



*MONTE VISTA*  
*HISTORICAL ASSOCIATION*

**GUIDELINES FOR COLORS AND TEXTURE**

**PREPARED BY:  
THE UTSA COLLEGE OF ARCHITECTURE**

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# WHY IT IS IMPORTANT TO CHOOSE APPROPRIATE PAINT COLORS FOR MY HOME?

Color is an important defining characteristic of historical homes. Like a home's decorative architectural details, color reflects both the style of a house and the time when it was built.

Choosing historically **appropriate exterior colors** and using them in historically appropriate ways can **highlight the architectural character** of a home, **strengthen its historical integrity** and **enhance the continuity of an historic district**. Less appropriate choices can obscure the unique architectural features of a home, weaken its historical value and disrupt the historical context of a neighborhood.

Recognizing the importance of color to the value of historical homes, several national companies, such as Sherwin-Williams, Benjamin Moore, California Paints and Valspar, have worked with preservation groups like the National Trust for Historic Preservation and Historic New England to produce a wide array of historically accurate colors for consumers.

The purpose of this guide is to provide the home owner with information that will help in the choosing of exterior colors that will increase the historical value of one's home and highlight its unique architectural style. A range of historically appropriate colors is provided for each of the most common architectural styles found in the Monte Vista Historic District—Queen Anne, Shingle, Folk Victorian, Neoclassical, Colonial Revival, Italian Renaissance Revival, Tudor, Craftsman, Spanish Eclectic, Mission and Monterey. A large number of variations and combinations are possible, providing the opportunity for personal expression within the context of historical accuracy.

More detailed information on how to use this guide can be found in the following section. An **illustrated glossary** of architectural terms and a **list of resources** are included for your reference.

# HOW DO I USE THIS GUIDE?

## **How to choose historically appropriate exterior paint colors:**

1. Determine the architectural style of your home.

Photographs and typical characteristics of common Monte Vista house styles can be found in the section, “What style is my home?”

2. Choose a paint scheme that is appropriate for the style of your house.

Historically appropriate color palettes and examples of possible color combinations are provided in the section “What colors are appropriate for the style of my home?” Historically accurate color schemes for homes like those built in Monte Vista will typically consist of two colors or three colors—a body color and contrasting trim color, or a body, trim and accent color.

3. Determine the appropriate location for each color.

General guidelines for use of body, trim and accent colors are provided in the following section, “What do I need to know before I start?” Style-specific information is included with the color palettes in the section “What colors are appropriate for the style of my home?”

## **How to choose historically appropriate roofing:**

1. Determine the architectural style of your home.

Photographs and typical characteristics of common Monte Vista house styles can be found in the section, “What style is my home?”

2. Choose a material, texture and color that is appropriate for the style of your house. Information about historically appropriate roofing materials, textures and colors for common Monte Vista house styles can be found in the section, “What kind of roofing is appropriate for the style of my home?”

# WHAT DO I NEED TO KNOW BEFORE I START?

This guide is designed to provide general guidelines for choosing exterior paint colors and roofing materials based on national and local historical trends. General information on historical paint schemes is provided for each style, along with a color palette that represents historically appropriate choices for body, trim, and accent colors. Similar information regarding historical roofing materials follows the section on paint.

Paint analysis conducted by a professional paint conservator will provide the most accurate information about the historical color of your home and is recommended whenever feasible.

Due to differences in computer monitors and printers the color samples provided can only approximate appropriate color choices. Please consult the following historically accurate color palettes when making your final color choices.

- Sherwin Williams Exterior Preservation Palettes

- Historic Colors of America, produced by California Paints and Historic New England

- Valspar Historic Paint colors, produced in association with the National Trust for Historic Preservation

Before starting work, please consult with a professional painter to evaluate your home's exterior surfaces and determine the appropriate type of paint for your needs.

**Painting brick, stone, stucco or stained wood surfaces that were historically unpainted is strongly discouraged.** If it becomes necessary to paint such surfaces, the original color of the material should be matched as closely as possible. Stripping of paint from surfaces that were traditionally painted to achieve a “natural” wood look is also strongly discouraged.

# WHAT DO I NEED TO KNOW BEFORE I START?

After you have chosen an historically appropriate color scheme for your home, determining the appropriate location for each color is a critical next step. Below are some general guidelines for use of body, trim and accent colors.

## **Body**

The body color is used to paint the main siding material of the home. Homes with historically more than one major siding material may be painted with two body colors, one for each type of material. A second body color should only be used when the secondary siding material completely surrounds the home or is completely bordered by trim.

## **Trim**

The trim color was used to paint all trim woodwork, such as corner boards and cornices, as well as the trim surrounding windows and doors. **Paint plans that disrupt the color continuity of the trim woodwork should be avoided.** Historically, trim woodwork was painted to contrast with the wall surface and define the form of a house. Porches were typically painted in the trim color to define them from the body of the house.

## **Accent**

An accent color was typically used to paint window sashes, shutters or doors and was generally the darkest color of the chosen color scheme. Doors should be painted in either the trim or accent color, but not both. Wooden storm windows or screens should be painted the same color as the sash. Avoid accenting utilitarian features. Gutters should be painted the same color as the trim to which they are attached. Downspouts should be painted in either the trim or body color to avoid contrasting with the house.

# VICTORIAN (QUEEN ANNE, SHINGLE, AND FOLK)

Victorian Era homes are most common in the southern areas of the district below Magnolia Ave. These areas were first developed in the 1880s and 90s when the Queen Anne style was popular in South Texas. Shingle style homes and smaller Folk Victorian cottages built during this time included many of the same features as Queen Anne style homes.

## Features

- asymmetrical façade with dominant front gable
- steeply pitched, irregular roof, often with turret (Shingle & Queen Anne)
- cross gable roof (Folk Victorian)
- uninterrupted shingle siding and shingle roof (Shingle style)
- decorative patterned shingles at gable (Queen Anne & Folk Victorian)
- one-story front porch with turned or Classical columns

Dominant Front Gable

Decorative Shingles



Steep Pitched Roof with Turret

Front Porch with Classical Columns



# COLONIAL REVIVAL

The Colonial Revival style was popular in the Monte Vista area. The Colonial Revival style drew inspiration from homes built during the 1700s and earlier by English and Dutch settlers and their descendents. Variations of the style were built throughout the district using an array of materials including stone, brick and wood.

## Features

- symmetrical façade
- side gable or gambrel roof
- front door topped by pediment or Classical frieze
- small entry porch formed by extended pediment supported by Classical columns
- shutters
- dormers



# NEOCLASSICAL

Neoclassical style homes are found throughout the neighborhood. Larger homes from the early 1900s featured massive Classical columns, balustrades and more elaborate details while later Neoclassical homes (post-1930) featured simplified porch columns and less decorative trim.

## Features

- symmetrical façade
- full-height front porch often covering entire façade
- prominent central front door with Classical decorative trim
- large Classical columns
- balustrades



# TUDOR

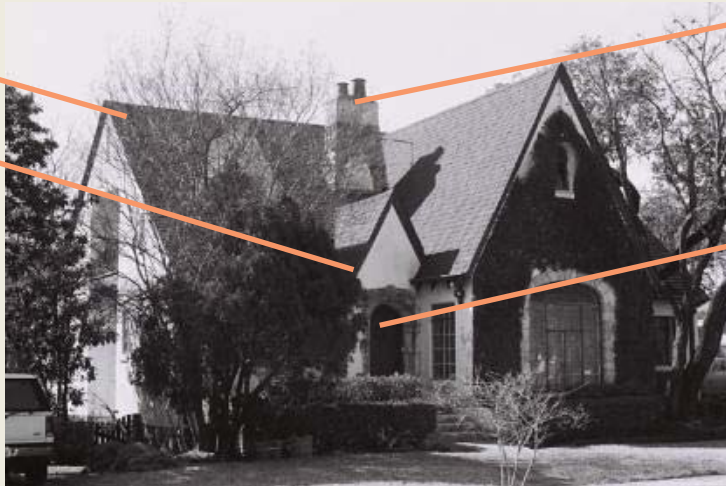
The Tudor style was popular for both large and small homes throughout the district. Loosely based on Medieval English house styles, Tudor homes often featured decorative trim that mimicked the look of Medieval building methods. Homes were typically constructed of brick and/or stucco with wood or stone details. Wood shingle or shake roofs were common for Tudor homes.

## Features

- asymmetrical façade
- steep roofs
- large, prominent chimney
- decorative half-timbering trim
- patterned brickwork
- rounded arch or Tudor arch doorways
- small window panes (sometimes diamond shaped)
- casement windows

Steep Roof

Asymmetrical  
façade



Prominent  
Chimney

Rounded  
arch doorway



# ITALIAN RENNAISANCE REVIVAL

Styles based on homes built in Mediterranean countries were popular during the early 1900s, especially in the warm climate of the Southwest. Many examples can be found throughout the district. Inspired by the Italian palazzos built during the time of Leonardo Da Vinci and Michelangelo, Italian Renaissance Revival homes were typically constructed of stucco and featured ceramic tile roofs with wide overhangs.

## Features

- rectangular shape
- usually symmetrical
- low-pitched ceramic tile roof
- wide overhangs with bracket details
- larger windows on first floor
- arches above doors, windows or porches
- arched windows
- recessed entry
- loggia

Wide overhang  
with brackets

Larger windows  
at first floor



Low pitched  
tile roof

Recessed  
Entry



# SPANISH INSPIRED

San Antonio's Spanish Colonial past fueled the popularity of Spanish inspired homes in the early 1900s. A large number of homes in the district were built in the Spanish Eclectic style. These homes borrowed forms, materials and decorative motifs from all eras of Spanish architecture. Spanish Eclectic homes were typically stucco and featured red tile roofs. Mission style homes revived the distinctive shaped parapets and unique window shapes of the California missions and San Antonio's own Alamo. Monterey style homes referenced the Anglo-influenced design of Spanish Colonial homes in northern California and featured second-story balconies, window shutters, and often, wood shingle roofs.

## Features

- typically asymmetrical
- low pitched roof with little or no overhang or flat roof with parapet
- red ceramic tile roof
- arched openings
- Spanish-style carved stonework surrounding doorway
- spiral columns
- decorative ironwork
- cantilevered balcony
- shaped parapet (Mission)
- shutters (Monterey)

Low pitched ceramic tile roof

Cantilevered balcony

Shutters



Asymmetrical

Arched openings



# PRAIRIE AND CRAFTSMAN

Prairie and Craftsman style homes represented a break from European-based revival styles. Many homes in the district were built in these uniquely American styles that featured low-pitched roofs with wide overhangs and deep front porches with sturdy columns. The Craftsman style was particularly popular for smaller homes in the district.

## Features

- asymmetrical
- low-pitched roof with wide overhangs and exposed rafters
- front porches with substantial square columns made of wood, stone or brick
- tapered columns
- small geometric window panes in upper sashes
- dormer



# WHAT COLORS ARE APPROPRIATE FOR VICTORIAN (SHINGLE)?

The shingles used to clad Shingle style homes were most often stained in shades of dark or medium brown, dark green or deep olive. Most shingles have since been painted. If not, the original stain should be retained. If it is necessary to paint, the color of the original stain should be matched. Otherwise, paint colors should reflect the historical stain colors. Trim colors typically included neutral beige or tan, variations of the body color and dark green, olive or maroon. Accent colors followed the Victorian Era trend of dark window sashes.

**Avoid:**

- Painting stained shingles.
- Light or bright colors.

BODY	TRIM	SASH	SHUTTER
Dark Brown	Beige	Black	Black
Medium Brown	Tan	Dark Green	Dark Green
Dark Green	Dark Green	Maroon	Maroon
Olive Green	Maroon		
	Olive Green		
	Or Variations of Body Color		

# WHAT COLORS ARE APPROPRIATE FOR VICTORIAN (QUEEN ANNE)?

Visually complicated and texturally diverse Queen Anne homes were typically painted in darker colors, especially olives, browns, brick reds and greens. When two types of siding material were used, the lower siding material was usually painted a darker color than the upper material.

Decorative woodwork was unified by a single contrasting trim color—often a lighter or darker shade of the body color.

Accent color was typically reserved for window sashes. Sashes were typically painted a dark shade—dark green, black or deep brown—that contrasted from the trim and created the effect of deeply recessed windows.

## Avoid:

- Pastel or bright colors.
- Disrupting the color continuity of the trim woodwork (multi-colored **trim**).

BODY	TRIM	SASH	SHUTTER
Olive Green	Lighter or darker shades of body color	Black	Black
Dark Brown		Dark Green	Dark Green
Brick Red		Dark Brown	Dark Brown
Dark Green			

When two types of siding material are used, paint lower material darker than upper material

# WHAT COLORS ARE APPROPRIATE FOR VICTORIAN (FOLK VICTORIAN)?

These less complex homes were typically painted in two-color schemes using lighter shades of Queen Anne colors.

**Avoid:**

- Pastel or bright colors.
- Disrupting the color continuity of the trim woodwork (multi-colored trim).

BODY	TRIM	SASH	SHUTTER
Light Olive Green	Lighter or darker shades of body color	Black	Black
Light Brown		Dark Green	Dark Green
Light Brick Red		Dark Brown	Dark Brown
Light Green		Or match trim	Or match trim

# WHAT COLORS ARE APPROPRIATE FOR COLONIAL REVIVAL?

Colonial Revival homes were generally painted white or lighter shades of yellow, gray, gray-green or gray-blue. Trim woodwork and window sashes were typically painted white or ivory. Shutters and doors were commonly painted dark colors—especially dark green. Brick and stone Colonial Revival homes were treated in a similar manner—brick and stone was left in its natural state, trim woodwork as painted white or ivory and shutters a dark green or black.

**Avoid:**

- Dark colors for body or trim.
- Strong contrast between trim and body.
- Light colors for shutters.
- Accenting decorative details surrounding doorways (columns, pediments, Classical moldings).

BODY	TRIM	SASH	SHUTTER
Light Yellow	White	White	Black
Light Gray	Ivory	Ivory	Dark Green
Gray-Green			
Gray-Blue			
Brick/stone			

# WHAT COLORS ARE APPROPRIATE FOR NEOCLASSICAL?

Paint schemes for Neoclassical homes were similar to those for Colonial Revival homes. Body colors were typically light with ivory or white cream. Many Neoclassical homes in San Antonio were constructed of unpainted buff brick with ivory or white trim. Window sashes and the impressive front porches of Neoclassical homes were painted the same color as the trim woodwork.

**Avoid:**

- Painting brick or stone.
- Dark colors for body or trim.
- Disrupting the color continuity of the trim woodwork and stone details.
- Painting porch same color as body.
- Accenting column capitals.

BODY	TRIM	SASH	SHUTTER
Light Yellow	White	White	Black
Light Gray	Ivory	Ivory	Dark Green
Gray-Green			
Gray-Blue			
Brick/stone			

# WHAT COLORS ARE APPROPRIATE FOR TUDOR?

Natural, earthy colors were commonly used on Tudor style homes. The distinctive decorative woodwork of Tudor homes was painted in dark natural colors—usually dark browns—that approximated the look of English oak timbers. Alternatively, dark greens, olives and reddish browns were used. Stucco was light in color, usually white or ivory. Brick was left unpainted and the trim color coordinated with the color of the brick. Window sashes matched the trim color. Doors were often natural stained wood.

## Avoid:

- Painting natural or tinted stucco, brick or stained wood (shingles and doors)
- Painting stucco any color other than shades of white or ivory.
- Light trim colors – especially on decorative half timbering.

BODY	TRIM	SASH	SHUTTER
White	Dark Brown	Dark Brown	Tudor homes usually did not have shutters. Match trim/sash if necessary.
Ivory	Dark Green	Dark Green	
Yellow-white	Reddish Brown	Reddish Brown	
Light Brown	Olive	Olive	
Brick/stone	If body is brick/stone, coordinate trim with brick/stone color.	If body is brick/stone, coordinate sash with brick/stone color.	

# WHAT COLORS ARE APPROPRIATE FOR ITALIAN RENNAISSANCE REVIVAL?

The walls of Italian Renaissance Revival homes were usually stucco. The stucco was left in its natural color, usually a light gray or sand color, or tinted to simulate stone. The level of contrast between body color and trim was typically kept low to reinforce the formal characteristics of the home. If the house featured stone trim, the trim paint typically matched the color of the stone. Accent colors were often grayish shades of brown, olive or green or black.

## Avoid:

- Painting natural or tinted stucco.
- Dark body colors.
- Strong contrast between body and trim color.
- Disrupting the color continuity of the trim woodwork and stone or stucco decorative details.
- Accenting decorative details surrounding doorways (columns, pediments, Classical moldings)
- Accenting quoins, medallions, moldings or other decorative details and/or fascia boards or cornice moldings.

BODY	TRIM	SASH	ACCENTS
Light Gray	White	White	Grayish Brown
Sand	Ivory	Ivory	Grayish Olive
Light Brown	If home features stone trim, coordinate trim with stone color.	If home features stone trim, coordinate sash with stone color.	Green
			Black

# WHAT COLORS ARE APPROPRIATE FOR SPANISH INSPIRED?

The walls of homes inspired by Spanish and Spanish Colonial architecture were almost always stucco. The stucco was usually whitewashed or painted white to contrast strongly with the typical red tile roof. Alternatively, stucco was either painted or tinted light shades of beige or tan to simulate caliche. Dark colors were not used for the body.

Spanish inspired homes typically featured decorative stone or stucco details. Trim woodwork usually matched the color of these details—usually the same color as the stucco walls or a slightly different shade. Dark browns and various shades of green were popular accent colors for sashes and shutters.

The trim woodwork and porches of Monterey style homes were usually painted dark brown in reference to the heavy wood timbers used to construct Spanish Colonial era houses.

## Avoid:

- Painting natural or tinted stucco.
- Dark body or trim colors.
- Body colors other than white or light shades of beige or tan.
- Strong contrast between body and trim color.
- Disrupting the color continuity of the trim woodwork and stone or stucco decorative details.
- Strongly accenting decorative stone or stucco details.

BODY	TRIM	SASH	ACCENTS
White	White	Dark Brown	Dark Brown
Beige	Ivory	Green	Green
Tan	Or match decorative stone/stucco details		

# WHAT COLORS ARE APPROPRIATE FOR PRAIRIE AND CRAFTSMAN?

Prairie and Craftsman homes usually featured warm, subdued, and most importantly, natural colors—greens, browns, maroons and golden yellows. Dark body colors were popular before World War I; lighter colors grew in popularity afterward. When two types of siding material were used (eg. shingles and clapboard), it was not uncommon to paint the upper material darker than the lower material. Stucco was typically left in its natural light gray or tinted light beige or ivory.

Typically, trim colors strongly contrasted with body colors usually off-whites, creams and lighter natural colors when the body was dark and darker natural colors when the body color was lighter.

Windows sashes were usually painted dark shades. Dark reds, greens, browns and black were popular accent colors. Doors were often stained natural wood.

## **Avoid:**

- Pastel or bright colors.
- Non-organic colors.
- Painting body and trim woodwork the same color.
- Low contrast between body and trim.
- Painting different siding materials the same color.
- Painting stone or brick piers, natural or tinted stucco, or stained wood (shingles or doors).

Paint colors continued on next page.

# WHAT COLORS ARE APPROPRIATE FOR PRAIRIE AND CRAFTSMAN?

Continued Prairie and Craftsman appropriate colors.

BODY	TRIM	SASH	ACCENTS
Light Green	Use Darker Natural Colors when body is light	Dark Red	Dark Red
Light Brown		Dark Green	Dark Green
Light Maroon		Dark Brown	Dark Brown
Light Yellow		Black	Black

BODY	TRIM	SASH	ACCENTS
Dark Green	White	Light Maroon	Light Maroon
Dark Brown	Ivory	Light Green	Light Green
Maroon		Light Brown	Light Brown
Golden Yellow		Light Yellow	Light Yellow

# WHAT KIND OF ROOF IS APPROPRIATE FOR THE STYLE OF MY HOME?

The roof is one of the most important barriers protecting your home against damage and deterioration. In addition to this important function, the roof significantly contributes to a home's architectural and historical character. Selecting a historically appropriate roofing material, color and texture is an important step in protecting the architectural integrity and historical value of your home.

Wood shingles, clay tile, slate and metal were common roofing materials in the Monte Vista area. Each was typically associated with specific architectural styles. Historical roofs were generally darker than the body of the house, reinforcing the roof's structural and dimensional qualities. It is recommended that historical materials be maintained whenever feasible. When use of asphalt composite material is necessary, choose a color, shingle dimension and texture that approximates the historical roofing appropriate for the style of your home.



Wood shingles were commonly used on a wide variety of Monte Vista homes during the late 1890s and early 1900s, but were most closely associated with the styles of the Victorian Era, the Colonial Revival style and the Craftsman style. Wood shingles were noticeably thinner than hand split wood shakes, which were uncommon in San Antonio. Wood shingles were often stained a deep red or green for extra durability.



Barrel-shaped, variegated clay tile was associated with Spanish and Italian Renaissance inspired styles. Flat clay tiles were seen on Colonial Revival and Neoclassical homes. Color varied from red for Italian Renaissance Revival and Spanish-inspired style homes to green for Neoclassical homes.



Slate was most closely tied to the Tudor style and was available in a wide variety of colors including red, green, purple, and blue-gray.

# WHAT KIND OF ROOF IS APPROPRIATE FOR THE STYLE OF MY HOME?



Metal roofing was a lightweight alternative to other historical roofing materials and not associated with any one particular style. Available as shingles or pans, standing seam or flat seam, and in a multitude of metals, tin was the favored choice due to its economy of weight, maintenance and price. Like wooden shingle roofs, metal roofs were often painted dark green or red for durability or to simulate copper roofing. Modern metal roofs, with their longer pans and fewer seams, have a considerably different architectural appearance than historical metal shingle or pan roofs that exhibited greater texture due to the repetition of vertical and horizontal seams. When replacing a historical metal roof, look for manufacturers of contemporary seamed metal roofing that produce shorter pan lengths.



Asphalt shingles and roll roofing saw limited use in the 1890s and gained popularity in the 1920s through mail order catalogs. But it was not until the 1950s that asphalt manufactured (composite) shingles took on the appearance of today's three-tab shingle. When it is necessary to use modern composite shingles, a thicker laminated shingle will create a roof texture more in keeping with that of the historically popular wood shingle roof.



If an energy efficient roof is desirable, keep in mind that historical clay tiles and slate offer a thermal time lag that delays the transfer of heat from inside to outside and vice versa. Galvalume is an energy efficient metal roofing option due to its high solar reflectance.

# GLOSSARY

**Buttress:** A masonry projection from a wall to add strength and resist the outward thrust of a roof or vault above.

**Cantilever:** A projecting or overhanging beam, slab or portion of a building with no visible means of support.

**Capital:** A carved or decorated block at the top of a column.

**Cartouche:** An oval or oblong decorative device usually embellished with swags or garlands.

**Casement:** A window frame that opens on hinges along the side.

**Classical:** of, pertaining to, or derived from the architecture of Greek or Roman antiquity.

**Coffer:** A variously shaped recess, often square or polygonal in a compartmented ceiling, vault, or dome.

**Colonnade:** A gallery, portico, or porch, supported on a line of columns.

**Cornice:** The upper section of the entablature in classical architecture, also, a projecting feature in wood or plaster along the top of a wall outside or within a room.

**Cove:** A curved connection between the cornice and ceiling of a room.

**Dentil:** A tooth like, rectangular block that projects beneath a cornice.

**Dormer:** A glazed structure with its own roof that projects from the main roof.

**Eaves:** The underside of a roof that projects beyond the face of an exterior wall.

**Front Façade:** The front or main face of a building.

# GLOSSARY

**Finial:** The top-most ornamented feature of a gable, roof, or parapet.

**Gable:** The triangular piece of wall between the two sloping sides of a pitched roof.

**Hipped Roof:** One comprised of four or more sloping planes that all start at the same level.

**Loggia:** A recessed colonnade.

**Mansard Roof:** One having two slopes on all four sides, the lower closer to vertical, the upper closer to horizontal.

**Medallion:** A round or oval-shaped decorative device used in plastered ceilings.

**Mullion:** Vertical post or upright bar dividing a window into two or more panes of glass or “lights.”

**Muntin:** The cross-pieces dividing the panes of glass within a window sash.

**Parapet:** A low wall or railing.

**Pediment:** A triangular gable used above a portico and over doors and windows. Can be of broken form when the center portion or the base is open, or open form when the center portion of the sloping sides is left out.

**Portico:** A porch with columns, often surmounted by a pediment and used as the centerpiece of a façade.

**Quoin:** The external corner of a building; esp., any of the large stones at such a corner; a wedge-shaped block.

**Rafter:** A sloping roof beam.

**Sash:** A frame for holding the glass pane of a window or door, esp. a sliding frame.

# GLOSSARY

**Soffit:** The underside of any projecting or over-hang, feature, such as the roof.

**Stucco:** Plaster or cement for surfacing walls.

**Transom:** A panel, often operable, sometimes glazed, above a door or window.

**Terra Cotta:** A baked clay material usually shaped in the form of tiles, decorative panels or sculptural features.

## Resources for Homeowners:

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

*Bungalow Colors: Exteriors*. Robert Schweitzer. Salt Lake City: Gibbs Smith, 2002.

*Century of Color: Exterior Decoration for American Buildings: 1820-1920*. by Roger W. Moss. American Life Foundation, 1981.

*Painting Historic Exteriors: Color, Application and Regulation* by Susan E. Maycock and Sarah J. Zimmerman. Cambridge Historical Commission, 1998.

*Paint in America* by Roger W. Moss. The Preservation Press, National Trust for Historic Preservation, 1994.

*Preservation Brief No. 4: Roofing for Historic Buildings*. Washington D.C.: National Park Service, Technical Preservation Services, 1978. [www.cr.nps.gov/brief4.htm](http://www.cr.nps.gov/brief4.htm)

*Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork*. Washington D.C.: National Park Service, Technical Preservation Services, 1982. [www.cr.nps.gov/brief10.htm](http://www.cr.nps.gov/brief10.htm)

*Preservation Brief No. 19: The Repair and Replacement of Historic Wooden Shingle Roofs*. Washington D.C.: National Park Service, Technical Preservation Services, 1989. [www.cr.nps.gov/brief19.htm](http://www.cr.nps.gov/brief19.htm)

*Preservation Brief No. 29: The Repair, Replacement & Maintenance of Historic Slate Roofs*. Washington D.C.: National Park Service, Technical Preservation Services, 1992. [www.cr.nps.gov/brief29.htm](http://www.cr.nps.gov/brief29.htm)

*Preservation Brief No. 30: The Preservation and Repair of Historic Clay Tile Roofs*. Washington D.C.: National Park Service, Technical Preservation Services, 1992. [www.cr.nps.gov/brief30.htm](http://www.cr.nps.gov/brief30.htm)

# RESOURCES

*Preservation Brief No. 37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing.* Park Service, Technical Preservation Services, 1995.

[www.cr.nps.gov/hps/TPS/briefs/brief37.htm](http://www.cr.nps.gov/hps/TPS/briefs/brief37.htm)

Historic House Colors

<http://www.historichousecolors.com/>

Old House Journal

[www.oldhousejournal.com](http://www.oldhousejournal.com)

tradweb

Traditional Building Magazine's directory of custom building and restoration services

<http://restorationandbuildingservices.com/>

California Paints Historic Palette

<http://www.californiapaints.com/2Colors/HistoricPalettes.html>

Sherwin-Williams Historic Palettes

[http://www.sherwin-williams.com/pro/paint\\_colors/paint\\_color\\_samples/paint\\_color\\_palettes/](http://www.sherwin-williams.com/pro/paint_colors/paint_color_samples/paint_color_palettes/)

Benjamin Moore Historical Palette

View the historical palette using the Virtual Fan Deck at

<http://www.benjaminmoore.com>

National Trust for Historic Preservation / Valspar Historic Paint Colors

<http://www.preservationnation.org/about-us/partners/corporate-partners/valspar/>

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Detroit Historic District Commission Paint and Color Guidelines  
<http://www.ci.detroit.mi.us/historic/paint.htm>

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A historical paint palette for San Antonio was originally included with this book. All of the holders of the book that we were able to contact, including the San Antonio Conservation Society, Texas Historical Commission, San Antonio Historical Design and Review Commission, San Antonio Public Library, King William Association, Monte Vista Historical Association and the Witte Museum, reported that the palette had been lost. The Daughters of the Republic of Texas Library currently lists both the book and palette as missing, but continues to search for them within their collection.

# IMAGE SOURCES

**Houses:**

Monte Vista Historical Association

<http://www.montevista-sa.org/>

Graduate research authors photos

**Roofing material:**

Atas International, Inc. Metal Roofing

<http://www.atas.com/Gallery/ViewbyProduct/tabid/150/Default.aspx>

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