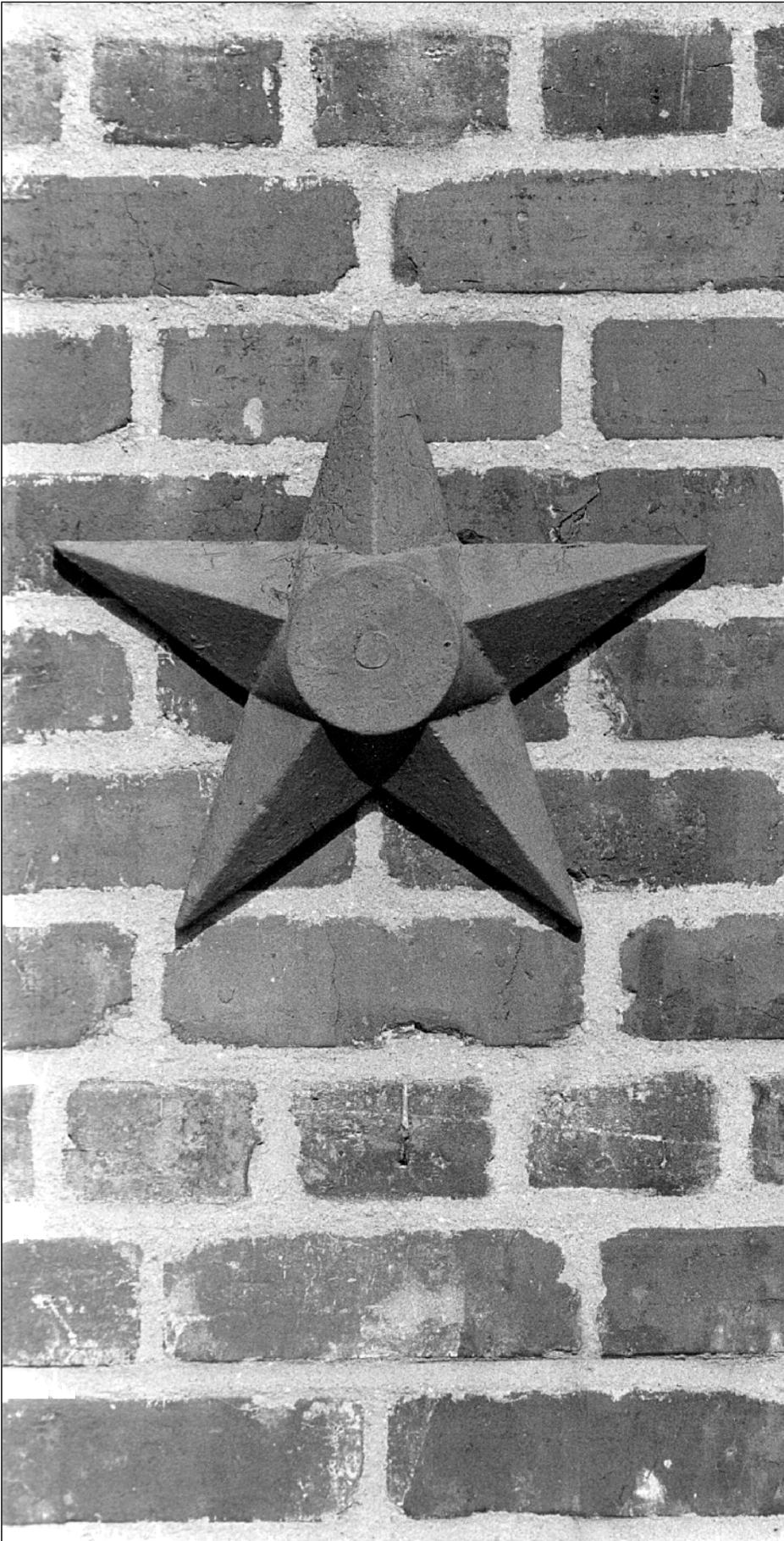


Design Guidelines for Raleigh Historic Districts



RALEIGH HISTORIC DISTRICTS COMMISSION



Design Guidelines for Raleigh Historic Districts

Adopted by Raleigh Historic Districts Commission:
June 19, 2001

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RALEIGH HISTORIC DISTRICTS COMMISSION



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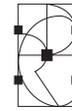
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Foreword

The Design Guidelines for Raleigh Historic Districts booklet (referred to throughout the document as the design guidelines) is intended to meet several essential needs. It serves different roles for different stakeholders in the historic districts. For property owners, residents, and contractors, it provides primary guidance in planning projects sympathetic to the special character of each of Raleigh’s historic districts. For commission members and staff, it offers a basis for evaluating proposed changes. In the process, it serves as a valuable tool in the commission’s efforts to preserve, protect and educate.

In addition, the design guidelines will serve these different roles for designated Raleigh Historic Landmarks should there be no interlocal agreement with Wake County that gives the Wake County Historic Preservation Commission jurisdiction for the review of exterior changes to landmarks located outside of historic overlay districts.

The design guidelines’ first chapter, Introduction, provides more detailed information regarding the process for application and review of projects within the historic districts. The guidelines are not intended to be a comprehensive restoration or rehabilitation manual nor are they intended to provide a definitive method for preparing individual applications (resources for technical information are listed in the appendixes). Rather, these design guidelines provide applicants, the committee, and staff a basis from which to reach decisions and an assurance that consistent procedures and standards will be adhered to. In reviewing applications, the committee/staff considers the property itself, the street context within which it is located, and the special character of the entire historic district. A brief description of the character of each district is provided along with a map in the appendixes.

Design Guidelines Format

The guideline information is presented in a specific format used throughout the body of the document. This is done in an effort to produce a document that is easily readable and also one where the individual sections stand alone. On the left page, the specific features are first discussed; then, items to consider prior to undertaking a project are noted; finally, photographic examples with an accompanying caption are shown. On the right page, the specific guidelines that relate to the feature being discussed are then presented.

MISSION STATEMENT

The Raleigh Historic Districts Commission serves as the City Council’s official historic preservation advisory body to identify, preserve, protect, and educate the public about Raleigh’s historic resources.



The guidelines address not only buildings, but the street context within which they are located.



left

right

planning

guidelines



Section 1 **Introduction**



1.1 Raleigh Historic Districts

A Raleigh Historic District is a distinctive area, a place of singular historical flavor characterized by its streets and squares, buildings and trees, architectural design and landscape features. It may be monumental or simple, residential or commercial. A historic district is also a legacy, linking present and future generations with their heritage and providing a diversity vital to the city's future quality of life.

Development that enhances the character of Raleigh Historic Districts is encouraged. The Code of Ordinances (§10-2052), under which the districts are legally established as an overlay zoning district, recognizes that they are valuable assets to the identity of the city. It also recognizes that change is an important element in the city's evolution, indicating a healthy, vital neighborhood and reflecting the pride of residents in their community. Historic district overlay zoning identifies a historic area and provides the mechanism of a design review process for exterior changes; however, it does not affect the *uses* of properties as permitted by the existing zoning.

Raleigh Historic Districts are established by the City Council after action has been proposed by a neighborhood organization, a preservation group, or the city, and after careful research and evaluation. As of 2001, five areas have been designated as Raleigh Historic Districts: Blount Street, Boylan Heights, Capitol Square, Moore Square, and Oakwood. These districts represent residential neighborhoods, downtown commercial and institutional districts, and a primarily institutional district that incorporates many formerly residential buildings now adapted to meet institutional needs. Maps of these districts are included in the appendix.

Historic district designation is designed to protect and enhance the existing character of a community. Through historic district overlay zoning, a neighborhood is protected from unmanaged change by a review process based on established design guidelines. Additionally, rehabilitation of a qualified historic property may be eligible for significant tax benefits. Federal law and state statutes provide for sizable income tax credits on rehabilitation work done to eligible historic properties. There are also federal tax advantages in the form of charitable contribution deductions for owners who donate a historic preservation easement to a charitable organization. To obtain contact information for more specific details on either of these programs, call the Raleigh Historic Districts Commission at 919/832-7238.

It is anticipated that additional Raleigh neighborhoods will seek designation as local historic districts. Public comment is an important part of the designation process. By law, property owners in a proposed historic district must be notified of the proposal so that they may appear and comment on it during the public hearings before the Planning Commission and the City Council. Neighborhood forums, including both owners and tenants, are usually sponsored by the commission before the public hearings.



The Executive Mansion and its grounds are a dominant feature of the Blount Street Historic District, which also includes a number of high-style residences from the late nineteenth century now adapted to institutional uses.



The Capitol Square Historic District centers on the State Capitol and its prominent square surrounded by churches and government buildings.



1.2 Raleigh Historic Districts Commission

The Raleigh Historic Districts Commission (RHDC) serves the public both as a steward for the districts and as a facilitator to people fortunate enough to own properties in these areas. It provides assistance to owners and tenants, helps them plan the alterations that they are considering for their properties, and guides owners through the application process necessary to implement those changes.

The commission consists of twelve members appointed by the City Council for overlapping two-year terms. A majority of commission members must have demonstrated special interest, experience, or education in history, architecture, archaeology, or related fields. Also, all members of the commission must reside within the city's corporate limits or within its extraterritorial jurisdiction, and at least one-third of the commission's membership must either reside or own property in a Raleigh Historic District.

The commission has several powers and responsibilities, including recommending to the City Council the designation, or the removal, of historic district overlay zoning; granting requests for proposed changes within the historic district that in its determination are congruous with the special character of the district; conducting educational programs on historic districts; cooperating with state, federal, and local governments in pursuance of its responsibilities; and conducting meetings or hearings necessary to carry out these purposes.

1.3 The Design Review Process

Historic districts are not created to prevent changes. Rather, the RHDC offers assistance to the property owner in shaping changes while meeting the requirements of the Code. The Code provides for a process that ensures that property changes are within the spirit and the character of the historic district. In this special design review process, plans are examined and evaluated before work is begun. The process does not require property owners to make changes to their properties, and it does not apply to interior alterations or routine maintenance that does not affect exterior appearance. However, any exterior alterations, new construction, demolition, significant landscape changes, or moving of buildings must be evaluated. In the case of demolition the Code provides for a delay of up to 365 days during which alternatives to demolition can be explored.

One of the purposes of the RHDC is to assist and consult with property owners about proposed changes to properties in the historic districts. In the early planning stages of a project, property owners should call the RHDC staff with any questions or concerns. The staff can assist by interpreting the Code, suggesting solutions to problems, and explaining the review process. They can also make on-site consultations and provide technical assistance in solving problems (such as persistently peeling paint). In addition, the RHDC has a library of preservation resource materials that property owners may consult or borrow. For assistance, call 832-7238.

Certificates of Appropriateness

Design guidelines for reviewing the compatibility of changes in the districts with the existing character of the districts were adopted in the 1970s, revised in 1983, and updated again in this document. These guidelines are based on a common-sense approach to the enhancement of historic structures and districts.



Moore Square, the heart of the Moore Square Historic District, is one of two surviving four-acre parks included in the original City of Raleigh plan. The commercial character of the district today dates back to the early 1900s.



The Boylan Heights Historic District is an early twentieth century suburb composed of bungalows and colonial and classical revival residences built along a curving street grid.



The Oakwood Historic District has the most diverse collection of architecture among Raleigh's historic districts. It includes the city's most intact collection of Victorian-era styles.



For assistance, contact
the RHDC Staff,
919/832-7238

They stress the importance of protecting and maintaining historic structures and districts, and they advocate repair over replacement. The RHDC will provide a property owner with a copy of the relevant guidelines for a project and a property. Following an application review, a certificate of appropriateness (COA) is issued to show that the proposed project has been reviewed according to the design guidelines and found to be appropriate.

The RHDC has established a Design Review Advisory Committee (DRAC) to assist property owners in interpreting the guidelines for complex projects such as major additions and new construction. DRAC is made up of volunteers (former commission members, architects, contractors, etc.) who are familiar with the guidelines. This group meets with property owners informally before any application is completed or reviewed. The dates of the DRAC's monthly meetings are available from the RHDC.

A COA is not necessary for routine maintenance, which includes repair or replacement when there is no change in the design, materials, color, or general appearance of the structure or the grounds; however, a COA must be obtained for all other projects. Any repair or replacement necessitating a change in design, materials, or general appearance is defined as an alteration and requires a COA, as does any proposed new construction or site development.

An application form for a COA can be obtained from the RHDC office or online at <www.rhdc.org>. Drawings and/or photographs depicting the proposed changes are generally required for the review.

Most applications can be reviewed and approved by the RHDC staff through the Minor Work process. Major work projects are reviewed by the RHDC's COA Committee. Examples of these types of major changes are new construction, additions, demolition, tree removal, tall fences and decks, and parking lots. Property owners within 100 feet of a major work project are notified by mail of the date, time, and place for the COA Committee's review of the project. A sign is also posted at the property to alert the general public of the upcoming hearing. The five-member COA Committee meets monthly, and a decision is usually reached during the meeting at which the application is heard.

Appeals and Compliance

In any action granting or denying a certificate of appropriateness, an appeal may be taken to the Board of Adjustment, except for an action involving the State of North Carolina, in which case the appeal is heard by the North Carolina Historical Commission. Notice of intent to appeal must be given to the RHDC either orally at the meeting or in writing postmarked within twenty days following the decision. An application for appeal to the Board of Adjustment must then be filed within sixty days following the commission's decision. Appeals are in the nature of certiorari.

Any person or corporation who violates the provisions of the historic district regulations is subject to the same criminal misdemeanor and/or civil penalties as apply in any other violation of the city zoning code. These include a zoning violation citation issued by the Inspections Department, which has a \$50 civil penalty that must be paid within forty-eight hours. Following written notice from the Inspections Department, continuing violations will result in a civil penalty of \$100 for each day of the continuing violation.



1.4 The Secretary of the Interior's Standards for Rehabilitation

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

State enabling legislation requires that the Secretary's Standards shall be the sole principles and guidelines used in the review of COAs for exterior changes to state-owned properties.

- .1 A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- .2 The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- .3 Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
- .4 Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- .5 Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
- .6 Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- .7 Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- .8 Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- .9 New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- .10 New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

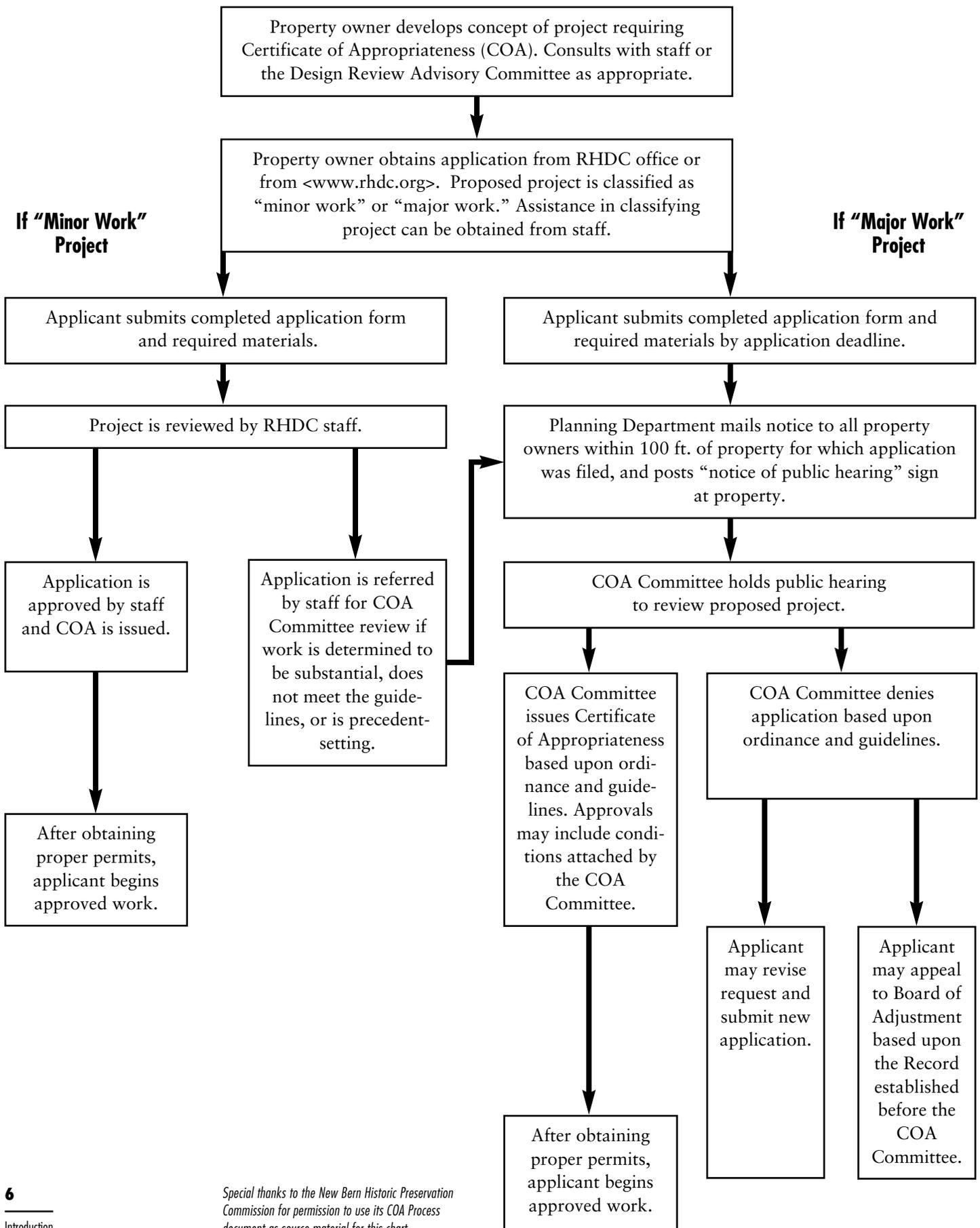


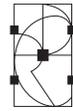
The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places.

The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: rehabilitation. Rehabilitation is defined as the process of restoring a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.



1.5 Certificate of Appropriateness Flow Chart





Section 2 **Site and Setting**



2.1 Public Rights-of-Way and Alleys

The overall character of Raleigh Historic Districts is defined not only by the historic buildings and their sites, but also by the network of streets, sidewalks, planting strips, and alleys that connect and relate those buildings and sites. The surface materials, dimensions, topography, and pattern of streets, sidewalks, and alleys in the historic districts all play a role in establishing the district character. Public right-of-way features such as trees, streetlights, benches, ground cover, sidewalk paving patterns, curbs, and gutters contribute to a district's character, as do necessary transportation and communication features, such as utility lines and poles, transformers, traffic signs, vending machines, transit stops, and parking booths. Consequently, maintaining the distinctive visual ambiance of a district requires attention to its streets and alleys and their features.



The original patterned brick pavers still line many of the sidewalks in the Blount Street Historic District.



Retaining the granite curbing that edges so many district streets is important in preserving their historic character.



The curvilinear street grid of Boylan Heights was designed to follow the natural topography of the site.



Alleys like this one provide access to garages and storage buildings along the rear property lines of most properties in Boylan Heights and some properties in Oakwood.

Right-of-way characteristics vary from district to district; some vary within districts. For example, the curvilinear streets of Boylan Heights contrast sharply with Moore Square's strong rectilinear street grid. On the other hand, the distinctive brick sidewalks in the Blount Street district are also found intermittently within Oakwood. The presence of tree canopies and alleys varies within districts, as do topography and sidewalk placement. Streets in the commercial historic districts incorporate broader sidewalks, a more formal spacing of street trees, and substantially fewer planting strips than those in the residential districts. One unifying characteristic of the districts is their pedestrian-friendly nature. Maintaining this quality requires thoughtful accommodation of current vehicular traffic needs in ways that continue to encourage rather than discourage pedestrian traffic.

Things to Consider As You Plan

Routine maintenance and repair of the public rights-of-way and alleys should be undertaken with an understanding of the importance of preserving a district's distinctive features. For example, care should be taken to prune street trees appropriately, retain granite curbing, and preserve original brick and concrete sidewalks.

Downtown Raleigh and its early neighborhoods were the first in the city to be supplied with utilities, street lamps, and the related wiring. Although these elements are an inherent part of the districts, the proliferation of cables, lines, equipment, and poles, as well as the sometimes uncoordinated efforts of various utility and service companies, can result in visual clutter that bears little resemblance to the original appearance and clearly diminishes the historic character of the districts. Underground cables may be an option for reducing such visual noise.

Certainly, the introduction of large transformers, utility equipment, dumpsters, and other intrusive elements should be kept to a minimum, and if they must be introduced, they should be unobtrusively located and screened by plantings or fencing. In reviewing proposed new or replacement features, such as streetlights, street furniture, street signs, and walkways, compatibility with the character of the historic district should be considered in terms of location, design, materials, color, and scale.

The preservation and the replenishment of contributing street trees is critical to the historic character of many districts. Beyond monitoring existing trees for disease or damage and protecting them from nearby construction work, achieving this goal will require long-term planning and thoughtful selection of replacement species in consultation with the City's Urban Forester.



2.1 Public Rights-of-Way and Alleys: Guidelines

- .1 Preserve and maintain the topography, patterns, features, materials, and dimensions of streets, sidewalks, alleys, and street plantings that contribute to the overall historic character of the historic districts.
- .2 If repair or construction work in the public-right-of-way is necessary, protect and retain historic features such as granite curbing, brick gutters, and street plantings. Replace in kind any damaged or deteriorated historic features. Repair or replace sidewalks, curbs, and paving where needed, to match adjacent historic materials in design, color, module, pattern, texture, and tooling.
- .3 Repair and retain historic bridges whenever possible. Design new bridges to be compatible in design, material, color, and scale with the historic character of the district.
- .4 Prune and trim trees in the public right-of-way in a manner that preserves the existing tree canopies in the historic districts.
- .5 In consultation with the City's Urban Forester, introduce new and replacement plantings to ensure that existing tree canopies will be preserved.
- .6 Limit signage in the public-right-of-way to that necessary for traffic and pedestrian safety. Locate necessary signage so that the historic character of the district is least obscured.
- .7 Introduce necessary street furniture, trash receptacles, mailboxes, newspaper racks, and other similar elements in locations that do not compromise the historic character of the district. Keep such elements to a minimum so that pedestrian traffic is not disrupted. Select street furniture, such as benches, that is compatible in design, material, and scale with the district's historic character.
- .8 Maintain existing planting strips between the curb and the sidewalk. It is not appropriate to pave over existing planting areas.
- .9 Introduce new plantings in the public right-of-way that are compatible with the historic character of the district and coordinated with any overall landscape plan for the district.
- .10 Keep the introduction of additional utility poles, transformers, cables, and wires in the public right-of-way and alleys to a minimum. Seek alternative, less intrusive locations when possible so that the historic character of the district is not compromised by a proliferation of overhead lines, poles, and transformers. Consider introducing new utility lines underground to reduce their impact on the street character.
- .11 Select street lighting compatible in design, materials, and scale with the character and the pedestrian scale of the historic district.
- .12 It is not appropriate to introduce new paving materials, lighting, and streetscape features and furniture in the historic districts in an attempt to create a false historical appearance.
- .13 It is not appropriate to remove, obscure, or conceal granite curbing and granite or brick gutters in the process of repaving streets.



Wide sidewalks characterize commercial districts.



2.2 Archaeology

Archaeological resources include all material evidence of past human activity usually found below the earth's surface but sometimes exposed above the ground as well. In the historic districts a tremendous wealth of archaeological resources exists, documenting the long-time human habitation of these neighborhoods. The location of original foundations, porches, accessory buildings, walkways, and even gardens can be determined through archaeological surveys. Information on the life-styles of previous inhabitants and patterns of site use can also be culled from archaeological investigations. It is important that such sites be documented; if something is found, contact the RHDC. However, the uncovering of archaeological resources endangers them. Protecting them in place is the best way to safeguard them.



Test excavations conducted on the grounds of the State Capitol resulted in recommendations for how future site development might occur without damage to remaining archaeological resources.

Things to Consider As You Plan

The disturbance of the ground, whether due to grading, excavating, or construction on a site, threatens unknown archaeological resources. Consequently, care must be taken to avoid destroying them when planning any type of substantial site work within the historic districts. It is best to investigate in advance, with a professional, the likelihood that proposed site changes will destroy significant archaeological resources. The Office of State Archaeology within the North Carolina State Historic Preservation Office can provide such professional assistance to property owners.



2.2 Archaeology: Guidelines

- .1 Protect and preserve known, significant archaeological resources in place.
- .2 Minimize disturbance of terrain in the district to reduce the possibility of destroying or damaging significant archaeological resources.
- .3 If a site is to be altered, survey and document the terrain in advance to determine the potential impact on significant archaeological resources.
- .4 If preservation of significant archaeological resources in place is not feasible, use professional archaeologists and modern archaeological methods in planning and executing any necessary investigations.
- .5 It is not appropriate to use heavy machinery or equipment on sites where doing so may disturb significant archaeological resources.



Professional recovery of information from an archaeological site.



2.3 Site Features and Plantings

Site features and plantings not only provide the context for the buildings of the historic districts; they also contribute significantly to the overall character of the districts. The elements of district setting include features that form spaces, including topography, setback and siting of buildings, vistas and views, and plantings such as hedges, foundation plantings, lawns, gardens, and tree canopies; features that define circulation, such as walkways, streets, alleys, driveways, and parking areas; and features that articulate or develop a site, such as accessory buildings, fences, walls, lighting, terraces, waterways, swales, fountains, patios, sculptures, arbors, pergolas, pools, furniture, and planters.

Landscaping and plantings play a significant role in creating the character of most of the historic districts in Raleigh and also reflect the regional climate. Mature gardens, grassy lawns, shrubs, climbing vines, ornamental trees, and tree canopies are typical of the residential historic districts. Historically, large shade trees, prudently located, were an important means of providing summer cooling. Today they still contribute shade as well as distinctive character to the historic districts. Landscaped public spaces such as Capitol Square and Moore Square continue to serve as points of orientation in the downtown while providing the amenity of open green space within an urban environment.

Things to Consider As You Plan

The character, pattern, and rhythm of plantings and other site features within a historic district should be preserved through proper maintenance and the introduction of compatible new or replacement features. When developing a landscape plan, the property owner should consider the special characteristics of the specific site as well as those of the historic district. Selecting wisely from the existing vocabulary of distinctive site features to define circulation, create site spaces, or otherwise articulate and develop sites within a district is central to preserving the district's character.

Most early Raleigh neighborhoods are shaded by a heavy deciduous tree canopy that adds great aesthetic appeal and historically performed a needed cooling function during the hot summer. Removal of mature, healthy trees should be considered only for absolutely compelling reasons. Whenever a tree is removed, whether it is diseased, storm damaged, or healthy, the district setting is diminished. The planting of a similar replacement tree in its place or nearby helps perpetuate the tree canopy that is so important to the landscape as well as the individual building sites. Long-lived hardwoods are excellent replacement choices for street canopies.

Whenever construction or site work is undertaken, large trees and other significant site features should be protected from immediate damage during construction or delayed damage resulting from construction work, including compaction of the soil by equipment or loss of root area. The critical root zone of a threatened tree must be surrounded by temporary fencing to prevent any construction activity or equipment from endangering it.

The introduction of an intrusive contemporary site feature or item of equipment, such as a parking lot, a swimming pool, freestanding mechanical equipment, or a satellite dish, must be carefully reviewed to determine if it will compromise the historic character of the site and the district. Although the impact of intrusive contemporary site features or equipment can often be diminished through careful siting and screening, in some cases it may be so detrimental to the character of the site or the streetscape that the alteration cannot be accommodated. Such might be the case if the bulk of a residential rear yard were paved for parking or if an addition required the removal of several healthy, mature shade trees.



Mature shade trees, foundation plantings, and grassy lawns are typical site features in the residential districts.



The visual impact of this dumpster and electrical equipment is diminished by the plantings and the enclosing brick wall.



As vines climb this contemporary trellis, they will provide additional privacy for the side-rear entrance of a corner lot house.



2.3 Site Features and Plantings: Guidelines

- .1 Retain and preserve the building and landscape features that contribute to the overall historic character of the district, including trees, gardens, yards, arbors, ground cover, fences, accessory buildings, patios, terraces, fountains, fish ponds, and significant vistas and views.
- .2 Retain and preserve the historic relationship between buildings and landscape features of the district setting, including site topography, retaining walls, foundation plantings, hedges, streets, walkways, driveways, and parks.
- .3 Protect and maintain historic building materials and plant features through appropriate treatments, including routine maintenance and repair of constructed elements and pruning and vegetation management of plantings.
- .4 Replace missing or deteriorated site features with new features that are compatible with the character of the site and the historic district.
- .5 Replace a seriously diseased or severely damaged tree or hedge with a new tree or hedge of a similar or identical species. It is not appropriate to remove healthy, mature trees.
- .6 Design new construction or additions so that large trees and other significant site features such as vistas and views are preserved.
- .7 Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.
- .8 In the residential historic districts, it is not appropriate to alter the residential character of the district by significantly reducing the proportion of built area to open space on a given site through new construction, additions, or surface paving.
- .9 It is not appropriate to introduce contemporary equipment or incompatible site features, including satellite dishes, solar collectors, playground equipment, mechanical units, storage units, and swimming pools, in locations that compromise the historic character of the building, site, or the district. Locate such features unobtrusively, and screen them from view.
- .10 It is not appropriate to introduce features or objects that are similar in appearance, material, and scale to historic elements but are stylistically anachronistic with the character of the building or historic district.
- .11 It is not appropriate to alter the topography of a site substantially through grading, filling, or excavating, nor is it appropriate to relocate drainage features, unless there is a specific problem.
- .12 It is not appropriate to use heavy machinery or equipment on sites where doing so may disturb significant archaeological resources.



A pergola provides a defining edge for this pathway, and provides separation for different areas of the site.



2.4 Fences and Walls



A wide variety of picket fences constructed of wood or cast iron are found throughout the historic districts. Decorative gates and openings embellish some.



Wooden privacy fences and gateways screen views of many backyards in the residential districts.

Fences and walls were common site features in Raleigh's early neighborhoods, and like other elements of the nineteenth and early twentieth century built-environment, they were usually products of the technology of the Industrial Revolution. They served both decorative and utilitarian functions. Constructed of lattice, brick, cast iron, wooden pickets, and stone, decorative fences and walls reflected popular architecture styles and were an integral part of the site plan. Decorative cornerposts and gateways embellished some fences and walls. In tandem with constructed elements or standing alone, hedges were cultivated for both decorative and screening purposes. Utilitarian fences and walls served to secure boundaries, to confine animals, to protect planted areas, and to provide visual privacy. They were generally used in rear yard locations and were not usually visible from the street. Traditionally, utilitarian fences were constructed of vertical wooden slats or pickets, woven wire fencing mounted on wooden posts, and in some cases, barbed wire.

Simple wooden picket fences with shaped or squared-off tops usually 3 feet in height were popular amenities in early Raleigh neighborhoods. They generally followed the property line or were inset slightly to provide an outer planting strip. By the turn of the century, Victorian domestic cast-iron fences that followed the same proportions as older, more common picket fences were popular in some neighborhoods as well. Trimmed hedges of plant varieties typical in the region were common too.

Low masonry walls, many times combined with low hedge material, were used to define some front lawns or property lines. Masonry or stone retaining walls were occasionally employed to accommodate a significant shift in grade between the street and the front lawn.

Things to Consider As You Plan

Preservation of existing historic fences and walls requires routine maintenance and repair when necessary. Keeping the bottom edge of wooden fencelines raised slightly above the ground and protected by a sound paint film, opaque stain, or wood preservative will significantly extend their life span. When deteriorated pickets or boards must be replaced, decay-resistant or pressure-treated wood should be selected. Cast-iron fences require similar separation from ground moisture and protection with a sound paint film to prevent corrosion. Removal of all rust and immediate priming with an appropriate metal primer are critical to the repainting process. If replacement is necessary, a variety of traditional and contemporary cast-iron fencing is manufactured today. Masonry walls, except those that are stucco coated, are usually unpainted. The structural integrity of a masonry wall can be compromised by deteriorated mortar joints, vegetation, and improper drainage of ground or surface water. Repointing as necessary and maintaining or introducing drainage weep holes near the base of masonry walls are advisable. Coating uncoated masonry walls with paint or sealants instead of properly repairing them may exacerbate any moisture problems and diminish their historic character. The guidelines for wood, architectural metals, and masonry provide additional information on proper maintenance and repair of traditional fence and wall materials.

A need for security or privacy or the desire to enhance a site may lead to a decision to introduce a new fence or wall. Within the historic districts any proposed new fence is reviewed with regard to the compatibility of location, materials, design, pattern, scale, spacing, and color with the character of the principal building on the site and the historic district. Although compatible contemporary fence and wall designs constructed in traditional materials are appropriate in the districts, new fencing or wall systems constructed of incompatible contemporary materials such as vinyl or chain-link fencing and imitation stone or stucco are not considered appropriate.



2.4 Fences and Walls: Guidelines

- .1 Retain and preserve fences and walls that contribute to the overall historic character of a building or a site, including such functional and decorative elements as gates, decorative rails and pickets, pillars, posts, and hardware.
- .2 Retain and preserve exterior fence and wall materials that contribute to the overall historic character of a building or a site, including brickwork, stucco, stone, concrete, wood, cast iron, and wrought iron.
- .3 Protect and maintain the wood, masonry, and metal elements of fences and walls through appropriate surface treatments:
 - Inspect regularly for signs of moisture damage, corrosion, structural damage or settlement, vegetation, and fungal or insect infestation.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along wall foundations.
 - Clean fences and walls as necessary to remove heavy soiling or corrosion or to prepare them for repainting. Use the gentlest means possible.
 - Retain protective surface coatings such as paint to prevent deterioration or corrosion.
 - Reapply protective surface coatings such as paint when they are damaged or deteriorated.
 - Follow the guidelines for masonry, architectural metals, and wood where applicable.
- .4 Repair fences and walls using recognized preservation repair methods for the material or the surface coating.
- .5 If replacement of a deteriorated detail or element of a fence or a wall is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, pattern, material, and color. Consider compatible substitute materials only if using the original material is not technically feasible.
- .6 If replacement of an entire fence or wall is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, pattern, material, and color. Consider compatible substitute materials only if using the original material is not technically feasible.
- .7 If a fence or wall is completely missing, replace it with a new wall or feature based on accurate documentation of the original or a new design compatible with the historic character of the building and the district.
- .8 Introduce compatible new fences and walls constructed of traditional materials only in locations and configurations that are characteristic of the historic district. Keep the height of new fences and walls consistent with the height of traditional fences and walls in the district.
- .9 It is not appropriate to cover historic fence or wall material, including wood, stone, brick, stucco, concrete, or cement block, with contemporary substitute coatings or materials.
- .10 It is not appropriate to introduce vinyl or metal chain-link fencing.
- .11 It is not appropriate to introduce walls or fences taller than 42” or that are more than 65% solid into the front yard area (and/or street side yard area of a corner lot).



An arbor combined with a recessed gate provides an inviting entry.



2.5 Walkways, Driveways, and Offstreet Parking

Walkways, driveways, and offstreet parking areas are all circulation site features that contribute to the character of the individual building site and the historic district. The consistency and the repetition of walkway and driveway spacing, placement, dimensions, materials, and design create a rhythm to the street in historic districts.

In Raleigh's early neighborhoods, front walks usually led directly to the front door from the sidewalk. Depending on the topography, the walkways often incorporated steps and, sometimes if the front yard was fenced, a decorative gateway. Traditional paving materials were concrete and brick or stone pavers. Plantings often lined the walkways.

Not all residential sites included driveways in Raleigh's early neighborhoods, and often single-lane driveways were shared in the more densely built neighborhoods such as Oakwood. Driveways usually led directly to the back yard, sometimes to a carriage house or a garage. Public alleys sometimes provided automobile access to back yards and garages instead. Occasionally, porte cochères provided a covered parking space attached to the main building. Typically, driveways were made of gravel or compacted soil. Often a grass median separated two gravel or aggregate-textured concrete runners. Occasionally, more decorative brick or stone pavers were used.

Historically, offstreet parking areas for multiple cars were not common in the residential neighborhoods or commercial areas. Initially, onstreet parking met the demand for parking spaces, even in the commercial districts.

Things to Consider As You Plan

The preservation of existing walkways and driveways through routine maintenance and replacement of deteriorated surfaces in kind is essential to preserving the character of individual building sites and the district. When new walkways or driveways are proposed in a historic district, they should be designed to be compatible in location, patterns, spacing, configurations, dimensions, and materials with existing walkways and driveways.

If a parking lot must be located in a historic district, it should be located as unobtrusively as possible and must be screened from street view by a substantial planting strip or a combination of plantings and fencing. As many existing trees as possible should be saved, and new trees planted, to maintain or enhance the tree canopy. This not only helps integrate parking lots into the historic district; it also helps reduce the glare and the heat associated with parking lots and keeps the interiors of parked vehicles cooler. Large offstreet parking lots should be subdivided by planting strips to diminish the impact of the surface paving.

In the historic districts of primarily commercial or institutional character, increased demand for parking has led to the construction of some parking decks as well as numerous offstreet parking areas. Accommodating expanded parking needs within these districts demands thoughtful design solutions based on a thorough understanding of the significant characteristics of the districts.

Parking areas should be gravel, brick, or paved with an aggregate-textured asphalt. In residential districts, new paved areas should never directly abut the principal site structure, significantly alter the site topography, or overwhelm in area the residential, landscaped character of a backyard. Care must be taken that paved areas do not injure nearby trees by intruding onto their root areas.



Single-lane shared driveways like this brick one are quite common in the Oakwood Historic District, where many residences are tightly spaced.



Simple driveways consisting of concrete or gravel runners with a grassy median are typical in the residential historic districts.



A planting island densely planted with trees visually subdivides this parking area and helps minimize the impact of the large paved area.



2.5 Walkways, Driveways, and Offstreet Parking: Guidelines

- .1 Retain and preserve the topography, patterns, configurations, features, dimensions, materials, and color of existing walkways, driveways, and offstreet parking areas that contribute to the overall historic character of individual building sites, the streetscape, and the historic district.
- .2 Protect and maintain existing walkways, driveways, and offstreet parking areas through routine inspection and appropriate maintenance and repair procedures.
- .3 If replacement of a deteriorated section or element of an existing walkway, driveway, or offstreet parking area is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original section or element in design, dimension, texture, color, and material.
- .4 If a walkway or a driveway is completely missing, replace it with a new feature based on accurate documentation of the original design or a new design compatible in location, configuration, dimension, scale, materials, and color with the historic building site, streets, and district.
- .5 Design new walkways, driveways, and offstreet parking areas to be compatible in location, patterns, spacing, configurations, dimensions, materials, and color with existing walkways, driveways, and offstreet parking areas that contribute to the overall historic character of the district.
- .6 Locate new walkways, driveways, and offstreet parking areas so that the topography of the building site and significant site features, including mature trees, are retained.
- .7 It is not appropriate to locate a new offstreet parking area in a district with residential character where it is visible from the street, where it will significantly alter the proportion of built area to yard area on the individual site, or where it will directly abut the principal structure.
- .8 Maintain the continuity of sidewalks in the public-right-of-way when introducing new driveways.
- .9 Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.
- .10 Introduce perimeter plantings, hedges, fences, or walls to screen and buffer offstreet parking areas from adjacent properties. Subdivide large parking areas with interior planting islands to break up any large paved area.
- .11 In lighting walkways, driveways, and offstreet parking areas, follow the guidelines for lighting.



Plantings line this sidewalk that leads directly to the front door.



2.6 Garages and Accessory Structures

A number of original garages, carriage houses, storage buildings, and sheds have survived in Raleigh Historic Districts. Like other early site features, they contribute to the historic character of individual sites and a district as a whole. In some cases the garage or the accessory building echoes the architectural style, materials, and details of the principal structure on the site. Others are more modest, vernacular structures. Most early garages were sited in the rear yard and accessed either by a linear driveway leading from the street or from the rear property line via an alley. Corner lots sometimes oriented garages toward the side street. Most garages and carriage houses were single bay; some larger garages were shared by adjoining property owners. Smaller storage buildings and sheds were also typically located unobtrusively in the rear yard.

Things to Consider As You Plan

Routine maintenance and repair of early garages and accessory structures are essential to their preservation. Additional information on the appropriate rehabilitation of roofs, walls, windows, doors, and materials of garages and accessory structures can be found in the pertinent portions of these guidelines included in Section 3, Changes to the Building Exterior.

In the historic districts the compatibility of a proposed new garage or accessory building should be reviewed in terms of location, orientation, form, scale, size, materials, finish, and details. It is also important to consider the impact of the proposed construction on the existing site and site features.



This early brick garage is sited in a traditional location near the rear property line at the end of a linear driveway constructed of granite pavers.



Small accessory buildings like this well-maintained one are found throughout the residential districts.

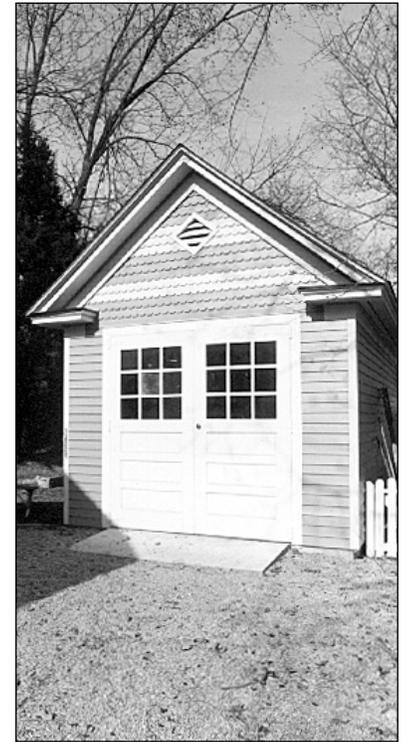


The design and the location of new garages and accessory structures in the districts echo those of their earlier counterparts; above, an accessory structure; opposite, a newly constructed single-bay garage.



2.6 Garages and Accessory Structures: Guidelines

- .1 Retain and preserve garages and accessory structures that contribute to the overall historic character of the individual building site or the district.
- .2 Retain and preserve the character-defining materials, features, and details of historic garages and accessory buildings, including foundations, roofs, siding, masonry, windows, doors, and architectural trim.
- .3 Maintain and when necessary repair the character-defining materials, features, and details of historic garages and accessory buildings according to the pertinent guidelines.
- .4 If replacement of a deteriorated element or detail of a historic garage or accessory building is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original element or detail in design, dimension, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .5 If a historic garage or accessory building is missing or deteriorated beyond repair, replace it with a design based on accurate documentation or a new design compatible in form, scale, size, materials, and finish with the principal structure and other historic garages and accessory buildings in the district. Maintain the traditional height and proportion of garages and accessory buildings in the district.
- .6 Locate and orient new garages and accessory buildings in locations compatible with the traditional relationship of garages and accessory buildings to the main structure and the site in the district.
- .7 It is not appropriate to introduce a prefabricated accessory building if it is not compatible in size, scale, form, height, proportion, materials, and details with historic accessory structures in the historic district.
- .8 It is not appropriate to introduce an accessory building that is similar in appearance, material, and scale to historic accessory structures but is stylistically anachronistic with the character of the primary structure on the parcel or with historic accessory structures in the historic district.
- .9 It is not appropriate to introduce a new garage or accessory building if doing so will detract from the overall historic character of the principal building and the site, or require removal of a significant building element or site feature, such as a mature tree.
- .10 It is not appropriate to introduce features or details to a garage or an accessory building in an attempt to create a false historical appearance.



A newly constructed single-bay garage displays doors that echo the door design of historic accessory buildings in the district.



2.7 Lighting

Electric lighting was first introduced in Raleigh in 1885 and by the turn of the century had become commonplace, replacing the gaslight fixtures introduced thirty years earlier. The styles of the exterior and interior fixtures reflected the styles of the buildings as well as the economic strata of the occupants. Early twentieth century photographs reveal that porch lighting was minimal or nonexistent. Depending on their location, streetlights ranged from elaborate designs, such as translucent globes mounted on cast-iron poles capped with decorative finials, to simple, bracketed globes mounted on utility poles. The light cast by these early fixtures was described as a soft yellow-toned glow rather than the harsher bluish-tone light cast by contemporary mercury vapor streetlights. Lighting manufacturers today offer high-pressure sodium vapor fixtures that produce a softer glow.

Things to Consider As You Plan

Today, issues of light pollution, safety, and security require careful forethought about the quantity and the location of exterior lighting. Considerations in reviewing any proposed lighting fixture for compatibility should include location, design, material, size, color, scale, and brightness. For major lighting proposals, such as those for large parking areas or streetlights, installing a sample fixture may be warranted.

It is always preferable to retain and maintain original lighting fixtures; however, if fixtures are missing or damaged, alternatives exist. Antique or reproduction lighting fixtures of a similar design and scale may be installed, or reproduction fixtures that reflect the design of the building may be selected. For example, it would be appropriate to select a pendant or a bracketed fixture with a stylized scrollwork or a floral motif for an Eastlake cottage. Fixtures for a bungalow from the era of the Craftsman movement or the Art Deco period could also reflect those designs. Selecting a fixture style in contrast to the building style is not recommended. In the 1950s, reproduction fixtures designed in colonial Williamsburg motifs became popular, but such fixtures are anachronistic and not compatible with early Raleigh buildings.

Contemporary fixtures that are inconspicuous or that complement the style and the character of the building may be selected for historic buildings. Simple, discreet styles and materials are usually successful. If more illumination is desired than the original fixtures provide, unobtrusively located contemporary recessed lights may be appropriate.

Additional lighting may be desirable on a particular site because of concerns for safety or security. Careful consideration should be given to where supplemental lighting is needed and in what quantity. Adequate lighting can often be introduced through lights on residential-scale posts, recessed lights, footlights, or directional lights mounted in unobtrusive locations. Such solutions are far more in keeping with the historic character of the districts than harsh floodlights and standard security lights mounted on tall utility poles. However, even compatible fixtures may compromise a building or a site if they are improperly spaced or located. For example, lining a front walk with multiple footlights may create a runway effect that detracts from the character of the house and the district.

When selecting specific fixtures and locations, it is also important to consider the impact of site lighting on adjacent properties. The introduction of motion sensors or indiscriminate area lighting on one site may result in the undesired lighting of surrounding sites. To minimize the intrusion of lighting for institutional or commercial buildings and related parking areas in primarily residential neighborhoods, and to save energy, the lighting may be connected to timers that automatically shut it off when it is not needed.



Historic streetlights like this early gaslight with its translucent globe should be preserved.



Capital Square's pole-mounted fixtures are of an appropriate scale for that pedestrian-oriented public space.



Site lighting in residential districts can often be increased unobtrusively through the introduction of carefully located footlights and floodlights.



2.7 Lighting: Guidelines

- .1 Retain and preserve exterior lighting fixtures that contribute to the overall historic character of a building, site, or streetscape.
- .2 Maintain and repair historic exterior lighting fixtures through appropriate methods.
- .3 If replacement of a missing or deteriorated historic exterior lighting fixture is necessary, replace it with a fixture that is similar in appearance, material, and scale to the original, or with a fixture that is compatible in scale, design, materials, color, finish, and historic character with the building and the streetscape.
- .4 Introduce new site and street lighting that is compatible with the human scale and the historic character of the district. Consider the location, design, material, size, color, finish, scale, and brightness of a proposed fixture in determining its compatibility.
- .5 In the residential historic districts, introduce low-level lighting to provide for safety and security where needed. Install recessed lights, footlights, lights on posts of human scale, or directional lights in unobtrusive locations.
- .6 Locate low-level or directional site lighting and motion detectors with care to ensure that the light does not invade adjacent properties.
- .7 It is not appropriate to introduce indiscriminate area lighting in the historic districts.
- .8 It is not appropriate to introduce new security lighting on standard-height power poles in the residential historic districts.
- .9 It is not appropriate to illuminate the facades of houses in the residential historic districts with harsh floodlights.
- .10 It is not appropriate to introduce or eliminate exterior lighting fixtures if doing so will detract from the overall historic character of the building, site, or streetscape.
- .11 It is not appropriate to introduce period lighting fixtures from an era that predates the structure in the historic district in an attempt to create a false historical appearance, or that are stylistically inappropriate or anachronistic.
- .12 It is not appropriate to diminish the historic character of a site by introducing incongruous lighting, such as creating a runaway effect with multiple footlights along front walks.



Compatible replacement streetlighting pole and fixture.



2.8 Signage

Turn-of-the-century photographs of Raleigh show that the designs for lettering on signs were straightforward and informative. In the case of commercial signs, many times the lettering was painted directly onto the window glass. Lettering designs were usually in sans serif typefaces or in typefaces with simple serifs, and were styled in all capital letters. Fancy lettering, such as italics or ornate Gothic styles, was used as an accent or an emphasis in combination with plain lettering.

Signboards that hung over the sidewalk or were affixed to buildings were generally rectangular in shape with various corner treatments such as rounded, concave, or simple squared-off corners. As a general rule, signboards were simple shapes that conveyed a message. If a building had a transom over the main entrance, street address numbers were usually painted on the glass in that area. The Victorian builders' favorite method of announcing the name of a commercial or institutional building was to display it in relief on the pediment of the frieze over the main entrance. The date of the construction was usually included as well.

Things to Consider As You Plan

Significant historic signs and landmark signs within the districts should be preserved and maintained. Original signage incorporated into the architectural detail of commercial buildings should also be preserved.

The compatibility of new signage in the districts should be reviewed in terms of location, size, materials, color, scale, and character. All new signage must comply with current Raleigh sign ordinances as well.

For commercial adaptive uses in a historic district with residential character, small simple signs constructed of traditional sign materials and affixed flush to the body of the building near the front door are considered appropriate. Alternatively, the sign might be applied to the glazing of a storm or front door, as is seen along North Blount Street. For historic institutional uses within predominantly residential districts, simple signs constructed of traditional sign materials should be discreetly located. Small historic plaques and markers are usually mounted near the entrance on the exterior wall in a location where no architectural detail is damaged or concealed.

Signs in commercial districts can reflect the era and the character of the building and the historic district. Early photographs of Raleigh's commercial districts show a great variety of commercial signs, some of which may serve as prototypes for new commercial signage. Occasionally an antique sign may even be restored for contemporary use. Awnings provide an opportunity for commercial signage, as do storefront display windows and transoms. New signage on commercial and institutional buildings should be compatible with and enhance the architectural style and details of the building facade and never obscure or damage significant building features or details.



Historic signs like this Coca-Cola wall sign contribute to the district character and should be preserved.



Small identification signs and historic plaques should be located so that no significant building features or details are damaged or obscured.



Contemporary signage can often be introduced in traditional locations, such as on windows or awning valances.



2.8 Signage: Guidelines

- .1 Retain and preserve original signs that contribute to the overall historic character of the building or the district.
- .2 Introduce new signage that is compatible in material, size, color, scale, and character with the building or the district. Design signage to enhance the architectural character of a building.
- .3 For commercial and institutional buildings, design building signs to be integral to the overall building facade. It is not appropriate to cover a large portion of a facade or any significant architectural features with signage.
- .4 Introduce new signs, including graphics for windows or awnings, that are easily read and of simple design. Keep the size of graphics on windows or awnings in scale with the feature. It is not appropriate to obscure the view through a large portion of a window with graphics.
- .5 Select colors for new signage in the historic district that are compatible with the related structure or streetscape.
- .6 If desired, install small identification signs and bronze historic plaques for residential buildings so that no architectural features or details are obscured or damaged.
- .7 Construct new signs of traditional sign materials, such as wood, stone, and metal. It is not appropriate to introduce an incompatible contemporary sign material, such as plastic, in the historic districts.
- .8 Mount flush signboards in appropriate locations on facades so that no architectural details or features are obscured or damaged. On masonry buildings, holes for fasteners should be placed in the mortar joints, not the masonry unit.
- .9 Install freestanding signs in appropriate locations on low standards or ground bases. Consider screening the base of ground signs with plantings to enhance its appearance.
- .10 Light signs in a manner compatible with the historic character and the pedestrian scale of the historic district, following the guidelines for lighting in Section 2.7. Internally illuminated awnings and signs are not appropriate in the historic districts.
- .11 It is not appropriate to install a large, out-of-scale, projecting sign on a building facade.



An appropriately-scaled projecting sign.



Section 3

Changes to the Building Exterior



3.1 Wood

Wood was the most commonly used building material in early Raleigh neighborhoods. The structural system of most homes is a wood framework referred to as balloon framing, a Victorian-era building innovation that set up all exterior bearing walls and partitions with single vertical studs and nailed the floor joists to those studs. Clapboard, flush siding, board and batten, or textured siding (consisting of patterned wooden shingles) was then applied to the exterior. Depending on the styles of the era and the taste and the financial resources of the owner, decorative details were added. For example, decorative wooden sawnwork, moldings, brackets, pediments, balustrades, and columns embellished early Raleigh buildings.

Even in commercial or residential buildings constructed or clad in masonry, wooden trim, sashes, and doors were typical. Porches, fences, and storefronts often were constructed of wood as well.

Things to Consider As You Plan

Wooden features and surfaces on a building should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. A regular inspection and maintenance program involving caulking and sealing, carpentry, cleaning, and painting will help to keep problems with wooden features and surfaces manageable. Flexible sealants and caulking protect wooden joinery from moisture penetration as the wood shrinks and swells, and a sound paint film protects wooden surfaces from deterioration due to ultraviolet light and moisture. If a wooden feature or surface remains damp for extended periods of time, the possibility of mildew, fungal rot, or insect infestation increases dramatically.

Repair or replacement of deteriorated wooden elements or surfaces may involve selective replacement of portions in kind through splicing or piecing, or it may involve the application of an epoxy wood consolidant to stabilize the deteriorated portion in place. Specifying decay-resistant wood species for replacement of deteriorated wooden elements and surfaces may prevent future deterioration. The application of wood preservatives or the use of pressure-treated wood (wood chemically treated with preservatives during manufacture) can also extend the life of wooden elements and surfaces. However, some pressure-treated wood must be allowed to weather for six to twelve months before it is primed and painted.

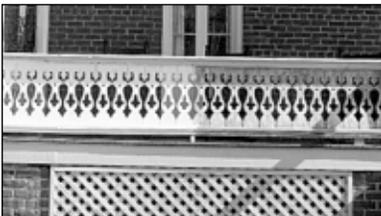
Resurfacing a wooden building with synthetic siding materials, such as aluminum, vinyl, asbestos, and asphalt, is usually a short-sighted solution to a maintenance problem. In fact, they may hide signs of damage or deterioration, preventing early detection and repair. At their best, synthetic sidings conceal the historic fabric of a building, and at their worst, they remove or destroy with nail holes the materials and the craftsmanship that reflect America's cultural heritage and allow for new rot to go undetected. Because the application of synthetic sidings does grave damage to the character of most historic buildings, it is not appropriate in the historic districts.



Turned spindles and columns, pierced brackets, and a radiating pattern of flush boards in the porch gable of this clapboard house illustrate the versatility of wood for detailing.



The bands of scallop-patterned wooden shingles that subdivide the clapboards of this exterior wall are highlighted by the multicolor paint scheme.



These decorative sawnwork balusters, in the process of being repainted, embellish an Oakwood front porch.



3.1 Wood: Guidelines

- .1 Retain and preserve wooden features that contribute to the overall historic character of a building and a site, including such functional and decorative elements as siding, shingles, cornices, architraves, brackets, pediments, columns, balustrades, and architectural trim.
- .2 Protect and maintain wooden surfaces and features through appropriate methods:
 - Inspect regularly for signs of moisture damage, mildew, and fungal or insect infestation.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
 - Keep wooden joints properly sealed or caulked to prevent moisture infiltration.
 - Treat traditionally unpainted, exposed wooden features with chemical preservatives to prevent or slow their decay and deterioration.
 - Retain protective surface coatings, such as paint, to prevent damage from ultraviolet light and moisture.
 - Clean painted surfaces regularly by the gentlest means possible, and repaint them only when the paint film is damaged or deteriorated.
- .3 Repair historic wooden features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
- .4 If replacement of a deteriorated detail or element of a wooden feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original detail or element in design, dimension, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .5 If replacement of an entire wooden feature is necessary, replace it in kind, matching the original in design, dimension, detail, material, and texture. Consider compatible substitute materials only if using the original material is not technically feasible.
- .6 If a wooden feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, texture, and color with the historic building and district.
- .7 Repaint wooden surfaces and features in colors that are appropriate to the historic structure and district. See Section 3.4 for further guidance.
- .8 It is not appropriate to clean wooden features and surfaces with destructive methods such as sandblasting, power washing, and using propane or butane torches. Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes. Chemical strippers can be used only if gentler methods are ineffective.
- .9 It is not appropriate to strip historically painted surfaces down to bare wood and apply clear stains or finishes to create a natural wood appearance.
- .10 It is not appropriate to replace painted wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface.
- .11 It is not appropriate to replace or cover wooden siding, trim, or window sashes with contemporary substitute materials such as aluminum, masonite, or vinyl.
- .12 It is not appropriate to introduce wooden features or details to a historic building in an attempt to create a false historical appearance.



Regular maintenance of exterior wooden columns is critical to prevent the need for expensive repairs or replacement in the future.



3.2 Masonry

Site features as well as building elements, surfaces, and details executed in masonry materials contribute to the character of Raleigh Historic Districts. A variety of historic masonry materials, such as brick, terra-cotta, limestone, granite, stucco, slate, concrete, cement block, and clay tile, are employed for a range of district features, including sidewalks, driveways, steps, walls, roofs, foundations, parapets, and cornices.

A few clay tile roofs and a number of slate roofs, occasionally embellished by patterns created through variations in color and shape, distinguish some early Raleigh buildings. Brick foundations are quite common in the districts; stone foundations are far less typical. Brick or stone exterior walls clad most buildings in the commercial and institutional districts. Although clapboard siding is more typical in residential districts, some brick and stone are also found there. Original granite curbing and patterned brick sidewalks contribute to the character of some district streets as well.



A prominent feature of the Mission-style City Market is its distinctive clay tile roof.



The corbelled brick chimneys, patterned slate roof, and brick exterior walls with stone quoins at the corners are all significant masonry features of the Executive Mansion.



A granite foundation with beaded mortar joints adds distinction to this residential foundation.

Things to Consider As You Plan

Masonry surfaces require minimal maintenance and are known for their durability. They develop a patina over time and should be cleaned only when heavy soiling or stains occur. Usually, gentle cleaning using a low-pressure water wash with detergent and the scrubbing action of a natural bristle brush will accomplish the task. Occasionally, a chemical masonry cleaner may be necessary. In that case it is important to select a chemical cleaner that is appropriate for the specific masonry material, to test the solution on an inconspicuous sample area in advance, to follow recommended application procedures, and to neutralize and rinse the surface thoroughly to prevent any further chemical reaction. The use of abrasive methods such as sandblasting, waterblasting, and power washing is destructive to historic masonry surfaces and not appropriate.

The painting of unpainted masonry surfaces is not considered appropriate because it conceals the inherent color and texture and initiates a continuing cycle of paint maintenance. However, the repainting of previously painted masonry is encouraged over attempts to remove the paint films chemically or abrasively.

Moisture penetration, with subsequent damage to a masonry wall, is often the result of open or deteriorated mortar joints. The wall can be repaired through skillful repointing of the joints with new mortar. Before repointing, any loose or deteriorated mortar must be removed with hand tools, taking care not to chip or damage the surrounding masonry. In a proper repointing, the new mortar will match the visual and physical properties of the original mortar, including its strength. Mortar high in portland cement content exceeds the strength of historic brickwork and will deteriorate it. The new mortar joint should match the original in width and profile. Moisture damage may also cause a stucco coating to separate from its masonry backing. To repair it, any loose or deteriorated stucco should be removed, and the area should then be patched with new stucco to match the original in composition, texture, color, and strength.

If masonry units themselves are damaged or missing, replacement units should match the original as closely as possible in design, material, dimension, color, texture, and detail. Beyond the individual units, any bond pattern or detailing of the original feature should be duplicated. Given the selection of brick and stone units available today, replacement in kind is generally not an issue. Consequently, substitutions of materials or masonry systems, such as concrete units for brick or exterior insulation systems for traditional stucco, are not appropriate.



3.2 Masonry: Guidelines

- .1 Retain and preserve masonry features that contribute to the overall historic character of a building and a site, including walls, foundations, roofing materials, chimneys, cornices, quoins, steps, buttresses, piers, columns, lintels, arches, and sills.
- .2 Protect and maintain historic masonry materials, such as brick, terra-cotta, limestone, granite, stucco, slate, concrete, cement block, and clay tile, and their distinctive construction features, including bond patterns, corbels, water tables, and unpainted surfaces.
- .3 Protect and maintain historic masonry surfaces and features through appropriate methods:
 - Inspect surfaces and features regularly for signs of moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundations and piers, and rising through capillary action.
 - Clean masonry only when necessary to remove heavy soiling or prevent deterioration. Use the gentlest means possible.
 - Repaint painted masonry surfaces when needed.
- .4 Repair historic masonry surfaces and features using recognized preservation methods for piecing-in, consolidating, or patching damaged or deteriorated masonry. It is not appropriate to apply a waterproof coating to exposed masonry rather than repair it.
- .5 Repoint masonry mortar joints if the mortar is cracked, crumbling, or missing or if damp walls or damaged plaster indicate moisture penetration. Before repointing, carefully remove deteriorated mortar using hand tools. Replace the mortar with new mortar that duplicates the original in strength, color, texture, and composition. Match the original mortar joints in width and profile.
- .6 If replacement of a deteriorated detail, module, or element of a masonry surface or feature is necessary, replace only the deteriorated portion in kind rather than the entire surface or feature. Consider compatible substitute materials only if using the original material is not technically feasible.
- .7 If replacement of a large masonry surface or entire feature is necessary, replace it in kind, matching the original in design, detail, dimension, color, pattern, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .8 If a masonry feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible with the scale, size, material, and color of the historic building and district.
- .9 Test any cleaning technique, including chemical solutions, on an inconspicuous sample area well in advance of the proposed cleaning to evaluate its effects. It is not appropriate to clean masonry features and surfaces with destructive methods, including sandblasting, high-pressure waterblasting, and power washing.
- .10 Repaint previously painted masonry surfaces in colors that are appropriate to the historic material, building, and district. It is not appropriate to paint unpainted masonry surfaces that were not painted historically.



The Oakwood Cemetery gate.



3.3 Architectural Metals

In the historic districts a variety of architectural metals are employed in the detailing and the surfacing of buildings, street elements, and site features. Architectural metals are commonly used for numerous roofing and guttering applications, including standing-seam roofs, flashing, gutters, downspouts, finials, cornices, copings, and crestings. Beyond those building features, other architectural elements often crafted or detailed in metal include storm doors and windows, vents and grates, casement windows and industrial sash, railings, storefronts, hardware, and trimwork. Architectural metals also appear throughout the districts in the form of fences, gates, streetlights, signs, signposts, site lighting, statuary, fountains, and tree guards and grates.



Standing-seam terneplate roofs are quite common in the residential districts.



The paint film on this cast-iron fence is failing because of corrosion. All rust must be removed before repainting.



The architectural significance of the decorative metal work on the front entrances to the Justice Building warranted automating this pair of steel doors rather than replacing them to meet accessibility requirements.

Traditional architectural metals, such as copper, tin, terneplate, cast iron, wrought iron, lead, and brass, and more contemporary metals, such as stainless steel and aluminum, are all found within the historic districts. The shapes, textures, and detailing of these metals reflect the nature of their manufacture, whether wrought, cast, pressed, rolled, or extruded.

Things to Consider As You Plan

The preservation of architectural metal surfaces, features, and details requires regular inspection and routine maintenance to prevent their deterioration due to corrosion, structural fatigue, or water damage. Corrosion, or oxidation, of metal surfaces is a chemical reaction usually resulting from exposure to air and the moisture it contains, but corrosion can also result from galvanic action between two dissimilar metals. With all ferrous metal surfaces, maintaining a sound paint film is critical in protecting the surfaces from corrosion. If a paint film fails, leaving a ferrous metal unprotected, corrosion begins. The subsequent removal of all rust and immediate priming with a zinc-based primer or other rust-inhibiting primer is critical to halt the deterioration and prevent future corrosion. Copper and bronze surfaces develop a distinctive patina and should not be painted.

The cleaning of architectural metals varies, depending on how soft, or malleable, the metals are. Soft metals, such as lead, tin, terneplate, and copper, are best cleaned with chemical cleaners that will not abrade their soft surface texture. However, any chemical cleaner should always be tested on an inconspicuous sample area in advance to determine if it will discolor or alter the metal itself. Abrasive cleaning techniques such as grit blasting are too harsh for soft metals and should never be used on them. Once cleaned, unpainted soft metal elements like brass or bronze hardware may be protected from corrosion with a clear lacquer.

Cleaning hard metals, such as cast or wrought iron and steel, is best accomplished by handscraping or wire brushing to remove any corrosion before repainting. In extreme cases a low-pressure (80–100 lbs. per square in.) glass bead abrasive cleaning may be necessary if wire brushing has proven ineffective.

Patching or replacing deteriorated metal in kind is always preferable to using substitute materials. Corrosion due to galvanic reaction between dissimilar metals limits the options of patching one metal with another. If a detail of a painted metal feature such as a decorative cornice is missing or deteriorated, replacement in kind may not be feasible, and the replication of the detail in fiberglass, wood, or aluminum may be appropriate. Asphalt products such as roofing tar corrode metals and should never be used to patch flashing or other metal surfaces.



3.3 Architectural Metals: Guidelines

- .1 Retain and preserve architectural metal features that contribute to the overall historic character of a building and a site, including such functional and decorative elements as roofing, flashing, storefronts, cornices, railings, hardware, casement windows, and fences.
- .2 Retain and preserve architectural metals, such as copper, tin, brass, cast iron, wrought iron, lead, and terneplate, that contribute to the overall historic character of the district.
- .3 Protect and maintain architectural metal surfaces and features through appropriate methods:
 - Inspect regularly for signs of moisture damage, corrosion, structural failure or fatigue, galvanic action, and paint film failure.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
 - Clear metal roofs and gutters of leaves and debris.
 - Retain protective surface coatings, such as paint and lacquers, to prevent corrosion.
 - Clean when necessary to remove corrosion or to prepare for recoating. Use the gentlest effective method.
 - Repaint promptly when paint film deteriorates.
- .4 Repair deteriorated architectural metal features and surfaces using recognized preservation methods for splicing, patching, and reinforcing.
- .5 If replacement of a deteriorated detail or element of an architectural metal feature is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original detail or element in design, dimension, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .6 If replacement of an entire architectural feature is necessary, replace it in kind, matching the original feature in design, dimension, detail, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .7 If an architectural metal feature is completely missing, replace it with a new feature based on accurate documentation of the original design or a new design compatible in scale, size, material, and color with the historic building and district.
- .8 Repaint architectural metal surfaces and features in colors that are appropriate to the historic building and district. See Section 3.4 for guidance.
- .9 Clean soft metals, including lead, tin, terneplate, and copper, with chemical solutions after pretesting them to ensure that they do not damage the color and the texture of the metal surface. It is not appropriate to clean soft metal surfaces with destructive methods like grit blasting.
- .10 Clean hard metals such as cast iron, wrought iron, and steel using the gentlest means possible. Consider low-pressure glass bead blasting only if hand-scraping and wire brushing have been ineffective.
- .11 It is not appropriate to introduce architectural metal features or details to a historic building in an attempt to create a false historical appearance.
- .12 It is not appropriate to patch metal roofs or flashing with tar or asphalt products.



Metal is a durable choice for decorative fences.



3.4 Paint and Paint Color

A well-executed exterior color combination can dramatically alter the appearance of a building. Likewise, the application of garish colors on a building can overpower its architectural character and compromise its integrity. Although an exterior paint job is not an irreversible change to a building, it is a highly visible and relatively expensive one, so a careful study of the style of the building, the surrounding streetscape, and the region's climatic conditions makes sense.

Historically, house colors were affected by technology, cultural attitudes, and social conditions. Individuals interested in reproducing a building's original color scheme can have paint scrapings analyzed to determine its color history. Architectural conservators and professional preservationists, such as those on the staff of the North Carolina State Historic Preservation Office, can assist in this process. If a building's original color scheme is unknown or not pleasing to its owner, then considering other color combinations is appropriate. Property owners should take advantage of the many excellent resources now available that describe historic color palettes and appropriate combinations. The commission has many of these in its library for reference.



When multiple layers of paint begin to check and alligator, as this column's surface has, they must be scraped and sanded down to the first sound paint film layer before repainting.



In selecting new paint colors for this residence, test areas of proposed colors were applied to the facade for viewing.



Layers of paint were successfully chemically stripped from the Labor Building's facades during a major rehabilitation.

Things to Consider As You Plan

Routine cleaning of painted surfaces is an important maintenance step. Often, washing of a previously painted exterior with a garden hose will reveal that the paint film is intact under the surface dirt or mildew. However, power washing can damage intact paint layers and force water into the wall itself.

The success and longevity of any paint job depend primarily on the quality of the surface preparation and the paint. Proper preparation includes removing all loose or peeling paint down to the first sound paint layer. Stripping intact layers of paint is unnecessary and undesirable from both a historical and a practical standpoint. Often, only handscraping and handsanding are necessary for removing loose paint. Destructive paint-removal methods, such as sandblasting, waterblasting, or using propane or butane torches, are not appropriate for historic buildings because they irreversibly damage historic woodwork, soft metals, and masonry, and they are potential fire hazards. However, if paint is severely deteriorated and gentler methods are not successful, thermal devices such as electric hot-air guns may be used with care on decorative wooden features, and electric heat plates may be used with care on flat wooden surfaces. Similarly, chemical paint strippers may be used to augment gentler methods, but the surface must then be neutralized to allow the new paint film to bond.

Mildew can ruin a new paint job. Eradicate it before repainting by using either a commercial preparation containing 5 percent calcium hypochlorite or a home-made solution consisting of 3 quarts of warm water, 1 quart of chlorine bleach, 2/3 cup of borax, and 1/2 cup of household detergent. Either solution should be applied with care using a soft scrub brush, and thoroughly rinsed off. Keep the solution off your skin.

Once wooden surfaces have been cleaned, scraped, and sanded, any exposed surfaces should be primed with a high-quality exterior primer, and all open joints should be recaulked (but not the horizontal lap seam of clapboard siding) before repainting with a compatible paint. Although the color is more uniform and less translucent than the early, less homogeneous oil paints, today's high-quality latex and acrylic semigloss paints provide a similar appearance.

Preparation for painting stucco and previously painted brick or stone is similar to that for painting wooden surfaces. The guidelines for architectural metals address the painting of metals.



3.4 Paint and Paint Color: Guidelines

- .1 Preserve and protect original exterior building surfaces and site features that were painted, by maintaining a sound paint film on them.
- .2 Protect and maintain previously painted exterior surfaces in appropriate ways:
 - Inspect painted surfaces regularly for signs of discoloration, moisture damage, mildew, and dirt buildup.
 - Clean painted surfaces regularly to avoid unnecessary repainting. Use the gentlest means possible.
 - Remove deteriorated and peeling paint films down to the first sound paint layer before repainting. Use the gentlest means possible, such as handscraping and handsanding. Use electric heat guns and plates with caution and only if gentler methods are ineffective.
 - Ensure that surfaces to be repainted are clean and dry, and that any exposed wood or metal surface has been primed so that new paint will bond properly.
 - Repaint previously painted surfaces with compatible paint.
- .3 When repainting, select paint colors appropriate to the historic building and district. Enhance the features of a building through appropriate selection and placement of paint color consistent with its architectural style. In particular, the foundation color is usually darker than the body of the building in order to visually anchor it to the ground.
- .4 It is not appropriate to paint brick, stone, copper, bronze, concrete, or cement block surfaces that were historically unpainted.
- .5 It is not appropriate to strip wooden surfaces that were historically painted down to bare wood and apply clear stains or sealers to create a natural wood appearance.
- .6 It is not appropriate to replace painted wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface.
- .7 It is not appropriate to remove paint films before repainting through destructive methods such as sandblasting, waterblasting, power washing, or the use of propane or butane torches.



More elaborate paint schemes can be appropriate for highly ornamented architectural styles like this Queen Anne-style dwelling.



3.5 Roofs

The roof form and pitch are among the major distinguishing characteristics of historic buildings. Roofs can be flat, pitched, hipped, curved, or arranged in various combinations of these forms. Certain architectural styles are clearly distinguished by roof types: Second Empire-style buildings always display some form of a mansard or curved roof; classical buildings usually feature simple hipped or pitched roofs; and many Gothic Revival and picturesque adaptations display steep-pitched, complex arrangements of roofs and gables. Commercial buildings often exhibit decorative copings along the facade parapet. Roofing materials as well contribute to the character of historic buildings. Depending on the age and the style of the building, the original roofing may have been any of a variety of materials, including wood or metal shingles, slates, clay tiles, and standing-seam metal. Asphalt and asbestos shingles became popular roofing materials in the twentieth century both for new construction and for reroofing of earlier buildings. Historic roofing materials were usually dark in color.

Things to Consider As You Plan

It is particularly important to retain and preserve historic roofs that create distinctive effects through shapes or color, because to alter or remove them would result in the loss of a significant architectural feature. If a roofing material must be replaced and is not readily available, a property owner should identify a compatible substitute material that closely resembles the original. When a roofing material is clearly distinctive to a building's architectural style, retaining or replacing it in kind is important. For example, a Mission-style building that features a clay tile roof should not be reroofed with fiberglass shingles. This principle applies to shingle patterns as well; if a mansard roof is decorated with polychromatic slates, their removal would compromise the building's architectural character.

Routine care and maintenance of a roof are critical. A leaky roof allows water damage to the structure and detail elements of a building. It is wise to keep a roof free of leaves and other debris and to inspect it regularly for leaks, checking for loose or damaged shingles, slates, or tiles and repairing them immediately. Slate and clay tiles are extremely durable but brittle. They can last more than a century, but their fasteners, flashing, and sheathing may not. However, if they are carefully reset, they may last another lifetime. Metal roofs, if kept painted, can last more than a century as well. By contrast, a good-quality fiberglass shingle roof will last twenty to thirty years. The metal flashing around chimneys and at the juncture of roof planes must be maintained and replaced as necessary. Using terne-coated metal (which requires paint), copper, or rolled aluminum with a factory-applied finish to construct valleys is far more authentic in appearance and longer lasting than weaving asphalt shingles. Coating valleys or roofing materials with roofing tar should never be done.

Gutters, scuppers, and downspouts must be cleaned out often and kept in good repair if they are successfully to carry water off the roof. Distinctive built-in gutters that are incorporated into the roof and concealed from view within a boxed cornice are important to retain. However, they must be kept properly functioning to avoid undetected damage to the structure. The distinctive shape of half-round gutters is typical for exposed gutters and preserves cornice crown molding.

Because contemporary roof features such as skylights and solar collectors often compromise the character of a building and damage historic roof features and materials, they are generally discouraged. If they are proposed, it is important to ensure that they will not damage or diminish the historic character of the building or the district.



This well-maintained slate roof includes valleys and crestings that have a sound paint film protecting them from corrosion.



Standing-seam metal roofs must be kept painted, or they will begin to corrode.



A missing downspout from the main gable and a large collection of fallen leaves will accelerate the deterioration of the shingles on the rear gable of this roof.



3.5 Roofs: Guidelines

- .1 Retain and preserve roofs and roof forms that contribute to the overall historic character of a building, including their functional and decorative features, such as roofing materials, cresting, dormers, chimneys, cupolas, and cornices.
- .2 Protect and maintain the metal, wooden, and masonry elements of historic roofs through appropriate methods:
 - Inspect regularly for signs of deterioration and moisture penetration.
 - Clean gutters and downspouts to ensure proper drainage.
 - Replace deteriorated flashing as necessary.
 - Reapply appropriate protective coatings to metal roofs as necessary.
 - Maintain adequate ventilation of roof sheathing to prevent moisture damage.
 - Ensure that roofing materials are adequately anchored to resist wind and water.
 - Re-fasten loose (or replace damaged) shingles, slates, or tiles.
- .3 Repair historic roofs and their distinctive features through recognized preservation methods for resetting or reinforcing.
- .4 If replacement of a partially deteriorated roof feature is necessary, replace only the deteriorated portion in kind to match the original feature in design, dimension, detail, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .5 If full replacement of a deteriorated historic roofing material or feature is necessary, replace it in kind, matching the original in scale, detail, pattern, design, material, and color. Consider compatible substitute materials only if using the original material is not technically feasible.
- .6 If a roof feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, and color with the historic building and district.
- .7 It is not appropriate to remove a roof feature that is important in defining the overall historic character of a building, rather than repair or replace it.
- .8 If new gutters and downspouts are needed, install them so that no architectural features are lost or damaged. Select new gutters and downspouts that match trim color, unless they are copper. Retain the shape of traditional half-round gutters and downspouts if replacing them.
- .9 It is not appropriate to replace concealed, built-in gutter systems with exposed gutters.
- .10 It is not appropriate to introduce new roof features such as skylights, dormers, or vents if they will compromise the historic roof design, or damage character-defining roof materials or the character of the historic district.
- .11 It is not appropriate to install ventilators, solar collectors, antennas, skylights, or mechanical equipment in locations that compromise character-defining roofs or on roof slopes prominently visible from the street.
- .12 It is not appropriate to install exposed tarpaper rolls as a finished roofing material or roofing tar as a replacement for valley flashing.
- .13 It is not appropriate to patch any roofing or flashing with tar or asphalt products.



A finial adds a distinctive accent to the top of this conical roof while protecting the peak from water penetration.



3.6 Exterior Walls

Through their shape, features, materials, details, and finishes, exterior walls contribute to the form and the character of historic buildings. They also provide opportunities for stylistic detailing and ornamentation. Features such as projecting bays, chimneys, towers, and pediments boldly manipulate the shapes of exterior walls. In addition, quoins, cornerboards, cornices, brackets, entablatures, and skirtboards all embellish the connections between wall planes or from exterior walls to other building elements. Variations in exterior wall materials contribute further to the pattern, texture, scale, color, and finish of the building exterior.

Within Raleigh's residential historic districts, exterior walls clad in horizontal, lapped wooden siding are most typical, although walls surfaced with wooden shingles, brick, stone, or stucco are found as well. Combinations of materials, including brick with stone details or lapped siding with wooden shingles, are also found. Exterior walls of brick or stone are more typical of commercial or public buildings in the districts than they are of residences.

The foundations of early Raleigh buildings are generally differentiated from the rest of the wall by a change in material, plane, and/or color. Brick foundations are the most common for residential structures, but foundations of stone or masonry coated with stucco are not unusual. Some masonry pier foundations with infill panels of recessed brick or lattice remain in the districts as well.

Things to Consider As You Plan

Routine inspection, maintenance, and repair of exterior walls should follow the guidelines for the specific wall materials. The guidelines for paint and paint colors apply to wooden exterior walls and trim and some masonry walls.

Replacement of deteriorated exterior wall materials and details requires careful attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. Generally, replacement or concealment of exterior wall materials with substitute materials is not appropriate. For example, the application of synthetic sidings or contemporary stucco-like coatings in place of the original materials results in a loss of original fabric, texture, and detail. In addition, such surfaces may conceal moisture damage or other causes of structural deterioration from view.

The loss of a distinctive exterior wall feature such as a projecting chimney or window bay would compromise the character of a historic building. Similarly, the introduction of a new feature, such as a window or door opening, can also compromise the integrity of the original wall. Alterations such as these require a clear understanding of the significant characteristics of the original wall and also the wall's role in creating the building's significance. Using that knowledge, a compatible change that will not diminish the building's architectural character may be developed.



The projecting bay and tower of this asymmetrical facade are characteristic of Queen Anne-style architecture.



This brick foundation retains its decorative yet functional cast-iron vents. Rainwater is directed away from the foundation by the configuration of the downspout.



During rehabilitation, replacement siding to match the original siding was carefully incorporated on this rear facade before repainting.



3.6 Exterior Walls: Guidelines

- .1 Retain and preserve exterior walls that contribute to the overall historic form and character of a building, including their functional and decorative features, such as cornices, foundations, bays, quoins, arches, water tables, brackets, entablatures, and storefronts.
- .2 Retain and preserve exterior wall materials that contribute to the overall historic character of a building, including brickwork, stucco, stone, wooden shingles, wooden siding, asbestos siding, and metal, wooden, or masonry trimwork.
- .3 Protect and maintain the material surfaces, details, and features of exterior walls through appropriate methods:
 - Inspect regularly for signs of moisture damage, vegetation, fungal or insect infestation, corrosion, and structural damage or settlement.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
 - Clean exterior walls as necessary to remove heavy soiling or to prepare for repainting. Use the gentlest methods possible.
 - Retain protective surface coatings, such as paint or stain, to prevent deterioration.
 - Reapply protective surface coatings, such as paint or stain, when they are damaged or deteriorated.
- .4 Repair exterior wall surfaces, details, and features using recognized preservation repair methods for the surface material or coating.
- .5 If replacement of a deteriorated detail or element of an exterior wall is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, pattern, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .6 If replacement of an entire exterior wall or feature is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .7 If an exterior wall or feature is completely missing, replace it with a new wall or feature based on accurate documentation of the original or a new design compatible with the historic character of the building and the district.
- .8 It is not appropriate to introduce new features such as window or door openings, bays, vents, balconies, or chimneys to character-defining exterior walls if they will compromise the architectural integrity of the building.
- .9 It is not appropriate to remove or cover any material detail associated with exterior walls, including decorative shingles, panels, brackets, bargeboards, and cornerboards, unless an accurate restoration requires it.
- .10 It is not appropriate to cover historic wall material, including wooden siding, wooden shingles, stucco, brick, and stonework, with coatings or contemporary substitute materials.
- .11 It is not appropriate to introduce features or details to an exterior wall in an attempt to create a false historical appearance.



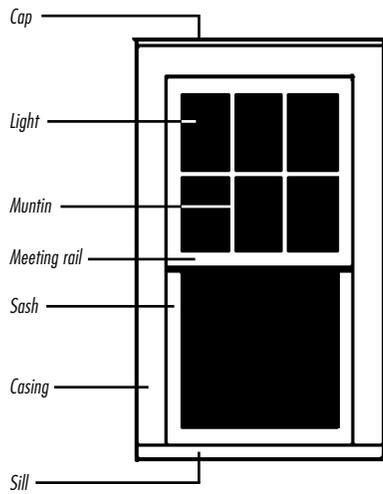
The exterior wall shape of the central tower helps to define this building as French Second Empire-style.



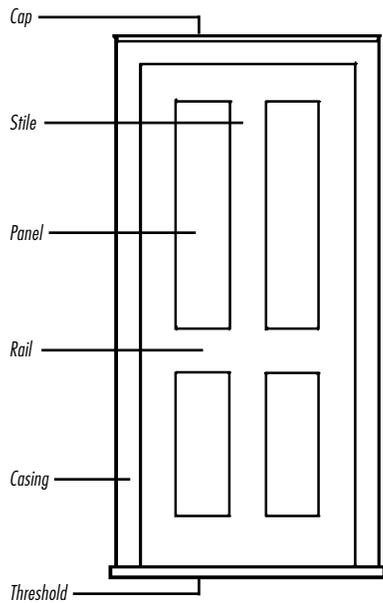
3.7 Windows and Doors

The various arrangements of windows and doors, the sizes and the proportion of openings, and the decorative elements associated with them are used to achieve architectural stylistic effects on buildings. Although many types of windows are found in early Raleigh buildings, a majority of those found in early houses are wooden double-hung windows. Each sash, depending on the style and the age of the house, may be divided, usually by muntins that hold individual panes in place. Doors with a variety of panel configurations as well as a combination of solid panels and glazing are found throughout the historic districts. Decorative stained, beveled, and etched glass is sometimes found, often in entry sidelights and transoms or individual fixed sash.

More so than houses, commercial and institutional buildings often established a hierarchy through the placement, size, and scale of windows and doors. The front facade, particularly its first floor, was usually distinguished from the less significant facades with larger, more decorative windows and doors.



ELEMENTS OF A DOUBLE-HUNG WINDOW



ELEMENTS OF A PANELED DOOR

Things to Consider As You Plan

Improper or insensitive treatment of the windows and the doors of a historic building can seriously detract from its architectural character. Usually, repairing the original windows in an older building is more appropriate (and cost-effective) than replacing them with new ones. Peeling paint, high air infiltration, sticking sash, or broken panes are all repairable conditions and do not necessitate replacement. Wooden-framed windows are generally easy and inexpensive to repair. For example, changing a sash cord is relatively simple, and lightly coating a window track with paste wax may allow the sash to slide smoothly. The inherent imperfections in historic glass give it a visual quality not replicated by contemporary glass manufacturing. Consequently, preserving such glazing on an early Raleigh building is always desirable.

If the details of a window or a door, such as casing, muntins, or tracery, are deteriorated and must be replaced, the original character of the building and the window or the door should be a guide. Replacement of an entire window or door should be considered only if repair is not feasible. Replacement units should match the original in dimension, material, configuration, and detail. A compatible substitute material should be considered only if replacement in kind is not technically feasible. Because the replacement unit should fill the original opening, it may have to be custom-made; today's open-stock windows and doors may not match the dimensions of the existing opening. Fortunately, custom-made wooden window sashes to match many original windows can be ordered at most lumber yards. Wooden-framed screen or storm windows and doors painted to match or complement the colors of the existing sash and doors are appropriate choices for most early Raleigh buildings. Information on storm windows and doors is provided in the guidelines on utilities and energy retrofit.

Changing existing window and door openings, closing existing openings, or adding new openings on an early Raleigh building should be very carefully considered and undertaken only for compelling reasons. Changes to original openings in a character-defining facade should never be considered. For less significant facades the pattern of proposed openings should be characteristic of and complementary to the historic building and the historic district context.

Exterior shutters on early Raleigh buildings were functional features sized to fit the openings and hinged to close for security or solar control. Louvered shutters provided for some ventilation and light when closed. Beyond function, they



3.7 Windows and Doors: Guidelines

- .1 Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features, such as frames, sash, muntins, sills, heads, moldings, surrounds, hardware, shutters, and blinds.
- .2 Retain and preserve doors that contribute to the overall historic character of a building, including their functional and decorative features, such as frames, glazing, panels, sidelights, fanlights, surrounds, thresholds, and hardware.
- .3 Protect and maintain the wood and metal elements of historic windows and doors through appropriate methods:
 - Inspect regularly for deterioration, moisture damage, air infiltration, paint failure, and corrosion.
 - Clean the surface using the gentlest means possible.
 - Limit paint removal and reapply protective coatings as necessary.
 - Reglaze sash as necessary to prevent moisture infiltration.
 - Weatherstrip windows and doors to reduce air infiltration and increase energy efficiency.
- .4 Repair historic windows and doors and their distinctive features through recognized preservation methods for patching, consolidating, splicing, and reinforcing.
- .5 If replacement of a deteriorated window or door feature or detail is necessary, replace only the deteriorated feature in kind rather than the entire unit. Match the original in design, dimension, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .6 If replacement of a deteriorated window or door unit is necessary, replace the unit in kind, matching the design and the dimension of the original sash or panels, pane configuration, architectural trim, detailing, and materials. Consider compatible substitute materials only if using the original material is not technically feasible.
- .7 If a window or a door is completely missing, replace it with a new unit based on accurate documentation of the original or a new design compatible with the original opening and the historic character of the building.
- .8 Replace deteriorated or missing wooden shutters with wooden shutters sized to fit the opening and mounted so that they can be operated. It is not appropriate to introduce shutters on a historic building if no evidence of earlier shutters exists.
- .9 If additional windows or doors are necessary for a new use, install them on a rear or non-character-defining facade of the building, but only if they do not compromise the architectural integrity of the building. Design such units to be compatible with the overall design of the building, but not to duplicate the original.
- .10 If desired, introduce narrow-profile exterior or interior storm windows so that they do not obscure or damage the existing sash and frame. Select exterior storm windows with a painted or baked-enamel finish color that is compatible with the sash color. For double-hung windows, operable storm window dividers should align with the existing meeting rail.
- .11 If desired, introduce full-light storm doors constructed of wood or aluminum that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door. Bare aluminum storm doors are not appropriate.



A distinctive entry with paired single-panel doors and transom above.



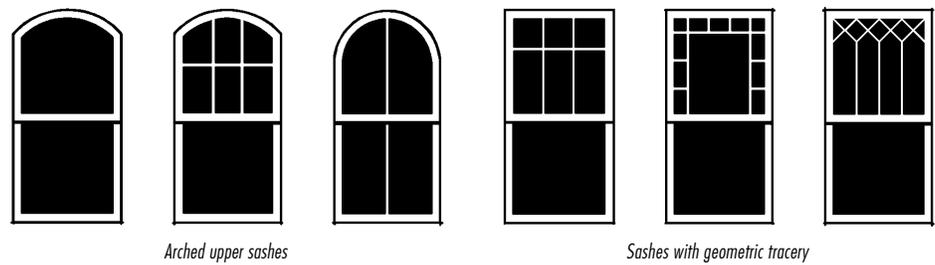
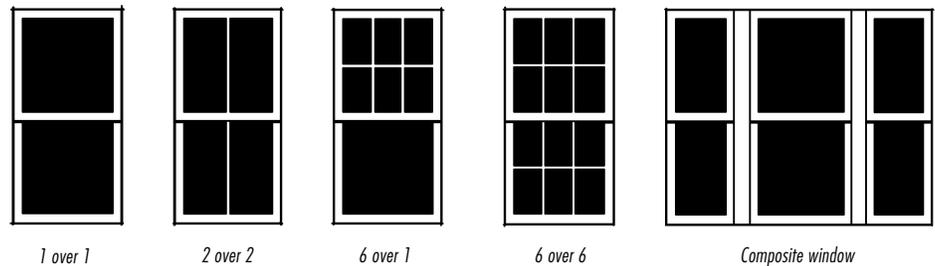
3.7 Windows and Doors Continued from page 38



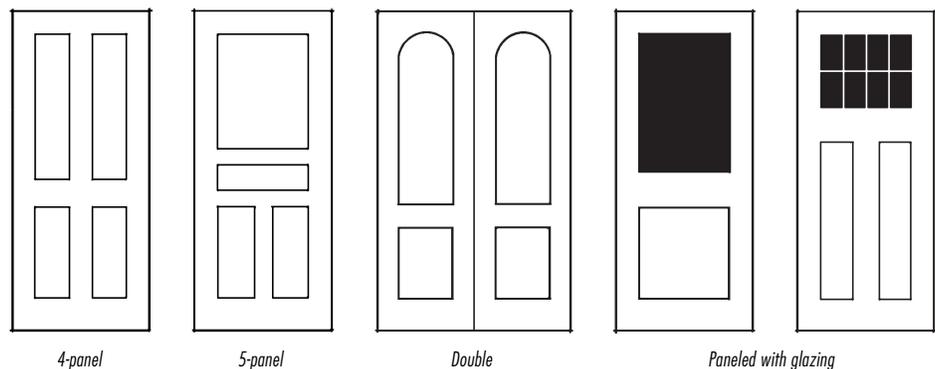
These decorative wooden screen doors, as well as the paneled double doors that they screen, contribute significantly to the architectural character of this Victorian-era cottage.

embellished the building exterior and contributed to its architectural character. Existing shutters on historic buildings should be maintained and repaired or replaced in kind as necessary. It is also appropriate to reintroduce shutters on an early Raleigh building when there is clear evidence of earlier shutters. The new shutters should be operable, as were the earlier shutters. However, introducing shutters on a building that did not have them historically would compromise the building's architectural character and is not appropriate in the historic districts.

Historically, fabric awnings were energy-conservation features that also provided opportunities to introduce color and signage. Although contemporary aluminum awnings are not consistent with the character of Raleigh Historic Districts, fabric awnings that are compatible in scale, form, and color may be appropriate.



In the districts, vertically proportioned wooden windows with operable double-hung sashes are quite common. The sashes are often subdivided into smaller panes, or lights.



Wooden doors in a variety of panel and glazing combinations can be found throughout the districts. They are sometimes paired for front entrances.



3.7 Windows and Doors: Guidelines *Continued from page 39*

- .12** If desired and where historically appropriate, install fabric awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.
- .13** It is not appropriate to remove original doors, windows, shutters, blinds, hardware, and trim from a character-defining facade.
- .14** It is not appropriate to remove any detail material associated with windows and doors, such as stained glass, beveled glass, textured glass, or tracery, unless an accurate restoration requires it.
- .15** It is not appropriate to use snap-in muntins to create a false divided-light appearance.
- .16** It is not appropriate to replace clear glazing with tinted or opaque glazing.



Commercial entries are often recessed.



3.8 Entrances, Porches, and Balconies

Entrances and front porches often distinguish the street facades of historic buildings and provide highly visible opportunities for stylistic embellishments.

Sleeping porches, balconies, side porches, mudrooms, back porches, and rear entries offer additional outdoor access and living space. In Raleigh, most porches are constructed and detailed in wood and include a variety of functional yet decorative features such as columns, pilasters, rails, latticework, balustrades, soffits, steps, brackets, beaded board ceilings, and tongue-and-groove flooring. Entrances themselves draw attention to a front doorway with such features as sidelights, transoms, pilasters, architraves, and pediments.

One-story front porches that extend across the full facade supported on masonry piers are common on Raleigh's early residences. Some front porches wrap around side facades as well. Recessed entries within a street-level storefront are typical for historic commercial buildings, whereas elaborate porticos or two-story porches often grace historic institutional structures. The prominent, character-defining role of front entrances, porches, and balconies for most historic buildings makes their preservation of primary importance.

Things to Consider As You Plan

Entrances, porches, and balconies often weather rapidly from exposure to the elements and require regular inspection for signs of deterioration due to moisture damage, fungal or insect infestation, or structural settlement. Keeping gutters and downspouts maintained and ensuring that all flooring slopes away from the building for proper drainage will help protect entrances and porches from moisture damage. Routine maintenance of wooden features includes caulking joints to prevent water or air penetration and repainting as necessary to maintain a sound, protective paint film. The repair of traditional entrance and porch materials, such as wood, masonry, and architectural metals, is addressed in the pertinent guidelines.

The removal or improper replacement of entrance or porch elements can compromise the architectural integrity of a historic building. Introducing architectural trim or stylistic details to an entrance or a porch in an attempt to create a false historical appearance is not considered appropriate. Original features, elements, and details should always be preserved unless they are damaged or deteriorated beyond repair. When entrance, porch, or balcony features and details are deteriorated and require replacement, it is important to match the original features and details in design, dimension, detail, texture, material, and color. Similarly, should an entire entrance or porch be deteriorated or damaged beyond repair, the property owner should match the original entrance or porch. The design of a new entrance, porch, or balcony for one that is lost should be an accurate reproduction of the original or a design that is compatible with the historic character of the building and its site. Compatibility of a new design should be reviewed in terms of proportion, height, roof shape, material, scale, texture, detail, and color.

The introduction of a new entrance, porch, or balcony on a secondary facade may be appropriate if it does not diminish the building's architectural character and the design is compatible with the building and the site.

Occasionally, the enclosure of a side or rear porch will be considered to accommodate a change in use or a need for space. Although the enclosure of a front entrance, porch, or balcony is not considered appropriate given their prominence, the sensitively designed enclosure of a side or rear porch may be appropriate if the building's architectural integrity is not compromised and the character of the porch is retained.



Ornate Eastlake-style porches and balconies wrap the facades of the Executive Mansion.



This front porch of a newly constructed residence in the Oakwood district creates a traditional porch form, but introduces compatible, contemporary detailing.



The second-floor sleeping porch on the side facade of this residence in Boylan Heights, though enclosed, retains its porch character.



3.8 Entrances, Porches, and Balconies: Guidelines

- .1 Retain and preserve entrances, porches, and balconies that contribute to the overall historic character of a building, including such functional and decorative elements as columns, pilasters, piers, entablatures, balustrades, sidelights, fanlights, transoms, steps, railings, floors, and ceilings.
- .2 Protect and maintain the wood, masonry, and metal elements of entrances, porches, and balconies through appropriate surface treatments:
 - Inspect regularly for signs of moisture damage, rust, structural damage or settlement, and fungal or insect infestation.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
 - Clean soiled surfaces using the gentlest means possible.
 - Recaulk wooden joints properly to prevent moisture penetration and air infiltration.
 - Retain protective surface coatings, such as paint or stain, to prevent damage from ultraviolet light or moisture.
 - Reapply protective coatings, such as paint or stain, when they are damaged or deteriorated.
- .3 Repair historic entrances, porches, and balconies and their distinctive features and materials using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
- .4 If replacement of a deteriorated detail or element of an entrance, porch, or balcony feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original in design, dimension, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .5 If replacement of an entire entrance, porch, or balcony feature is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .6 If a feature or an entire entrance, porch, or balcony is missing, replace it with a new feature based on accurate documentation of the original or a new design compatible with the historic character of the building and the district.
- .7 Consider the enclosure of a historic porch to accommodate a new use only if the enclosure can be designed to preserve the historic character of the porch and the building. It is not appropriate to enclose a front porch or a front balcony.
- .8 It is not appropriate to remove any detail material associated with entrances and porches, such as graining, spindlework, beveled glass, or beaded board, unless an accurate restoration requires it.
- .9 It is not appropriate to remove an original entrance or porch or to add a new entrance or porch on a primary facade.
- .10 It is not appropriate to introduce features or details to a historic entrance, porch, or balcony in an attempt to create a false historical appearance.



Porches are often a character-defining element for a building.



3.9 Storefronts

For many historic commercial buildings the storefront is the most prominent architectural feature. Although a storefront is often stylistically and visually tied to the street facade, it is usually differentiated from the upper facade by large display windows flanking the main entry and by a change in materials. Typical functional and decorative features of a storefront include display windows, doors, transoms, signs, awnings, columns, pilasters, entablatures, and bulkhead panels. Storefronts with recessed entrances also incorporate an exterior ceiling area and an extension of the sidewalk often surfaced by decorative floor tiles.

Most historic commercial buildings in downtown Raleigh are two to four stories in height, and their street facades are vertical in proportion. Typically, storefront display windows rest on low wooden recessed panels or on bulkheads constructed of masonry or faced in ceramic tile. Some storefronts use recessed entries to draw the pedestrian into the store and maximize the display window area. In the Moore Square district, street-level storefronts punctuate the brick facades and create a streetscape rhythm of inset openings and projecting awnings. Glazed transoms provide opportunities to pull diffused daylight deep into the building.



A unifying facade rhythm is created by the pattern of recessed entries, display windows, and projecting awnings of these sensitively rehabilitated storefronts.



The storefront bays with their decorative mid-cornices and bands of glazed transom panels contribute to the architectural character of this Hargett Street commercial building.



The cast-iron grille recessed within this storefront bulkhead panel is both decorative and functional.

Things to Consider As You Plan

Storefronts require the same sort of regular inspections and routine maintenance that other window and door components do. Repair or replacement of deteriorated storefront features and materials requires careful attention to retaining or matching the original design in detail, dimension, material, and color. The loss of distinctive storefront features can seriously compromise the architectural integrity of the entire historic building. Similarly, the substitution of inappropriate contemporary materials, such as vinyl or aluminum panels, for traditional storefront materials, such as wood or tile, diminishes the storefront's contribution to the building's architectural character.

Because the storefront is such a prominent feature for most commercial buildings, it was frequently modified or altered by business owners in an effort to make a new or more modern visual statement. When later modifications conceal original storefront features, such as transoms, bulkheads, or display windows, their removal should be considered. For example, the removal of later signage may reveal the original textured glass transom still intact. Any changes that have reduced the size of an original storefront opening in the building facade or filled in the opening completely are inappropriate, and their removal should also be considered.

If an inappropriate storefront has completely replaced the original storefront, a new storefront based on accurate documentation of the original is preferred. If accurate documentation is not available, then a new design compatible with the building in scale, size, material, and color is appropriate. Compatible, contemporary signage can often be successfully incorporated on a new or existing storefront, in traditional signage locations, including the mid-cornice, the awning, the display windows, or the tiles of the recessed entry.



3.9 Storefronts: Guidelines

- .1 Retain and preserve storefronts that contribute to the overall historic character of a building, including such functional and decorative features as transoms, display windows, doors, entablatures, pilasters, recessed entries, and signs.
- .2 Protect and maintain historic storefront features and materials through appropriate methods:
 - Inspect regularly for signs of moisture damage, rust, fungal or insect infestation, cracked glass, and structural damage or settlement.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
 - Clean painted surfaces regularly using the gentlest means possible, and repaint only when the paint film is damaged or deteriorated.
 - Retain protective surface coatings, such as paint or stain, to prevent damage to storefront materials from moisture or ultraviolet light.
- .3 Repair historic storefront features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
- .4 If replacement of a deteriorated detail or element of a storefront feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original detail or element in design, dimension, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .5 If replacement of an entire storefront feature is necessary, replace it in kind, matching the original feature in design, dimension, detail, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
- .6 If a storefront feature or an entire storefront is missing, replace it with a new feature or storefront based on accurate documentation. If accurate documentation is not available, then utilize a new design compatible with the building in scale, size, material, and color.
- .7 Repaint storefront features in colors that are appropriate to the building and the district.
- .8 If desired, introduce new signage that is compatible with the storefront in material, scale, and color. It is not appropriate to install signage that damages, obscures, or diminishes the character-defining features of the storefront. See Section 2.8 for further guidance.
- .9 If desired and historically appropriate, introduce fabric awnings that are compatible with the storefront in scale, form, and color. It is not appropriate to install awnings that damage or compromise the storefront's character-defining features.
- .10 It is not appropriate to clean storefronts with destructive methods such as sandblasting, power washing, and using propane or butane torches. Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes. Chemical strippers can be used only if gentler methods are ineffective.
- .11 It is appropriate to remove objects and later renovations to reveal original storefront openings obscured by the changes.
- .12 It is not appropriate to strip wooden storefront surfaces that were historically painted down to bare wood and apply clear stains or sealers to create a natural wood appearance.
- .13 It is not appropriate to replace or cover wooden storefront and entry elements with contemporary substitute materials such as aluminum or vinyl.
- .14 It is not appropriate to introduce storefront features or details to a historic building in an attempt to create a false historical appearance.



This replacement storefront design is compatible with the building in its scale, size, materials, and colors.



3.10 Utilities and Energy Retrofit

Energy conservation, replacement or upgrading of inadequate utility service, and introduction or upgrading of mechanical systems are typical concerns of property owners today. In the historic districts it is important to ensure that such concerns are addressed in ways that do not damage or diminish the historic character of the building, the site, or the district.

In Raleigh Historic Districts a variety of energy-conserving site and building features illustrate the sensibility of an earlier era to climate and energy efficiency. Thoughtfully located shade trees buffer residences and sidewalks from the hot summer sun. Projecting porches provide shaded outdoor space and lessen the impact of harsh sunlight on the building's interior. Operable windows, shutters, and awnings allow occupants to control the introduction of sunlight and breezes within the building. Commercial buildings often capture daylight through storefront transoms, lightwells, and skylights. An understanding of how such historic features enhance energy efficiency is critical to maximizing the energy efficiency of historic buildings.

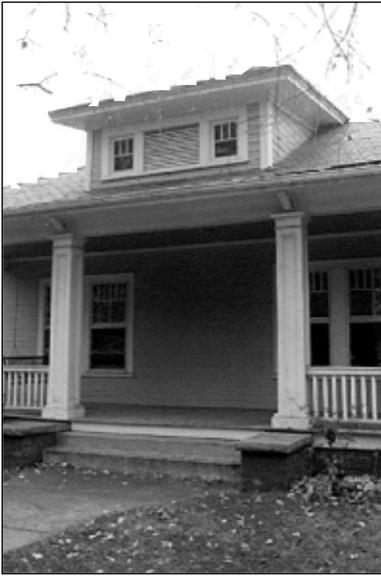
Things to Consider As You Plan

In considering energy retrofit options, the property owner should be sure that the inherent energy-conserving features of the building are being used and maintained. Consideration should also be given to the replacement of lost shade trees or the introduction of other carefully located new shade trees. Beyond those steps, typical retrofit measures include introduction of storm windows, storm doors, additional weatherstripping, insulation, and more energy-efficient mechanical systems. All retrofit measures must be reviewed with their impact on the historic character of the building and the district in mind.

Following any necessary repair of windows to ensure their weathertightness, additional efficiency may be realized with the introduction of exterior storm windows. Relatively unobtrusive, narrow-profile exterior storm windows that do not obscure the window itself, that are carefully installed to prevent damage to the sill or the frame, and that are finished in a painted or a baked-enamel color compatible with the sash color are fairly common in the historic districts. To retain the opportunity to open the windows, the property owner should remember to select operable storm units that align with the meeting rails of the window. Before bare aluminum storm sash is painted, it should always be primed with a zinc chromate primer to ensure that the finish paint will bond. If a property owner chooses interior storm windows, they should be tension-mounted with airtight gaskets. On both exterior and interior storm windows, the ventilating holes must be kept open to prevent condensation from damaging the window or the sill. Selection and installation of new screen or storm doors should follow the guidelines for exterior storm windows.

New mechanical or communication systems that include outside units or equipment, such as condensers, ventilators, solar collectors, satellite dishes, and large antennas, should be located and installed so that they do not damage or diminish the historic character of the building, site, or district. An inconspicuously located outdoor unit can often be further screened by plantings or fences.

Although utility lines and poles have long been a part of the districts, attention should also be given to consolidating old and new utility and communication lines where possible to avoid overpowering the landscape with additional overhead wires. If a new or upgraded power supply will necessitate an additional pole and overhead wires, the use of underground cables may be preferable to prevent visual intrusion.



During the summer, attic dormers like this one with operable windows and a louvered vent panel can help cool a house by allowing rising hot air to escape.



These solar collector panels are inconspicuously located on the roof of an accessory building at the rear of the property.



This mechanical unit was installed on a rear side facade and further screened from view by foundation plantings.



3.10 Utilities and Energy Retrofit: Guidelines

- .1 Retain and preserve the inherent energy-conserving features of historic buildings and their sites, including shade trees, porches, awnings, and operable windows, transoms, shutters, and blinds.
- .2 Increase the thermal efficiency of historic buildings by observing appropriate traditional practices, such as weatherstripping and caulking, and by introducing energy-efficient features, such as awnings, operable shutters, and storm windows and doors, where appropriate.
- .3 If a new mechanical system is needed, install it so that it causes the least amount of alteration to the building's exterior facades, historic building fabric, and site features.
- .4 If desired, introduce narrow-profile exterior or interior storm windows so that they do not obscure or damage the existing sash and frame. Select exterior storm windows with a painted or baked-enamel finish color that is compatible with the sash color. For double-hung windows, operable storm window dividers should align with the existing meeting rails.
- .5 If desired, introduce full-light storm doors constructed of wood or aluminum that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door. Bare aluminum storm doors and storm windows are not appropriate.
- .6 Replace deteriorated or missing wooden blinds and shutters with matching new units sized to fit the opening and mounted so that they can be operated.
- .7 If desired and where historically appropriate, install fabric awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.
- .8 Locate new mechanical equipment and utilities, including heating and air-conditioning units, meters, exposed pipes, and fuel tanks, in the most inconspicuous area, usually along a building's rear facade. Screen them from view.
- .9 In general, the introduction of underground utility lines to reduce the intrusion of additional overhead lines and poles is encouraged. However, in trenching, take care to avoid archaeological resources and the roots of trees.
- .10 Where possible, locate portable window air-conditioning units on rear facades or inconspicuous side facades.
- .11 It is not appropriate to install ventilators, solar collectors, antennas, satellite dishes, or mechanical equipment in locations that compromise character-defining roofs, or on roof slopes that are prominently visible from the street.
- .12 It is not appropriate to introduce contemporary communication equipment that is inconsistent with the historic character of the districts, including large-scale antennas and satellite dishes, in locations visible from the street.



Louvered blinds provide a traditional means of shading the sun's heat from the interior of a structure while allowing ventilation.



3.11 Accessibility, Health, and Safety Considerations

A need for public access to, a change in use of, or a substantial rehabilitation of a historic building may necessitate compliance with current standards for life safety and accessibility. Both the North Carolina State Building Code and the federal Americans with Disabilities Act of 1990 include some flexibility in compliance when a historic building is involved.

Things to Consider As You Plan

When changes to a building are necessary, the property owner must give careful consideration to how the changes can be incorporated without compromising the integrity of the historic building, its character-defining features, or its site. The commission staff should be consulted early in the planning stages for assistance on such projects.

Because of the characteristic raised foundation of many early Raleigh buildings, accessibility for persons with disabilities often requires the introduction of a ramp or a lift to the first-floor level. Safety codes may also dictate additional exits and/or a fire stair. The introduction of railings, handrails, or other safety features may be needed as well. Complying with such requirements in ways that are sensitive to the historic character of the building and the site demands creative design solutions developed with input from local code officials, representatives of local disability groups, and historic preservation specialists. Whether the modifications are large or small, however, with respect to the long-term preservation of the historic building, temporary or reversible alternatives are preferable to permanent or irreversible ones.



A mechanical lift provides access to the entrance of the Executive Mansion from the right side of the front porch. The lift itself is partially screened by the foundation plantings.



A universal design residence in the Oakwood district provides access to the front porch both by steps and by ramp.



Both the use of traditional materials and details and the addition of landscape screening successfully integrate this ramp with the building and its site.



3.11 Accessibility, Health, and Safety Considerations: Guidelines

- .1 In considering changes to a historic building, review accessibility and life-safety code implications to determine if the proposed change is compatible with the building's historic character and setting or will compromise them.
- .2 Meet accessibility and life-safety building code requirements in such a way that the historic site and its character-defining features are preserved.
- .3 Meet accessibility and life-safety building code requirements in such a way that the historic building's character-defining facades, features, and finishes are preserved.
- .4 Determine appropriate solutions to accessibility with input from historic preservation specialists and local disability groups.
- .5 If needed, introduce new or additional means of access that are reversible and that do not compromise the original design of a historic entrance or porch.
- .6 Work with code officials in exploring alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features.
- .7 Locate fire doors, exterior fire stairs, or elevator additions on rear or non-character-defining facades. Design such elements to be compatible in character, materials, scale, proportion, and finish with the historic building.



This discrete black handrail provides a safe edge for a steep entry stair.



Section 4
**Additions and
New Construction**



4.1 Decks

The outdoor deck is a contemporary exterior feature frequently introduced in the residential historic districts. Essentially an uncovered, private version of a back porch, the deck can be compared functionally with a more traditional patio or terrace. To maintain a building's historic character, deck additions are generally located unobtrusively on the rear elevation. Decks are usually built on posts to align with the first-floor level of a residence and can consequently stand considerably above the ground. Like any addition to a historic building, a deck should be compatible with but differentiated from the building and constructed to be structurally independent so that it could be removed in the future without damage to the building. A deck should never be so large that it overpowers the building or the site. Insetting a deck at least 6 inches from a building corner also helps to diminish its impact and differentiate it from the existing building.



Wooden decks like these, located on rear elevations with simple balustrades, skirtboards, and lattice infill panels between supports, are appropriate in the historic districts.

Things to Consider As You Plan

In locating a deck, property owners should always consider the proposed location's impact on the historic structure, the site, and the district. Locations that are visible from the street or that would damage or diminish significant architectural elements or significant site features, such as mature trees, should not be considered.

Because decks are exposed to the elements, decay-resistant woods, such as cypress or redwood, or pressure-treated lumber should be used. Decks may be painted or stained to protect them from water and sunlight and to make them more compatible with the colors of the historic structure. Some pressure-treated wood may require six to twelve months of weathering before primer and paint will bond well to it. Opaque stains are a good option for exposed decks since they do not peel; stains are not an applied film like paint, but rather are a protective treatment that is absorbed into the wood surface. Galvanized nails and fasteners should be used in deck construction to avoid rust stains. If a deck is elevated more than 30 inches above grade, the State Building Code requires a railing or a balustrade for safety.

To relate a deck visually to a historic building, the structural framing should be screened with traditional materials such as skirtboards, lattice, masonry panels, or dense evergreen plantings. Because a deck is a contemporary feature, detailing it to duplicate the architectural detailing of the historic building is usually unwise. Instead, simple balustrades and other elements that reflect the materials and the proportions of the building and the district are appropriate.



4.1 Decks: Guidelines

- .1 Locate and construct decks so that the historic fabric of the structure and its character-defining features and details are not damaged or obscured. Install decks so that they are structurally self-supporting and may be removed in the future without damage to the historic structure.
- .2 Introduce decks in inconspicuous locations, usually on the building's rear elevation and inset from the rear corners, where they are not visible from the street.
- .3 Design and detail decks and associated railings and steps to reflect the materials, scale, and proportions of the building.
- .4 In rare occasions where it is appropriate to site a deck in a location visible to the public right-of-way (i.e. the side of a building), it should be treated in a more formally architectural way. Careful attention should be paid to details and finishes, including painting or staining the deck's rails and structural support elements in colors compatible with the colors of the building.
- .5 Align decks generally with the height of the building's first-floor level. Visually tie the deck to the building by screening with compatible foundation materials such as skirtboards, lattice, masonry panels, and dense evergreen foundation plantings.
- .6 It is not appropriate to introduce a deck if doing so will require removal of a significant building element or site feature such as a porch or a mature tree.
- .7 It is not appropriate to introduce a deck if the deck will detract from the overall historic character of the building or the site.
- .8 It is not appropriate to construct a deck that significantly changes the proportion of built area to open space for a specific property.



A carefully detailed deck stairway.



4.2 Additions to Historic Buildings

Over the life of a building, its form may evolve as additional space is needed or new functions are accommodated. Many buildings in Raleigh Historic Districts reflect their history through the series of previous alterations and additions that they exhibit. Consequently, such changes are significant to the history of the building and the district. New additions within the historic districts are appropriate as long as they do not destroy historic features, materials, and spatial relationships that are significant to the original building and site. Further, new additions should be differentiated from the original building and constructed so that they can be removed in the future without damage to the building.



A sensitively designed second-story addition to the front side elevation of this residence projects slightly beyond the screened porch over which it sits.



This contemporary rear addition with deck has been successfully differentiated from its principal structure, yet is compatible with the structure in design, materials, and details.



This upper floor attic addition echoes the design details of the original bungalow while respecting and retaining the original roof ridgeline and eaves.

Things to Consider As You Plan

New additions should never compromise the integrity of the original structure or site either directly through destruction of historic features and materials or indirectly through their location, size, height, or scale. The impact of an addition on the original building can be significantly diminished by locating it on the least-character-defining elevation and by keeping it deferential in volume. It should never overpower the original building through height or size. The form, design, relationship of openings, scale, and selection of materials, details, colors, and features of proposed new additions should be reviewed in terms of compatibility with the original building.

Although designed to be compatible with the original building, an addition should be discernible from it. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, materials, siding profile, or window type.

The impact of an addition on the building site must be considered as well. The addition should be designed and located so that significant site features, including mature trees, are not lost. The size of the addition should not overpower the site or dramatically alter its historic character.



4.2 Additions to Historic Buildings: Guidelines

- .1 Construct new additions so that there is the least possible loss of historic fabric and so that the character-defining features of the historic building are not destroyed, damaged, or obscured.
- .2 Design new additions so that the overall character of the site, site topography, character-defining site features, trees, and significant district vistas and views are retained.
- .3 Survey in advance and limit any disturbance to the site's terrain during construction to minimize the possibility of destroying unknown archaeological resources.
- .4 Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.
- .5 Locate a new addition on an inconspicuous elevation of the historic building, usually the rear one.
- .6 Limit the size and the scale of an addition in relationship to the historic building so that it does not diminish or visually overpower the building.
- .7 Design an addition to be compatible with the historic building in mass, materials, color, and relationship of solids to voids in the exterior walls, yet make the addition discernible from the original.
- .8 It is not appropriate to construct an addition if it will detract from the overall historic character of the principal building and the site, or if it will require the removal of a significant building element or site feature.
- .9 It is not appropriate to construct an addition that significantly changes the proportion of built mass to open space on the individual site.



Site features should be considered an integral part of a project when planning additions to buildings.



4.3 New Construction

New construction within a historic district can enhance the existing district character if the proposed design and its siting reflect an understanding of and a compatibility with the distinctive character of the district setting and buildings. In fact, the introduction of a compatible but contemporary new construction project can add depth and contribute interest to the district.

Things to Consider As You Plan

The compatibility of new site development with the district setting depends on its compatibility with characteristic district features as well as the retention of the specific site's topography and character-defining site features. The descriptions and guidelines included in Section 2, Site and Setting, should be useful in determining the compatibility of proposed site development within a historic district. The guidelines for various site features, including driveways, fences, lighting, garages, and plantings, apply to both existing site features and proposed development. Because buildings within the historic districts generally display a clear consistency in setback, orientation, spacing, and distance between adjacent buildings, the compatibility of proposed new construction siting should be reviewed in those terms as well.

The success of new construction within a historic district does not depend on direct duplication of existing building forms, features, materials, and details. Rather, it relies on understanding what the distinctive architectural character of the district is. Infill buildings must be compatible with that character. Contemporary design generated from such understanding can enrich the architectural continuity of a historic district.

In considering the overall compatibility of a proposed structure, its height, form, massing, proportion, size, scale, and roof shape should first be reviewed. A careful analysis of buildings surrounding the site can be valuable in determining how consistent and, consequently, how significant each of these criteria is. The overall proportion of the building's front elevation is especially important to consider because it will have the most impact on the streetscape. For example, if the street facades of most nearby buildings are vertical in proportion, taller than they are wide, then maintaining the vertical orientation of the building facade will result in a more compatible design.

A similar study of materials, building features, and details typical of existing buildings along the streetscape, block, or square will provide a vocabulary to draw on in designing a compatible building. Beyond the obvious study of prominent building elements such as porches and storefronts, particular attention should be given to the spacing, placement, scale, orientation, and size of window and door openings as well as the design of the doors and the windows themselves. Compatibility at the building skin level is also critical. Certainly the selection of appropriate exterior materials and finishes depends on an understanding of the compatibility of proposed materials and finishes in composition, scale, module, pattern, texture, color, and sheen. Section 3, Changes to the Building Exterior, also provides pertinent information on traditional materials, features, and details found in the historic districts.



This new residence achieves compatibility with its Oakwood neighbors through similarities in height, mass, proportion, and materials.



The compatible design of this new residence on a corner lot echoes the massing and the details of nearby Queen Anne-style structures.



Sensitive siting and massing of the condominium complex at New Bern Place make this large-scale project compatible with the scale and the character of its historic context.



4.3 New Construction: Guidelines

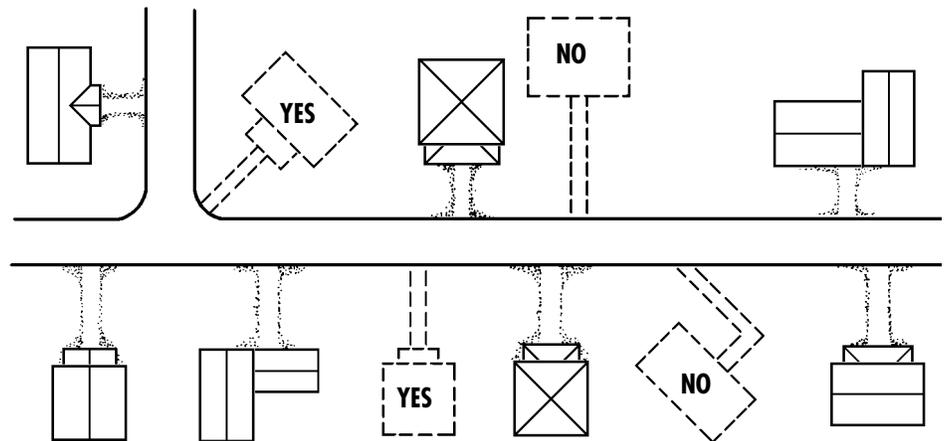
- .1 Site new construction to be compatible with surrounding buildings that contribute to the overall character of the historic district in terms of setback, orientation, spacing, and distance from adjacent buildings.
- .2 Design new construction so that the overall character of the site, site topography, character-defining site features, trees, and significant district vistas and views are retained.
- .3 Evaluate in advance and limit any disturbance to the site's terrain during construction to minimize the possibility of destroying unknown archaeological resources.
- .4 Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.
- .5 Conform to the design guidelines found in Section 2 regarding site and setting in developing a proposed site plan.
- .6 Design new buildings to be compatible with surrounding buildings that contribute to the overall character of the historic district in terms of height, form, size, scale, massing, proportion, and roof shape.
- .7 Design the proportion of the proposed new building's front facade to be compatible with the front facade proportion of surrounding historic buildings.
- .8 Design the spacing, placement, scale, orientation, proportion, and size of window and door openings in proposed new construction to be compatible with the surrounding buildings that contribute to the special character of the historic district.
- .9 Select windows and doors for proposed new buildings that are compatible in material, subdivision, proportion, pattern, and detail with the windows and doors of surrounding buildings that contribute to the special character of the historic district.
- .10 Select materials and finishes for proposed new buildings that are compatible with historic materials and finishes found in the surrounding buildings that contribute to the special character of the historic district in terms of composition, scale, module, pattern, detail, texture, finish, color, and sheen.
- .11 Design new buildings so that they are compatible with but discernible from historic buildings in the district.



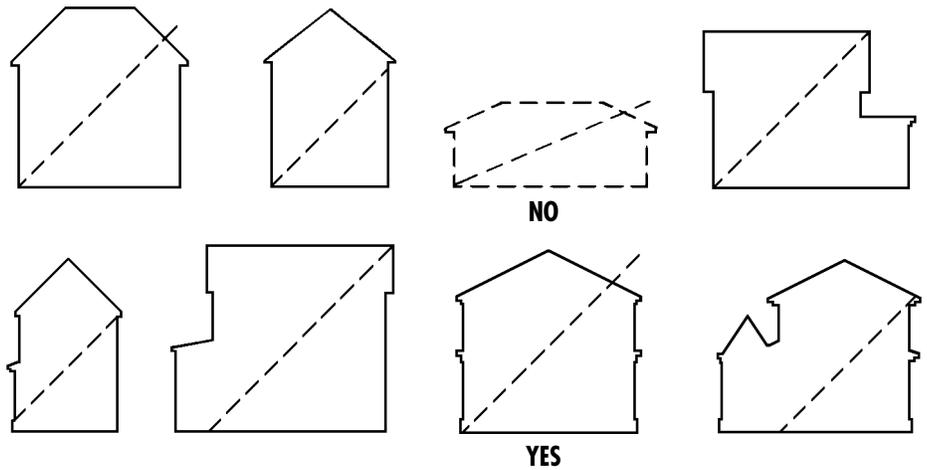
Compatible contemporary infill.



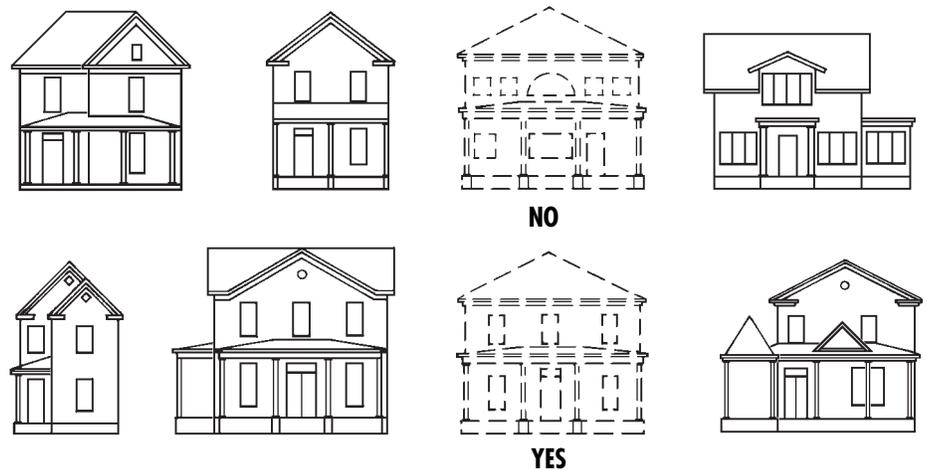
4.3 New Construction *Continued from page 56*



The proposed siting for new buildings should be compatible with the setback, orientation, and spacing of existing district buildings.



Proposed new buildings should be compatible in height and proportion of front elevation with surrounding buildings that contribute to the district character.



The windows and the doors for proposed new buildings should be compatible in proportion and pattern with the windows and the doors of surrounding buildings that contribute to the district character.



Section 5
**Relocation or
Demolition**



5.1 Relocation

Moving early Raleigh buildings or historic structures is usually undertaken to save them from demolition or to fulfill the objectives of a revitalization plan. Often these two objectives complement each other; a significant building threatened with demolition or surrounded by an environment not compatible with an adaptive use to which it could be put, can be relocated into a compatible environment. This activity can result in multiple benefits: saving the building, enhancing the environment, and increasing the real estate value of the building. However, relocation can also result in a loss of integrity of setting and environment, thus compromising the significance of the historic structure itself. Therefore, the decision must be weighed carefully.

Things to Consider As You Plan

Because moving structures is complicated, time-consuming, and expensive, it should not be undertaken until every aspect of the project has been considered and evaluated. The property owner and the commission must give full consideration to the architectural and environmental aspects of the situation before addressing the practical problems of moving a structure. The following questions provide a framework for evaluating the architectural and environmental context for such a decision:

- Is the structure threatened with demolition?
- Is relocation the only alternative to demolition?
- Is the structure significant enough architecturally or historically to warrant moving it?
- Is the property sound enough structurally to survive a move and be adapted to its new site?
- If the structure is currently sited in a historic district, what is proposed for the site once the structure is removed?
- Will the move adversely affect the overall character of the historic district or of remaining historic structures?
- Will the move damage significant district site features, such as a tree canopy, en route or on the site?
- If the proposed site for a relocated structure is in a historic district, does the structure fit into the era of the district; is its style, architectural quality, size, and scale compatible with the district?
- If the proposed site for a relocated structure is not in a historic district, what covenants, if any, will be established to preserve the distinctive character of the relocated structure?
- Is there an appropriate and practical new use for the structure on its new site?

The RHDC must issue a certificate of appropriateness for the move before any other necessary permits can be obtained. The commission will make every effort to help the property owner through the process.



Both the Capehart House (above) and the Lewis-Smith House (below) were relocated within their neighborhood to Blount Street sites and were adapted to house government offices.



The Lewis-Smith House retains its original orientation, facing east, in its new location on Blount Street.



Formerly located on land acquired by Peace College for expansion, these residential structures now facing Person Street were successfully relocated instead of being demolished.



5.1 Relocation

- .1** Before moving a historic structure, document its original setting and context. Use photographs, site plans, or other graphic or written statements to record the existing site conditions.
- .2** Enlist contractors experienced in moving historic buildings to do the following:
 - Determine the structural condition of the property before the move.
 - Coordinate the move with the utility companies and appropriate City departments.
 - Protect the structure from vandalism or weather damage before, during, and after the move.
 - Minimize structural damage during the move.
- .3** Relocate a structure within the historic district only if it is determined to be architecturally compatible with the adjacent buildings according to the guidelines for new construction.
- .4** Relocate a structure on a site within a historic district according to new construction guidelines for siting, orientation, plantings, and other pertinent aspects of site and setting.
- .5** Ensure that the relocation of a structure will not diminish or damage existing historic district buildings or the overall character of the district. Pay particular attention to the tree canopy along the route of the move.
- .6** Provide the RHDC with site plan information for proposed site features and plantings of the new setting, including information on accessory buildings, driveways, site lighting, and parking areas.
- .7** If the original site of the structure to be relocated is within a historic district, before the move, submit to the commission a site plan for proposed site features and plantings of the original site after the relocation.
- .8** Protect significant site features of the original site, the new site, and the route of the move during the relocation.





5.2 Demolition

Demolition of significant buildings, structures, sites, objects, or trees within Raleigh Historic Districts is discouraged. Given the irreversible nature of demolition, full deliberation of all alternatives before action is essential. State enabling legislation and city ordinances provide that an application for a certificate of appropriateness authorizing demolition of a building, structure, or site may not be denied (unless the State Historic Preservation Officer has made a determination that the property has statewide significance). However, the authorization date of such a certificate may be delayed by the commission for up to 365 days from the date of approval. The purpose of this delay period is to give the commission adequate time to explore every alternative to the destruction of the historic resource. Because the commission and the City Council take the loss of resources in the historic districts and proposed historic districts very seriously, use of the delay time is extremely important in reviewing all possibilities for saving a threatened structure.

A property owner's failure to maintain a historic property properly can result in its eventual demolition due to the loss of its structural integrity. Such irresponsible treatment of historic structures conflicts directly with the goals of the City in establishing the historic districts. Consequently, demolition by neglect may result in enforcement action by the Inspections Department under Part 10, Chapter 6, Article J of the City Code of Ordinances, entitled "Demolition by Neglect of Historic Landmarks and Structures Within Historic Overlay Districts." This article specifies standards under which deterioration may be evaluated to determine if a structure is undergoing demolition by neglect. If so, enforcement may be initiated to require the repair of the property.

Things to Consider As You Plan

In considering a request for a certificate of appropriateness to demolish a structure within a historic district, the commission will weigh the impact of the proposed demolition on the overall character of the historic district as well as adjacent historic buildings. In addition, the commission will consider whether any specific use for the site has been proposed to mediate the loss of the historic structure. A site plan illustrating any proposed development or introduction of plantings following demolition should be developed and submitted to the commission at the time the request for a certificate of appropriateness is made.

Before authorized demolition of a property, the owner is responsible for recording a significant structure through documents such as photographs and measured drawings as specified and approved by the RHDC. The documents shall be kept in the commission's files.



5.2 Demolition: Guidelines

- .1 Before demolition, work with the RHDC to pursue all alternatives to demolition.
- .2 Before demolition, record significant structures through photographs and/or measured drawings as specified by the RHDC.
- .3 Before demolition, work with the RHDC and other interested parties to salvage usable architectural materials and features.
- .4 Before demolition, submit a site plan to the commission illustrating proposed site development or plantings to follow demolition.
- .5 During demolition, ensure the safety of any adjacent properties and historic resources. Also, during and after demolition, protect trees on the site from damage due to compaction of the soil by equipment or materials.
- .6 After demolition, clear the site promptly and thoroughly.
- .7 After demolition, plant or develop the site promptly as approved in the proposed site plan.





Section 6 **Appendixes**



6.1 Resources for Technical Information

Local Resources

Raleigh Historic Districts Commission
222 West Hargett Street, Room 400
P.O. Box 829, Century Station
Raleigh, NC 27602-0829

<http://www.rhdc.org>

For information on Raleigh Historic Districts, certificates of appropriateness, and technical assistance, contact the RHDC staff, 919/832-7238.

Capital Area Preservation, Inc.
PO Box 28072
Raleigh, NC 27611-8072

<http://capitalareapreservation.org>

For information on historic properties available for restoration in Wake County, on preservation programs, and on volunteer opportunities, contact Capital Area Preservation, 919/833-6404.

State Resources

State Historic Preservation Office
North Carolina Division of Archives and History
4617 Mail Service Center
Raleigh, NC 27699-4617

<http://www.hpo.dcr.state.nc.us>

For information on historic structures and the National Register, contact the Survey and Planning Branch, 919/733-6545.

For information on preservation tax credits and technical restoration assistance, contact the Restoration Branch, 919/733-6547.

Office of State Archaeology
North Carolina Division of Archives and History
4619 Mail Service Center
Raleigh, NC 27699-4619

<http://www.arch.dcr.state.nc.us/fosa.htm>

For information on archaeological sites, resource protection, and volunteer opportunities, contact the Office of State Archaeology, 919/733-7342.

National Resources

U.S. Department of the Interior
National Park Service
1849 C Street, NW
Washington, DC 20240

Office of the Director: 202/208-4621

Office of Communications: 202/208-6843

Cultural Resource Stewardship and Partnerships: 202/208-7625

Heritage Preservation Services: <http://www2.cr.nps.gov>

Southeast Regional Office of the National Park Service
100 Alabama St., SW
NPS/Atlanta Federal Center
Atlanta, GA 30303

Regional Director's Office: 404/562-3100



6.2 Architectural Terms



BEAUX ARTS STYLE
Capital Apartments, 127 New Bern Avenue



BUNGALOW STYLE
1021 West South Street

ALKYD RESIN PAINT—A common modern paint using alkyd (one group of thermoplastic synthetic resins) as the vehicle for the pigment; often confused with oil paint.

ALUMINUM SIDING—Sheets of exterior architectural covering, usually with a colored finish, fabricated of aluminum to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.

ARCH—A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence whereas a pointed arch denotes Gothic influence.

ARCHITRAVE—The lowest part of a classical entablature, symbolizing a beam laid across capitals of columns, or as more commonly used in connection with houses, the molded trim around a door or window opening.

ASBESTOS SIDING—Dense, rigid board containing a high proportion of asbestos fibers bonded with portland cement; resistant to fire, flame, or weathering and having a low resistance to heat flow. It is usually applied as large overlapping shingles.

Asbestos siding was applied to many buildings in the 1950s.

ASHLAR—A squared building stone.

ASPHALT SHINGLE—A shingle manufactured from saturated roofing felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather.

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

ATTIC VENTILATOR—In houses, a screened or louvered opening, sometimes in decorative shapes, located on gables or soffits. Victorian styles sometimes feature sheet soffits or metal ventilators mounted on the roof ridge above the attic.

AWNING—A rooflike covering of canvas, often adjustable, over a window, a door, etc., to provide protection against sun, rain, and wind. Aluminum awnings were developed in the 1950s.

BALUSTRADE—A low barrier formed of balusters, or uprights, supporting a railing.

BAND, BAND COURSE, BANDMOLD, BELT—Flat trim running horizontally in the wall to denote a division in the wall plane or a change in level.

BARGEBOARD (ALSO VERGEBOARD)—A wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

BAY—Within a structure a regularly repeated spatial element usually defined in plan by beams and their supports, or in elevation by repetition of windows and doors in the building facade.

BEVELED GLASS—Glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.

BLINDS—External or internal louvered wooden shutters on windows or doors that exclude direct sunlight but admit light when the louvers are raised.

BOARD-AND-BATTEN—Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips; usually found on Gothic Revival-style buildings.

BOND—The laying of bricks or stones regularly in a wall according to a recognized pattern for strength. Masonry bond is essential to brickwork when wire reinforcement is not used.

BRACKET—A symbolic cantilever, usually of a fanciful form, used under the cornice in place of the usual mutile or modillion. Brackets were used extensively in Victorian architecture and gave rise to a style known as Bracketed Victorian.



BULKHEAD—The area below the display windows on the front facade of a commercial storefront.

CAPITAL—The top or head of a column. In classical architecture there exist orders of columns: Doric, Ionic, Corinthian, Tuscan, and Composite.

CASEMENT WINDOW—A window that swings open along its entire length, usually on hinges fixed to the sides of the opening into which it is fitted.

CASING—The exposed trim molding, framing, or lining around a door or a window; may be either flat or molded.

CAST IRON—Iron that has been shaped by being melted and cast in a mold.

CAULKING—A resilient mastic compound, often having a silicone, bituminous, or rubber base; used to seal cracks, fill joints, prevent leakage, and/or provide waterproofing.

CHALKING—The formation of a powder surface condition from the disintegration of a binder or an elastomer in a paint coating; caused by weathering or an otherwise destructive environment.

CHAMFER—A beveled edge or corner.

CHECKING—Small cracks in a film of paint or varnish that do not completely penetrate to the previous coat; the cracks are in a pattern roughly similar to a checkerboard.

CLAPBOARD—Horizontal wooden boards, tapered at the upper end and laid so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than 6 inches wide. This was a common outer face of nineteenth and early twentieth century buildings.

CLASSICAL—A loose term to describe the architecture of ancient Greece and Rome and later European offshoots, the Renaissance, Baroque, and Rococo styles. In the United States, classical embraced Georgian, Federal, Greek Revival, and Renaissance Revival (or Neoclassical).

CLERESTORY—Windows located relatively high up in a wall that often tend to form a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles found here.

COLONIAL ARCHITECTURE—Architecture transplanted from the motherlands to overseas colonies, such as Portuguese Colonial architecture in Brazil, Dutch Colonial architecture in New York, and above all, English Georgian architecture of the eighteenth century in the North American colonies.

COLUMN—A vertical shaft or pillar that supports or appears to support a load.

COMPOSITION BOARD—A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

COPING—The cap or the top course of a masonry wall.

CORBEL—A projection (or building out) from a masonry wall, sometimes to support a load and sometimes for decorative effect.

CORNER BLOCK—A block placed at a corner of the casing around a wooden door or window frame, usually treated ornamentally.

CORNER BOARD—One of the narrow vertical boards at the corner of a traditional wooden frame building, into which the clapboards butt.

CORNICE—The top part of an entablature, usually molded and projecting; originally intended to carry the eaves of a roof beyond the outer surface.

CRESTING—Decorative iron tracery or jigsaw work placed at the ridge of a roof.

CUPOLA—A small vault on top of a roof; sometimes spherical in shape, sometimes square with a mansard or conical roof.

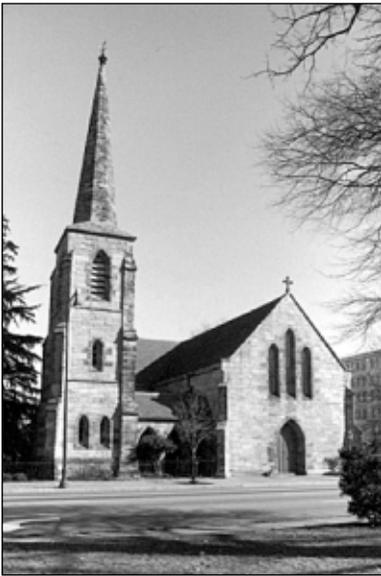
DECK—An uncovered porch, usually at the rear of a building; popular in modern residential design.



FEDERAL STYLE
Haywood Hall, 211 New Bern Avenue



GEORGIAN REVIVAL STYLE
Capital Area Visitor Center
Andrews-London House, 301 North Blount Street



GOTHIC REVIVAL STYLE
Christ Church, 120 East Edenton Street



GREEK REVIVAL STYLE
Lewis-Smith House, 515 North Blount Street

DENTIL—A repetitive cubical element at the base of a classical cornice. Dentils resemble teeth.

DORMER—A structure containing a window (or windows) that projects through a pitched roof.

DOUBLE-HUNG WINDOW—A window with two sashes that open and close by sliding up and down in a cased frame.

DOWNSPOUT—A vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or a cistern.

DRESSED—Descriptive of stone, brick, or lumber that has been prepared, shaped, or finished by cutting, planing, rubbing, or sanding one or more of its faces.

EAVE—The part of a sloping roof that projects beyond a wall.

ELEVATION—A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

ENTABLATURE—A horizontal member divided into triple sections consisting of, from bottom to top, an architrave (symbolizing a beam), a frieze, usually ornamented, and a cornice.

ESCUTCHEON—A protective plate, sometimes decorated, surrounding the keyhole of a door, a light switch, or a similar device.

ETCHED GLASS—Glass whose surface has been cut away with a strong acid or by abrasive action into a decorative pattern.

FACADE—The exterior face of a building.

FANLIGHT—An arched overdoor light whose form and tracery suggest an open fan.

FASCIA—A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or eave side of a pitched roof. The rain gutter is often mounted on it.

FENESTRATION—The windows and doors and their openings in a building.

FINIAL—A formal ornament at the top of a canopy, gable, pinnacle, streetlight, etc.

FLASHING—A thin impervious material placed in construction to prevent water penetration, to provide water drainage, or both, especially between a roof and a wall.

FLUSH SIDING—Wooden siding that lies on a single plane; commonly applied horizontally except when applied vertically to accent an architectural feature.

FLUTING—A system of vertical grooves (flutes) in the shaft of an Ionic, Corinthian, or Composite column. Doric columns have portions of the cylindrical surface of the columns separating the flutes.

FOUNDATION—The supporting portion of a structure below the first-floor construction, or below grade, including footings.

FRENCH WINDOW—A long window reaching to floor level and opening in two leaves like a pair of doors.

FRETWORK—A geometrically meandering strap pattern; a type of ornament consisting of a narrow fillet or band that is folded, crossed, and interlaced.

FRIEZE—The intermediate member of a classical entablature, usually ornamented; also a horizontal decorative panel. A frieze is a feature of the Greek Revival style, but may be found in other types of architecture.

GABLE—The vertical triangular piece of a wall at the end of a ridged roof, from the level of the eaves to the summit.

GALVANIZE—To coat steel or iron with zinc, as, for example, by immersing it in a bath of molten zinc.

GAMBREL ROOF—A gable roof more or less symmetrical, having four inclined surfaces, the pair meeting at the ridge having a shallower pitch.

GERMAN SIDING—Wooden siding with a concave upper edge that fits into a corresponding rabbet in the siding above.



GINGERBREAD—Thin, curvilinear ornamentation produced with machine-powered saws.

GLUE-CHIP GLASS—A patterned glass with a surface resembling frost crystals; common in turn-of-the-century houses and bungalows.

GUTTER—A shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.

HEADER—A brick laid across the thickness of a wall to bond together different wythes of a wall; the exposed end of a brick.

HIPPED ROOF—A roof without gables, each of whose sides, generally four, lies in a single plane and joins the others at an apex or ridge.

JAMB—The vertical sides of an opening, usually for a door or a window.

JERKIN HEAD ROOF—A roof whose end has been formed into a shape midway between a gable and a hip, resulting in a truncated or “clipped” appearance; sometimes called clipped gable.

LATEX PAINT—A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).

LATTICE—A network, often diagonal, of interlocking lath or other thin strips used as screening, especially in the base of a porch.

LIGHT—A pane of glass.

Lintel—A horizontal member spanning an opening and supporting construction above; a beam.

LUNETTE—A semicircular opening.

MANSARD ROOF—A modification of the hipped roof in which each side has two planes, the upper being more shallow. This roof is characteristic of the Second Empire style.

MILDEW—A fungus that grows and feeds on paint, cotton and linen fabrics, etc., that are exposed to moisture; causes discoloration and decomposition of the surface.

MOLDING—A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

MORTAR—A mixture of portland cement, lime, putty, and sand in various proportions, used for laying bricks or stones. Until the use of hard portland cement became general, the softer lime-clay or lime-sand mortars and masonry cement were common.

MULLION—A vertical member dividing a window area and forming part of the window frame.

MUNTIN—A molding forming part of the frame of a window sash and holding one side of a pane.

NEWEL POST—A vertical member or post, usually at the start of a stair or at any place a stair changes direction. Usually large and ornate, it is the principal support for the handrail.

OGEE—A double curve formed by the combination of a convex and concave line, similar to an s-shape.

OIL PAINT—A paint in which a drying oil, usually linseed oil, is the vehicle for the pigment; rarely used as a house paint since the mid-twentieth century when it was commonly replaced by alkyd resin paints.

PANEL—A thin, flat piece of wood framed by stiles and rails as in a door or fitted into grooves of thicker material with molded edges for decorative wall treatment.

PANTILE—A roofing tile that has the shape of an S laid on its side.

PARAPET—A low wall along a roof, directly above an outer wall.

PATIO—An open, outdoor living space adjacent to a building, usually surfaced with stone, tiles, or concrete and at ground level.



ITALIANATE STYLE
Montfort Hall, 308 South Boylan Avenue



NEOCLASSICAL REVIVAL STYLE
Tucker House, 418 North Person Street



QUEEN ANNE STYLE
501 North Blount Street



SECOND EMPIRE STYLE
Heck-Wynne House, 511 East Jones Street

PEDIMENT—A triangular gable bounded on all sides by a continuous cornice. This form is characteristic of classical architecture.

PILASTER—A flat or half-round decorative member applied at a wall suggesting a column; sometimes called engaged column.

PORTE COCHERE—A roofed passageway large enough for wheeled vehicles to pass through.

PORTICO—A small entrance porch or covered walk consisting of a roof supported by open columns.

PORTLAND CEMENT—A very hard and strong hydraulic cement (one that hardens under water) made by heating a slurry of clay and limestone in a kiln.

PRIMER—A paint applied as a first coat that serves the function of sealing and filling on wood, plaster, and masonry.

QUARTER ROUND—A small molding that has the cross-section of a quarter circle.

QUOIN—In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall or the like; often distinguished decoratively from adjacent masonry.

RAKE—Trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.

RECESSED LIGHT—A light that has been placed into a surface so that its face is flush with the surface of a ceiling or a wall.

REHABILITATION—The act or the process of making possible a compatible use for a property through repair, alterations, and additions while preserving the portions or the features that convey the property's historical, cultural, or architectural values.

REPOINTING—Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.

RESTORATION—The act or the process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period.

RISER—The vertical portion of a stair, connecting two steps.

ROOFING TILE—A tile for roofing, usually of burnt clay; available in many configurations and types, such as plain tiles, single-lap tiles, and interlocking tiles.

RUSTICATED STONE—Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.

SANDBLASTING—An extremely abrasive method of cleaning brick, masonry, or wood that involves directing high-powered jets of sand against a surface.

Sanding, flattening down, rubbing—Smoothing a surface with abrasive paper or cloth, either by hand or by machine.

SASH—The moving part of a window.

SAWNWORK—Ornamentation in cutout planking, formed with a bandsaw. Popular in the 1880s and the 1890s, this decorative detailing is flat.

SHEET METAL—A flat, rolled-metal product, rectangular in cross-section and form; when used as roofing material, usually terne- or zinc-plated.

SHINGLE—A roofing unit of wood, asphalt, slate, tile, or other material cut to stock lengths, widths, and thicknesses; used as an exterior covering on roofs and applied in an overlapping fashion.

SHUTTERS—Small wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors, to be operable.

SIDELIGHT—A narrow window area beside an outside door, generally seen in Greek Revival style.

SILL—The lowest horizontal member in a wall opening.



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

Stepped gable—A gable concealing the end of a roof with a stepped parapet.

STRETCHER—A brick or a stone laid with its length parallel to the length of the wall.

STUCCO—An exterior finish, usually textured, composed of portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than portland cement.

SURROUND—The molded trim around a door or window opening.

Tarpaper—A roofing material manufactured by saturating a dry felt with asphalt and then coating it with a harder asphalt mixed with a fine material.

TERNEPLATE—Sheet metal coated with terne metal, which is an alloy of lead containing up to 20 percent tin.

TERRA-COTTA—Hard unglazed fired clay, used for ornamental work and roof and floor tile; also fabricated with a decorative glaze and used as a surface finish for buildings in the Art Deco style.

TEXTURED SIDING—Wood cut in various flat patterns, such as half-rounds or scallops, and applied to portions of facades to create a picturesque or romantic look. This treatment was generally used in Queen Anne-style buildings. Surface textures are often found in diamond, scallop, staggered butt, or composite patterns.

TONGUE AND GROOVE—A joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be tightly joined with a flush surface alignment.

TRABEATED ENTRANCE—A standard classical entrance featuring an over-door light and sidelights.

TRACERY—An ornamental division of an opening, especially a large window, usually made with wood. Tracery is found in buildings of Gothic influence.

TRANSOM, OR OVERDOOR LIGHT—A glazed panel above a door or a storefront, sometimes hinged to be opened for ventilation at ceiling level.

TREAD—The horizontal surface of a step.

TRIM—The finish material on a building, such as moldings applied around openings or at the floors and the ceilings of rooms.

TURRET—A small tower, usually corbelled from a corner.

Veranda, verandah—A covered porch or balcony extending along the outside of a building, planned for summer leisure.

VINYL SIDING—Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard.

WATERBLASTING—A cleaning method similar to sandblasting except that water is used as the abrasive. As in sandblasting, high-pressure water jets can damage wood and masonry surfaces.

WATER TABLE—A belt course differentiating the foundation of a masonry building from its exterior walls.

WEATHERBOARDING—Wooden clapboard siding.

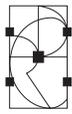
WROUGHT IRON—Iron that is rolled or hammered into shape, never melted.



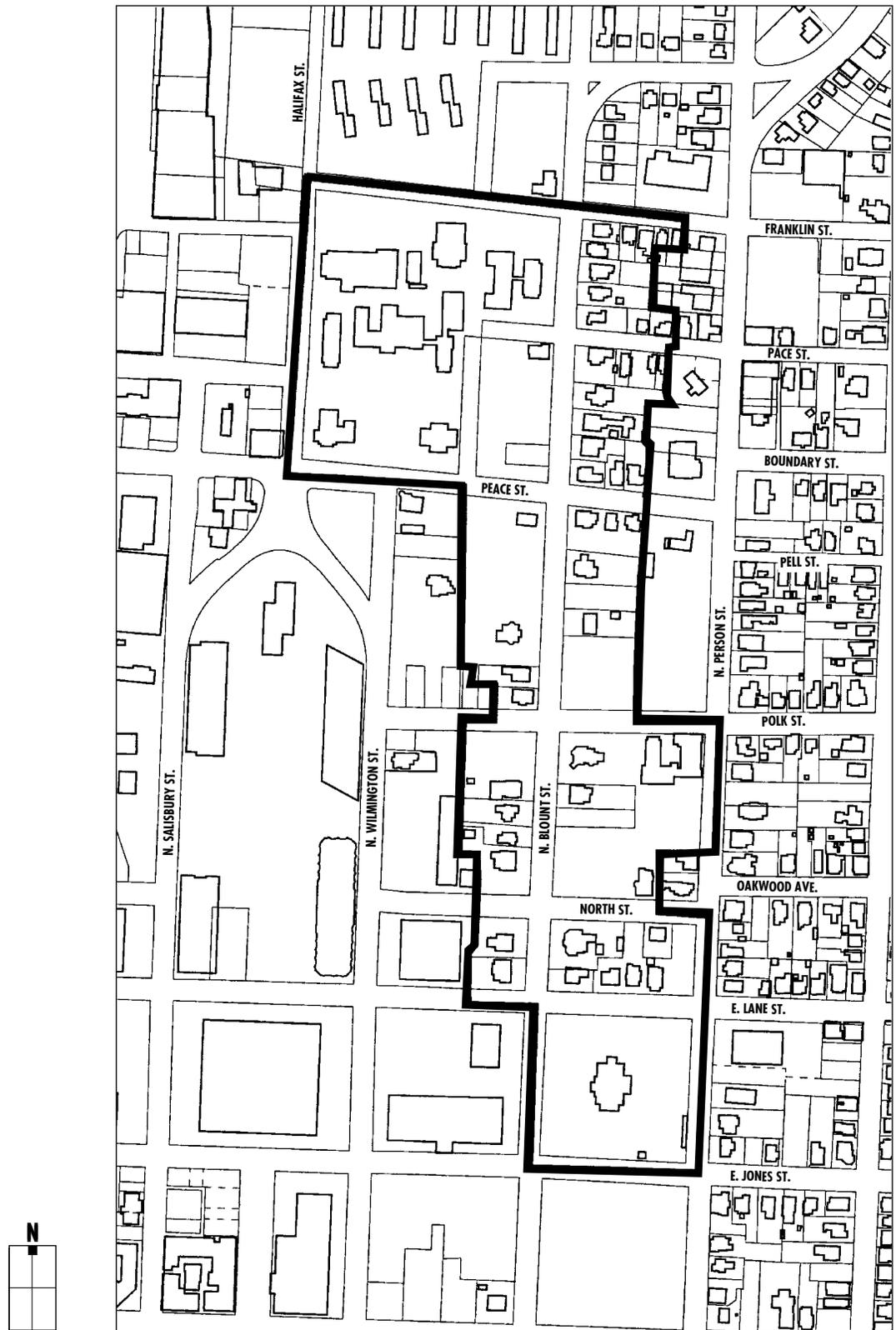
*SPANISH MISSION STYLE
City Market, 214 East Martin Street*



*A VICTORIAN-ERA COTTAGE
515 Polk Street*



Blount Street Historic District





The Special Character of the Blount Street Historic District

The Blount Street Historic District includes the last remaining elements of Raleigh's premier late 19th and early 20th century residential neighborhood. The district comprises a six-block stretch of North Blount Street plus portions of some intersecting streets. Anchored at its southern end by the Executive Mansion on Burke Square, the district commemorates the fashionable neighborhood and illustrates the results of 20th century inter-governmental cooperation in historic preservation.

Blount Street was included in a legislated state government development area in the late 1960s, and at that time many of the mansions were destroyed and replaced by parking lots. In 1976, the City Council, in cooperation with the State Properties Office and the Council of State, designated the area a historic district upon the recommendation of the Raleigh Historic Districts Commission. This district designation sparked a restoration and beautification program in the district that includes using many of the former homes of Raleigh's 19th century leaders as state government office space, reducing the impact of existing parking lots (either by relocating historic buildings on them or by screening them with landscaping), and providing tourist information at the Capital Area Visitors Center. Despite the fact that many of the buildings are adaptively used for office space, the district maintains a decidedly residential feeling. Service functions attendant to the office uses are generally well-screened and unobtrusive.

North Blount and North Person streets are presently major traffic arteries forming a north/south one-way pair serving the state government center and the east side of downtown, a product of contemporary traffic engineering design. East Peace Street is the major east/west two-way artery north of the government area, and East Jones and East Lane streets form an east/west one-way pair in the south part of the district. Lining the streets are regularly-spaced tree plantings in the right-of-way, which provides a sense of rhythm to movement through the district for both pedestrian and motorists where houses have been demolished. Prominent examples of the generally well maintained and generous landscapes of the district can be seen in the grounds of Peace College and the Executive Mansion. At the south end of the district are substantial stretches of patterned brick sidewalk laid in running bond, including original patterned bricks on the west side of the street. There is granite street curbing throughout the neighborhood, and frequent instances of low concrete and stone dividers demarcating property lines.

Setbacks vary considerably, from isolated houses centered on generous lots to others set close to each other and to the street. However, there are enough large lot properties to render Blount Street unique in establishing a more open spatial quality and character; the city's other primarily residential historic districts impart a much more compact feeling. Because many properties in the Blount Street district are in office usage under the same ownership, the district's side and rear yards are not segmented by privacy fences to the extent of the other residential districts, which also contributes to the feeling of spatial openness. Even though the Executive Mansion grounds are encircled by a high fence, the design of the fence with its simple wrought iron panels is transparent enough that it provides the necessary security without markedly detracting from the sense of open space in the district.

With few exceptions, existing houses have suffered only minor exterior alterations and are in fair to excellent condition. A great number of buildings exhibiting highstyle architecture at a grand scale creates a formal, stately



atmosphere, in contrast to the more vernacular expressions of domesticity found in the other districts of residential character. Less pretentious and generally newer dwellings make up the rest of the district's fabric. Common to virtually all structures are front porches that convey a welcoming sense of neighborliness.

Despite selective demolition of houses in the 1960s and early '70s by the state, and the use of a considerable amount of land for surface parking, the Blount Street Historic District has retained a remarkable degree of continuity. This is principally due to the quality of the remaining structures and the presence of linking landscape elements such as stretches of brick sidewalks, granite curbs, and the numerous great oaks and magnolias.

The Special Character of the Boylan Heights Historic District

Before its development beginning in 1907, the property which is now Boylan Heights was once a large wooded site. From its apex at Montfort Hall, the land slopes steadily downward toward the east, south, and west. Instead of the right angle grid of streets common to Raleigh's earlier development, Boylan Heights was platted with the city's first curvilinear grid, designed to respond to the sloping topography of the site. At the neighborhood's request, and in recognition of the neighborhood's unique design and special character, City Council designated Boylan Heights as a historic district in 1984.

The primary north/south street is South Boylan Avenue, which enters the neighborhood at the railroad bridge and runs southward in an "S" curve for six blocks where it feeds into Western Boulevard Extension. Other streets in the district were by design less grand than Boylan, though equal among themselves. Cutler Street curves parallel to Boylan Avenue one block to the west, while Kinsey and Florence streets define the eastern boundary of the district. The major east/west streets are McCulloch, West Cabarrus, West Lenoir, West South, and Dorothea Drive. The extent to which streets were influenced by the hillside site is shown in West Lenoir and West South streets which are continuations from Raleigh's original grid. They begin as direct east/west connectors but curve sharply northward around the base of the hill.

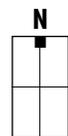
In the middle of the southeast quadrant of the property was the Boylan Springs Park, which later became the school site (now Project Enlightenment). Designed as an essential feature of the suburb, its cool, spacious shadiness gives a welcome contrast to the density of the street facades in the neighborhood.

The neighborhood has quite sharply defined borders: the railroad and Central Prison on the northwest; Rocky Branch, the Dix Hill grounds, and now Western Boulevard Extension to the south; a sharp grade change and industrial uses on the east. These boundaries have isolated the neighborhood over the years, yet they have also helped preserve the neighborhood and its innovative subdivision design from intrusion of industrial or commercial uses.

Because of the curvilinear plan, Boylan Heights has many irregularly-shaped lots. The typical frontage is 30 to 50 feet with an average lot depth of 130 feet with a 15 to 30 foot front yard setback to the building. The blocks are bisected by service alleys. The curving streets create a psychologically slowed pace and, therefore, a pedestrian predominance that is enhanced by the density of scale and changes in elevation and appearance. The service alleys encourage a sense of



Boylan Heights Historic District





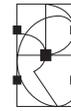
community by offering opportunities for back door contact while, at the same time, maintaining individual privacy. The alleys also are lined with numerous accessory buildings, which lend a rhythm of mass and space to the rear yard area of houses. Recent years have seen the construction of increasing numbers of rear yard wooden privacy fences, segmenting lots and reducing the flow of space behind houses.

Large, mature deciduous and evergreen trees fill many lots. Shade trees line the street rights-of-way, which have also been planted with dogwoods or crepe myrtles. Wooden electrical and telephone poles carry wires throughout the neighborhood along the streets and down alleys, supporting standard “cobrahead” street lighting fixtures. Front yards are generally lawns from street sidewalk to house, usually open without an enclosing fence. Boylan Avenue’s prominence is reinforced by a deeper than average front yard setback. Front porches found on virtually every residence throughout the district link house to street. Foundation plantings are common. Because of the gently-sloping hillside location of the district, a few masonry and stone retaining walls can be found within the district adjacent to walks and alleys or between houses. The paving material of choice and prestige for walks and curbs in the district was concrete, which at the time of the subdivision’s development in the early 20th century, had recently been made more readily available and economical by the introduction of nearby concrete plants.

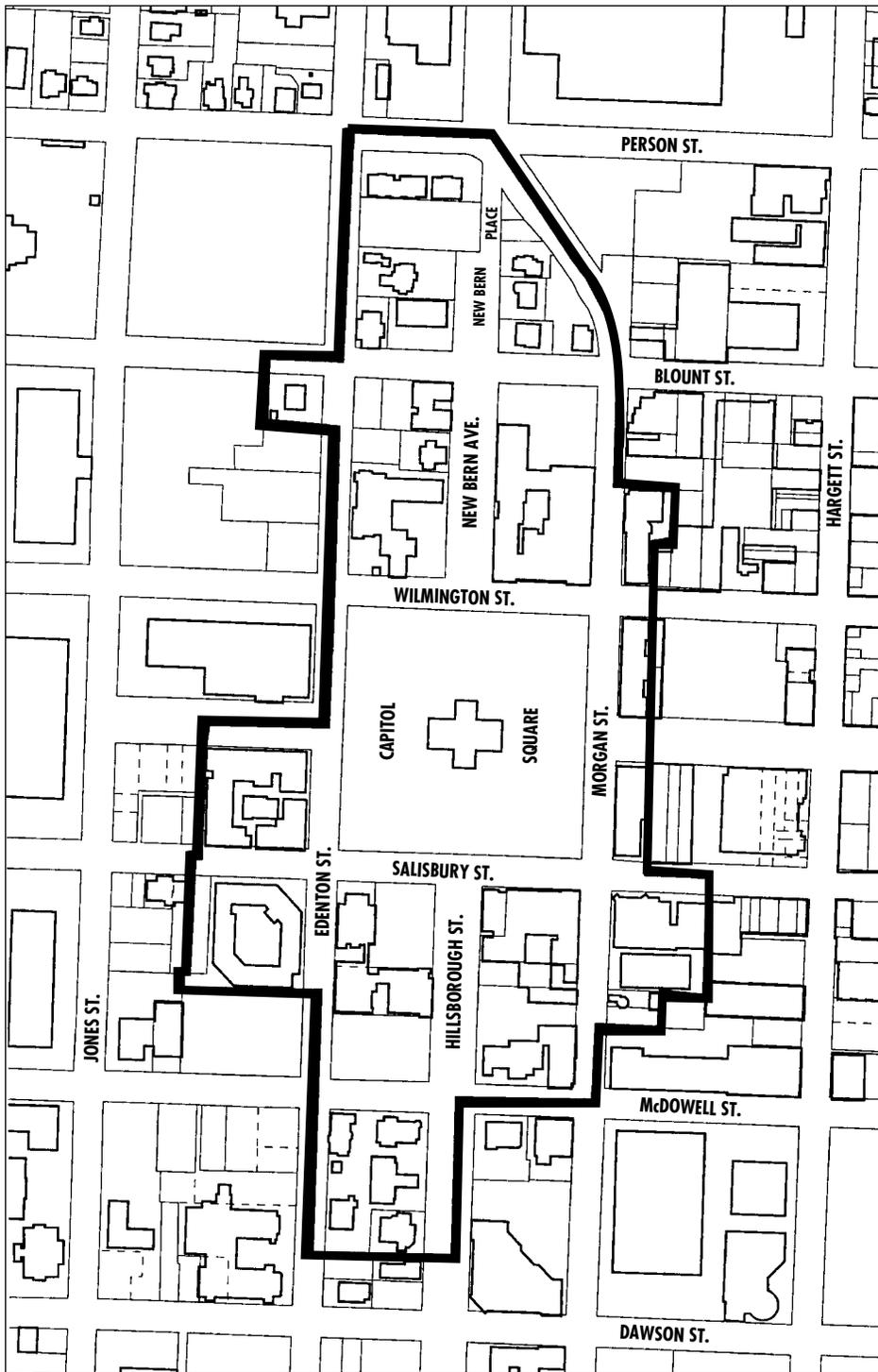
Into this graceful setting was fitted an architectural fabric that was traditional, subdued and generally harmonious, and which remains substantially intact. Its spatial composition was carefully planned. To create the ideal middle class suburb of 1907, the original deeds of sale incorporated clauses that required adherence to a plan for the arrangement of homes. Building zones were created that placed a minimum value on construction costs. The most expensive homes, at a value of at least \$2,500, were built near Montfort Hall on Boylan Avenue. Dwellings on the secondary streets such as Kinsey and Cutler were to cost at least \$2,000, and the least expensive homes on streets that made up the outer fringes of the subdivision like Lenoir and South streets.

Thus, there are tall, substantial (but architecturally conservative), large wood-framed dwellings in Boylan Heights (predominantly Queen Anne/Colonial Hybrid, Colonial Box or Foursquare, and Dutch Colonial) along Boylan Avenue in particular, which as a result has an air of dominance in the neighborhood. Nevertheless, it might be said that Boylan Heights is the suburb of the bungalow. Generous numbers of this popular style of house descend the hillside flanking the Boylan Avenue spine. The bungalow’s infinite variety of scale, size, shape, and detail can be seen in Boylan Heights and demonstrates the form’s importance as a staple for housing the rising middle class.

The high density produced by small lots creates a feeling comparable to that of Oakwood; the diverse house sizes, trees, and sidewalks comprise a complex pattern of scale, changes in elevation, and privacy. The predominance of wood, of bungalows and vernacular classical and colonial revival houses reflects a populace that was traditional, lower middle to middle class, upwardly socially mobile, living in homes that ranged from substantial to modest and occasionally cheap in construction quality. The pedestrian scale of Boylan Heights, established by the original sidewalks, streets, trees, and service alleys, is still maintained. The wide, curving sweep of Boylan Avenue presents a promenade of trees and receding house facades. This sort of grand entry provides a focus for the neighborhood and reflects the ambitions of its original residents, to create a place of beauty and elegance, spaciousness and trees.



Capitol Square Historic District





The Special Character of the Capitol Square Historic District

Designated in 1976, the Capitol Square Historic District stretches for five blocks along an east/west axis that follows the ridge between the Crabtree Creek and Walnut Creek basins. The district's centerpiece is the granite Greek Revival-style Capitol (1840, National Historic Landmark).

The district's form is largely defined by its relationship to the original city plan of 1792, platted by surveyor (and state senator) William Christmas. Distinguished by wide streets and five public squares, the primary square of Christmas's plan, Union Square, was reserved for the State Capitol. Leading toward the four compass points from Union Square were four main streets, ninety-nine feet wide; the east and west streets, Hillsborough Street and New Bern Avenue, compose the east/west spine of the district. All other streets in the plan were sixty-six feet wide, including Edenton and Morgan streets, which define the north and south sides of the district and of Union Square. The primary north/south streets of the district include Salisbury and Wilmington streets, which define the west and east sides of Union Square, and Person Street.

The street pattern is regular, with streets intersecting at right angles as laid out in the original city plan. The one exception is at the east end of the district, where contemporary traffic engineering concerns for one-way traffic patterns led to the curving connection of Morgan Street to New Bern Avenue, creating a cul-de-sac at New Bern Place. Original granite curbstones remain in much of the district, with some concrete curbs introduced, as well as some sections of new granite curbing installed in association with city streetscape improvement programs. Special period streetlighting fixtures, reminiscent of the fixtures that lined the streets at the turn of the century, have been installed in the core areas of the district; other fixtures are the standard modern cobrahead design. Sidewalks are typically wide, extending from building to curb, with Hillsborough Street and New Bern Avenue the primary exceptions. Sidewalk materials vary: concrete is the dominant material; red-tone concrete unit pavers are found in many areas, primarily along Hillsborough Street, with gray concrete pavers encircling the Capitol Square perimeter.

The landscape found at Capitol Square provides a green oasis in the heart of the urban area. The cool solidity of the granite Capitol is set off by the lush warm green of the lawns and majesty of the mature trees that fill the square. Gracefully curved aggregate-patterned concrete walks sweep across the park-like setting, with monuments arranged for the edification of strolling passers-by and numerous iron benches for those that have time to pause. Streets leading from the Capitol are lined with street trees that carry the green motif out into the downtown. In some parts of the district, surface parking interrupts the balance of green trees, shaded walks, and building facades that generally characterize the area.

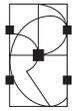
The architectural character of the district is largely institutional in nature, dominated by state government buildings and church complexes. The general scale of two- and three-story buildings is punctuated by occasional taller buildings, a water tower, and church spires. A total of four churches, three of Gothic Revival influence, one of Romanesque design, front on Capitol Square, one near each of its four corners. The rest of the buildings facing the Capitol are state government office buildings, primarily in the Classical Revival style, with more recent structures exhibiting an understated Art Deco flair. Their weightiness physically charts the increasing complexities of public administration in the twentieth



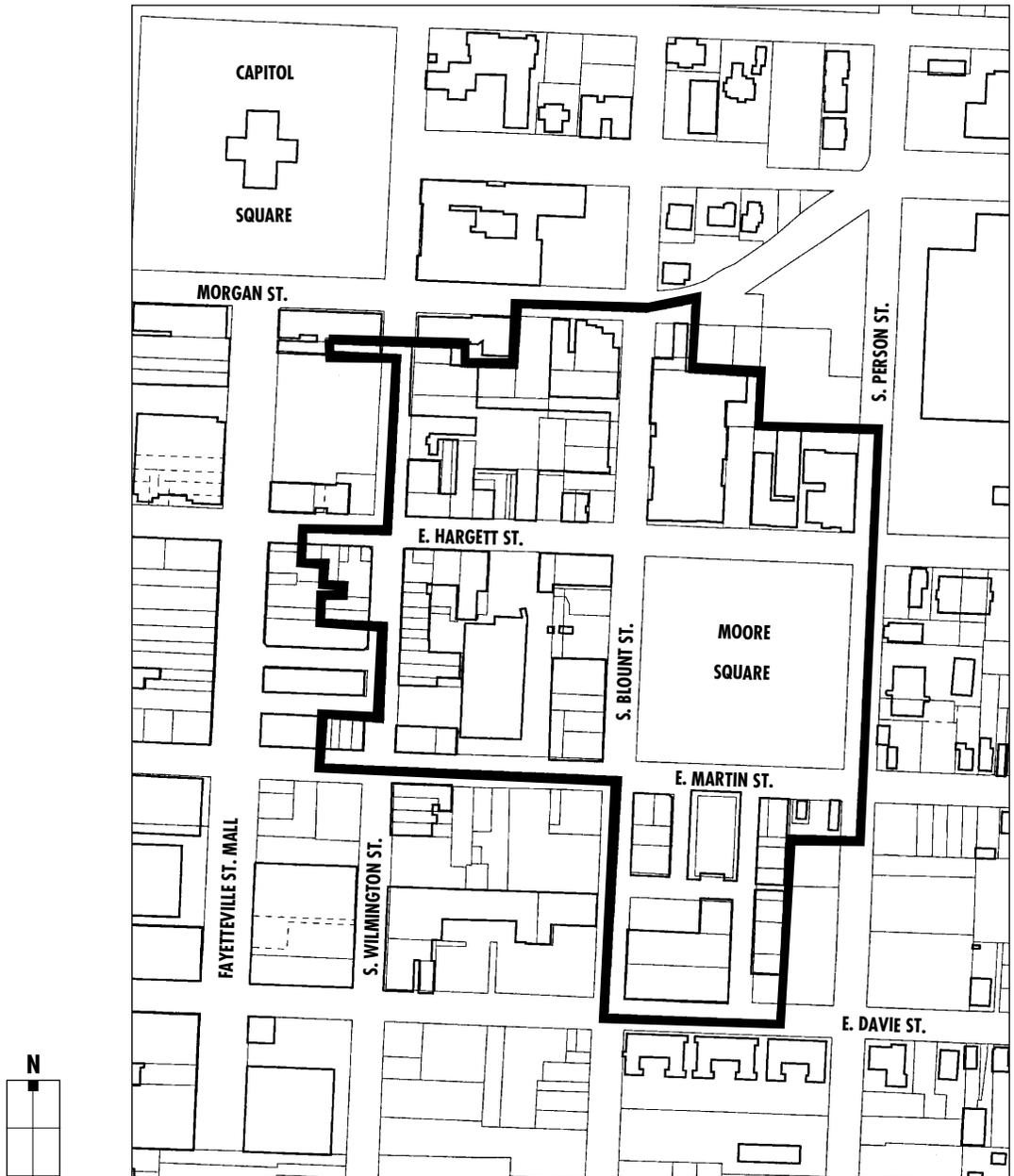
century. Stone is the material of choice for most of these structures, lending a decidedly strong impression of solidity, formality, and permanence. However, providing relief and contrast at three corners of the square are the deep red brick facades of two churches and a state building. Further west from Capitol Square are two additional church complexes that maintain this institutional sense; yet their lawns, landscaping and some domestically-scaled accessory buildings begin to soften the powerful impression that is felt in the immediate area of the Capitol.

To the east of the Capitol, however, awaits a surprise of domestic delight unusual in the heart of an urban setting. Owing to the landscape and architectural qualities displayed in the two blocks of New Bern Avenue, this area departs from the strongly institutional character of the rest of the district. The lush courtyard of Christ Episcopal Church (1854, National Historic Landmark), the dignified double porticos of the State Bank (1813), and the urban residential form of the Capital Apartments (1917) lead one east from the Capitol toward New Bern Place, a city redevelopment project with a strong historic preservation emphasis. Here, Haywood Hall (ca. 1799), a residence and garden constructed for John Haywood, State Treasurer, is buttressed by four other residential-style structures. The White-Holman House (ca. 1799) and the Montgomery House (ca. 1906) were relocated to New Bern Avenue to ensure their preservation; while the New Bern Place condominium development (1985) is larger in scale, its modern interpretation of Queen Anne styling imparts a decidedly residential character. The cul-de-sac that terminates this portion of New Bern is paved in granite-colored unit pavers edged by granite curbing, and is flanked with landscaped spaces and brick walls. The lack of through-traffic creates a calm ambiance of repose in an otherwise bustling downtown scene. On the northern periphery of this area, along Edenton Street at Blount Street, the Richard B. Haywood House (1854) and the Bailey Apartments (ca. 1924) also contribute to the domestic feeling of the eastern portion of the district.

Capitol Square Historic District represents the heritage of the city's institutions of work, worship, and home, wrapped in a landscape of surprising diversity: from the wooded square, to tree-lined city walks, to side yard gardens and courtyards. Here, one can sense the silhouette of the early decades of Raleigh's small village setting, of its ante-bellum residential character—a devout town whose major industry was governance—against the dominant elements of the large, present day government operations discharging their duties behind the tall, solemn classical facades of the early twentieth century.



Moore Square Historic District





The Special Character of the Moore Square Historic District

East of the Fayetteville Street Mall and south of the Capitol, Moore Square Historic District, designated 1992, contains a concentration of early twentieth century commercial architecture. Moore Square itself is one of only two surviving four-acre public parks from the original 1792 town plat; the other two have been built upon, and the fifth public square, the six-acre Union Square, was always reserved for the State Capitol.

William Christmas's original city plan provides the form for the district's rectilinear grid of streets. Residing on a ridge of land between Crabtree and Walnut creeks, the topography of the district is largely level, evenly and gently sloping toward the south and east. The approximate center of the district is defined by the intersection of South Blount and East Hargett streets. In the southeast corner of the district, the grid of original streets from the 1792 town plat is supplemented by three smaller, narrower streets that were created to serve the 1914 City Market complex. The effect of this system of smaller streets is to create within the district a sub-area of greater intimacy, a finer scale especially suited to pedestrian amenity.

Additionally, Moore Square Station, a mid-1980s city project to provide a parking deck and centralized bus transit transfer facility, has an internal circulation system that accommodates buses, auto parking, and pedestrian traffic. The entire complex is carefully integrated within the historic building fabric, nestled into the center of the block behind the earlier structures that front onto Hargett, Blount, Martin and Wilmington streets.

Asphalt streets throughout the district intersect at right angles in a regular rectangular pattern; however, portions of the streets at City Market have been stripped of asphalt to display their original cobblestone surface. Original granite curbstones remain in much of the district, with a few concrete curbs introduced, as well as some sections of new granite curbing installed in association with city streetscape improvement programs.

Special period streetlighting fixtures, reminiscent of the fixtures that lined the streets at the turn of the century, have been installed within the district. Sidewalk materials vary; almost all sidewalk areas in the district have been reconstructed through city streetscape improvement programs. Concrete is the dominant material, scored into two-foot squares, accented by red concrete unit paver strips. Street trees with cast iron tree grates establish a regular pattern and rhythm along the district's sidewalks.

In addition to the landscape defined by the urban street setting, Moore Square provides a tree-shaded activity center. It serves the downtown community in many ways. The square is often used as a focal point for many downtown festivals and events; the park's mature trees and lawn also provide an inviting setting for casual strolling and relaxation.

The square is largely open and unimpeded in order to accommodate crowds of people; there are, however, several raised planters that provide seasonal color. Additional urban landscape amenities, associated with Moore Square Station, are found east of Moore Square across Blount Street. A series of cascading fountains, constructed of brick and overlooked by pedestrian walkways and bridges, flank a lawn-covered sunken courtyard behind the Montague Building.

The architectural scale of the district is pleasingly suited to the pedestrian. The vast majority of buildings in the district are simple, vernacular brick



“shoe-boxes,” two to three stories in height, narrow and deep. Past attempts to modernize the pedestrian level of the shops with aluminum panels and flat aluminum awnings contribute to a discontinuity that contrasts with the frequently related repetitive elements and details of the second and third floors of these buildings.

Above the “new” facades, one finds well-defined string courses and the large single light, double hung sash windows characteristic of late 19th and early 20th century architecture of this scale. Frequently jack or rounded arches of projecting bricks define window heads above deep sills and jambs. A flat parapet with occasional corbelling, decorative panels or raised block for name and date make up the skyline. The appearance of a projecting cornice with brackets alludes to a continuing Italianate influence in the usually plain commercial forms of the district.

Wilmington Street presents the most intact example of this commercial rhythm of small shop fronts. Hargett Street, Raleigh’s “Black Main Street” during the first five decades of the 20th century, has suffered the most, with several buildings lost to fire and urban decay, leaving gaps in the streetscape filled with unscreened, unlandscaped surface parking. Yet these gaps, while intrusive, are not frequent enough to disrupt the overall pedestrian quality of the district.

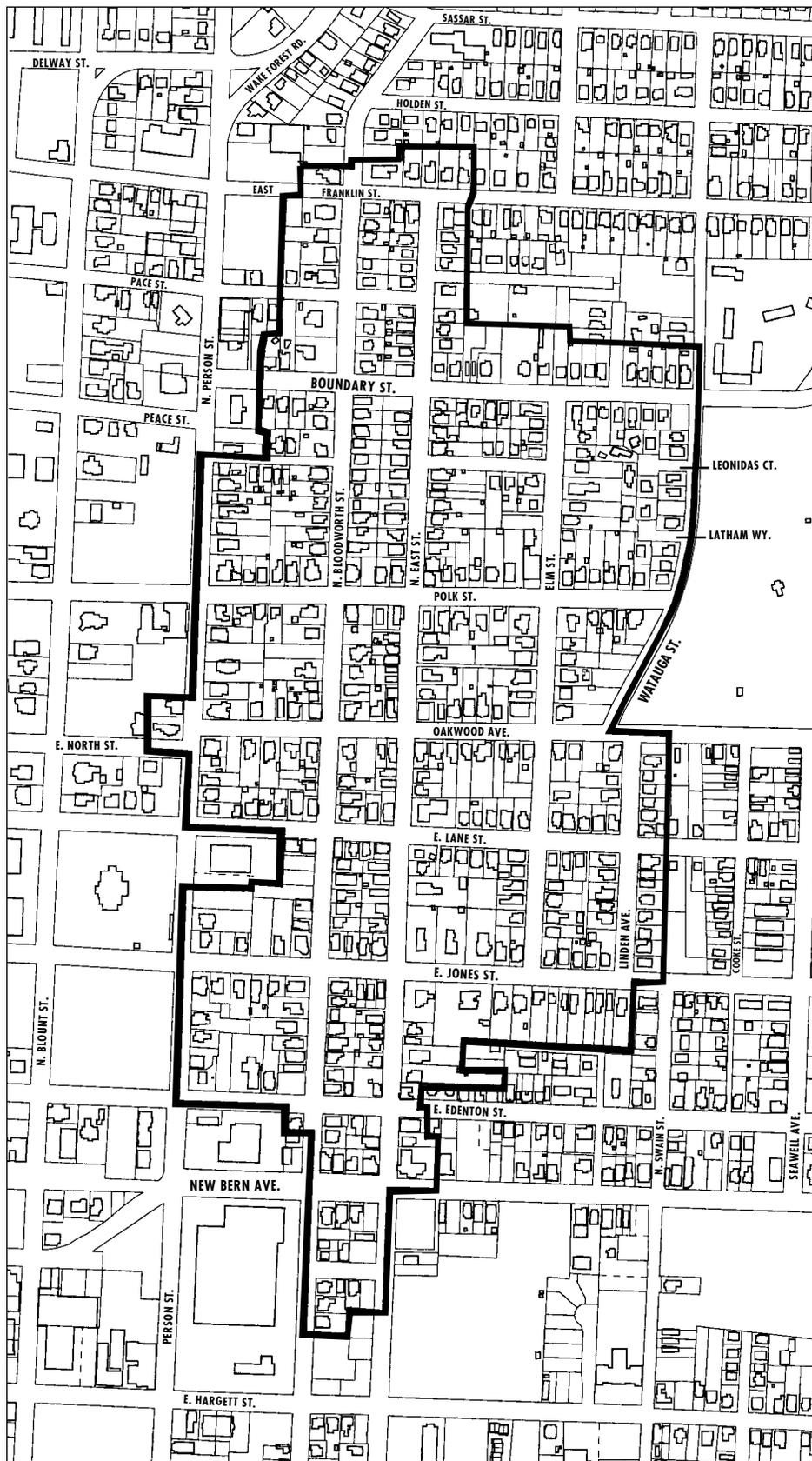
A few architectural landmarks punctuate the dominant pattern of vernacular commercial facades. Most notable are the Mission-style City Market (1914), Italianate-style Early Store Building (ca. 1875, Heilig-Levine Furniture), Neoclassical/Commercial-style Montague Building (1912), and Gothic Revival-style Tabernacle Baptist Church (1881-1909). The two recent parking decks constructed in the centers of blocks, the previously mentioned Moore Square Station, and the Wilmington Street Station (1992, one block north of Moore Square Station) are of a much larger scale than other structures in the district, but their mid-block locations and setback from the street help mitigate the scale, while careful detailing architecturally integrates them into the district. On the south side of Moore Square, adjacent to City Market, is the Norwood House. Relocated in 1997 from nearby Person Street, the ca. 1880 Italianate dwelling rests on the site of another house demolished in 1989, and speaks to the era prior to the commercialization of the Moore Square area when the square was surrounded by homes and the focus of a residential neighborhood.

In spite of its commercial focus, the symbolic heart of the district is the green space of Moore Square. It has remained a permanent feature of the area from its beginnings in the 18th century. The grove of trees, grass, and flowers emphasizes what is still a pedestrian scale, a scale created by the buildings and felt in spite of the widened streets and gap sites.

The Special Character of the Oakwood Historic District

Developed primarily during a fifty-year period from 1880-1930, the Oakwood Historic District (designated in 1975) has the most diverse collection of architecture among Raleigh’s historic districts. The neighborhood was built in the dense woods of northeast Raleigh known as “Mordecai Grove” and sold off in parcels after the Civil War. It developed incrementally, bit by bit, often lot by lot, with streets extended as needed, in contrast to Boylan Heights, which was platted in a single subdivision.

Oakwood Historic District





The street pattern is grid-like, but the blocks are of varying sizes and shapes. Some blocks are roughly square, while others are rectangular. This can lead to long stretches of sidewalk leading past home after home before an intersecting street is encountered. Most lots are small and narrow, especially between Bloodworth and East streets, and the houses are generally tightly spaced and often located close to the side lot lines. This dense grouping of buildings, which are also set close to the sidewalk, gives a certain intimacy and rhythm to the neighborhood.

Bloodworth and East streets provide the major north-south spine of the district, with Elm Street the third internal north-south street. Boundaries of the district are largely set by where the historic pattern associated with Oakwood's development ends: adjacent commercial areas, vacant lots, buildings that represent other development patterns distinct from Oakwood, or open space. Person Street approximates the western boundary of the district, while Oakwood Cemetery and the rear lot lines east of Linden Street establish much of the eastern boundary. A recent extension of the district to the south carries across E. Edenton Street and New Bern Avenue to just south of Morson Street. Rear lot lines north of portions of N. Boundary and E. Franklin streets describe the northern limits of the district. Primary east-west streets through the district are E. Jones, E. Lane, Oakwood, Polk, and N. Boundary. Alleyways are rare in Oakwood.

Many of the earlier streets have granite curbstones defining their edges, and the line of the curb is continuous through the narrow driveway curb cuts; the granite is simply depressed flush with the street surface to create the space for the driveway. Some of the curbs barely rise above the street as the streets have been resurfaced many times. A few of the driveway aprons are still paved with cobblestones or brick; most are concrete. Driveways themselves are most often gravel or concrete ribbon strips, squeezing beside the house to access the rear yard, and pushing the house close to the opposite side-lot line. Public sidewalks are generally concrete; a few brick walks still survive. There is typically a tree lawn between the public sidewalk and the curb where street trees are planted. Wooden electrical and telephone poles carry wires throughout the neighborhood along the streets and sometimes down alleys, supporting standard "cobrahead" street lighting fixtures.

The rolling topography of the neighborhood is the most varied among Raleigh's historic districts. Overlaid by the grid of streets, it provides a rise and fall to the experience of moving through the area, yet another element that contributes to the sense of diversity in Oakwood. The slopes in turn provide opportunities for numerous low retaining walls, sometimes of granite or brick, that are used to demarcate property lines and level the building site. Occasionally within the flatter, less sloping sections of the district, low concrete and stone dividers set nearly flush with the ground define property lines. A heavy, largely deciduous tree canopy shelters the neighborhood, shading the streets and buildings. Front yards are primarily lawn, bordered with planting beds; landscape plantings are generally informal, and often composed of simple foundation plantings.

The compact nature of the neighborhood, along with the rolling land and the heavy tree canopy, creates an environment especially suited for the pedestrian. Sidewalks line both sides of most streets and houses huddle close to the walk, with front porches providing pause for interaction with neighbors. Recent years have seen the development of increasingly more private rear yard spaces as a



counterpoint to the public front porches, with the erection of many privacy fences and outdoor decks. Two park areas no larger than one or two building lots, Vallie Henderson Garden and Oakwood Common, provide a bit of open space for pedestrians and children to enjoy. A larger open space for the neighborhood is provided by Oakwood Cemetery adjacent to the district's eastern boundary along Watauga Street.

A wide range of architectural styles and building types are nestled within this tree-shaded setting. Many of the prominent buildings within the district are of recognizable "high style" architecture. Still, befitting its heritage as Raleigh's early middle-class neighborhood (Hillsborough and Blount streets were the upper middle class addresses), most of the dwellings in Oakwood are more simple, vernacular interpretations of these styles: frame construction covered with weatherboard using standard building parts available from local millwork and lumber suppliers. Because of this early standardization of building materials, many of the details found on Oakwood houses can be seen on a variety of structures in different parts of the neighborhood. Numerous outbuildings, garages, accessory buildings and even a couple of barns dot the rear yards of properties throughout the district.

Generally speaking, the older housing stock is located within and close to the portion of the neighborhood that was part of the original 1792 city plan: south of North and Lane streets and west of East Street. This is also the area where most of the examples of "high style" architecture can be found, older structures built prior to the shift of upper middle class preference to Blount and Hillsborough streets. Here can be found examples of all the styles popularized during that long period of several decades that has been described as the "Victorian era," and which set the predominant image for the character of the district. Styles represented from this period include Colonial Revival, French Second Empire, Queen Anne, Eastlake, and Neo-classical Revival. Smaller, simpler vernacular cottages interpreting these styles are also present. A small commercial area at the intersection of Lane and Bloodworth streets continues to provide a touch of contrast to the otherwise uniformly residential character of the district.

Because the neighborhood did develop in a lot-by-lot pattern, interspersed among the earlier dwellings are later "infill" styles from the late 1910s through the early 1930s, such as the Four-square and particularly the bungalow. Following a lull during the Depression and World War II, a few 1950s Federal Housing Administration (FHA) ranch-style houses were built, designed to meet federal specifications for mortgage insurability. Then, beginning in the mid 1980s, a number of new construction projects were built under the commission's design review procedures: several infill lots, and, on the site of the former Fallon's Greenhouses operation overlooking Oakwood Cemetery, the 23-lot Oakwood Green subdivision. This pattern of random development, a hallmark of Oakwood, has led to a surprising diversity of scale within even small areas of the district, as larger, two-story homes are flanked by one-story cottages.

Thus Oakwood, which contains Raleigh's only intact 19th century neighborhood, is also a surprisingly diverse neighborhood of long-term change. Its evolution is painted across a broad canvas, diversity borne of architectural and topographical variety, bound into a cohesive whole through repetition of detail and style, and a consistently intimate rhythm established along continuous streetscapes of tree-sheltered sidewalks.

