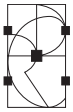
Section 6
Appendixes



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

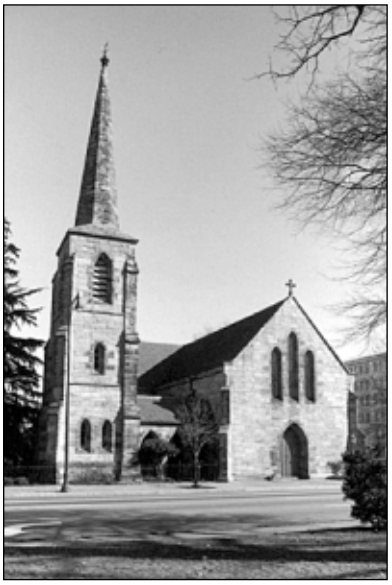
BUNGALOW STYLE
1021 West South Street

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

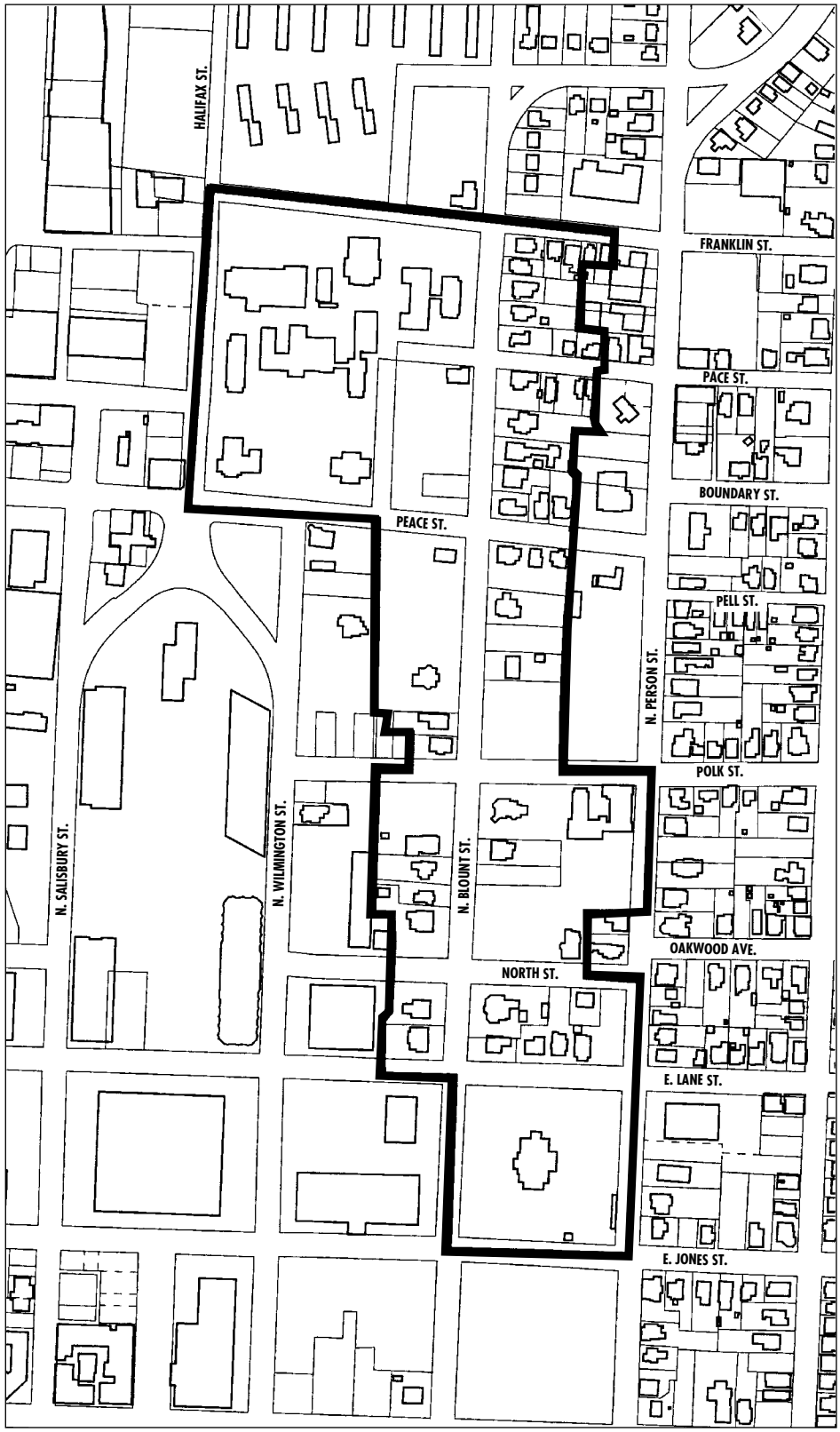
PEDIMENT—A triangular gable bounded on all sides by a continuous cornice. This form is characteristic of classical architecture.
PILASTER—A flat or half-round decorative member applied at a wall suggesting a column; sometimes called engaged column.
PORTE COCHERE—A roofed passageway large enough for wheeled 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.

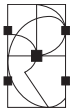
SOFFIT—The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel, or vault.
Stepped gable—A gable concealing the end of a roof with a stepped parapet.
STRETCHER—A brick or a stone laid with its length parallel to the length of the wall.
STUCCO—An 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 overdoor 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

Continued on page 76

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

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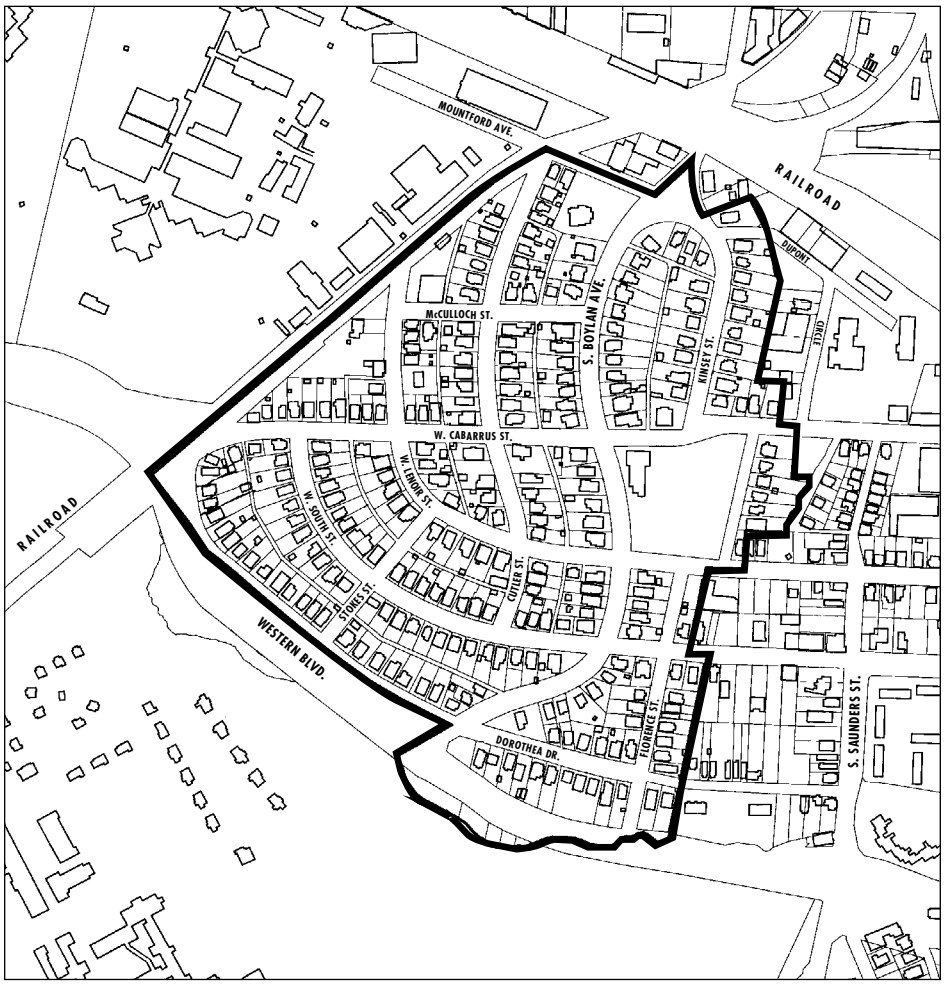
Boylan Heights Historic District



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.

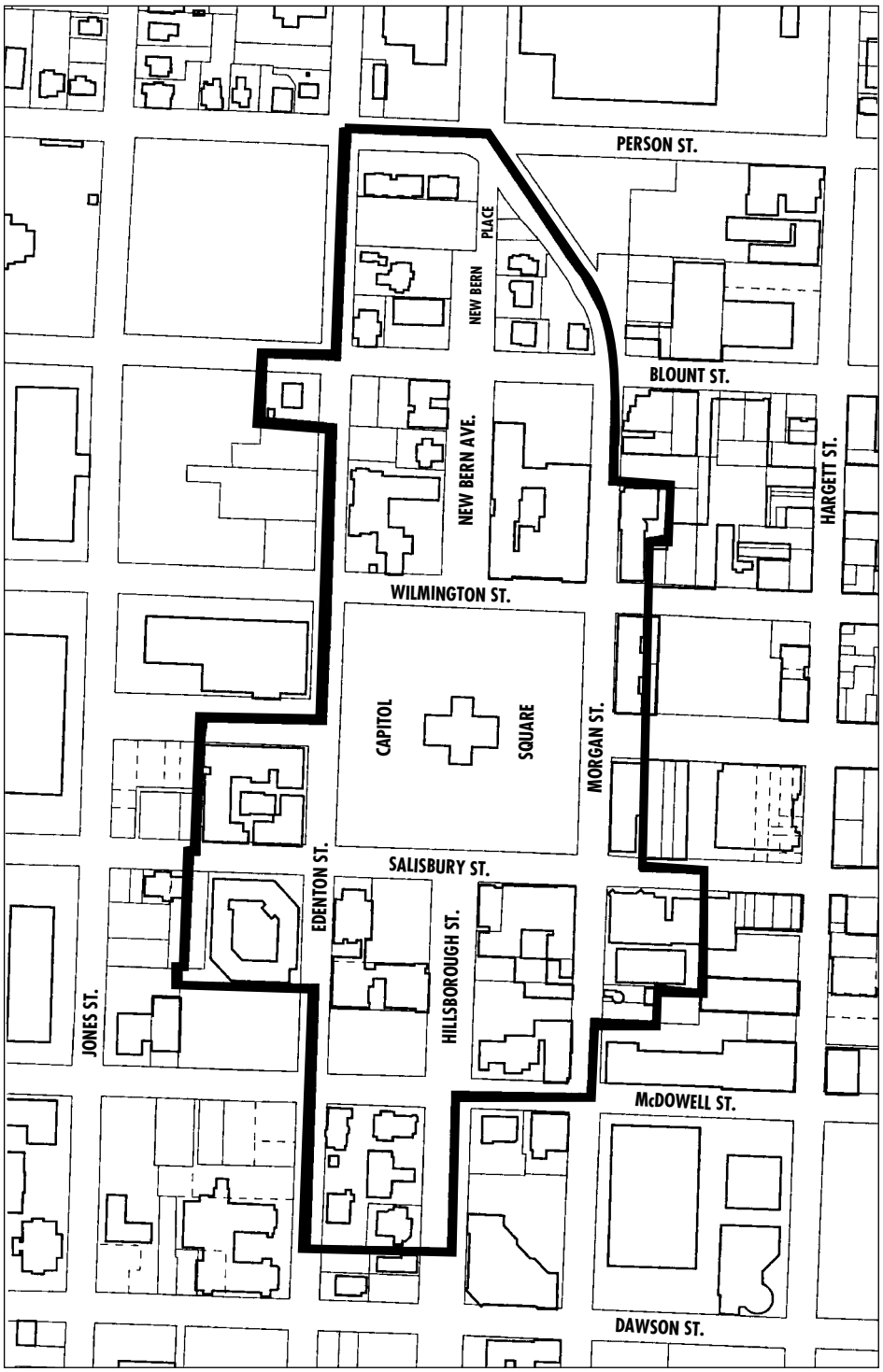
Large, mature deciduous and evergreen trees fill many lots. Shade trees line the street rights-of-way, which have also been planted with dogwoods or crepe myrtles. Wooden electrical and telephone poles carry wires throughout the neighborhood along the streets and down alleys, supporting standard "cobrahead" 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

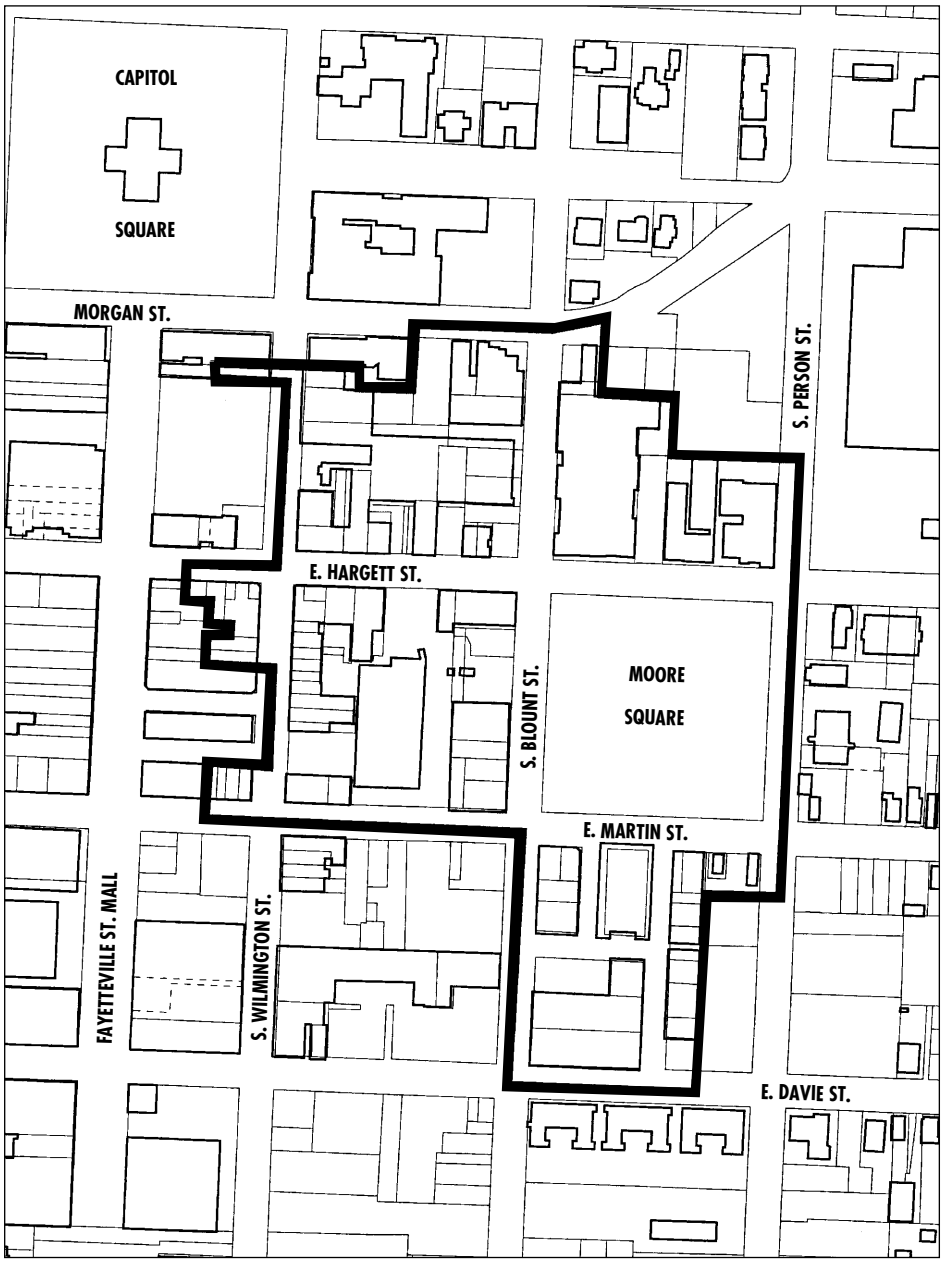
Continued on page 81

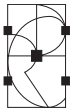
century. Stone is the material of choice for most of these structures, lending a decidedly strong impression of solidity, formality, and permanence. However, providing relief and contrast at three corners of the square are the deep red brick facades of two churches and a state building. Further west 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

Continued on page 84

"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 the 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.

Continued on page 86

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. SidewaIks 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

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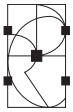

counterpoint to the public front porches, with the erection of many privacy fences and outdoor decks. Two park areas no larger than one or two building lots, Vallie Henderson Garden and Oakwood Common, provide a bit of open space for pedestrians and children to enjoy. A larger open space for the neighborhood 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 lead 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.