the town's surviving houses are two fine examples of Federal style -- The Grove or Community House, and the Dancy-Battle-Bass house.

Tarboro has only one house, the Pender-Lanier house built in 1832, which can be readily identified as Greek Revival. The influences of this style can unquestionably be noted in several houses, including the Hyman-Phillips house, begun in 1840.

The other style which was particularly influential in Tarboro before the Civil War was the Italian Villa style. Particularly important houses of Italianate influence include The Barracks, designed by William Percival and begun in 1858, and the Coats-Walston House, built by Thomas Coats sometime between 1860 and 1867. Both of these houses are on the National Register of Historic Places.

Among the surviving antebellum structures are several smaller buildings which are more difficult to categorize by style. The Pender Museum is a small farmhouse built in the county around 1810 and moved to town and restored in the late 1960's for a museum. The "Tarboro Gothic", a Gothic cottage built prior to 1869, is the only surviving example of a house in Tarboro which was influenced by the Early Gothic Revival.

Most of the money which built houses in Tarboro after the Civil War came from the same source as money for the earlier houses: agriculture (primarily tobacco, cotton, and peanuts). Although the plantation economy switched to a tenant-farming economy, many local landowners still lived in the town. Additionally, people providing services for agriculture prospered in Tarboro -- services such as selling farm supplies, operating warehouses, etc. As county seat, Tarboro through the years handled an increasing amount of the county's business; thus, lawyers and doctors frequently had lucrative careers

¹ Taken from p. 9 - p. 13 of "Tarboro Historic District Study", March 1976, prepared by J. Myrick Howard and the Town Planning Department, Town of Tarboro, study by Dept. of City and Regional Planning, UNC, Chapel Hill, NC.

in the town. In 1870 a Progressive Association was formed to encourage industry, and in 1888 the Tarboro Cotton Mills were established. Later came the Riverview Knitting Mills, a peanut plant, and others. F.S. Royster built the first fertilizer manufacturing plant in Tarboro. In 1900, Carolina Telephone and Telegraph Company was founded, which grew into one of North Carolina's most substantial businesses.

Since the Civil War, much of the building in Tarboro has taken place as lands around the antebellum structures were sold off. As a result, one can almost guess by the age of surrounding structures when certain families either had financial problems or else lost interest in maintaining the family estate. Another result is a cohesiveness of streetscape with the similarities of style and size which would occur when a new block was developed all at once.

The Queen Anne style had great influence in Tarboro. The F.S. Royster home at 1210 Main Street, built in the late 1880's, exemplifies the Queen Anne style. The Holderness family which founded AT&T built a Queen Anne home at 508 St. Patrick Street around 1900.

Many fine Victorian homes were built in Tarboro around 1900. Eastlake influences may be seen in many of these.

Tarboro has one house of the Neo-Classic style, at 1109 Main Street, built in 1909.

Tarboro's economy since World War I has remained focused on agriculture. Indeed, Tarboro's principal bank still advertises in 1975: "Tarboro - Agricultural Center". Not until the 1960's has Tarboro really experienced growth which has not been related to agriculture; an industrial development program has brought to town such industries as Anaconda Wire and Cable, Black and Decker, and Formica. These industries have brought new economic life to a town whose economy was badly stagnating. Indeed, this economic revival has helped to make the notion of a Historic District economically feasible.

Since World War I, the growth of the district followed earlier patterns. New houses in the popular styles of the day were built among the older houses, as families sold off the lands surrounding their homeplace. Several good examples of Georgian Revival and numerous bungalows were built between the World Wars. A few so-called "Dutch Colonial" Revival homes were also built during this period. Since World War II, most additions have been either Ranch style or the popular "Colonial" style.

In a very rough approximation, 25 structures have survived which were built prior to or during the Civil War. Approximately 90 remain which were built between the Civil War and World War I. Of the remaining 150, approximately 1/3 were built during the 1920's, 1/3 were built by 1945, and 1/3 have been built since 1945.

Although statistically many buildings may not seem old enough to merit inclusion in a Historic District, the character of this neighborhood is unlike any other in Tarboro. This unique character is established largely by the huge oaks lining the streets, Main Street's pole-mounted streetlamps, the older homes, and the Town Common.

GENERAL STANDARDS

Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its original purpose.

The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided.

All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

Distinctive stylistic features shall be repaired rather than replaced, whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than conjectural designs or the availability of different architectural elements from other buildings or structures.

The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any project.

Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.

Whenever possible, new additions or alterations to structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the existing structure would be unimpaired.

EXTERIOR FEATURES IN THE LANDSCAPE

The "look" of the Historic District is determined by a synthesis of external features including the facades of structures. Critical to this "look" are the street trees, front yard landscaping and maintenance, sidewalks, parking or the absence of parking in front yards, building style and condition, the rhythm of space between buildings, and the continuity of sheltered front porches. The development of a site includes these design elements as well as walks, walls, fences, site furniture, and lighting. The design of the yard area should incorporate those items and spatial relationships within the historic district and on the specific site itself, thus complementing and augmenting the historic fabric of the district.

Fences and Walls

Fences and walls define a property, provide privacy, security, and screening. Fences and walls should reflect and complement the style and materials of the predominant structure on the lot and the architectural character of the street. They should not violate or obscure the architectural features of the building. Many of the residences in the Historic District have fencing or walls which relate to their individual historic heritage. These existing fence styles should be reused as appropriate in the yards of similar structures. Several of these styles are documented in the Appendix.

Solid fences such as stone or brick fences along front yards and front side yards should not exceed two (2) feet in height. The decorative open iron type fence found in the district should not exceed four (4) feet in height when located in a front or front side yard. The traditional wooden picket fence should be in scale with the house and yard. Stockade style fences and chain link fences detract from the historic character of the Historic District. Their use is strongly discouraged, particularly when visible from the street.

Brick, wood, and welded wire fabric are appropriate materials for rear yard and rear side yard fences. Often these fences have decorative gates which contribute to the character of the Historic District. The use of chain link fences is strongly discouraged, but if used in rear yards, the green or black vinyl coated type chain link fence is recommended because it is less obtrusive. Traditionally, rear and rear side yard fences have been planted with vines, evergreen shrubs, or a combination of vines and shrubs to effectively soften the harsh fence lines, provide screening, and definition of yard areas. Such plantings are strongly encouraged. Appropriate plant materials are listed and described in the Appendix.

Site Furnishings

Benches and light fixtures visible from the street should enhance the streetscape and the site on which they are located. These elements should not stand out or draw attention to themselves. Appropriate materials include wood and metal. Plastic or contemporary styled elements detract from the historic quality of the streetscape and should not be used.

Modern playground equipment not from the period of the district, swimming pools, and decks should be placed in rear yards or rear side yards and screened with vegetation or fencing.

Mechanical equipment such as heat pumps and air conditioners should also be located in rear or rear side yards and screened with vegetation.

Satellite dishes are incongruous with the Historic District and detract from its character. These are strongly discouraged. If permitted, they should be located in the least visible location in the rear yard and fully screened from view. The dish may not be placed on any structure. Polished metal or reflective surfaces shall not be allowed. The satellite dish should be a solid flat color which best blends in with the surrounding environment.

Vegetation

The streetscape of the Historic District defines the character and feel of the district and contributes to its ambience and appeal. The streetscape, with its variety of street trees, is the key element which makes the district an attractive area for people to live in or visit. These street trees are a valuable resource to Tarboro and should be carefully maintained.

In areas where there are gaps in the street trees, additional ones should be planted. Before selecting a tree to plant, check the area for power lines, sewer lines, or other obstructions. Consider the mature size of the tree before planting. Avoid installing tall growing trees under power lines or trees over sewer lines. The Appendix lists and describes trees which are hardy in Tarboro and available in the area.

Typically, yards in the district contain a small front lawn with foundation planting and several small trees. The back yards normally contain several large trees or a small garden area. New landscape plantings should incorporate this theme. The view of the structure from the street should not be obscured. The yard should be maintained and not become overgrown and detract from the district. Native and commonly used vegetation is encouraged. On the larger lots, there may be several larger trees also. The back yards are separated by fences with hedges or vines covering them or by hedges.

EXISTING STRUCTURES: REPAIRS, RENOVATIONS, AND ADDITIONS

The design standards do not apply to interior changes unless those changes impact the exterior also. For example, if an attic renovation includes installing a skylight, then these guidelines would apply to the skylight.

Integrity of Materials

The most common building materials in the Historic District are wood, followed by brick and a small amount of stucco. The original building material should be retained in its original form whenever possible. If it is necessary to replace missing or deteriorated materials, it should be with products that duplicate the original materials as closely as possible in appearance, texture, and color. Aluminum siding, vinyl siding, asphalt siding, and artificial stone detract from the character of the district and should not be used. Masonite siding does not have the appearance of clapboard or German siding and should not be used. The use of these non-original materials is strongly discouraged. Other building materials indigenous to the district are recommended.

Cleaning masonry (brick, stone, concrete, stucco, and mortar) is only recommended when it is determined that the "dirt" is truly accumulated deposits and not simply the effects of weathering. Masonry should be cleaned with the gentlest possible method such as with low pressure water and soft natural brushes. Before using chemical cleaners, test a spot to assure that the cleaner will not harm the masonry material. Sandblasting of masonry is strongly discouraged because it is extremely detrimental to the masonry. It erodes the masonry surface and accelerates the deterioration of the masonry.

When repointing old existing mortar joints or adding to existing masonry, duplicate the old/existing mortar in composition, color, and texture. Use only Type N or Type O mortar. Type S and Type M should not be used because they will promote deterioration of the masonry. The North Carolina Division of Archives and History will provide technical assistance in this area upon request.

The existing roofing material should be retained whenever possible. If the exact material is not available for roof replacement, select a material which matches the existing in composition, size, color, shape, and texture. Details such as individualized patterns of shingles and ridge caps should be duplicated. Retain roof furnishings such as lightning rods and wind vanes. Do not alter the form of the roof. New skylights should not be the bubble type or visible from the street.

All original window and door openings shall be retained, including the sashes, glazing, eills, lintels, shutters, architraves, and hardware. If it is necessary to replace a window or door, such replacement shall duplicate the existing in size, glazing, trim, and exterior appearance. Replacement shutters shall be the same style, size, and with the same visual mounting condition and hardware. Storm windows and doors are discouraged. Replacement of existing window units with insulated duopane units of the same

size and glazing pattern is recommended. If permitted, storm windows and doors shall be painted to match the window or door trim. The frame shall not cover up the glazing of the window or door. Screen doors shall be wooden, painted to match the door trim, and of a style to complement the building architecture.

New windows on additions or renovations shall match existing windows on the building. New windows shall not be added to the front of the existing building.

Awnings on structures built before 1940 should be canvas, vinyl-coated canvas, or acrylic. Awnings should not be installed on buildings where there are shutters or evidence of shutters. The color of an awning should complement, not duplicate, the color of the building. Common historic awnings colors are blues, reds, browns, greens, and tans. Solid color awnings are appropriate on Colonial Revival homes and striped awnings are appropriate on Bungalows, Queen Anne, and Spanish Revival style homes.

Front porches are a unifying and character determining element of Tarboro's Historic District and should be retained in their original form. Front porches should not be enclosed. When maintained and furnished with period furniture, they create an ambiance beneficial to the district. The original style of the steps, flooring, rails, columns, roofs, trim, and balusters should be retained. If replacement is necessary, these architectural features should be duplicated.

Changes to provide access for the handicapped are often necessary in the Historic District. Whenever possible, these modifications should be made on the rear or side facade (not the front facade) in the least intrusive manner possible. The addition should not harm the structure and be reversible when the special access is no longer needed. The style and detailing of the handicapped access should not detract from the structure or obscure character defining features of the facade. The new access should be coordinated with the landscaping. Whenever possible, the installation of handicapped access visible from the street should be easily reversible to the original condition.

ADDITIONS AND OUTBUILDINGS

Many of the homes in the Historic District have additions which are successful in terms of the historic context. These examples may serve as a guide in planning new additions. Additions should not violate the front facade and front porch. They should be subordinate to and compatible with the original structure. The same siding and roofing material should be used. The windows should match the existing windows. The form and style of the addition should be compatible with the existing building. Skylights should not be visible from the street. Roof lines should complement the existing structure. On sunroom additions visible from a street, use smaller panes of glass rather than large sheets of plate glass or sliding glass doors. Coordinate the window style to those in the house. Use the same materials, finishes, and colors as on the existing structure. Consider exterior changes on the site including the view from the street, parking, tree location, drainage, and landscaping when planning an addition.

Outbuildings should use the same materials including siding, trim, roof, windows as in the main structure. The style of the outbuilding should complement the main structure. Do not impose a style differing from the predominant house. The form of the outbuilding should complement and be subordinate to the main structure.

NEW CONSTRUCTION

New construction should be compatible with and complement the existing architectural character of the street on which it is to be built. The existing streetscape should guide the design of the proposed structure. New construction should blend with the streetscape through the incorporation of the architectural features compatible with surrounding properties. Those features include building materials, fenestration, roof design and pitch, and placement on the lot. On streets with structures which detract from the character of the district (streets with brick ranches), the design should reflect those elements of the more historic structures nearby. Williamsburg style is inappropriate to the Historic District of Tarboro.

New construction should include the covered porch across the structure's front which is the dominant unifying streetscape element in the district. The porch should be deep enough for actual use.

Attached garages facing the street are not compatible and detract from the character of the district and should not be permitted. Garages should be detached and in the back yard or not visible from the street.

New structures should have the same street setback and side setback as structures on the same street. Structures should be located parallel to and facing the street. Lot coverage should be consistent with existing lot coverage on the same street.

New structures should occupy a similar volume and reflect the form of existing neighboring buildings. For example, on a street with one-story bungalows, new building should also be one-story with a gentle sloping roof and covered front porch rather than two-story with a steep pitch roof.

The slope of the roof, number and position of gables, and use of dormers, should be compatible with buildings in the area and reflect their form.

Buildings in the district display more ornamentation than most contemporary architecture. This ornamentation softens the appearance and contributes to the human scale. New buildings should not have a blank facade and should include ornamentation to articulate design elements.

Windows should be a similar size, similar location, and similar spacing to existing buildings on the street. Large unbroken expanses such as sliding glass doors and picture windows should not be used.

New structures should be constructed of materials commonly found in the district with similar color and scale properties. Materials should be used in traditional methods. Siding materials should be used for siding and roofing materials for roofs. Concrete block should not be used as a building siding material visible from the street.

The site should be landscaped to complement and enhance the streetscape. Street trees should be retained. Foundation planting should be provided. Parking should be in the rear or side yard. Contemporary decks should be in the rear yards. Landscaping should be used to unify the newly developed site with the rest of the district.

DEMOLITION

Prior to demolition of any structure within the Historic District, the owner must give one hundred and eighty (180) days written notice of the proposed demolition by filing an application for a Certificate of Compliance. This delay period allows the Historic District Commission to evaluate the structure to be demolished and to negotiate with the owner to preserve the building if they find the building to benefit the district. If the Commission finds that the structure does not contribute to the historic character of the district, they may waive the delay period and authorize demolition. The Commission may not deny permission to demolish a structure after the 180 day delay period.

The maximum delay period should be applied to structures listed on the National Register as "pivotal" or "contributory" or if the demolition of a structure would have an adverse impact on the aesthetic character of the district. The Commission should use the delay period to negotiate with the owner to save the structure by exploring viable reuse strategies, finding a willing purchaser, or as a less preferable option, relocating the structure to an alternative site rather than destroy it.

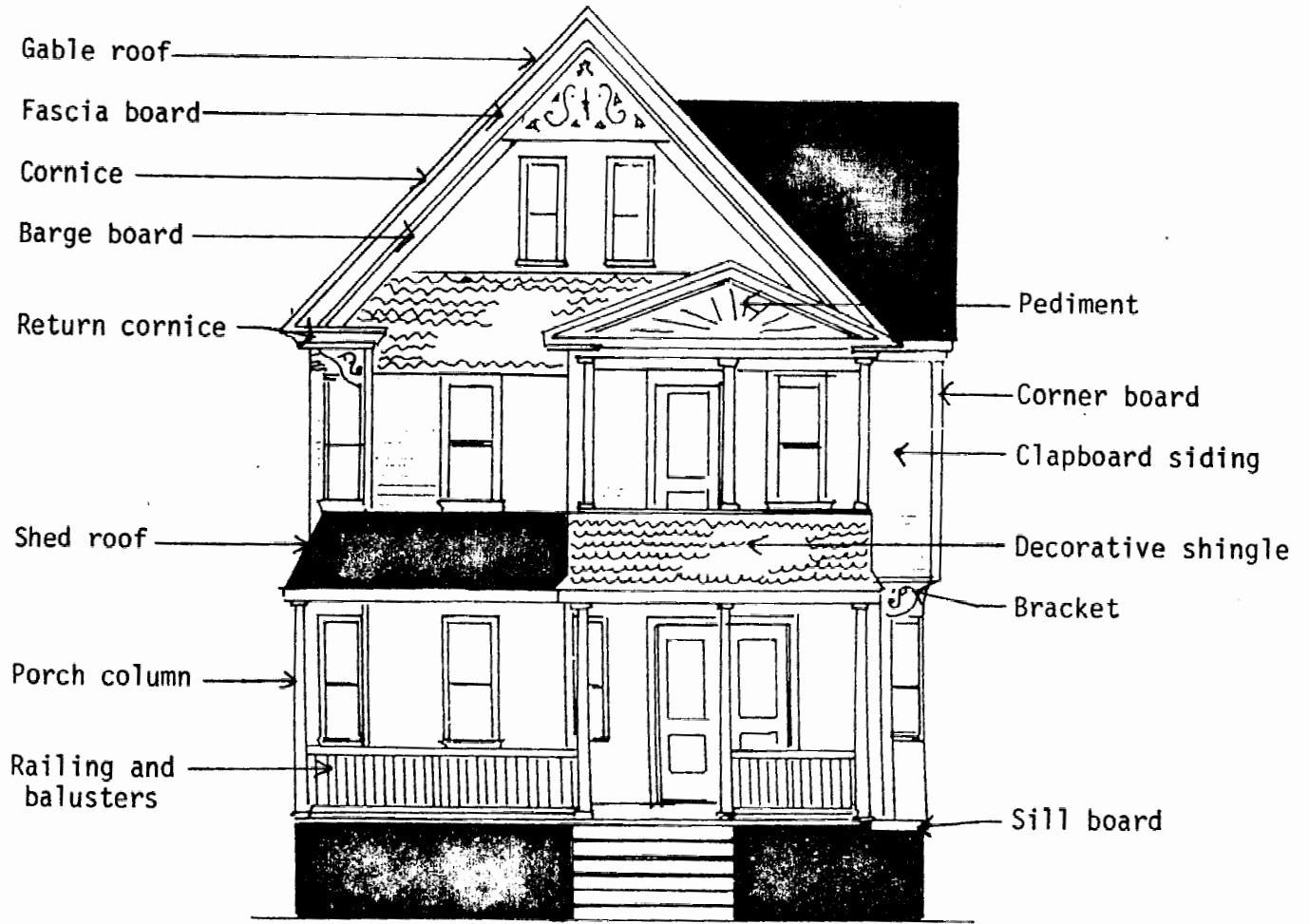
RELOCATION

Historic structures should be moved only as the last alternative. A structure should be moved as a single intact unit. If that is not possible, then the structure should be partially disassembled for relocation. Complete disassembly is strongly discouraged because it results in a substantial loss of building material.

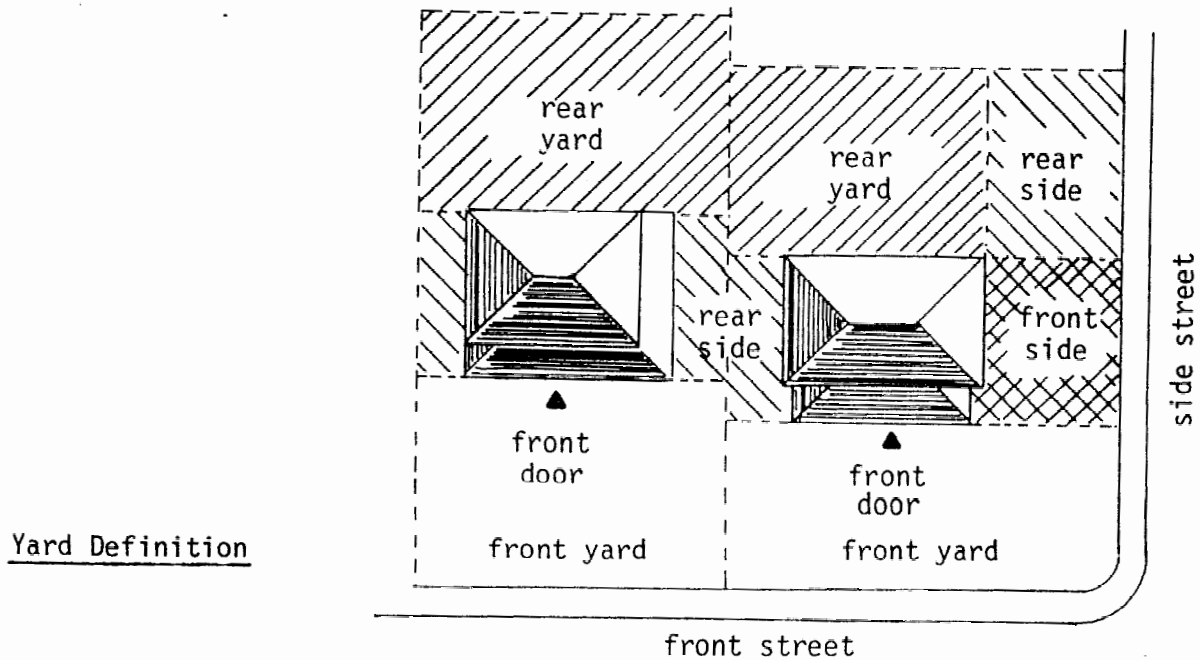
Site selection: The proposed site should be in the Historic District. It should approximate the dimensions and topography of the original site. The neighboring structures should be of a harmonious architectural style and a similar form and size to the structure being relocated.

Siting: The structure should be sited on the lot with a compatible and similar orientation to the street and location on the lot to the neighboring structures. The lot should be landscaped to make the structure appear original to the lot and be harmonious with neighboring properties. Street trees should be planted as needed to provide continuity with the neighborhood.

APPENDIX OF DETAILS



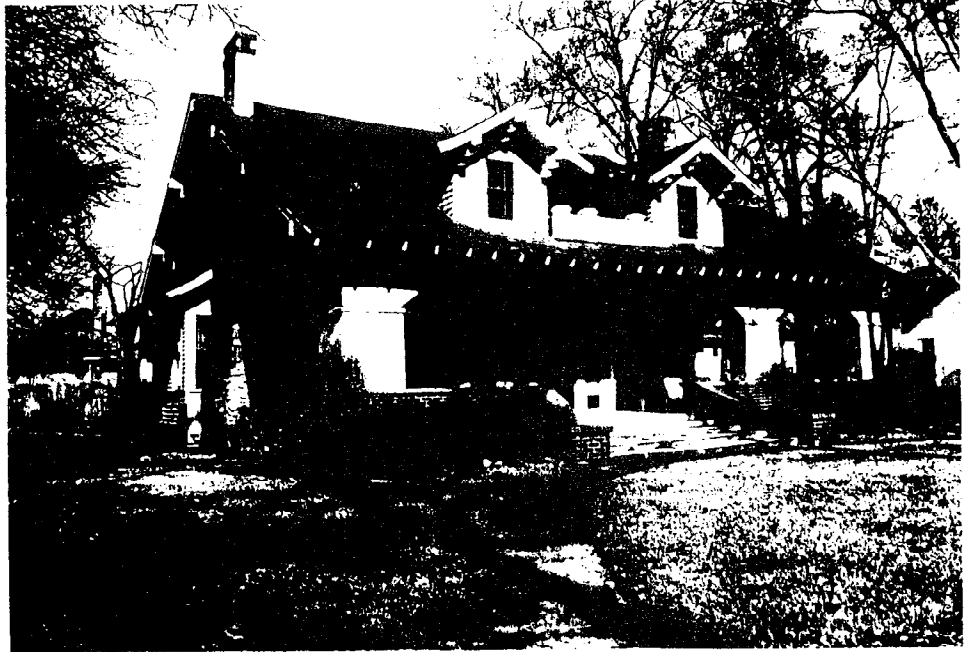
The Parts of a House



Yard Definition

ARCHITECTURAL STYLES OF THE TARBORO HISTORIC DISTRICT

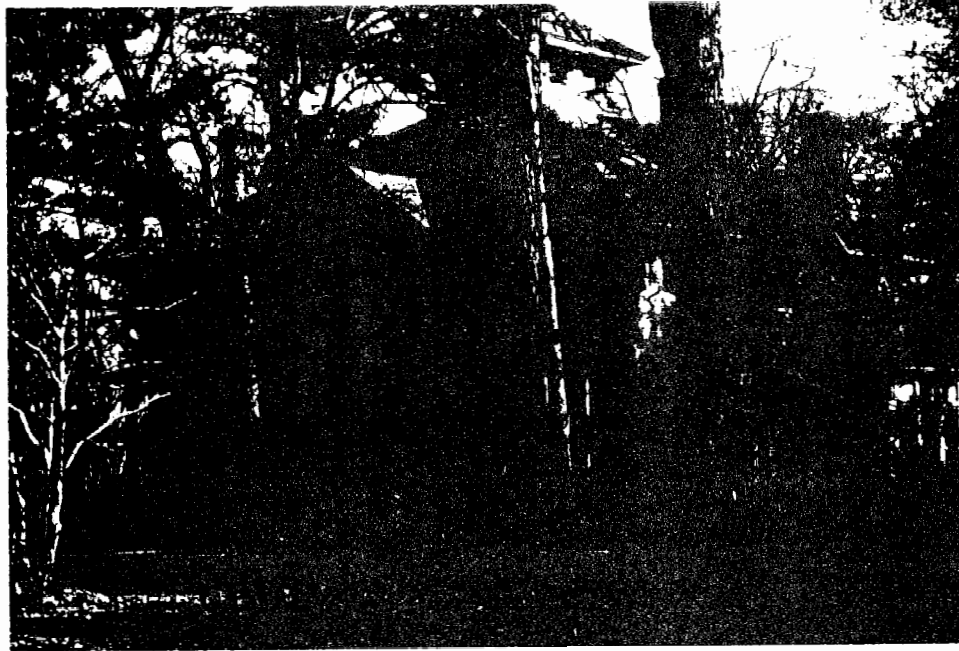
Bungalow (1895 - 1930) - A small, typically single-story house, with low sweeping lines and a front porch, was derived from the Hindu name "bangla", meaning traveler's rest house. Bungalows normally feature two gables, one over the front porch and another on the side of the house. The porch is often supported by columns on piers. Numerous examples are along St. Patrick Street.



Classical Revival (1890 - 1925) - This style incorporates classical elements including Doric, Ionic, and Corinthian columns, pedimented porticoes, and strict symmetry. The W.B. Hart house on Main Street exemplifies this style.



Cottage (1840 - 1900) - This style popularized in "Cottage Residences" by Andrew Jackson Downing with designs by Alexander Jackson Davis, features picturesque residences with pointed gables and arched windows. These homes utilize gingerbread scrollwork and stand-up finials. The Coates-Walston house on St. Andrew Street is an example.



Dutch Colonial Revival (1920 - 1940) - The gambrel roof and parapeted gable ends characterize this style. The Simmons-Smoot house on East Baker Street and the Brown-Mobley house on East Park Avenue are examples.



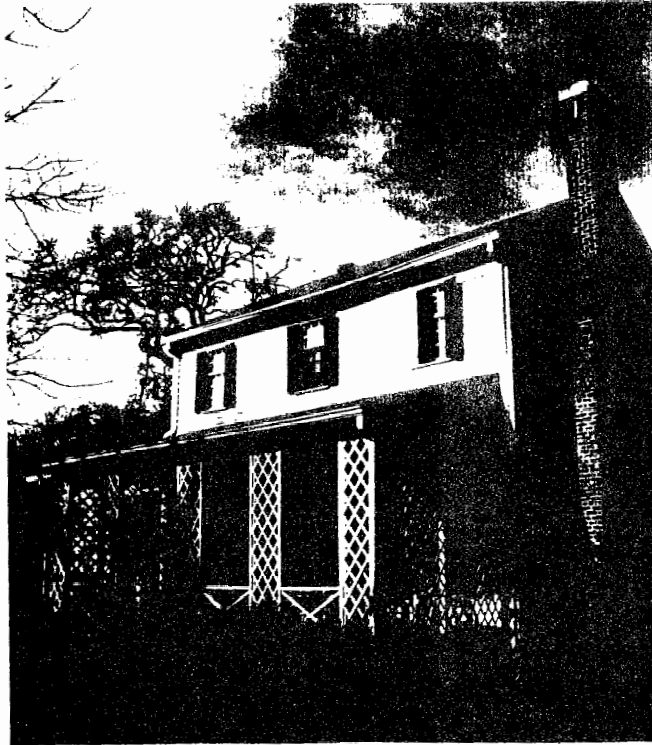
Eastlake Style (1875 - 1890) - This Victorian style is similar to the Stick Style and Queen Anne except for its three-dimensional scrollwork and gingerbread, including rows of spindles, turned posts and balusters, circular decorative motifs, and curved brackets. The style is based on designs by English architect Charles L. Eastlake. The McNair house on St. Patrick Street represents this style.



Federal Style (1780 - 1830) - Named for the new republic, this style rejects much of the Georgian decoration but retains its symmetry and details, including pilaster framed entrances, fanlights, and sidelights. The style is light and delicate. Columned porticoes and porches are typical. The Dancy-Battle-Bridgers house on St. Andrew Street is an example.



Georgian Style (1780 - 1810) - The prevailing style of the 18th century in Great Britain and the American colonies derived from classical, renaissance, and baroque forms. The Parker-Cheshire house at 302 East Church Street is an example of this style.



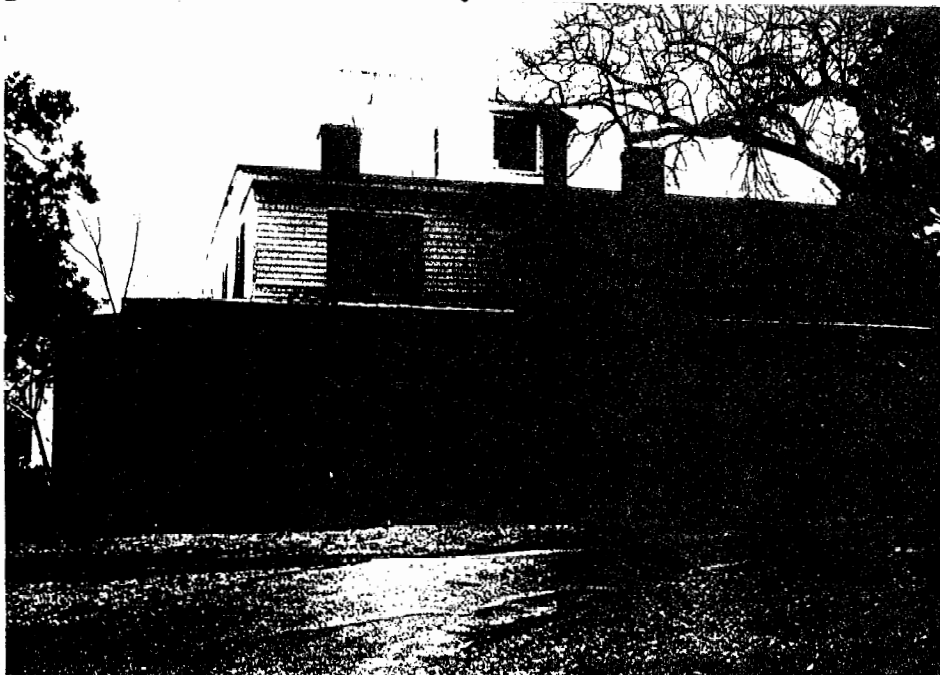
Georgian Revival Style (1895 - 1920) - This style is derived from the Adams style and Georgian Colonial style. Structures are rectangular in plan with symmetrical facades and gable roofs. Doors have fanlights and are often set in tabernacle frames. Broken pediments and palladian windows are frequently used. An example in Tarboro is the Bond-Edmondson house on St. Andrew Street.



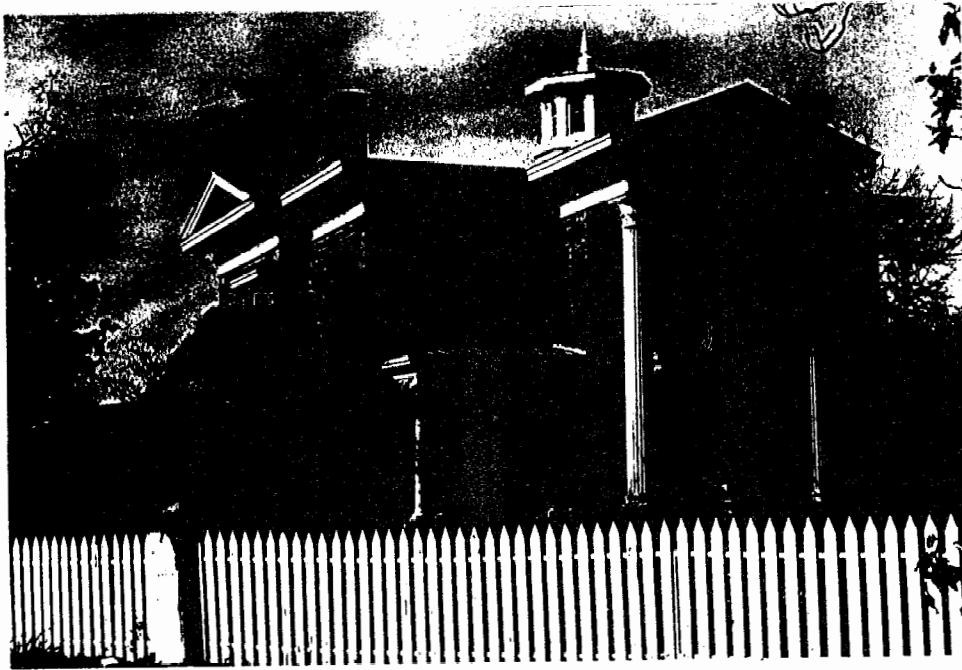
Gothic Revival Style, Early (1830 - 1880) - This romantic style features verticality-pointed arches, steep gable roofs, often with finials and gingerbread bargeboard. Board and batten is often used in accentuating the vertical dimensional. The "Tarboro Gothic House" on Wilson Street is an example of the Early Gothic Revival Style. The Calvary Church and Cheshire Nash house, both on East Church Street, are both other examples.



Greek Revival Style (1820 - 1860) - This style incorporates the elements of classical Greek architecture; the column, pilaster, gabled pediment, proportion, and symmetry. Greek Revival structures exhibit unadorned simplicity with white smooth exteriors. The Pender-Lanier house on Lanier Court is the best example in Tarboro of this style.



Italian Villa/Italianate (1845 - 1875) - This style is characterized by asymmetrical massing with low gable or hipped roofs which are often not visible, and wide eaves supported by decorative brackets. Based on vernacular Italian farmhouses, features also include square or octagonal towers, cupolas or glass belvederes, balustrated balconies, and ornamental brick. The Barracks on Albemarle Avenue is the best example of this style in Tarboro.



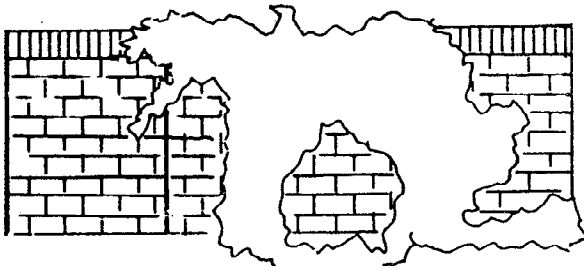
Queen Anne Style (1875 - 1890) - The most Victorian style, characterized by exuberant and irregular massing, a variety of color and texture, tall thin chimneys, multiple gables with complex roof shapes, and irregular silhouettes. Details are small in scale and of a decorative nature. The DeBerry-Sallee house on Main Street represents this style.



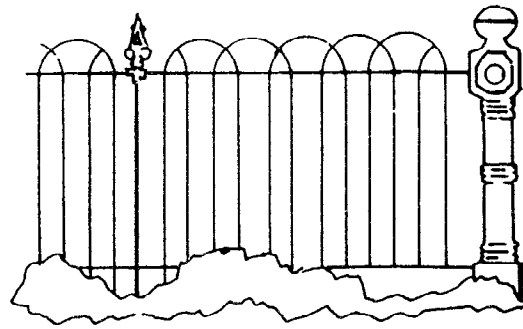
Second Empire Style (1870 - 1880) - The high mansard roof with a curb around the top of the visible slopes and dormer windows distinguishes this style. Elaborate chimneys, projecting pavilions, undulating facade, and classical ornamentation contribute to a lively three-dimensional effect. The Shackelford-Leggett house is Tarboro's only example of this style.



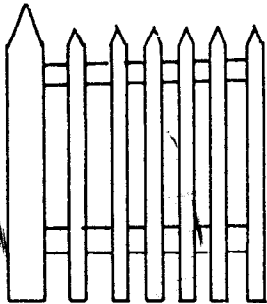
FENCE AND WALL DETAILS



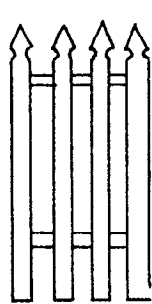
Solid Brick Edging Wall



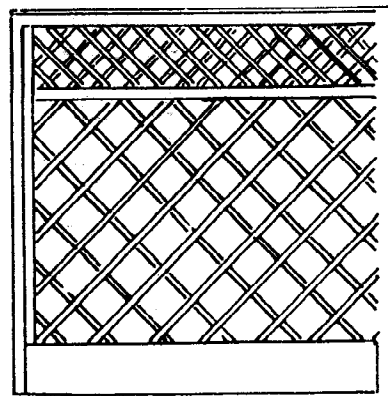
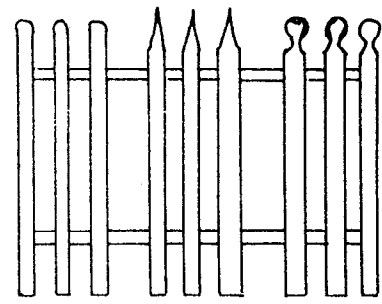
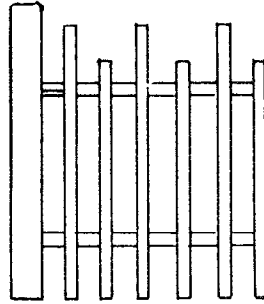
Iron Fence



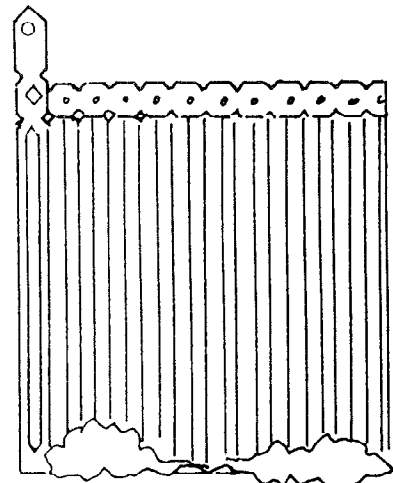
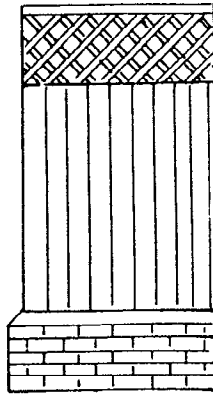
Gothic Picket



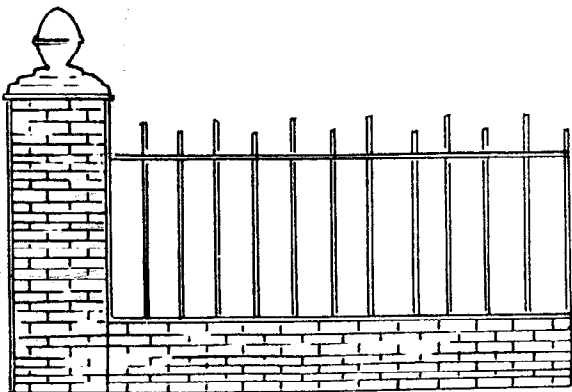
Slat Designs



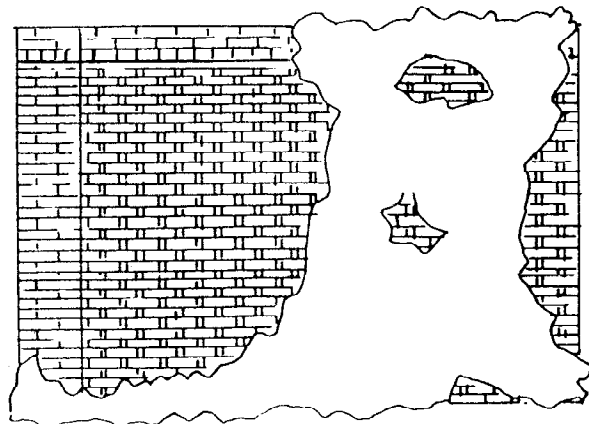
Lattice Fence Variations



Solid Wood Fence

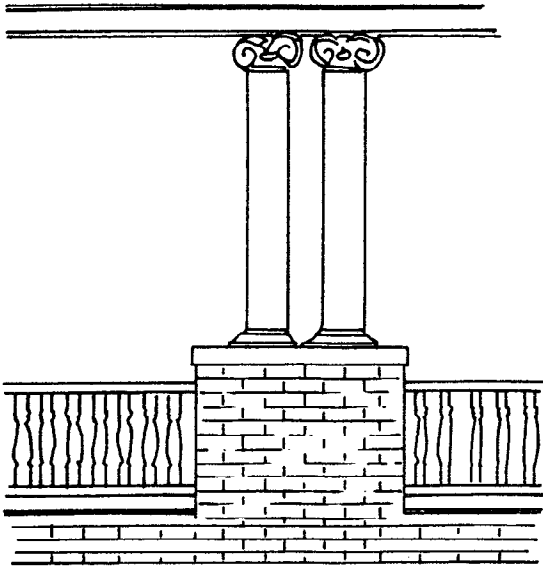


Brick and Wood Fence

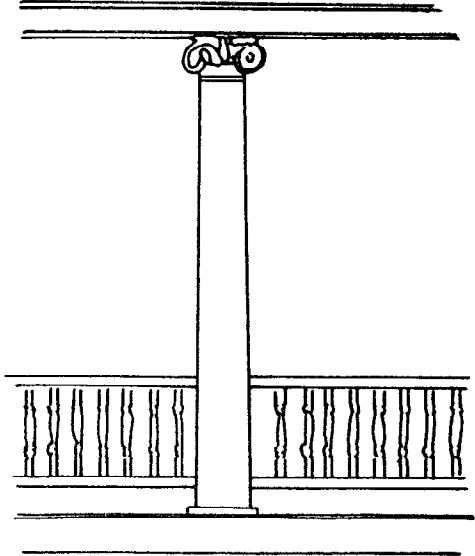


Pierced Brick Wall

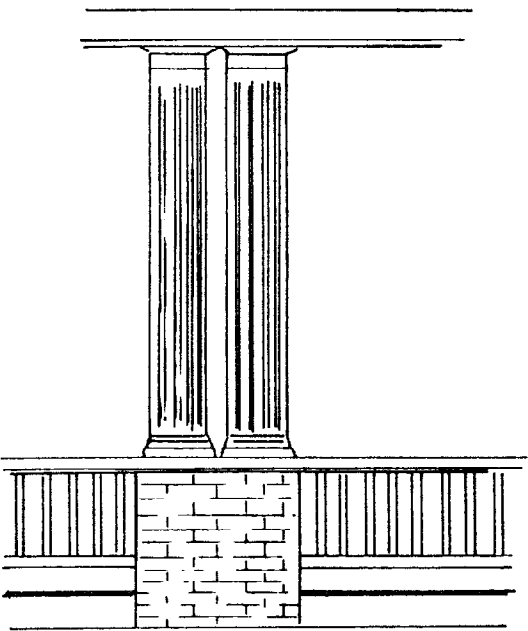
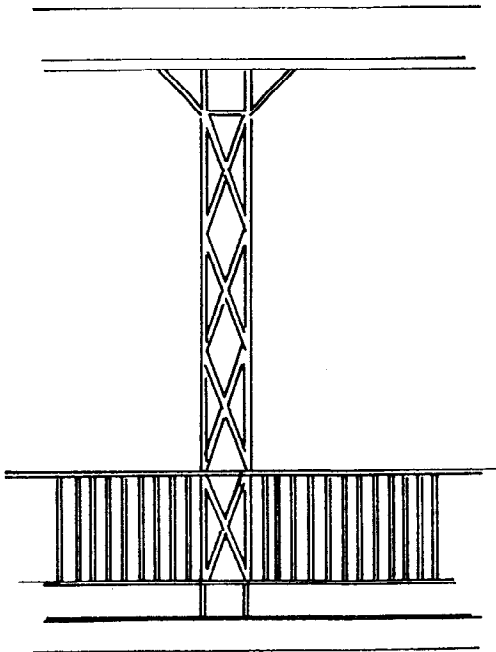
PORCH DETAILS



With Coupled Columns

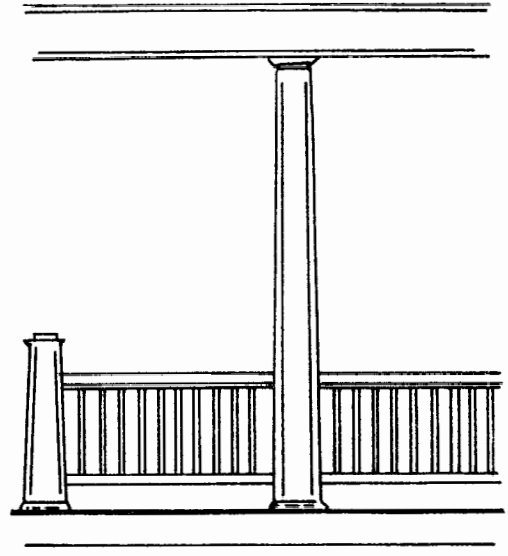
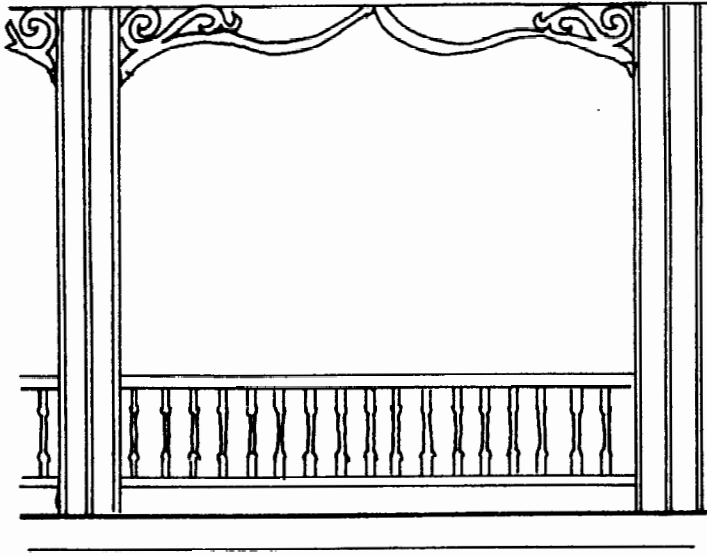


Ionic

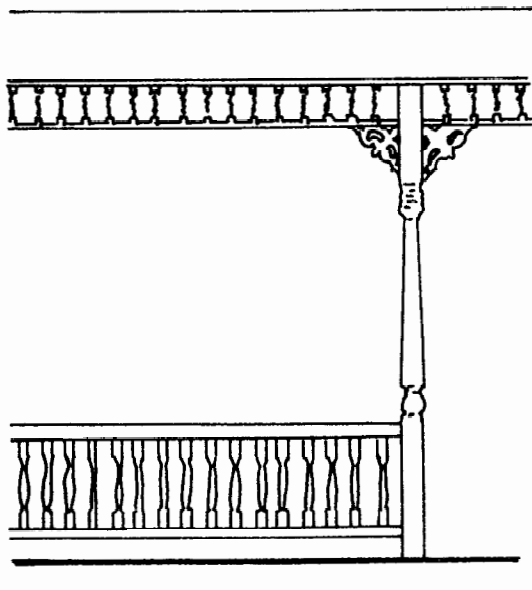


Coupled Square Columns

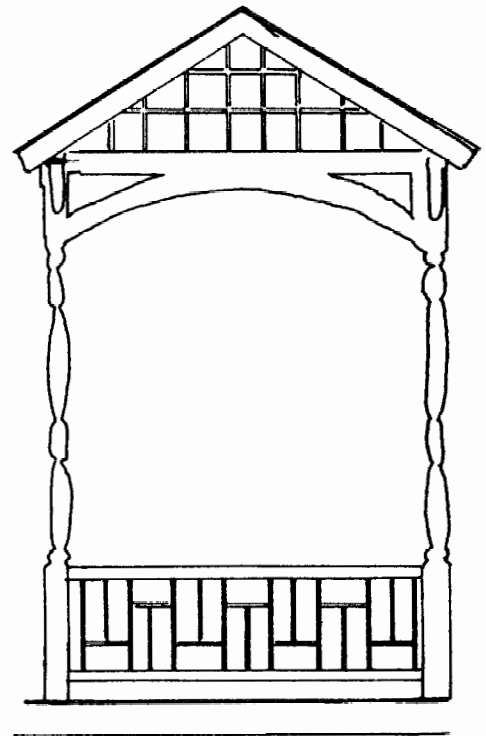
PORCH DETAILS



Bungalow

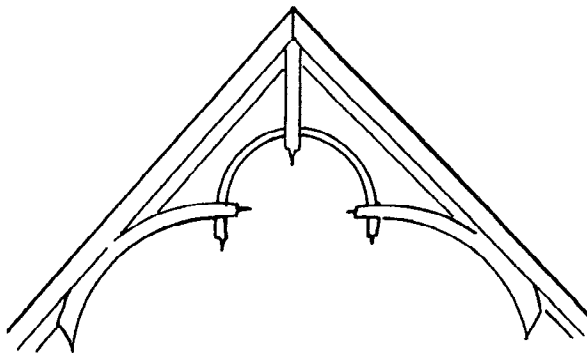
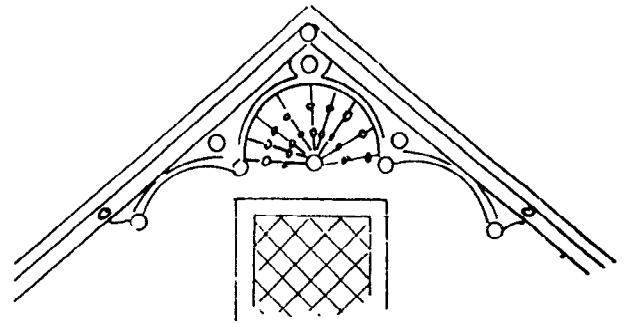
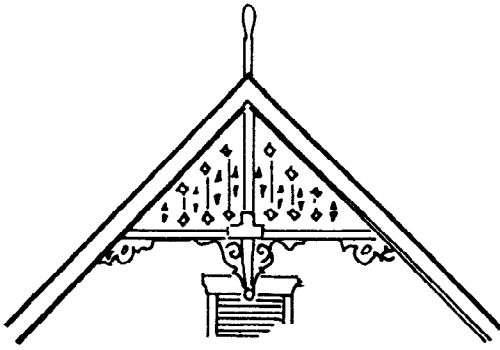


Porch with Spindle Frieze

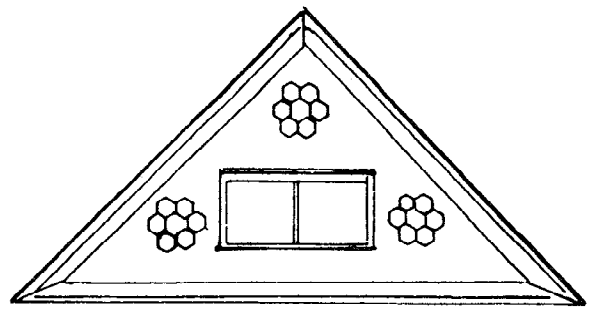


Stickwork

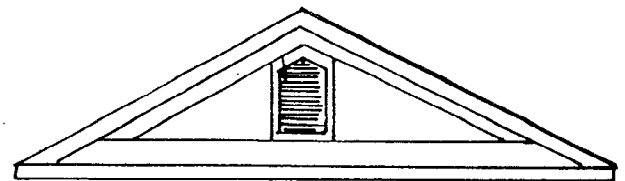
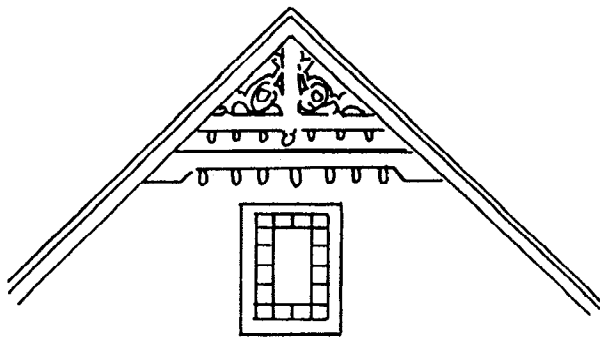
GABLE TREATMENTS



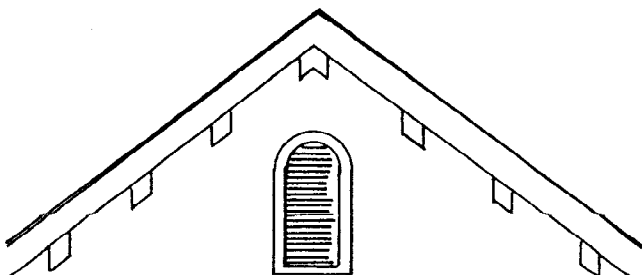
Collar Beam and Post



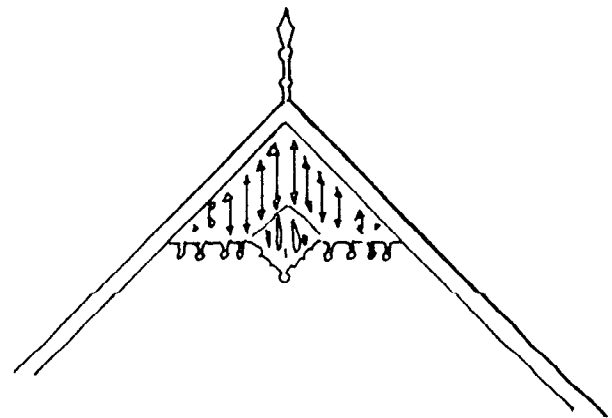
Shingle Pattern



Bungalow with Vent



Medallion



TREE LIST FOR THE TARBORO HISTORIC DISTRICT

These trees were selected for this list because they are attractive, hardy, available, and appropriate to the Historic District. Many of these trees contribute to the nineteenth and early twentieth century landscape of Tarboro. Trees contribute to the esthetics of the streetscape as they frame the views of homes, shade the streets, provide visual interest with striking foliage and blossoms, and add a living element of human scale.

Before selecting a tree, check its proposed location for overhead power and phone lines, underground utilities, and other obstructions. Visualize a mature plant in the proposed location. Will the site accommodate the tree? Plant shorter trees under utility lines. If there is not much space for root growth, plant the smaller tree or relocate the tree where there is open earth for root growth. Most trees need full to partial sun. Those trees which tolerate shade are noted in the following list.

Consult a local garden center or plant text for information on other trees and plants which perform well in Tarboro and are suitable to install in the Historic District.

COMMON NAME	BOTANICAL NAME	MATURE HEIGHT	FEATURES
Chaste Tree	<i>Vitex agnus castus</i>	15-20'	deciduous/blue early summer flower
Dahoon Holly	<i>Ilex cassine</i>	20'	native evergreen/part shade
Cherry Laurel	<i>Prunus caroliniana</i>	20'	native broad leaf evergreen
Red Bud	<i>Cercis canadensis</i>	25'	bright spring bloom/part shade
Crepe Myrtle	<i>Lagerstroemia indica</i>	20-30'	summer bloom/attractive branching/many varieties to choose from
Dogwood	<i>Cornus florida</i>	20-30'	part shade/spring bloom/fall color
Bradford Pear	<i>Pyrus calleryana</i> "Bradford"	30-40'	regular form/spring flower/fall color
Flowering Cherry	<i>Prunus serrulata</i>	30'	spring bloom
Yoshino Cherry	<i>Prunus yedoensis</i>	30'	spring bloom

COMMON NAME	BOTANICAL NAME	MATURE HEIGHT	FEATURES
Flowering Peach	<i>Prunus persica</i>	30'	spring bloom
Goldenrain Tree	<i>Koelreuteria paniculata</i>	25'	early summer bloom/parchment-like fruit
American Holly	<i>Ilex opaca</i> "Foster No. 2"	25'	red berries/evergreen/part shade
Southern Magnolia	<i>Magnolia grandiflora</i>	60'	part shade/native broad leaf evergreen/scented spring flowers
Saucer Magnolia	<i>Magnolia xsoulangia</i>	30'	deciduous/broad leaf/purple spring bloom/part shade
Star Magnolia	<i>Magnolia stellata</i>	10-15'	part shade/white spring flower/deciduous broad leaf
Ash	<i>Fraxinus americana</i>	60-70'	purple fall color/graceful form/specify male plant
Bald Cypress	<i>Taxodium distichum</i>	40-50'	native deciduous/conifer/fall color/tolerates urban settings
Zelkova	<i>Zelkova serrata</i> "Village Green"	40-60'	deciduous/nice color and form/good substitute for the American Elm
Red Maple	<i>Acer rubrum</i>	70'	early red spring bloom/bright fall color
Sugar Maple	<i>Acer saccharinum</i>	80'	best fall color
Laurel Oak	<i>Quercus laurifolia</i> "Darlington"	50'	semievergreen/compact and dense
Live Oak	<i>Quercus virginia</i>	40'	semievergreen/native
Scarlet Oak	<i>Quercus coccinea</i>	75'	red fall color
Tulip Poplar	<i>Liriodendrom tulipifera</i>	100'	yellow fall color/early spring leaves

GLOSSARY OF ARCHITECTURAL TERMINOLOGY

ADAM STYLE: A style marked by lightness and delicacy and which predominated American architecture from approximately 1780 to 1820. The Adam Style takes its name from three brothers who in the two decades 1760-1780 had the biggest architectural practice in England. In this area, the Adam Style is usually called the Federal Style. (See "Federal Style".)

AMERICAN BOND: Also known as Common Bond. The pattern of laying bricks in which several horizontal rows (usually an odd number: three, five or seven) of stretchers are placed between every row of headers. (See "Brick Bond".)

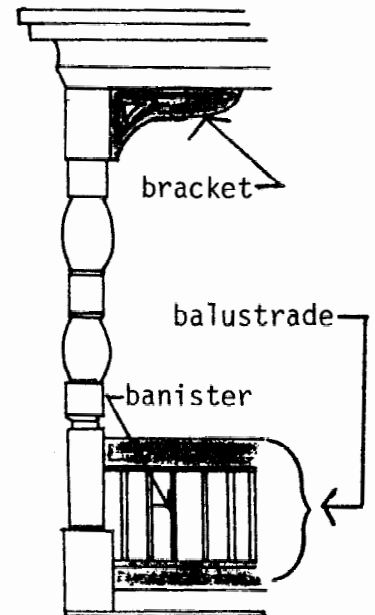
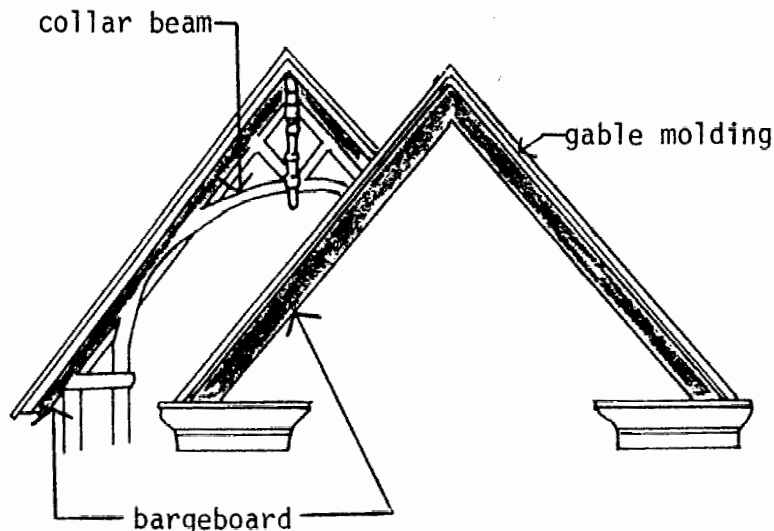
ANTE-BELLUM: Dating from before the Civil War (pre-1861).

APPLIED: Placed upon. For example, a thin strip of molding may be applied to a wider plain board to give the total effect of the boards having been molded as one piece.

ARCHITRAVE: The lowest part of an entablature. (See "Entablature".) An architrave is sometimes used by itself, as around a window or door.

BALUSTER: A banister; the upright support of a rail, in the railing of a staircase, balcony, or porch.

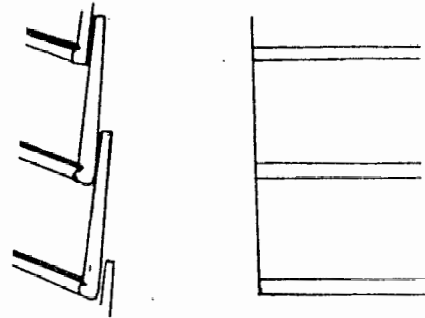
BALUSTRADE: A row of balusters topped by a rail.



BARGEBOARD: A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn in a decorative pattern.

BAY WINDOW: A window built in a recess, or bay, in a room, projecting from the outer wall, and usually having windows on three sides.

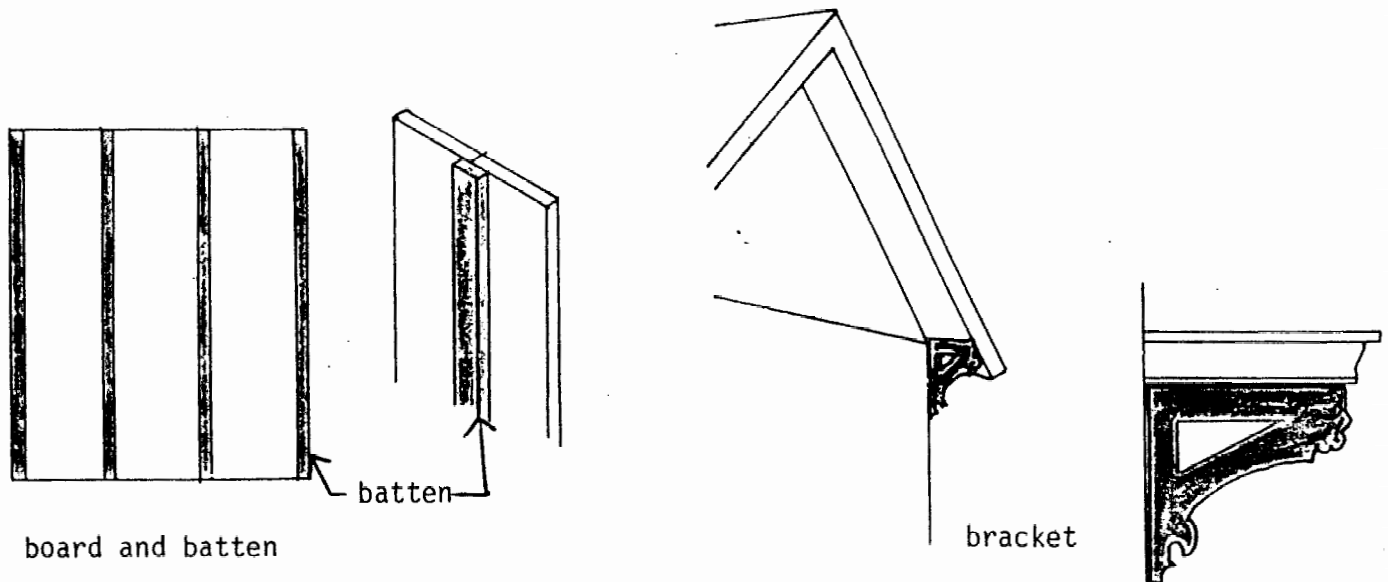
BEADED WEATHERBOARD: A wooden board similar to clapboard which has had a groove cut into the board for its width near the bottom of the side. The bottom edge may be slightly rounded.



BEVELLED GLASS: Glass having a sloping edge across the thickness of the glass.

BLIND (EXTERIOR): A louvered panel of wood or metal made to close over a window. An exterior blind is usually referred to as a shutter, although technically a shutter is solid, not louvered.

BOARD AND BATTEN: Vertical flushboard which has had smaller strips of wood nailed over cracks between adjacent boards used as exterior siding.

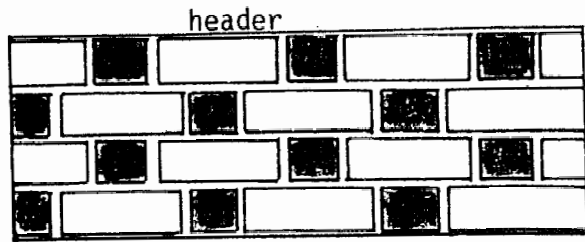


BOND: The pattern in which bricks are laid. (See "Brick Bond".)

BOXED CORNICE: A simple, sometimes bold projection running along the top of an exterior wall formed by enclosing either the ceiling joist ends, the plate, or the roof rafter ends.

BRACKET: An overhanging member projecting from a wall to support weight falling outside of the wall, or a similar brace to strengthen an angle. Brackets often serve a decorative purpose.

BRICK BONDS: Patterns in which bricks are laid, determined by the inter-relationship of headers and stretchers.

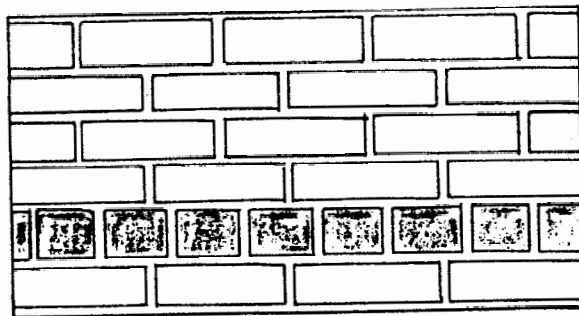


Flemish Bond

stretcher



stretcher



Common Bond

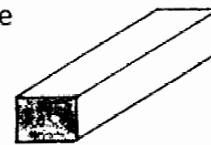
1 stretcher course

2

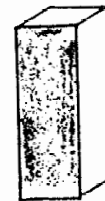
3

4

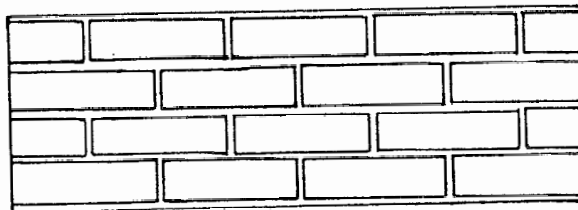
header course



header

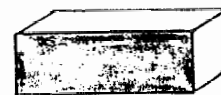


sailor

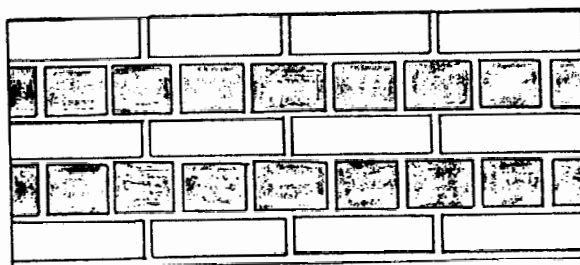


Running Bond

all
stretcher
courses



shiner



English Bond

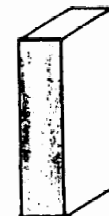
stretcher

header

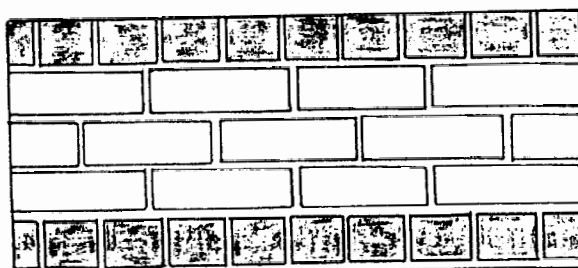
stretcher

header

stretcher



soldier



English Garden Wall Bond

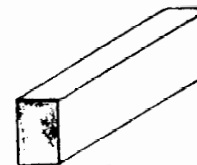
header course

1 stretcher

2 stretcher

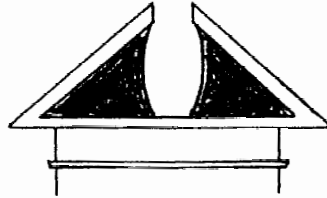
3 stretcher

header course



rowlock

BROKEN PEDIMENT: A pediment-like triangle which is interrupted by a recessed compartment which "breaks" the top angle.



BUNGALOID: A style which had its heyday during the first three decades of the twentieth century. The true bungalow is a small single-story house; the roof space may be made usable by a solitary dormer or by windows in the gables. The main characteristics of the style are the small size, simplicity, low sweeping lines, and a wide veranda. There are numerous such style representatives on St. Patrick Street.

CAPITAL: The uppermost part of a column or pilaster. Examining the capital is usually the simplest means of determining the order of a column. (See "Column".)

CARRIAGE BLOCK: A rectangular block of stone originally placed at a street curb to facilitate stepping up into a carriage.

CASEMENT: A hinged window frame that opens horizontally like a door.

CLAPBOARD: A wooden board with one side thicker than the other, used for weatherboarding of houses.

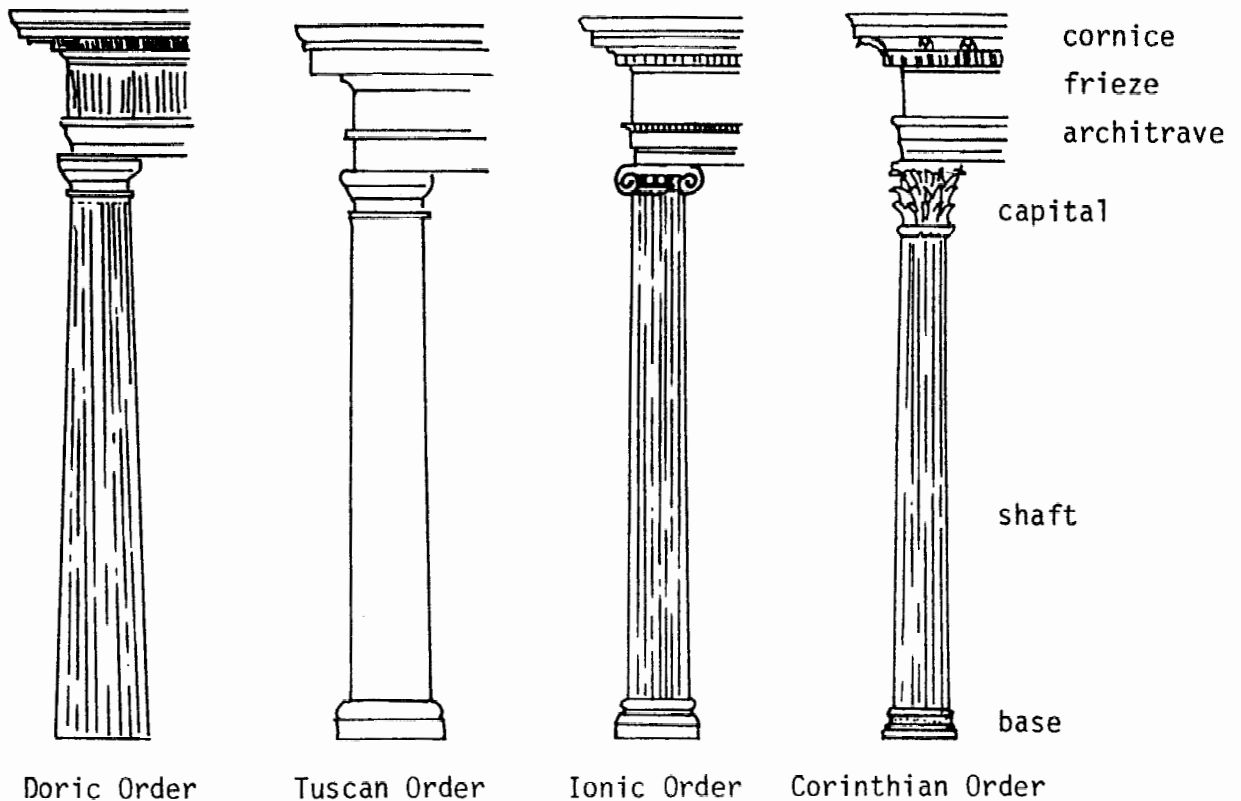


CLASSICAL ARCHITECTURE: The architecture of Ancient Greece and Ancient Rome, and architecture using forms from Ancient Greek and Ancient Roman architecture.

CLASSICAL REVIVAL STYLE: A style which was important during the first quarter of the twentieth century. This style revived elements of Classical Architecture which were seldom used during the High Victorian periods - such elements as the use of columns of Greek and Roman orders, and pedimented porticoes. A strong sense of symmetry usually pervades Classical Revival Buildings. The W.B. Hart house on Main Street is an excellent style representation.

CLIPPED CORNERS: Where the corners of a projecting bay or room are truncated for ornamental or spatial effect; often the roof overhangs the missing corners.

COLUMN: A vertical support of round section. In classical architecture, the column has three parts: base, shaft, and capital.

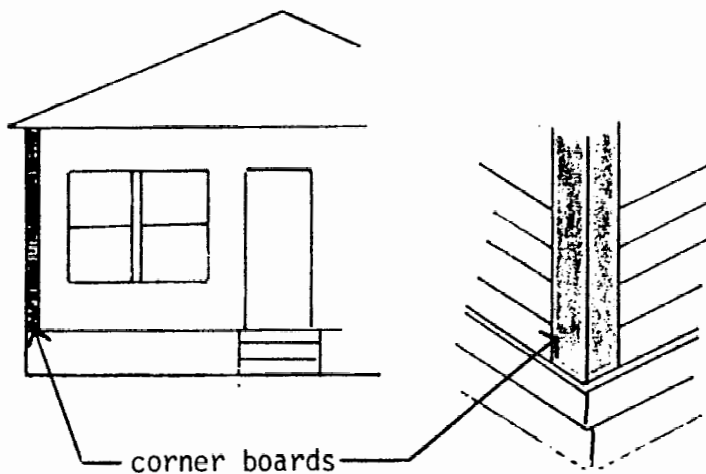


COMMON BOND: American Bond. (See "Brick Bond".)

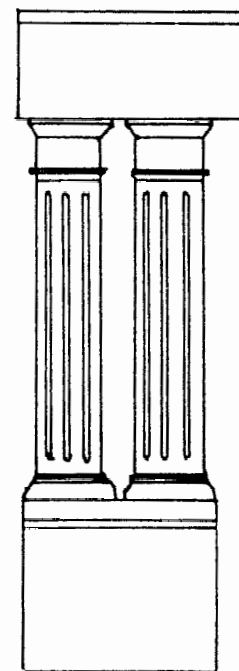
CORBEL: In masonry, a projection or one of a series of projections, each stepped progressively farther forward with height.

CORINTHIAN ORDER: The lightest most ornate of the Greek orders of architecture characterized by its bell-shaped capital enveloped with acanthus. (See "Column".)

CORNER BOARD: A vertical board at the intersection of two walls. A corner board serves as a joint for the intersecting clapboard as well as concealing the ends of the clapboard. During the Greek Revival and Classical Revival periods, corner boards were frequently ornamented to resemble pilasters at every corner.



corner boards



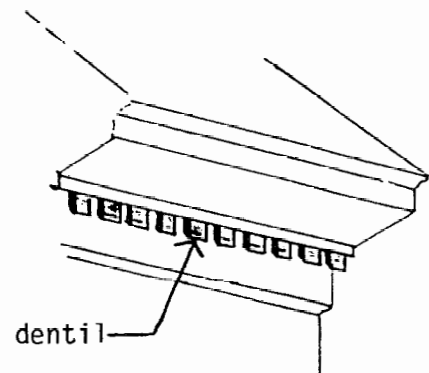
coupled columns

CORNICE: The top course that crowns a wall or the molded and projected horizontal member that crowns an architectural composition. (See "Entablature" or "Column".)

COUPLED COLUMNS: Paired columns.

CUPOLA: A small structure built on top of a roof or building to complete a design and to provide a source of light and a means of ventilation.

DENTIL: A small rectangular block in a series, projecting like teeth, as under a cornice. Medallions, which are sometimes referred to as dentils, are actually larger and more separated.



dentil

DORIC ORDER: A classical order most readily distinguished by its simple, unornamented capitals. (See "Column".)

DORMER WINDOW: An upright window lighting the space in a roof. When it is in the same place as the wall, it is called a wall dormer; when it rises from the slope of the roof, a roof dormer.

DOUBLE-HUNG: A window frame that opens by sliding up and down.

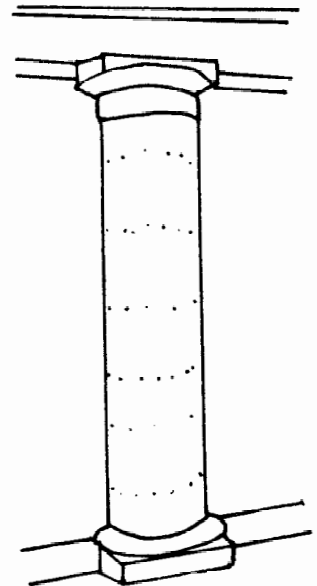
DOUBLE-PILE HOUSE: A two-story center hall plan house, two rooms deep on either side of the hall.

DUTCH COLONIAL REVIVAL STYLE: A style popular during the 1920's and 1930's which was characterized by gambrel roofs. However, the name is a misnomer because the architectural origins of the "Dutch Colonial" did not come from Holland. A good example is the Simmons-Smoot house on East Baker Street.

EASTLAKE STYLE: A Victorian style which made use of curved brackets, rows of spindles, turned posts and balusters, and other decorative motifs consisting of circular perforations. Although a style in its own right, its characteristics have been merged with those of other Victorian styles in Tarboro. The McNair house on Main Street is a good representation of this style.

ECLECTIC: Exhibiting elements and characteristics of more than one historic style simultaneously.

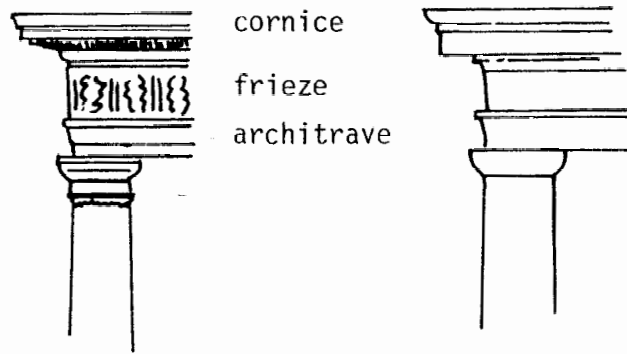
ENGAGED COLUMNS: Columns partly embedded in a wall, often referred to half-rounded columns.



ENGAGED PORCH: A porch whose roof is continuous structurally with that of the main section of the building.

ENGLISH BOND: The pattern of laying bricks in which horizontal rows of headers are alternated with horizontal rows of stretchers. (See "Brick Bond".)

ENTABLATURE: The horizontal part of a classical order which is the upper section of a wall or story and is usually supported by columns or pilaster. It always has three parts, the lowest being called the architrave, the middle one the frieze, and the top one the cornice; the design varies in detail according to the order being used.



FANLIGHT: A semi-circular or semi-elliptical window with radiating sash bars (like the ribs of a fan) above a door or window.

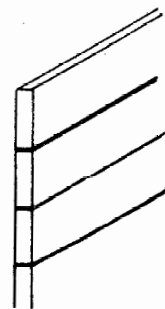
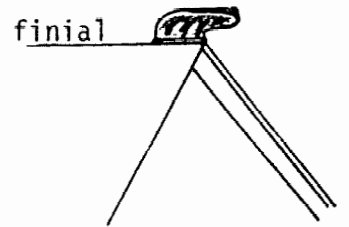
FEDERAL STYLE: The dominant style in the United States during the first half-century of its independence. The style is characterized by a delicate use of Roman Classical ornament. Very typical is the doorway with a semi-elliptical fanlight and with sidelights flanking the door. Roof lines are generally quiet. Frequently Federal houses are rectilinear and box-like, with perhaps a semi-circular porch over the front door. Porticoes and porches are given a light and airy effect by the wide spacing of slender columns. Windows of narrow proportion with slender glazing bars also contribute to the overall sense of lightness and delicacy. The "Community House" represents this style.

FINIAL: A roof ornament, usually projecting from the top of a gable.

FISH-SCALE SHINGLES: Shingles with rounded edges, which when placed in staggered rows are reminiscent of fish scales.

FLEMISH BOND: The pattern of laying bricks in which every horizontal row is characterized by alternating headers and stretchers.

FLUSHBOARD: A wooden board which has been jointed to be even in surface with adjacent boards. In Georgian houses, flushboard is often found used as siding adjoining a porch.

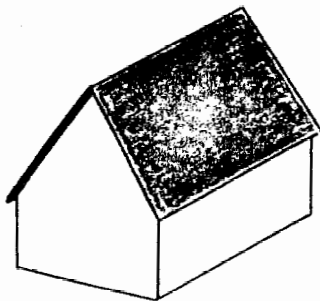


flushboard

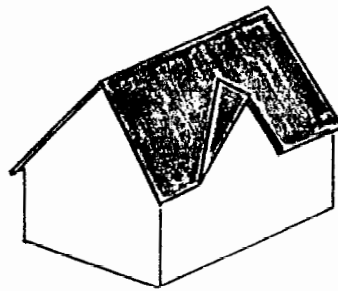
FLUTING: Vertical grooving, usually found on columns or pilasters.

FRIEZE: The middle part of an entablature. (See "Entablature".)

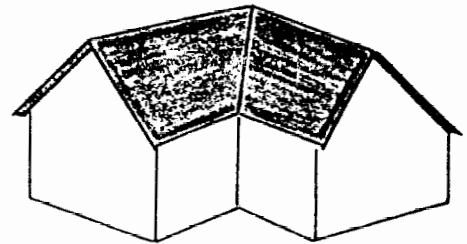
GABLE ROOF: A roof which forms a gable at each end. It is also referred to as a peak roof.



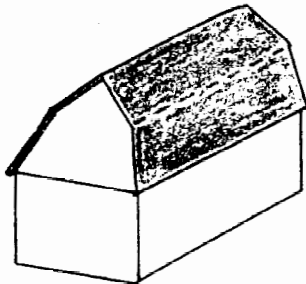
gable



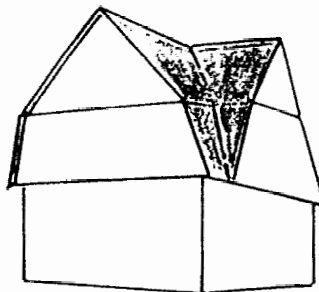
center gable



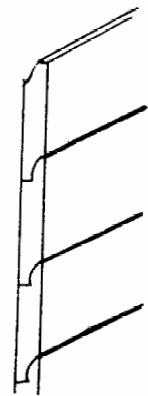
intersecting gable



gambrel



intersecting gambrel



german siding

GAMBREL ROOF: A roof with two slopes of different pitch on either side of the ridge with the flatter slope adjoining the ridge.

GEORGIAN REVIVAL STYLE: A style popular during the early 1900's. The style drew its inspiration from the Adam Style and from Georgian Colonial architecture. Buildings in this style are strictly rectangular in plan with a center hall plan with a double depth of rooms to either side of the hall. Chimneys are placed so as to contribute to the overall symmetry. Doorways have fanlights and are often set in tabernacle frames. Broken pediments are a popular detail. A Palladian window may be used as a focal incident. The Bond-Edmondson house on St. Andrew Street is a good example.

GERMAN SIDING: A wooden board which has been cut away for a portion of the width on both edges, so as to make a flush joint with similar pieces. As a result of the cutting, the top half of each board is recessed back from the bottom half. German siding was almost never used before 1900.

GINGERBREAD: A pierced curvilinear ornament, executed with a jigsaw or scroll saw, under the eaves of roofs. So called after the sugar frosting on German gingerbread houses. The word is also used to describe anything ornately showy.

GOTHIC STYLE: The generic name for grouping several similar styles which have recurred through American architectural history at different times. All of the styles received inspiration from medieval architecture and all are characterized by variations of the pointed arch. Houses of the Early Gothic Revival which was popular around the time of the Civil War have steep pointed gables, often with gingerbread bargeboards; wooden buildings of this period frequently exhibit board and batten. Later Gothic Revivals emphasize the pointed arch. The "Tarboro Gothic House" on Wilson Street has good Early Gothic Revival elements.

GREEK REVIVAL STYLE: A style which predominated from the late 1820's to the early 1850's. The style makes use of Greek orders, and bilateral symmetry is the rule. Roofs are of low pitch, like temple roofs. The place of the Adam fanlight over the front door is taken by an oblong glazed opening. Since the arch had no place in Greek architecture, all windows and doors are trabeated. Wall surfaces are as smooth as the material allows. Wooden buildings in this style were invariably painted white. There are few good examples remaining in Tarboro although the Lanier-Nash house in Lanier Court has good Greek Revival elements.

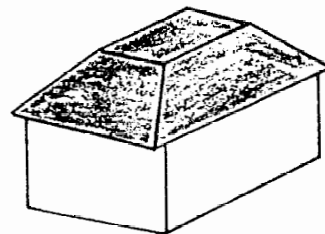
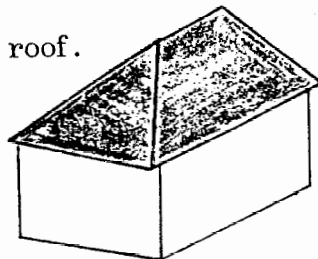
HALF-STORY: A partial story under the roof, usually denoted by the presence of dormer windows or by full windows within gables.

HEADER: The short end of a brick when laid toward the face of a wall. (See "Brick Bond".)

HIP ROOF: A roof with slopes on all four sides.

HIPPED ROOF: A hip roof.

hip roof



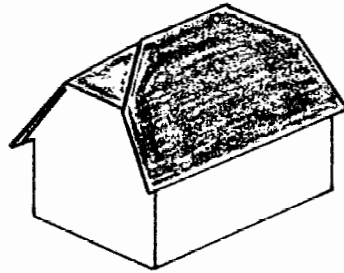
hip with deck

HITCHING POST: An upright post once used for hitching horses.

IONIC ORDER: A classical order distinguished by the form of the capital, with a spiral scroll, called a volute, on either side. (See also "Splayed Ionic" and "Column".)

ITALIANATE STYLE: A style which was popular around the time of the Civil War and which was revived two decades later as a High Victorian style. Buildings consist of well-defined rectilinear blocks, as a rule asymmetrically grouped. Roofs are of slight pitch, and the eaves are usually supported by brackets. Windows are usually round-headed and are often grouped in twos or threes. Bay windows are common features, as are balustrated balconies. The "Barracks" is a fine example of this building style.

JERKENHEAD ROOF: A roof which forms a hipped gable at each end.



LAP LINES: The lines established by the overlapping boards of clapboard.

LEADED GLASS: Glass fixed in position with lead framing.

LIGHT: A section of a window.

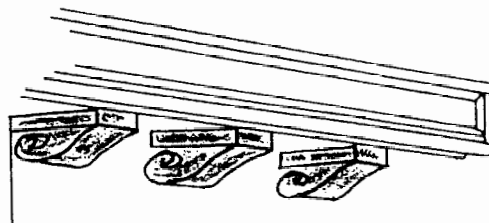


MANSARD ROOF: A roof with two slopes to all four sides, the lower one being much steeper than the upper.

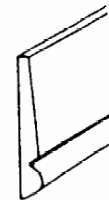
MEDALLIONS: Ornamental blocks placed in a regular pattern beneath a cornice. They are frequently referred to as dentils, although dentils are usually smaller and in a continuous series. Dentils usually project outward, while medallions project downward.

MILLSTONE: A large circular stone once used for grinding grains. Tarboro has several millstones which are used in walkways and which add great visual interest.

MODILLION: A horizontal bracket, often in the form of a plain block, ornamenting or sometimes supporting the underside of a cornice.



modillion

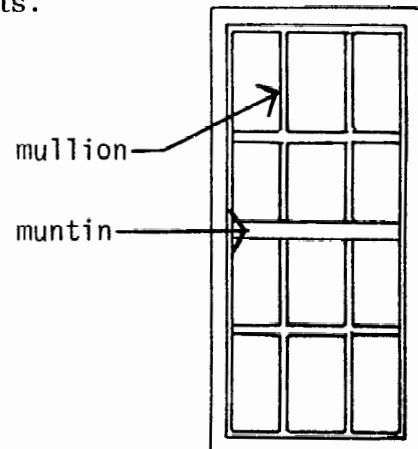


molded weatherboard

MOLDED WEATHERBOARD: A wooden board similar to clapboard which has had a groove cut into the board for its width near the bottom of the side and which has also had the bottom edge rounded so radically that the bottom edge has in effect been completely cut away.

MULLION: A vertical divider in a window. Sometimes "mullion" is mistakenly used interchangeably with "muntin".

MUNTIN: A divider in a window. Muntins fix the lights of a window into position and determine the number of sashlights.



NEO-CLASSICAL REVIVAL STYLE: An important stylistic component of the general Classical Revival Style. Neo-Classical Revival buildings usually employ Greek orders, rather than Roman orders. Roof lines are quiet. Pedimented porticoes are frequent features.

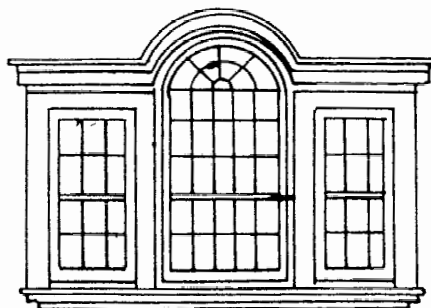
OEIL-DE-BOEUF: A circular or oval window.

ORDER: The basic structural system of the Greek temple, consisting of columns with an entablature resting on them. The Greeks had three orders: the Doric, the Ionic, and the Corinthian; the Romans adopted the Greek orders, adding them to their own Tuscan; the Renaissance adopted the Roman orders and added the Composite. Each order had its own recognized proportions as well as its own set of ornamental features.

ORIEL WINDOW: A bay window, especially one projecting from an upper story.

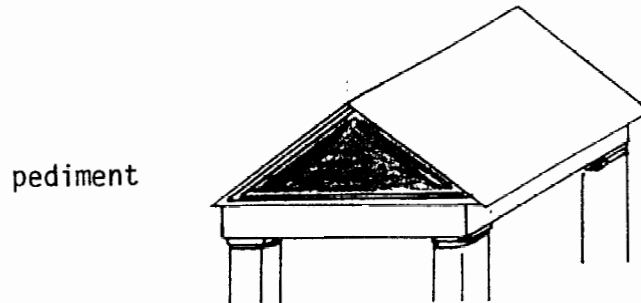
OPENWORK FRIEZE: A series of open ornaments which in effect give the appearance of a frieze. A good example of an openwork frieze is a spindle frieze. (See "Spindle Frieze".)

PALLADIAN WINDOW: A window with an arched central light and lower side lights with entablatures over them. It is also called a Venetian window.



PEAK ROOF: A roof which forms a gable at each end. It is also referred to as a gable roof. (See "Gable Roof".)

PEDIMENT: The space forming the gable of a two-pitched roof in classic architecture.



PENDANT: A hanging ornament of roofs, ceilings, etc.

PILASTER: A flat-faced representation of a column against a wall.

PITCH: The degree of slope of a roof.

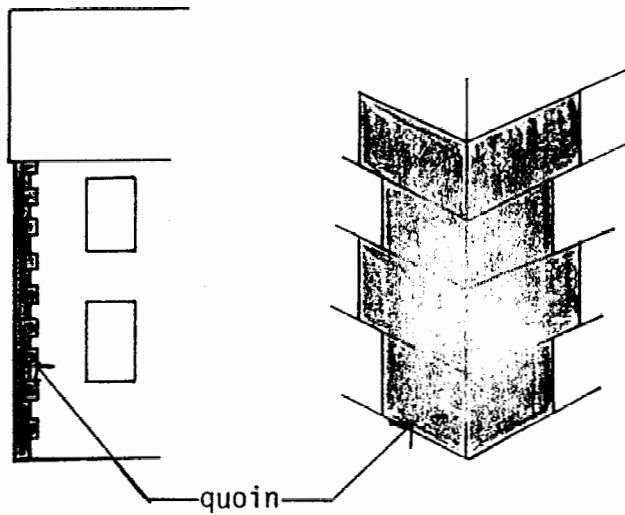
PILOTIS: Free-standing posts or columns which support a building raising it above ground level.

PORTE-COCHERE: (U.S.) A porch under which a vehicle may be driven.

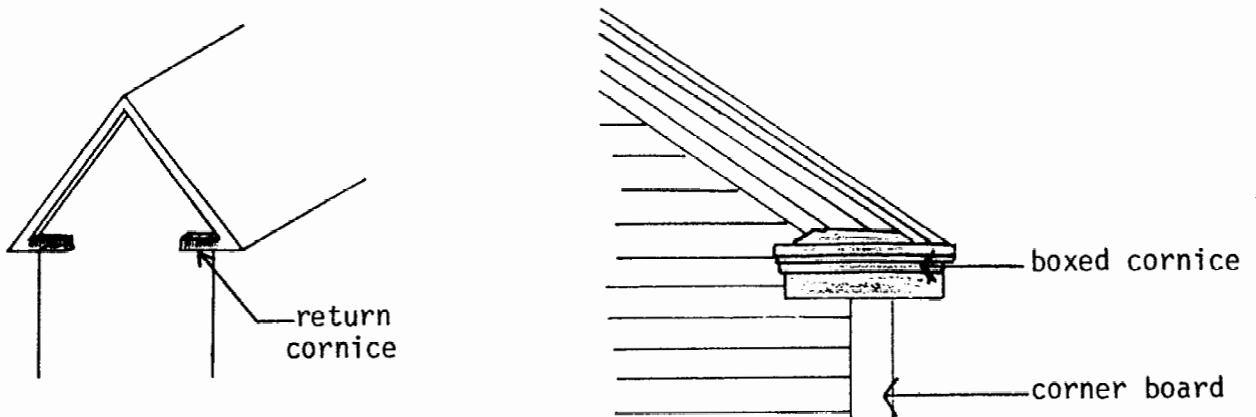
PORTICO: A large porch having a roof, often with a pediment, supported by columns or pillars.

QUEEN ANNE STYLE: An important style of the last quarter of the nineteenth century and the first years of the twentieth century. Irregularity of plan and massing and variety of color and texture characterize the Queen Anne style. Several different wall surfaces may occur in one building. Windows are of many forms, straight-topped or rounded-arched; bay windows are much employed. Roofs are high and multiple, their ridges meeting at right angles; the round or polygonal turret is a feature of the later phase of the style. Gables contribute much to the overall effect and are given many different treatments. Chimneys are frequently paneled or otherwise molded in cut or molded brick. Details tend to be small in scale and classical in nature. The Holderness-Clayton house on St. Patrick Street represents this style.

QUOIN: An outside corner of a building. The term also refers to decorative projections of materials by which a corner is marked.



RETURN CORNICE: A cornice which partially "returns" into a gable formed by a peak roof. A return cornice thus "begins" to enclose a pediment.



RIDGE: The horizontal line of meeting of the upper slopes of a roof.

SASH: The framing in which panes of glass are set in a glazed window; also, a window frame that opens by sliding up or down.

SASHLIGHT: A pane of glass. (See "Light".)

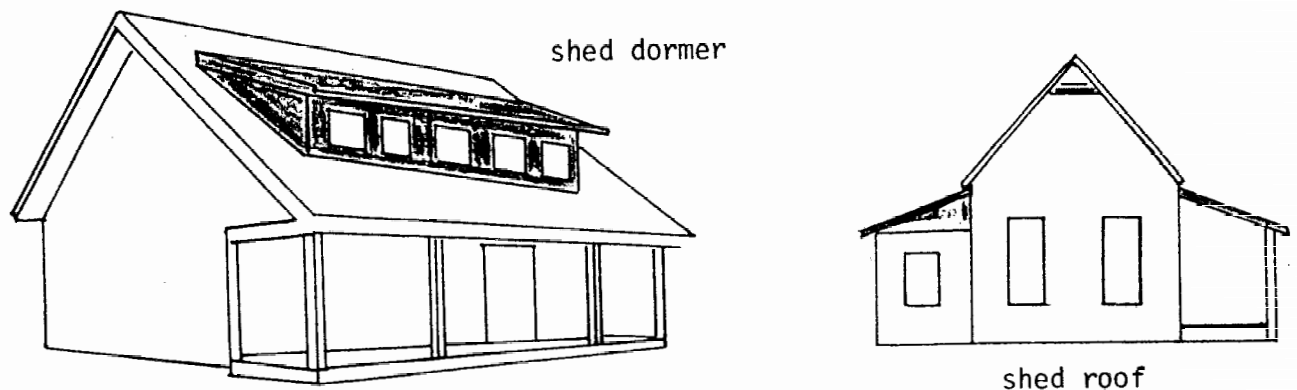
SAWTOOTH SHINGLES: Shingles with pointed edges, which when placed in rows are reminiscent of sawteeth.

SECOND EMPIRE STYLE: A style popular during the 1870's. The hallmark of the style is the high mansard roof, with a curb around the top of the visible slopes and with dormer windows. The style has taken its name from the French Second Empire, the reign of Napoleon III (1852-1870). The Shackelford-Leggett house is Tarboro's only surviving representative of the Second Empire style.

SEMI-ENGAGED PORCH: A porch whose roof forms a continuous surface with but is in a different plan than the roof of the adjacent building.

SHEATHING: Wood siding of boards set flush at the edges.

SHED DORMER: A dormer with a series of separate windows connected by sections of the facade material. Frequently found on a gambrel roof, a shed dormer may stretch the entire length of the house.



SHED ROOF: A roof resembling a lean-to. Shed roofs are often used for extensions of gable roofs or for additions or porches.

SHUTTER: A solid panel of wood or metal made to close over a window. Technically, a louvered panel is an exterior blind, but it is usually referred to as a shutter.

SIDELIGHTS: Windows immediately to the sides of a door as a part of the total doorway treatment.

SPINDLE: A short decorative turned piece.

SPINDLE FRIEZE: A series of parallel spindles which are located between supporting posts just beneath a veranda roof in such a manner that they resemble a frieze. A spindle frieze is a characteristic of the Eastlake Style.

SPLAYED IONIC: A variation of the classical Ionic order which was frequently used during the late nineteenth century and early twentieth century. The term distinguishes the fact that the volutes turn outward, thus each scroll being at a right angle to the adjacent scrolls. Other expressions of the Ionic capital are flat at the front and back. The source of these differences is that the Greeks turned forward the outer volute of the corner capitals in the front colonnade so that the corner capital would not offer only the side view of the volute onto the return colonnade.

STRETCHER BOND: The pattern of laying brick in which only stretchers are visible. It is also called "mechanical bond". (See "Brick Bond".)

STRINGCOURSE: A projecting horizontal row or rows of stones or bricks forming a narrow horizontal strip across the wall of a building. Often a stringcourse is located between the stories of a building and provides a visual break in the mass of bricks or stones.

SUNBURST: A popular detailing expression of the Adam Style geometrically representing a sun surrounded by rays.

TRABEATED: Constructed with horizontal beams or lintels; not arcuate (i.e., not constructed with curving arches).

TRANSOM: A window immediately above a door. Transom also refers to a horizontal divider in a window; in this latter sense, the word is frequently used in conjunction with "mullion".

TURRENT: A little tower, often a merely ornamental structure at an angle of a larger structure.

TUSCAN ORDER: A classical order most readily distinguished by its simplicity. The columns are never fluted, and the capitals are unornamented.

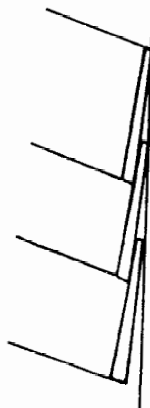
VERANDA: A space along side a house sheltered by a roof supported by posts, pillars, columns, or arches. Some authors have suggested the term porch is best retained for a shelter over a door.

VERNACULAR: The non-academic local architecture of the region.

VOLUTE: A spiral scroll forming the chief feature of the Ionic capital. (See "Column" for illustration.)

WATER TABLE: A projecting ledge, molding, or stringcourse along the side of a building designed to throw off rainwater.

WEATHERBOARDING: Wood siding consisting of overlapping boards usually thicker at one edge than the other.



APPLICATION FOR A CERTIFICATE OF APPROPRIATENESS

TARBORO HISTORIC DISTRICT
Tarboro, North Carolina

DATE 12/18/89

To the Historic District Commission of the Town of Tarboro:

I (We), the undersigned, do hereby respectfully make an application for a Certificate of Appropriateness for the following plans and proposals to be undertaken within the boundaries of the Tarboro Historic District:

(1) Property Owner DR. HOWARD S. HUSSEY, JR.
Property Location (Street Address) 908 ST. ANDREW ST.

(2) Description of Project:

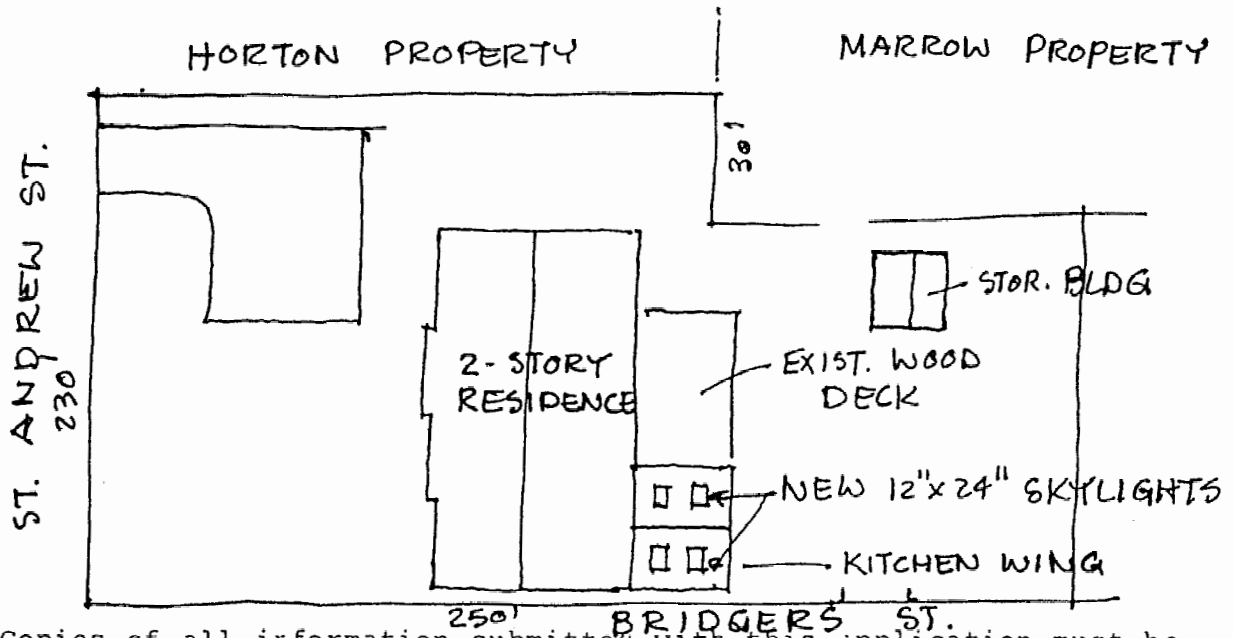
A. Indicate activities project will involve.

- Exterior alteration on existing structure(s).
- Construction of a new structure.
- Addition to an existing structure.
- Alteration or new construction relative to yard area.
- Demolition of an existing structure.

B. Describe clearly and in detail all new construction, alterations, repairs or other changes to the exterior appearance proposed for property. Describe the materials to be used in project. Specify the design of any additions, alterations or new construction. Attach sketches, drawings, photographs, or material samples necessary to describe the project.

1. REMOVE ALL WINDOWS ON NORTH SIDE OF KITCHEN & REPLACE W/ HORIZONTAL CLAPBOARD WOOD SIDING TO MATCH EXISTING.
 2. ADD (2) SKYLIGHTS TO NORTH & SOUTH SIDES OF KITCHEN ROOF. 24" x 12"
 3. REDUCE THE NUMBER OF WINDOWS BY 1/2 EXIST. GLAZED AREA AND REPLACE W/ NEW WOOD WINDOWS TO MATCH EXISTING ON WEST SIDE (REAR) OF KITCHEN
 4. ADD (1) WINDOW BETWEEN (2) EXISTING ON WEST SIDE OF DINING ROOM (REAR OF HOUSE
 5. REMOVE EXIST. WINDOW ON NORTH ELEVATION W/ PANEL BELOW & REPLACE W/ NEW DOUBLE-HUNG WINDOW TO MATCH OTHER WINDOW THIS ELEV.
- NOTE: REFER TO ATTACHED PHOTOS & ARCHITECTURAL PLANS.

C. Property Dimensions - Draw property boundaries with exact dimensions and street orientation. Indicate the location of the proposed activity as it relates to the property.



(3) Copies of all information submitted with this application must be retained by the Historic District Commission. This application must be returned at least 10 working days prior to the regular monthly meeting (third Tuesday each month) of the Historic District Commission, at which time it is to be considered. I (We) certify that the information provided above is true and accurate to the best of my (our) knowledge.

DR. HOWARD S. HUSSEY

PRINT OR TYPE NAME OF APPLICANT

SIGNATURE

908 ST. ANDREW ST.

ADDRESS

TELEPHONE NUMBER

FOR TOWN USE:

1) Property owners within 100 feet of the proposed activity:

MARVIN V. HORTON - 900 ST. ANDREW ST.

GEORGE HOWARD & RAWLS HOWARD, JR.

C. FOY BRADSHAW - 905 ST. ANDREW ST.

CHALMERS MARROW - MAIN ST.

J. WATSON SMOOT, JR. - 200 BAKER ST.

LILLIAN H. SIMMONS - 1000 ST. ANDREW

2) ZONING CLASSIFICATION _____ HISTORICAL QUALITY _____
 ARCHITECTURAL QUALITY _____

3) DATE OF APPLICATION FILED WITH TOWN _____

APPLICATION FOR A CERTIFICATE OF APPROPRIATENESS

TARBORO HISTORIC DISTRICT
Tarboro, North Carolina

DATE 15 September 1989

To the Historic District Commission of the Town of Tarboro:

I (We), the undersigned, do hereby respectfully make an application for a Certificate of Appropriateness for the following plans and proposals to be undertaken within the boundaries of the Tarboro Historic District:

(1) Property Owner Patricia Madry AND Thomas Price Miller
Property Location (Street Address) 304 East Park Avenue

(2) Description of Project:

A. Indicate activities project will involve.

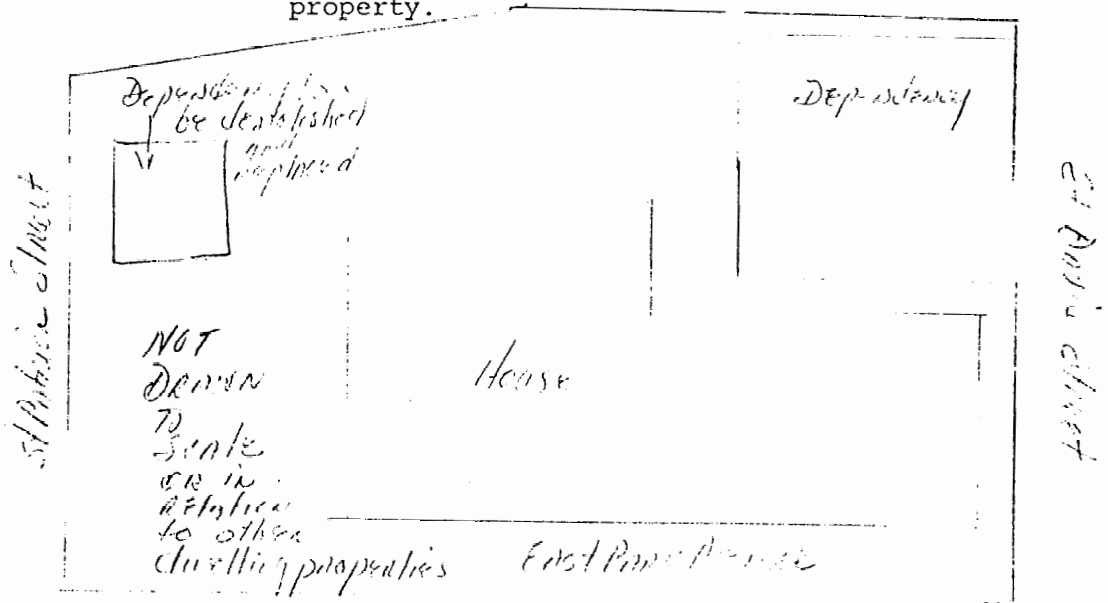
- Exterior alteration on existing structure(s).
 2 Construction of a new structure.
 Addition to an existing structure.
 Alteration or new construction relative to yard area.
 1 Demolition of an existing structure.

B. Describe clearly and in detail all new construction, alterations, repairs or other changes to the exterior appearance proposed for property. Describe the materials to be used in project. Specify the design of any additions, alterations or new construction. Attach sketches, drawings, photographs, or material samples necessary to describe the project.

Completely demolish and remove existing 6' x 8'
temporarily dependency* building located in rear yard
of property on north west side. Replace with near-
identical wooden, white (painted) 6' x 12' temporarily
dependency with single window and door on same
location - north west rear side of property. Style of
new building traditional and in keeping with style of dwelling
on property, which is semi-square with pitched tin and
slate roofs. (Roof of new dependency to be tan paper shingle).

* C. 1950-55

C. Property Dimensions - Draw property boundaries with exact dimensions and street orientation. Indicate the location of the proposed activity as it relates to the property.



(3) Copies of all information submitted with this application must be retained by the Historic District Commission. This application must be returned at least 10 working days prior to the regular monthly meeting (third Tuesday each month) of the Historic District Commission, at which time it is to be considered. I (We) certify that the information provided above is true and accurate to the best of my (our) knowledge.

Thomas Price Miller
 PRINT OR TYPE NAME OF APPLICANT

Thomas Price Miller
 SIGNATURE

304 East Park Avenue
 ADDRESS

825-1314
 TELEPHONE NUMBER

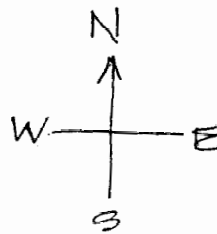
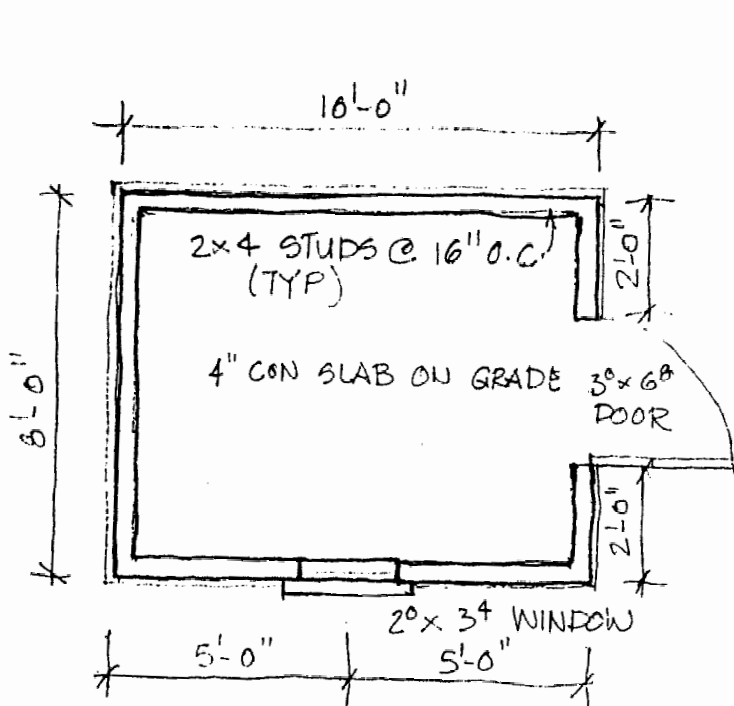
FOR TOWN USE:

1) Property owners within 100 feet of the proposed activity:

306 E. Park Ave. - Edward + Barbara Smith 802 St. David St. - Vernon + Judy Cowan
801 St. Patrick - J. B. Mobley Heirs
803 St. Patrick - Henry + Mary Allred

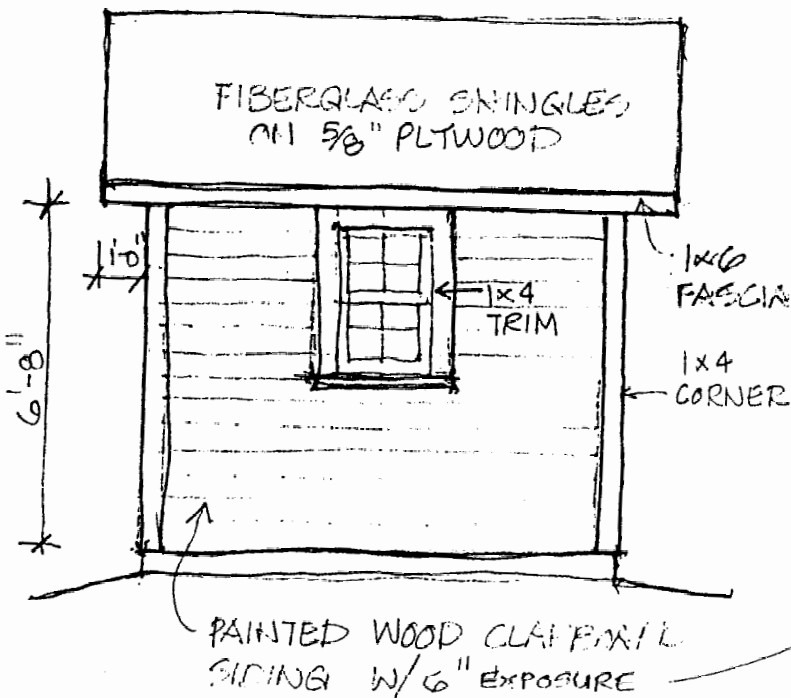
2) ZONING CLASSIFICATION _____ HISTORICAL QUALITY _____
 ARCHITECTURAL QUALITY _____

3) DATE OF APPLICATION FILED WITH TOWN _____

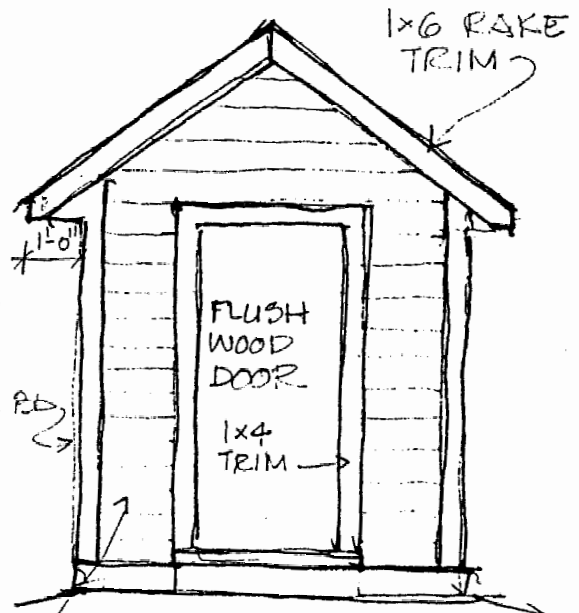


NOTE: ALL EXPOSED WOOD TO BE PRIMED & PAINTED.

⊕ Floor Plan - 1/4" scale



South Elevation
1/4" scale



East Elevation

Certificate Of ^{COPY} Appropriateness

ISSUED TO

Dr. Howard S. Hussey, Jr.

BY THE

Tarboro Historic District Commission

FOR ACTIVITIES ON PROPERTY AT

908 St. Andrew Street

THE NATURE OF WHICH WILL BE

To close up windows on the north and back side of his home to be replaced with brick or white weatherboarding which presently exists on the house, to replace 3/4 window with panel with a full window and add two skylights in the north slope of the roof of the kitchen.

SUBJECT TO THE FOLLOWING CONDITIONS

None

ISSUED ON THIS THE 19th DAY OF December, 1989

Lorenzo Carter
SECRETARY, TARBORO HISTORIC DISTRICT COMMISSION

H-300
CERTIFICATE NUMBER

This Certificate of Appropriateness shall be void if operation, authorized by said Certificate is not commenced within six (6) months after the date of issuance there above, or if, after commencement of operations, the work is discontinued for a period of twelve (12) consecutive months. Work may not be resumed until another certificate has been issued as required for the original work.

