RHDC

RALEIGH HISTORIC DEVELOPMENT COMMISSION

Design Guidelines

for Raleigh Historic Districts and Landmarks

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RHDC

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Foreword

The Design Guidelines for Raleigh Historic Districts and Landmarks (referred to throughout the document as the design guidelines) is intended to meet several essential needs. It serves different roles for different stakeholders. 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 and local landmarks. 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 promote Raleigh's historic resources. The principles of best practices presented in the guidelines also offer valuable guidance to owners of a National Register property or any older structure.

MISSION STATEMENT

The Raleigh Historic Development Commission serves as the City Council's official historic preservation advisory body to identify, preserve, protect, and promote Raleigh's historic resources.

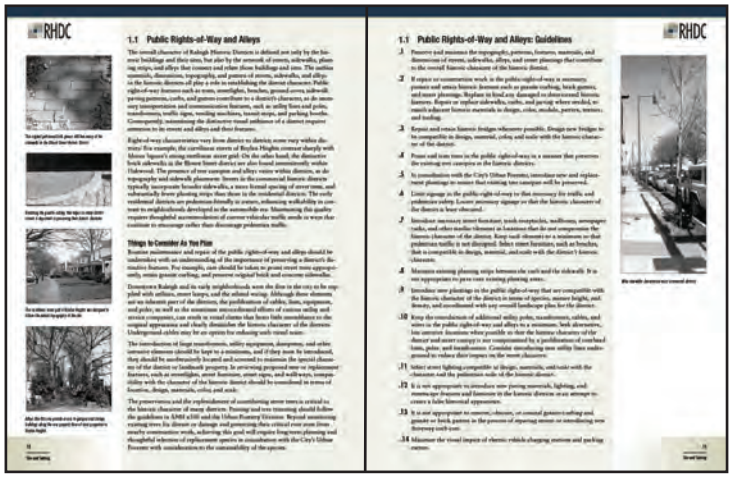
The guidelines are not intended to be a comprehensive restoration or rehabilitation manual nor are they intended to provide a definitive method for preparing individual applications (resources for technical information are listed in the appendices). Rather, these design guidelines provide applicants, the commission, and staff a basis from which to reach decisions and an assurance that consistent procedures and standards will be adhered to.

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

In reviewing applications, the commission and staff consider the property itself, the street context within which it is located, and the special character of the entire historic district. The Special Character Essays for each district are a critical part of the review process because each district is distinctly different. A brief description of the character of each district is provided along with a map in the appendices. The Historic Overlay District (HOD) reports supplement the special character descriptions. For local landmarks, the commission and staff refer to the landmark designation reports in reviewing proposed changes. The design guidelines' first chapter, Introduction, provides more detailed information regarding the process for application and review of projects within the historic districts and for local landmark projects.

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.



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Introduction

Raleigh Historic Districts and Historic Landmarks

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-19th century.

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

The J. S. Dorton Arena, built in 1952, a Raleigh Historic Landmark, is recognized for its exceptionally significant design that boldly combines architecture and engineering through its parabolic structure.

Raleigh Historic Districts and Landmarks are an invaluable legacy, linking present and future generations with their heritage. Historic districts are places of singular historical flavor characterized by their streets and squares, buildings and trees, architectural design and landscape features. Landmarks are distinctive individual properties singled out and recognized for their historic and architectural significance. Both districts and landmarks may be monumental or simple, residential, or commercial in character. They provide diversity vital to the city's future quality of life and demonstrate successful sustainable development and land use.

Development that enhances the character of Raleigh Historic Districts or Landmarks is encouraged. The Unified Development Ordinance (UDO), under which the districts are legally established as an overlay zoning district, recognizes that change is an important element in the city's evolution, indicating healthy, vital neighborhoods 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. Similarly, the UDO under which local landmarks are designated provides for design review of proposed exterior and, in a few rare cases, interior changes to the landmark property.

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. Also, the North Carolina State Historic Preservation Office (SHPO) is required by law to be given the opportunity to review local historic districts and landmarks prior to City Council's review. As of 2016, seven areas have been designated as Raleigh Historic Districts: Blount Street, Boylan Heights, Capitol Square, Moore Square, Oakwood, Glenwood-Brooklyn and Prince Hall. These districts represent residential neighborhoods, downtown commercial properties, and institutional districts.

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.

Nominations for Raleigh Historic Landmarks may be generated by property owners, residents interested in preservation, or the city itself and are reviewed by the Raleigh Historic Development Commission and SHPO for historical, prehistorical, architectural, archaeological, and/or cultural significance prior to presentation to the City Council for potential designation. From mid-century modern houses to the State Capitol Building, more than 165 properties are designated as Raleigh Historic Landmarks. See the RHDC website for a list of local landmarks.

It is likely that more Raleigh neighborhoods will seek designation as local historic districts and individual properties will continue to be nominated for local landmark status. Public comment is an important part of that 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. The RHDC usually sponsors neighborhood forums, inviting owner and tenant participation, prior to the public hearings.

Raleigh Historic Development Commission

The Raleigh Historic Development Commission (RHDC) serves the public both as a steward for the districts and landmarks and as a resource for 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 them through the application process necessary to implement changes.

The commission consists of 12 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, and at least one-fourth of the commission's membership must either reside or own property in a Raleigh Historic District or a Raleigh Historic Landmark.

The commission has numerous powers and responsibilities, including recommending to the City Council the designation, or the removal, of historic district overlay zoning and landmark status; granting requests for proposed changes within the historic districts or to a Raleigh Historic Landmark that it determines are congruous with the special character of the resource; conducting educational programs on historic districts and local landmarks; cooperating with state, federal, and local governments in pursuance of its responsibilities; and conducting meetings or hearings necessary for these purposes. See the the Unified Development Ordinance for more information.

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-20th century suburb composed of bungalows and colonial and classical revival residences built along a curving street grid.

The Design Review Process

Landmarks and historic districts are not designated to prevent changes. Rather, the RHDC offers assistance to property owners in shaping changes while meeting the requirements of the UDO (for which the design guidelines are the development standards). The UDO provides a process that ensures property changes are within the spirit and the character of the historic district or local landmark. 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 routine maintenance that does not affect exterior appearance or to interior alterations, except in some rare landmark cases where interiors may specifically be designated. However, any exterior alterations, new construction, demolition, significant landscape changes, or moving of buildings must be evaluated. In the case of demolition, the UDO 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 and landmark properties. 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 UDO, 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.

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.

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 2001, and updated again in this document. These guidelines are based on a commonsense approach to the enhancement of historic structures and districts.

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For assistance, contact the RHDC Staff, 919-832-7238 or rhdc@rhdc.org

Property owners planning major additions and new construction projects are encouraged to consult with DRAC (Design Review Advisory Committee).

This is just a brief summary of the process, go to raleighnc.gov for complete details.

They stress the importance of protecting and maintaining historic landmarks and districts, and they advocate repair over replacement. The relevant guidelines for a project and a property can be downloaded from raleighnc.gov. 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 at raleighnc.gov.

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 raleighnc.gov. 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. Minor Work and Major Work projects are defined in the RHDC bylaws. Major Work projects are reviewed by the RHDC's COA Committee in a quasi-judicial public hearing. Examples of these types of major changes are new construction, additions, demolition, or relocation of historic properties. Notifications of nearby property owners of a major work project are are made by mail, legal ad, and a sign posted at the property as required by the Unified Development Ordinance (UDO). The COA Committee meets monthly, and a decision is usually reached during the meeting at which the application is heard. COA approval is in addition to other regulatory approvals and must be obtained before other permits. See the UDO for specific details.

Appeals, Reconsideration Requests, and Compliance

In any action granting or denying a Certificate of Appropriateness, an aggrieved party may appeal the decision to the Board of Adjustment, except for an action involving the State of North Carolina, in which case the appeal is heard by the N.C. Historical Commission. Notice of intent to appeal must be given to the RHDC as required by the Unified Development Ordinance followed by a completed application for appeal to the Board of Adjustment. Appeals are in the nature of certiorari.

A request for reconsideration of an application that is approved subject to conditions or denied may be submitted to the chair of the COA committee of the RHDC within 20 days following the decision. The written petition must set forth that there was a material omission from the facts presented at the hearing, the absence of evidence on a relevant and material point, or the legal or factual basis for a contention of error in the COA Committee Findings or action. See the RHDC bylaws for specific requirements.

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. Following written notice, continuing violations will result in a civil penalty (fine) for each day of the continuing violation. Zoning violations follow with the property, not the owner.

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 technical feasibility. They provide the guiding principles of these design guidelines.

State enabling legislation requires that the Secretary's Standards shall be the sole principles and guidelines used in the review of COAs for 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, 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.

The hierarchical approach of the Standards for Rehabilitation advocates maintenance over repair and, in turn, repair over replacement of historic features and materials. It also calls for new work, including additions and infill construction, to be compatible with but differentiated from the old.

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The City of Raleigh uses the following definition of sustainability from the President's Council on Sustainable Development: "Sustainable communities encourage people to work together to create healthy communities where natural and historic resources are preserved, jobs are available, sprawl is contained, neighborhoods are secure, education is lifelong, transportation and health care are accessible, and all citizens have opportunities to improve the quality of their lives."

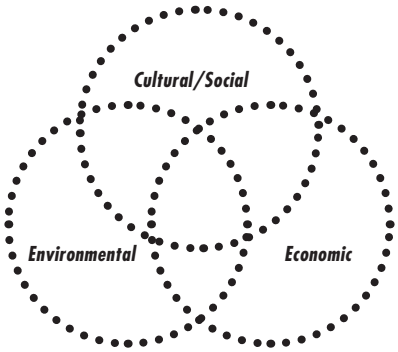
Historic Preservation and Sustainability

The Secretary of the Interior's Standards for Rehabilitation (see preceding page) emphasize a hierarchical approach to the built environment with the three R's: retain, repair, or replace. The sustainability movement parallels this approach through its four R's: reduce, reuse, recycle, and repair. Indeed, retaining and repairing our historic buildings is affirmed by both camps as is reusing historic buildings by adapting them for new uses. Historic Preservation and sustainability are inextricably linked through their shared values of good stewardship, the revitalization of neighborhoods, and the ongoing use of the built environment. Both advocate a culture of reuse, community reinvestment, and appreciation of our heritage. The guiding principles of preservation resonate with the three fundamental principles of sustainability: economic strength, environmental stewardship, and social equity. Together they speak to the wise use of resources to sustain our communities.

The City of Raleigh believes a sustainable community is a thriving community; one that provides opportunities for all residents, cares for the environment, and has a long term vision for a prosperous future. In its mission statement, the Raleigh City Council affirmed its commitment to sustainability stating explicitly that it welcomes "growth and diversity through policies and programs that will protect, preserve, and enhance Raleigh's existing neighborhoods, natural amenities, rich history, and cultural and human resources for future generations." To this end, they promote the conservation and protection of environmental resources through best practices and cutting edge conservation and stewardship, land use, infrastructure, and building technologies.

The RHDC design guidelines build upon the shared values of historic preservation and sustainability to explicitly relate them in meaningful ways. The touchstones of good practice for both movements clearly overlap. Throughout the RHDC guidelines an accepting and encouraging tone toward sustainability is established and the text and illustrations include specific examples and references to sustainable practices. Particular attention is given to proactive maintenance, adoption of effective energy conservation strategies, and thoughtful consideration of the lifespan of building materials and their inherent embodied energy. In a pragmatic three-step approach, the guidelines advocate the following:

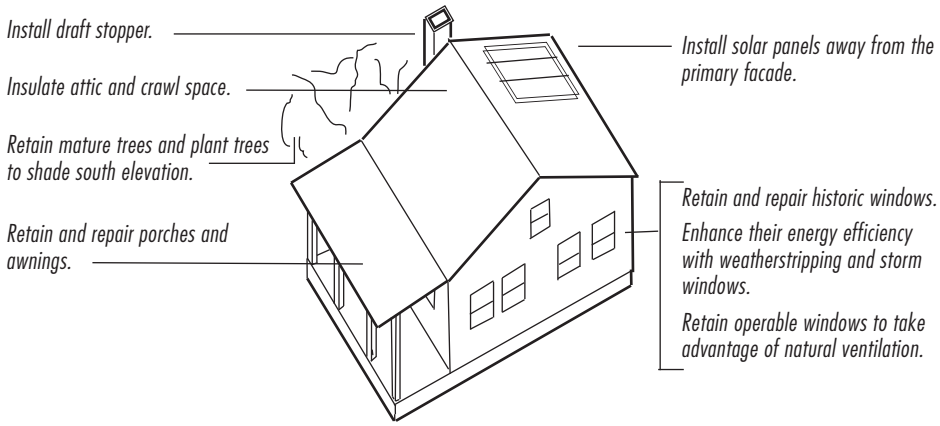
- Optimize existing sustainable features of historic buildings and neighborhoods.
- Enhance sustainability through energy conservation strategies, lifecycle of materials considerations, and landscape design decisions.
- Promote the sensitive introduction of new sustainable technology.



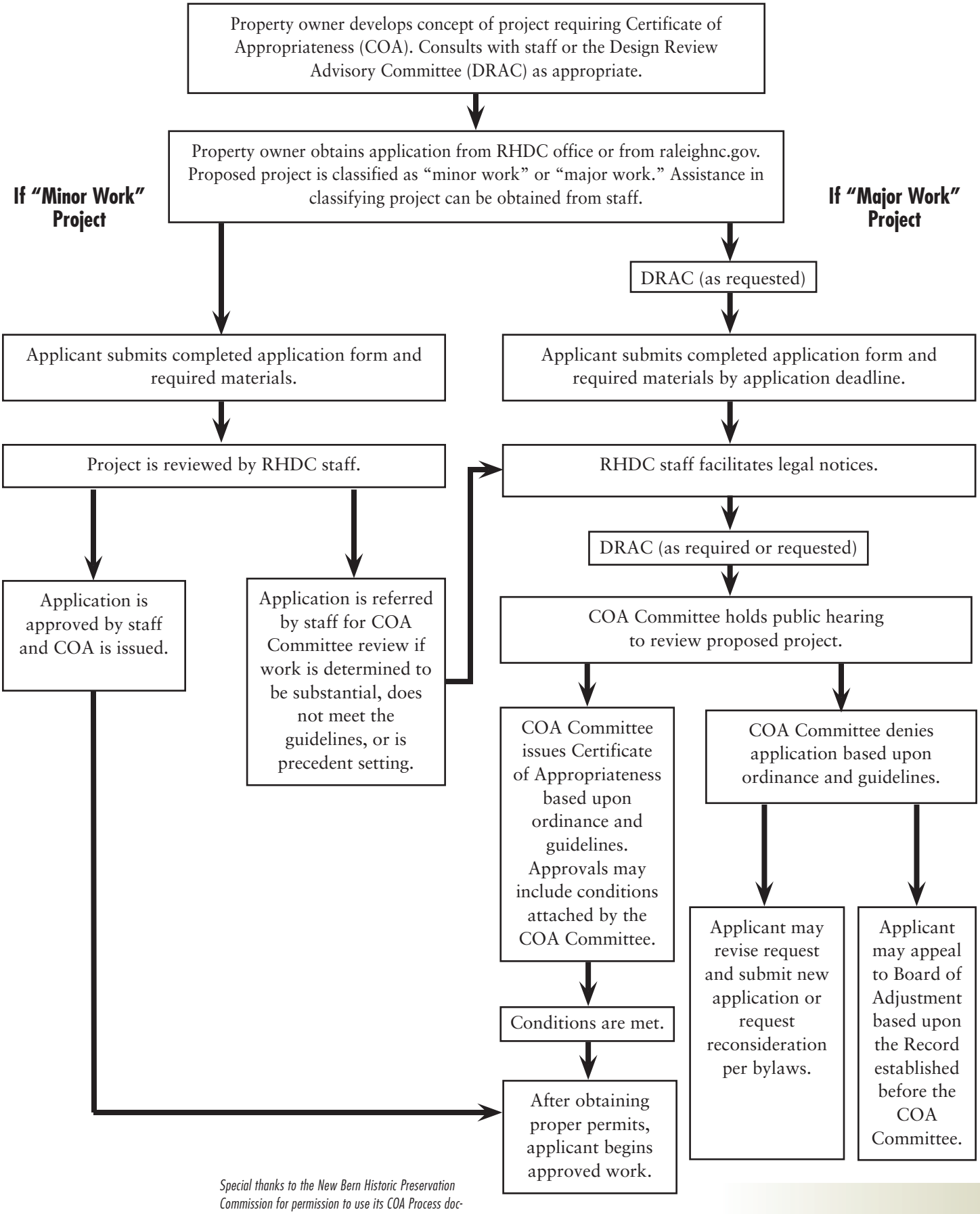
Sustainability Diagram

Sustainability is often described as having three inter-related spheres: cultural/social, environmental, and economic. Each of these aspects of sustainability is also an integral component of historic preservation.

The diagram on the right illustrates energy conservation strategies that also retain the historic integrity of a historic residence.



Certificate of Appropriateness Flow Chart



Special thanks to the New Bern Historic Preservation Commission for permission to use its COA Process document as source material for this chart.

Section 1

Site and Setting

1.1 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.

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 typically incorporate broader sidewalks, a more formal spacing of street trees, and substantially fewer planting strips than those in the residential districts. The early residential districts are pedestrian-friendly in nature, enhancing walkability in contrast to neighborhoods developed in the automobile era. Maintaining this quality requires thoughtful accommodation of current vehicular traffic needs in ways that continue to encourage rather than discourage pedestrian traffic.

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.

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.

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 to maintain the special character of the district or landmark property. 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. Pruning and tree trimming should follow the guidelines in ANSI a300 and the Urban Forestry Division. Beyond monitoring existing trees for disease or damage and protecting their critical root zone 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 with consideration to the sustainability of the species.

1.1 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 district.

.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 in terms of species, mature height, and density, 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 and street canopy 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, 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 or introducing new driveway curb cuts.

.14 Minimize the visual impact of electric vehicle charging stations and parking meters.

Wide sidewalks characterize most commercial districts.

1.2 Archaeological Sites and Resources

Archaeological sites and associated artifacts—collectively known as 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. Archaeological resources represent both prehistoric and historic time periods. Such resources are fragile and irreplaceable. Because uncovering 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.

In Raleigh's historic districts and landmark properties, historic sites representing the 18th, 19th, and 20th centuries are most likely to be encountered, due to the disturbance of prehistoric sites throughout the historic settlement period. A tremendous wealth of archaeological resources exists in the historic districts, documenting the long-time human habitation of these neighborhoods. For example, the location of original foundations, porches, accessory buildings, wells, cisterns, walkways, and even gardens can be determined through archaeological surveys. If such a building-related feature is discovered in a historic district or a landmark property, it is best to contact the RHDC so it can be recorded.

An archaeological survey recovered artifacts and data from the Latta House and accessory buildings, buildings associated with Latta University, and an old well.

While any historic property contains some archaeological resources, designated archaeological sites are those individual landmark properties and contributing district properties known to contain significant evidence of their historic contexts through intact archaeological remains. They are significant because they relate to the property's association with a historical event, broad patterns of events, architecture, an individual, a group, or a community. For example, the Latta House and University Site, a Raleigh Historic Landmark, is unique in its association with Reverend M. L. Latta, the historic university he founded, and the African- American culture of Raleigh in the late-19th and early-20th century. For such designated archaeological sites, their historic significance is directly tied to their archaeological resources and to how complete and intact the resources are.

A link to an online resource with more information on archaeological sites and understanding the significance of archaeological resources can be found in the Appendices.

Things to Consider As You Plan

The disturbance of the ground, whether due to grading, excavating, or construction on a site, may destroy archaeological resources. Consequently, care must be taken to avoid inadvertently destroying them when planning any type of substantial site work within the historic districts or on a landmark property. 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 (OSA) within the North Carolina Office of Archives and History can provide such professional assistance to property owners.

Thoughtful placement of interpretive signage can enhance awareness of archaeological resources without compromising the site. Site security may help prevent damage due to vandalism or unauthorized excavations.

Preserving the integrity of designated archaeological sites is essential to their ongoing significance and potential for further research and investigation. Their preservation in situ is contingent upon protection from any type of intrusive activity. Given the probability that significant archaeological resources would be disturbed during construction at a designated archaeological site, a report prepared with guidance from the OSA describing what steps are necessary before any construction occurs must be submitted to the COA committee for review. For subsurface archaeological remains on designated sites, a protective layer of soil may help prevent compaction and damage from light traffic, such as pedestrians and cyclists, as can the introduction of gravel walkways or paths that direct activity around known vulnerable areas of the site.

1.2 Archaeological Sites and Resources: Guidelines

.1 Protect and preserve known, significant archaeological resources in place.

.2 Minimize disturbance of terrain in the historic districts and on landmark properties to reduce the possibility of destroying or damaging significant archaeological resources.

.3 If significant archaeological evidence is discovered on a landmark property or in a historic district, contact the RHDC and the Office of State Archaeology.

.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 prior to construction.

.5 It is not appropriate to use heavy machinery or equipment on sites where doing so may disturb significant archaeological resources

In addition, for designated archaeological sites apply the following guidelines.

.6 If a designated archaeological site is to be altered, survey and document the terrain in advance to determine the potential impact on significant archaeological resources.

.7 If construction or site changes are proposed for a designated archaeological site, submit to the RHDC for review a report prepared with guidance from the Office of State Archaeology outlining what steps are necessary before any work occurs.

The Latta House and University Site, a Raleigh Historic Landmark, is a designated archaeological site.

1.3 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 and landmark properties. The elements of district setting encompass 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 and landmarks in Raleigh and also reflect the city's climate with mild winters and hot, humid summers. 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 downtown while providing the amenity of open green space within an urban environment.

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 and rear entrance of a corner lot house.

Front yards with less formal, more naturalistic landscaping as well as curvilinear driveways leading to attached carports are features of many mid-century modern homes.

Things to Consider As You Plan

The character, pattern, and rhythm of plantings and other site features within a historic district or landmark property should be preserved through proper maintenance, repair, and the introduction of compatible new or replacement features. In 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 spaces, or otherwise articulate sites in a district is central to preserving its 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. In particular, shading south-facing walls is a sustainable way to lower cooling costs associated with solar gain. 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 or landmark 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. Long-lived hardwoods are excellent replacement choices for street canopies.

When 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 or loss of root area. Surrounding the critical root zone of a threatened tree with temporary fencing helps prevent any construction activity or equipment from endangering it.

The introduction of intrusive contemporary site features or 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 or 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 as 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.

1.3 Site Features and Plantings: Guidelines

.1 Retain and preserve the building and landscape features that contribute to the overall historic character of a landmark or 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 historic landscape features of the landmark or 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 historic site features with new features that are compatible with the character of the site and/or 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 of appropriate scale. 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 critical root zone 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 the original built area to open space on a given site through new construction, additions, or surface paving.

.9 Introduce compatible new site features constructed of traditional materials only in locations and configurations that are characteristic of the historic district or landmark.

.10 Locate new sustainable site features, such as solar collectors and cisterns in locations that do not compromise the historic character of the building, site, property or district. Locate such features unobtrusively, and screen them from view.

.11 Introduce contemporary equipment or incompatible site features, including satellite dishes, playground equipment, mechanical units, and swimming pools, in locations that do not compromise the historic character of the building, site, or district. Locate such features unobtrusively, and screen them from view.

.12 It is not appropriate to introduce constructed 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.

.13 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.

.14 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.

1.4 Fences and Walls

Fences and walls were common site features in Raleigh's early neighborhoods, and like other elements of the 19th and early-20th 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 corner posts 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, confine animals, protect planted areas, and 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, or sometimes barbed wire.

Simple wooden picket fences with shaped or squared-off tops usually three 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 1900, Victorian cast-iron fences that followed the same proportions as 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. Brick or stone retaining walls occasionally accommodated a significant shift in grade between the street and the front lawn. Fences became less common in post-World War II neighborhoods and were largely confined to rear yards.

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.

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 lifespan. 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 and landmarks any proposed 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. Screening plantings that are visually opaque are reviewed as fences or walls depending on their mature height. Although compatible contemporary designs constructed in traditional materials are appropriate in some 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.

1.4 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 historic 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 historic 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 historic 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 historic 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 historic 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 or landmark.

.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 fencing or metal chain-link fencing.

.11 It is not appropriate to introduce visually opaque screening plantings, 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) unless historic evidence exists.

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

1.5 Walkways, Driveways, and Off-street Parking

Walkways, driveways, and off-street parking areas are all circulation site features that contribute to the character of the individual building site and the historic district. Circulation within landmark sites varies widely. The consistency and the repetition of walkway and driveway spacing, placement, dimensions, materials, and design create a rhythm to the street in the residential historic districts. In the downtown commercial area, wider sidewalks often line the public right-of-way linking streets to commercial storefronts and accommodate heavier pedestrian traffic. These concrete walkways follow the rhythm of street intersections and the rectilinear street grid, their more uniform width edged by curbstones on one side and building facades on the other, forming a street wall that defines the urban space.

In Raleigh's pre-World War II neighborhoods, front walks usually led directly to the front porch from the sidewalk. Depending on topography, walkways incorporated steps and sometimes, if the front yard was fenced, a decorative gateway. Plantings often lined the walkways. Traditional paving materials were concrete and brick or stone pavers. With the introduction of carports in the postwar era, walkways to the front door typically led from the driveway to the front entry.

Not all residential sites included driveways in Raleigh's early neighborhoods, and often single-lane driveways were shared in the more densely built neighborhoods. Driveways usually led directly to the backyard, sometimes to a carriage house or a garage. Alleys sometimes provided automobile access to backyards. 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, off-street 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. In postwar neighborhoods, wider driveways leading to two-car parking areas or carports visible from the street became common.

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 early 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.

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, materials, and textures with the district's special character.

If a parking lot must be located in a residential historic district or landmark site, it should be located unobtrusively and 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 helps integrate parking lots into the historic district and also helps reduce the glare and heat associated with parking lots. In districts or landmarks of primarily commercial character, larger new off-street parking lots should be subdivided by planting strips to diminish the impact of surface paving. Permeable paving materials and pavers are encouraged in the historic districts to diminish the environmental impact of new parking areas. Accommodating expanded parking needs demands thoughtful design solutions based on a clear understanding of the significant characteristics of the districts. In residential districts or landmarks, new paved areas should never directly abut the primary structure, significantly alter 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 on their critical root area.

1.5 Walkways, Driveways, and Off-street Parking: Guidelines

.1 Retain and preserve the topography, patterns, configurations, features, dimensions, materials, and color of existing walkways, driveways, and off-street 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 off-street parking areas through routine inspection and appropriate maintenance and repair procedures.

.3 If replacement of a deteriorated section or element of an existing historic walkway, driveway, or off-street 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 off-street parking areas to be compatible in location, patterns, spacing, configurations, dimensions, materials, and color with existing walkways, driveways, and off-street parking areas that contribute to the overall historic character of the district.

.6 Locate new walkways, driveways, and off-street 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 off-street parking area in a district or landmark property with residential character where it is visible from the street, where it will significantly alter the proportion of original built area and paved area to unbuilt 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 critical root zone of trees.

.10 Introduce perimeter plantings, hedges, fences, or walls to screen and buffer off-street 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 off-street parking areas, follow the guidelines for lighting.

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

1.6 Garages and Accessory Structures

A number of original garages, carriage houses, storage buildings, and sheds have survived in Raleigh. Like other early site features, they contribute to the historic character of individual sites and a district as a whole. Such secondary structures are always deferential to the principal building in siting, size, and scale. 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. Attached carports visible from the street were a common feature of postwar houses as the automobile became more integrated with housing.

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.

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.

1.6 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 so deteriorated that it is structurally unsound, 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. If demolition of an structurally unsound building is necessary, follow the guidelines for demolition in Section 5.2.

.6 Locate and orient new garages and accessory buildings in locations compatible with the historic relationship of garages and accessory buildings to the main structure and the site in the district.

.7 Select materials and finishes for proposed garages or accessory buildings that are compatible with the principal structure or other historic garages and accessory buildings in the district in terms of composition, scale, module, pattern, detail, texture, finish, color, and sheen.

.8 Select windows and doors for new garages and accessory buildings that are compatible in material, subdivision, proportion, pattern, and detail with the windows and doors of the principal structure or other historic garages and accessory buildings in the district.

.9 It is appropriate to introduce a prefabricated accessory building if it is compatible in size, scale, form, height, proportion, materials, and details with historic accessory structures in the historic district or with a primary landmark building.

.10 It is not appropriate to introduce an accessory building similar in appearance, materials, and scale to historic accessory structures that creates a false historical appearance.

.11 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.

.12 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.

Example of a post-World War II structure or carport.

1.7 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 fixtures reflected the styles of the buildings as well as the economic strata of the occupants. Early-20th 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 metal halide fixtures that produce a softer and less distorted light color.

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

Things to Consider As You Plan

Today, issues of light pollution, energy conservation, dark sky codes, 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. New lighting must also comply with the City of Raleigh lighting ordinance.

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 small, decorative pendant fixture for a Victorian cottage. Bracketed fixtures for a bungalow from the era of the Craftsman movement or the Art Deco period could also reflect those design eras. Selecting an oversized fixture or a style in contrast to the building style is not recommended. Reproduction fixtures designed in colonial Williamsburg motifs that became popular in the 1950s are anachronistic and not compatible with early Raleigh buildings, but such fixtures may be appropriate for postwar neighborhoods.

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

Contemporary fixtures that are inconspicuous or that complement the style and the building's character may be selected for historic buildings. Simple, discreet styles and materials are usually successful. If more illumination is desired than the original fixture provides, unobtrusively located contemporary recessed lights may be appropriate. If additional lighting is desired because of safety or security concerns, careful consideration should be given to where supplemental light is needed and in what quantity. LEDs are long-lasting, energy-efficient fixture choices. Adequate lighting can be introduced through pedestrian-scaled lightposts, recessed lights, footlights, or directional lights mounted in unobtrusive locations. Such solutions are far more in keeping with the historic character of local landmarks and districts than multiple energy-consuming floodlights that illuminate an entire facade in harsh light or non-directional 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, multiple footlights lining a front walk may create a runway effect that detracts from the character of the house and the district.

Site lighting in residential districts can often be increased unobtrusively and controlled through the introduction of carefully located directional lighting fixtures.

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 in primarily residential neighborhoods, and to also save energy, the lighting may be connected to timers or motion detectors that automatically shut it off when it is not needed.

1.7 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 or local landmark. Consider the location, design, material, size, color, finish, scale, light color, 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 indiscriminately light or over-illuminate facades or front yards in historic districts or landmark properties of residential character.

.8 Introduce new security lighting in the residential districts on pedestrian-scaled poles, instead of standard power poles, to maintain the scale and character of the district.

.9 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.

.10 It is not appropriate to introduce period lighting fixtures from an era that predates the historic building in an attempt to create a false historical appearance, or that are stylistically inappropriate or anachronistic.

.11 It is not appropriate to diminish the historic character of a site by introducing incongruous lighting, such as creating a runway effect with multiple footlights along front walks.

Compatible replacement streetlighting pole and fixture.

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

Small identification signs and historic plaques, like the one to the left of the doorway, should be located so that no significant building features or details are damaged or obscured. The glass transom provides an excellent location for displaying the street address or a business name without altering or obscuring the building facade.

This contemporary projecting sign is appropriately scaled and placed.

1.8 Signage

Turn of the 20th-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.

Twentieth-century signs added to earlier commercial buildings were less architecturally integrated with the facade. Some projected out from the upper stories and others were installed in the mid-cornice area. For 20th-century buildings, the signs reflected current architectural styles and trends, as did the facades. The size and scale of signage also increased from the more pedestrian-oriented sign of the late 1800s to one that caught the eye of someone driving past. By the 1930s and 40s, neon-lit signs gained popularity as did signs that incorporated electrical lighting. Postwar signage readily incorporated new technology, materials, and graphic designs.

Things to Consider As You Plan

Significant historic signs within the districts or landmark properties 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. 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. They can also incorporate contemporary design and materials if their scale and location are historically appropriate. 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.

1.8 Signage: Guidelines

.1 Retain and preserve historic 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 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 that are compatible with the related historic building 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 historic sign materials, such as wood, stone, and metal or of contemporary materials compatible with the character of the historic district or landmark building.

.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.

.11 It is not appropriate to install a large, out-of-scale, projecting sign on a building facade.

The new North State Bank sign above was constructed to match the original sign based upon historic photographs.

1.9 Cemeteries

This tombstone was carefully pieced back together and a missing corner replaced by a skilled stone conservator.

This gravestone at O'Rourke Cemetery is detached from its base. Reinstalling it could cause more damage if not over-seen by an experienced stone conservator.

Unfortunately, the inscription on the marble face of this historic grave marker was damaged when it was cleaned with bleach and it is now illegible. Rather than falsify the stone by re-inscribing it, a new inscribed plaque could be placed nearby on a separate base.

Historic cemeteries are an integral part of the cultural landscape and contain important architectural, landscape, and archaeological resources. They help tell the story of a community, providing glimpses of local history and chronicling the lives of earlier residents. For example, the O'Rorke Cemetery, a Raleigh Historic Landmark, is associated with the city's early Catholic community and it also attests to the influx of skilled artisans recruited to work on the State Capitol Building in the mid-1800s. The shapes, sculptural forms, inscriptions, and decorative embellishments of gravestones and markers are all significant features worthy of preservation and protection. In most historic cemeteries, individual gravestones and monuments depict historical and artistic trends of the times and also reflect the socio-economic status of the families who placed them there. The resulting variety of gravestone and marker forms, heights, and materials is an essential element of a cemetery's historic character. In active cemeteries, this character will continue to evolve as new markers reflecting later eras are added.

The layout of a cemetery, its pathways, roads, mature trees and shrubs, boundary walls, fences, and gates combine to create a landscape composition. The selection of specific trees, shrubs, and flowers for cemeteries was tied to associated symbolism in early Raleigh cemeteries. For example, cedar trees were used to represent strong faith and lilies to represent purity. In the 1700s and 1800s, groundcovers such as periwinkle were often planted as an alternative to grass for ease of maintenance.

Things to Consider As You Plan

Historic cemeteries can easily fall prey to vandalism and neglect as well as ongoing weathering and environmental damage. Discreet and effective site security, routine inspections, and ongoing maintenance are all essential to cemetery preservation. Also, documenting a cemetery through mapping and photography provides an important record for future reference and planning.

Cemetery preservation and repair requires different skill sets. A skilled mason can accomplish straightforward repointing of stones or bricks. But, the proper repair of broken, cracked, or toppled gravestones and markers requires a conservator's expertise to avoid additional damage from inappropriate repairs. Even misguided use of acidic cleaners or solutions that contain chlorine bleach can cause permanent damage. Over time, gravestone inscriptions may weather so they become nearly illegible but re-inscription would falsify the stone's appearance. To preserve the information, place a new inscribed plaque nearby on a new base.

The layout and circulation systems within a historic cemetery or historic portion of a cemetery should be maintained and repair of historic walkways, roads, walls, curbs, gutters, and drainage ditches made cautiously to retain the historic character. Overgrown vegetation and soil buildup or erosion can exacerbate the deterioration of fragile gravestones as can overzealous use of power mowers and trimmers. Protection of gravestones and markers is always essential when maintaining cemetery landscapes. Removal of dead or dangerous trees should focus on the aboveground tree to avoid potential damage to archaeological resources from root removal. Even the use of fertilizers, pesticides, and herbicides can cause unintended but irreversible damage. Acidic chemicals can damage marble and limestone and alkaline chemicals can deteriorate granite.

The replacement of diseased or damaged trees and shrubs with a similar species will help perpetuate a cemetery's visual character while the introduction of incompatible new plant materials may overwhelm and diminish its historic character. The placement of new plants also needs to be carefully considered to avoid potential damage to walls, fences, and gravestones by roots and overhanging branches.

1.9 Cemeteries: Guidelines

.1 Retain and preserve features that contribute to the overall character of a historic cemetery, including its gravestones, monuments, overall layout, circulation patterns, mature plantings and trees, ground cover, boundary walls, cornerstones, fencing, and gates.

.2 Retain and preserve the historic relationship between constructed features and landscape features of the historic cemetery, including site topography, circulation patterns, drainage systems, retaining walls, and significant vistas and views.

.3 Protect and maintain the wood, masonry, and metal elements of historic cemeteries through appropriate methods and surface treatments:

- Inspect regularly for signs of moisture damage, corrosion, structural damage, soil erosion, settlement, overgrown vegetation and soil buildup, invasive plant species, health of trees, and fungal or insect infestation.
- Clean heavily soiled gravestones and monuments carefully. Use the gentlest means possible. Avoid solutions containing chlorine bleach and acidic cleaning solutions that can damage masonry.
- Follow the guidelines for masonry, architectural metals, and wood where applicable.

.4 Repair damaged, broken, or toppled gravestones or monuments only under the supervision of a qualified conservator.

.5 Repair historic fences, gates, or walls using recognized preservation repair methods for the material or surface coating.

.6 Trim grass and other plantings carefully to avoid damaging historic gravestones, markers, and monuments and avoid the use of power mowers and weed trimmers near fragile gravestones and monuments.

.7 If desired, replace gravestones that are missing with new gravestones that are compatible in scale, materials, and details.

.8 Replace missing cemetery landscape features including trees and shrubbery based on documentary evidence.

.9 Avoid ground-disturbing activities (other than burials and installation of associated grave markers). If ground disturbance is required, use professional archaeologists and modern archaeological methods to determine that no unmarked burials are present.

.10 It is not appropriate to use pesticides, fertilizers, or herbicides in proximity to historic gravestones and markers.

.11 It is not appropriate to relocate, rearrange, or remove gravestones or monuments.

.12 It is not appropriate to use physical treatments such as polishing, sandblasting, and pressure washing to clean gravestones and monuments.

.13 It is not appropriate to re-inscribe an existing, eroded gravestone or monument or to attach a new plaque to an existing gravestone or memorial. If desired, place a new inscribed plaque nearby on a new base.

.14 In association with new burials, it is appropriate to install new gravestones and markers that are compatible in scale, materials, and details.

Surrounded by mature trees and shrubs, the central circulation path through City Cemetery is paved with brick pavers with a stone median and edged by stone curbs.

Section 2

Changes to the Building Exterior

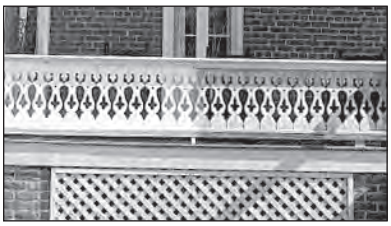
New architectural products are constantly being introduced and sorting out their appropriateness for historic buildings can be complex. Beyond visual compatibility, the selection and evaluation of alternative materials should include their effect on the underlying historic material, durability, sustainability in terms of material product and associated manufacturing, short term and long term costs, and changes in current technology or availability.

2.1 Wood

Wood was the most commonly used building material in early Raleigh neighborhoods. Many house exteriors were clad in clapboard, flush siding, board and batten, or textured siding (consisting of patterned wooden shingles). Decorative details such as wooden sawnwork, moldings, brackets, pediments, balustrades, and columns often added further embellishment. Modernist and postwar homes often used wood in more simplified fashions with minimal detailing. Even in commercial or residential buildings constructed or clad in masonry, wooden trim, window sashes, and doors were typical. Porches, fences, and storefronts often were constructed of wood as well.

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 vertical lines of the stained board siding and projecting wood window mullions give this mid-century home a distinctly modern look.



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

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 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. Although wood is a renewable resource, fast growth new wood is less resistant to decay than the denser old growth wood it is replacing. Specifying decay-resistant wood species and priming the back and ends with oil-based paint prior to installation can extend the lifespan of replacement wood. Borates and other pathogen-killing agents can be used to treat deteriorated wood and the application of an epoxy wood consolidant may help stabilize and replace the deteriorated portion of historic wood features or details in place. For deteriorated wood elements particularly vulnerable to ongoing deterioration—such as window sills and column bases and capitals—replacement with painted synthetic elements that replicate the original shape, texture, dimensions, and details may be a viable and cost-effective solution. The application of wood preservatives or the use of pressure-treated wood can also extend the life of wooden elements and surfaces. However, some pressure-treated wood must weather for six to twelve months before it is primed and painted.

Many substitute siding materials are not as durable or environmentally-friendly as wood. In evaluating a possible substitute material, careful consideration should be given to the sustainability of its manufacturing process and its lifespan as well as its physical characteristics. Resurfacing a wooden building with synthetic siding materials, such as aluminum, vinyl, asbestos, and asphalt, changes the shadow lines of the historic material and their finishes are not permanent; they also require repainting and are usually a short-sighted solution to a maintenance problem. In fact, they may hide signs of damage or deterioration, preventing early detection and repair. Synthetic substitutes differ from wood in their coefficients of expansion and also restrict airflow impacting the breathability of a historic wall. At their best, synthetic sidings conceal the historic fabric of a building, and at their worst, they remove or destroy the historic materials and the craftsmanship that reflect Raleigh'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 Raleigh's early historic districts or landmarks.

2.1 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 historic 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 historic 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, and material. Consider compatible substitute materials only if using the original material is not technically feasible.

.5 If replacement of an entire historic 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 historic 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, 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 historic wooden features and surfaces with destructive methods such as gritblasting, 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 should only be used if gentler methods are ineffective and they should be pretested on sample areas first.

.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 historic wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface.

.11 It is not appropriate to replace or cover historic wooden siding, trim, or window sashes with contemporary substitute materials.

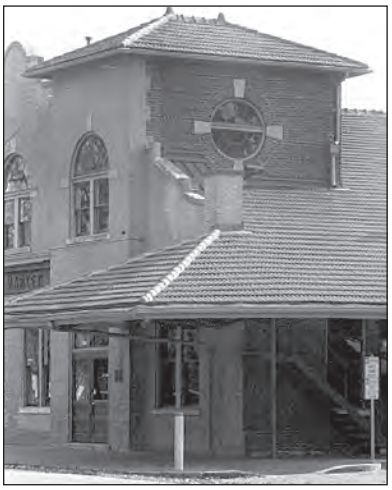
.12 It is not appropriate to introduce wooden features or details to a historic building in an attempt to create a false historical appearance.

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

2.2 Masonry

Site features as well as building elements, surfaces, and details executed in masonry materials contribute to the character of Raleigh's historic districts and some landmarks. A variety of historic masonry materials, such as brick, terracotta, limestone, granite, stucco, slate, concrete, cement block, and clay tile, are employed for a range of features, including sidewalks, 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. 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

The preservation of historic masonry walls is a sustainable approach, given their durability, high insulating value, minimal maintenance needs, extended lifespan, and the embodied energy they represent. Masonry surfaces 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 and problem, 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 gritblasting, waterblasting, and power washing is destructive to historic masonry surfaces and not appropriate. The painting of historically 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 historically unpainted masonry that has previously been painted is appropriate if the owner does not choose to remove the paint films chemically.

Moisture penetration, with subsequent damage to a masonry wall, is often the result of open or deteriorated mortar joints that require skillful repointing with new mortar. Before repointing, any loose or deteriorated mortar must be removed with hand tools, taking care not to chip or damage the historic masonry. In a proper repointing, the new mortar will match the visual and physical properties of the original mortar, including its strength, color, and texture. Prior to the 1930s, lime mortars were used with brick. Contemporary mortar high in portland cement content exceeds the strength of historic brickwork and will deteriorate it. New mortar joints should match the original in width and profile. Masonry sealers and coatings are no substitute for repointing and may even cause more damage. Moisture damage may also cause a stucco coating to separate from its masonry backing. To repair it, remove loose or deteriorated stucco and patch 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.

2.2 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 historically painted or 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 historically 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 historic 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 historic 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 historic 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 gritblasting and high-pressure power washing.

.10 Repaint historically 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.

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.

2.3 Architectural Metals

In historic districts and landmarks, 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 and landmarks in the form of fences, gates, streetlights, signs, mailboxes, signposts, site lighting, statuary, fountains, and tree guards and grates.

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. For fragile corroded metals, coating with a rust converter may be the best solution to halting further 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 hand scraping or wire brushing to remove any corrosion before repainting. In extreme cases a low-pressure (80–100 lbs. per square inch) 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.

2.3 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 or landmark.

.3 Protect and maintain historic 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 historic architectural metal features and surfaces using recognized preservation methods for splicing, patching, reinforcing, and rust converters.

.5 If replacement of a deteriorated detail or element of a historic 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 historic 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 a historic 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 or if it will damage its architectural character.

.12 It is not appropriate to patch metal roofs or flashing with tar or asphalt products.

Metal is a durable choice for decorative fences.

2.4 Paint and Paint Color

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.

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 undertake a paint analysis to identify 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 it is appropriate to consider other color schemes. Property owners should take advantage of the many excellent resources available that describe other historic color palettes and appropriate combinations, including paint manufacturer websites. The commission has many of these in its library for reference.

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, high pressure 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 paint layers is unnecessary and undesirable from both a historical and a practical standpoint. Often, only hand scraping and hand sanding are necessary for removing loose paint. Destructive paint-removal methods, such as gritblasting, 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 in paint removal, thermal devices such as electric hot-air guns may be used with care on decorative wooden features, and electric heat plates and infrared paint removal systems may be used with care on flat wooden surfaces. Chemical strippers should only be used with caution on wood surfaces. The surface must then be neutralized for a new paint film to bond. 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 semi-gloss paints provide a similar appearance. Early historic buildings were designed with air permeability in mind. For this reason, careful evaluation of the breathability of any new paint product is needed to ensure it does not seal in moisture. 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.

Lead-based oil paints were used well into the 20th century. Building elements and surfaces with exposed lead-based paint are a health risk. Children and pregnant women are especially at risk. It is essential to follow proper procedures to mitigate or eliminate lead-based paint. See the Appendix for sources for lead-based paint information.

2.4 Paint and Paint Color: Guidelines

.1 Preserve and protect original exterior building surfaces and site features that were historically painted, by maintaining a sound paint film on them.

.2 Protect and maintain historically 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, peeling or alligatored paint films down to the first sound paint layer before repainting. Use the gentlest means possible, such as hand scraping and hand sanding. Use electric heat guns and plates and infrared paint removal systems 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 and caulked 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 When repainting, follow best practices for removing or mitigating lead-based paint.

.5 It is not appropriate to paint brick, stone, copper, bronze, concrete, or cement block surfaces that were historically unpainted.

.6 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.

.7 It is not appropriate to replace painted wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface.

.8 It is not appropriate to remove paint films before repainting through destructive methods such as gritblasting, high-pressure 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.

2.5 Roofs

The roof form and pitch are among the major distinguishing characteristics of historic buildings. Roofs can be flat, sloped, 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; and many Gothic Revival buildings display steep-pitched, complex arrangements of roofs and gables. Roofs of mid-century modern homes combine low profiles and deep overhangs. Commercial buildings often exhibit decorative copings along the facade parapet. Roofing materials also 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 20th century both for new construction and for reroofing of earlier buildings. Historic roofing materials were usually dark in color.

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

Things to Consider As You Plan

It is important to retain and preserve historic roofs that create distinctive effects through shapes or color, because to alter or remove them would result in loss of a significant architectural feature. If a roofing material must be replaced and is not readily available, a property owner should select a compatible substitute material that closely resembles the original. If 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.

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

Routine care and maintenance of a roof are critical. A leaky roof allows water damage to the structure and elements of a building. It is wise to keep a roof free of leaves and debris and 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, another sustainable choice if kept painted, can also last 100 years. By contrast, a good-quality fiberglass shingle roof will last twenty to thirty years. Applying an elastomeric coating to a deteriorated metal roof can greatly extend its lifespan but coating valleys or roofing materials with roofing tar can accelerate their deterioration. Because modern prefab metal roofs have large ridge and hip caps, they are not appropriate substitutes for true standing seam metal roofs. 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. Gutters, scuppers, and downspouts must be cleaned out often and kept in good repair to successfully 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.

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.

Adding solar collectors that optimize panel angle and orientation yet are sensitively placed on historic roofs can be a challenge. It is best to look for roof planes not visible from the street and in areas where historic roof features will not be damaged and the historic character of the building is not diminished. (The Appendix includes a link to solar charts for Raleigh.)

2.5 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.

.3 Repair historic roofs and their distinctive features through recognized preservation methods for resetting or reinforcing.

.4 If replacement of a partially deteriorated historic 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, color, and details such as ridge and hip caps. Consider compatible substitute materials only if using the original material is not technically feasible.

.6 If a historic 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. For modest postwar roofs, galvanized metal may be an appropriate choice. 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 or landmark.

.11 Install ventilators, solar collectors, antennas, skylights, or mechanical equipment in locations that do not compromise character-defining roofs or on roof slopes not 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.

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

The large expanses of glass framed in wood in this landmark early modernist house create a strong connection between the interior and the backyard patio. The massive brick chimney wall visually anchors the glazed exterior walls on either side.

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

2.6 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, corner boards, cornices, brackets, entablatures, and skirt boards 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 pre-1945 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. Cantilevered walls, and an emphasis on strong horizontal lines are characteristic of some mid-century modern homes. Aluminum siding and asphalt shingles emerge as post-1945 claddings as do bricks in new textures and sizes. 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.

2.6 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 historic 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 historic 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 a historic 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 historic 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 a historic 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.

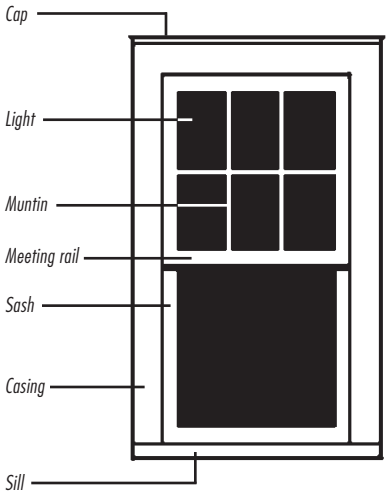
.9 It is not appropriate to remove or cover any material detail associated with historic exterior walls, including decorative shingles, panels, brackets, bargeboards, and corner boards, unless an accurate restoration requires it.

.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.

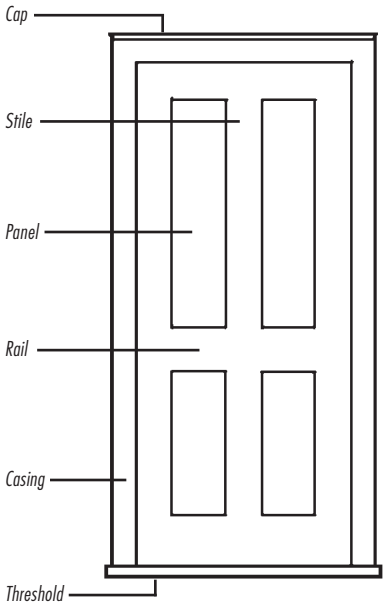
.11 It is not appropriate to introduce features or details to an exterior wall in an attempt to create a false historical appearance.

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

2.7 Windows and Doors



ELEMENTS OF A DOUBLE-HUNG WINDOW



ELEMENTS OF A PANELED DOOR

Rolled steel casement windows are hinged vertically and are distinctive features found on many buildings from the 1920s and 30s.

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 lights (panes) in place. Doors with various 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 individually fixed sashes. The introduction of mass-produced metal windows and doors contribute to the variety of configurations, like picture windows and clerestories found in postwar architecture.

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.

Things to Consider As You Plan

Improper or insensitive treatment of the windows and doors of a historic building can seriously detract from its architectural character. Repairing the original windows in an older building is more appropriate, sustainable, and cost-effective than replacing them with new ones. Life-cycle cost analyses indicate replacement windows do not pay for themselves with energy savings. Replacement windows have a finite life and, once historic sashes are replaced, the owner will need to replace them cyclically. Wood windows also have a lower carbon footprint than their vinyl counterparts. Routine maintenance and repair of historic wood windows is essential to keep them weathertight and operable. Peeling paint, high air infiltration, sticking sash, or broken panes are all repairable conditions and do not necessitate replacement. Wood 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 and such glazing should be retained.

If the details of a window or door, such as casing or muntins 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 unit 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 must 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 wood window sashes to match many original windows can be ordered at most lumber yards. Although steel windows and doors can often be repaired, some metal windows and doors are not repairable and identical units are no longer available but new replacement units can generally be found that are similar in configuration and dimension. Changing existing window and door openings, closing existing openings, or adding new openings on a historic building should be 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.

Continued on page 52

2.7 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, sashes, 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.
- Provide adequate drainage to prevent water from standing on nearly flat, horizontal surfaces such as window and door sills.
- Clean the surface using the gentlest means possible.
- Limit paint removal and reapply protective coatings as necessary. Remove heavy paint buildup on windows and doors to facilitate their operation
- 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 historic 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, material, and quality of material. Consider compatible substitute materials only if using the original material is not technically feasible.

.6 If a historic window or door unit is deteriorated beyond repair, 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 historic 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 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.

.11 It is not appropriate to remove original doors, windows, shutters, blinds, hardware, and trim from a character-defining facade.

Continued on page 53

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

2.7 Windows and Doors *Continued from page 50*

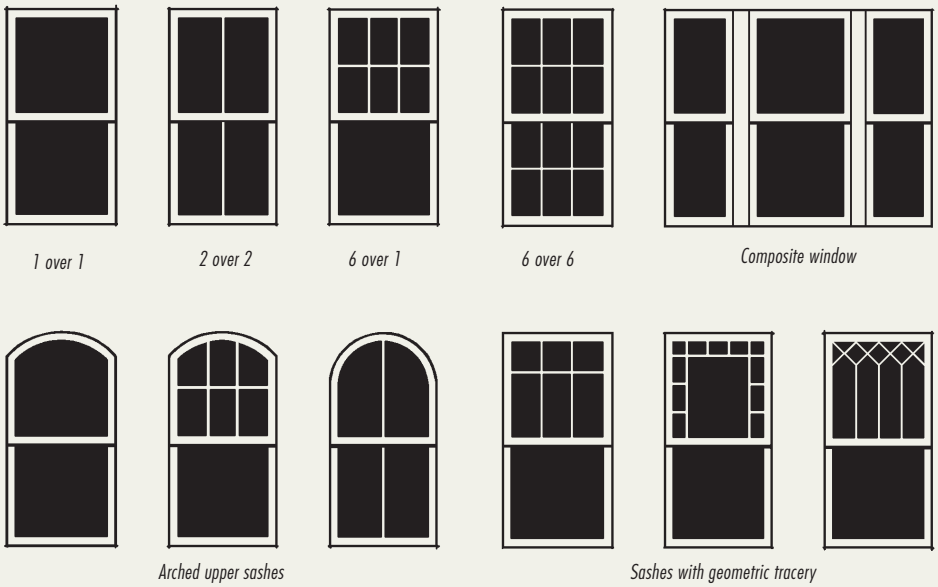
Exterior shutters on early Raleigh buildings were functional features sized to fit the openings and hinged to close for security or solar control. Louvered shutters provided for some ventilation and light when closed. Beyond function, they embellished the building exterior and contributed to its architectural character. Existing historic shutters 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. Aluminum awnings were not widely available until the 1950s and are not appropriate for earlier historic buildings but fabric awnings that are compatible in scale, form, and color may be appropriate.

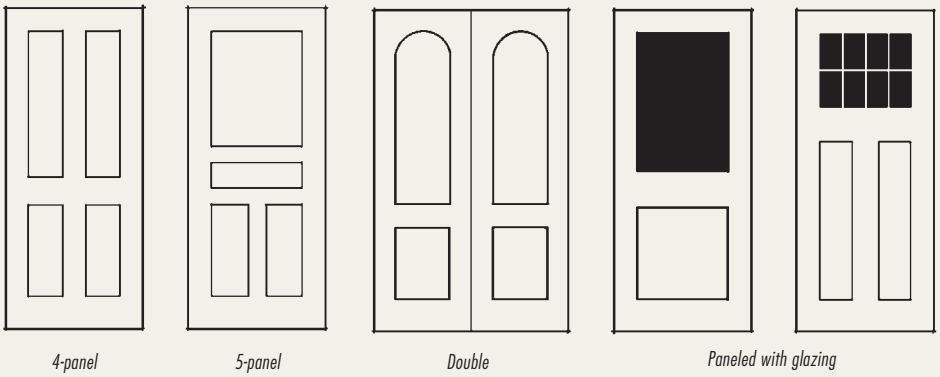
Information on storm windows and doors is provided in 3.10 Sustainability and Energy Retrofit.

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.

The curtain wall facade of this Raleigh landmark is characteristic of many mid-century modern office buildings which embraced large spans of non-loadbearing glass walls.



In the early 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.

2.7 Windows and Doors: Guidelines *Continued from page 51*

.12 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.

.13 It is not appropriate to use snap-in muntins to create a false divided-light appearance.

.14 It is not appropriate to replace clear glazing with tinted or opaque glazing.

For guidelines on storm windows and storm doors, see 3.10 Sustainability and Energy Retrofit.

Commercial entries are often recessed.

2.8 Entrances, Porches, and Balconies

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

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. Entrances to post-World War II buildings are often less embellished and visually prominent than earlier entrances.

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 offering shade from the summer sun. 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.

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

The raised front entrance to this modernist home continues across the front of the house as a narrow cantilevered deck partially sheltered by the roof overhang.

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.

2.8 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 historic wood, masonry, and metal elements of entrances, porches, and balconies through appropriate surface treatment:

- 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 historic 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 historic 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 historic 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 character-defining facades.

.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.

2.9 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 decorative and functional features of a storefront include display windows, doors, transoms, signs, shade providing 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.

Post-1945 storefronts embraced more modern materials and streamlined styles but usually retained the large display street level windows of earlier storefronts.

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.

2.9 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 historic 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 historic 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 historic 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. See also 3.4 Paint and Paint Color.

.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.

.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 sand blasting, 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 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.

.12 It is not appropriate to replace or cover wooden storefront and entry elements with contemporary substitute materials such as aluminum or vinyl.

.13 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.

During the summer, dormers with operable windows and louvered gable vents can help cool a house by allowing rising hot air to escape.

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

This mechanical unit was installed on a rear side facade and further screened from view by a low, wooden picket fence and foundation plantings.

2.10 Sustainability and Energy Retrofit

Sustainability, 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 and for landmark buildings, 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. These guidelines advocate maintaining and maximizing existing sustainable features of historic buildings and neighborhoods. They also advise enhancing sustainability through landscape decisions and energy conservation strategies and promote the sensitive introduction of sustainable technology. Consult the RHDC staff to discuss best practices.

In Raleigh's early historic districts a variety of energy-conserving site and building features illustrate the sensibility of an earlier era regarding climate. 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, property owners should first 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 introducing storm windows and doors, adding weatherstripping, caulking, insulation, and more efficient mechanical systems. All retrofit measures must be reviewed with their impact on the historic character of the building and district in mind. For example, adding insulation in the attic and basement or crawl space reduces energy costs more than adding it to exterior walls and is far less intrusive.

After any necessary repair of windows to ensure their weathertightness, significant additional energy efficiency (comparable to the introduction of double-glazed windows) can be achieved with the addition of storm windows—without the loss of historic features and for far less investment. Non-reflective energy films can also be applied to the interior window face. Narrow-profile exterior storm windows that do not obscure the window itself, carefully installed to prevent damage to the sill or the frame, and finished in a color compatible with the sash color are fairly common in the districts. To retain the opportunity to open windows, the property owner should select operable storm units that align with the meeting rails of the window. If interior storm windows are preferred, they should be tension-mounted with airtight gaskets. Storm window ventilating holes must be kept open to prevent condensation from damaging the window or the sill. Selection of new screen or storm doors should follow the guidelines for exterior storm windows. New mechanical systems, with outside units, ventilators, and solar collectors should be located and installed so that they do not damage or diminish the historic character of the building or site. Inconspicuously located units can be further screened by plantings or fences. Adding solar panels can be a challenge to optimize panel angle and orientation with sensitive placement. See the Appendix for a link to Raleigh solar charts.

Utility lines and poles have long been a part of the districts, consolidating old and new utility and communication lines where possible will avoid overpowering the landscape with additional overhead wires. If new or upgraded power will necessitate an additional pole or overhead wires, underground cables may provide less visual intrusion.

2.10 Sustainability 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. Bare aluminum storm windows may be appropriate for post-1945 buildings. 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 may be appropriate for post-1945 buildings.

.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 critical root zone of trees.

.10 Where possible, locate portable window air conditioning units on rear facades or inconspicuous side facades.

.11 Install low-profile ridge vents, if desired, only if they will not destroy historic roofing materials and details.

.12 Install ventilators, solar collectors, vehicle charging stations, and mechanical equipment in locations that do not compromise character-defining building features or in locations that are not prominently visible from the street.

.13 Minimize the visual impact of electric vehicle charging stations.

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

2.11 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. The North Carolina State Building Code, the North Carolina Rehabilitation Code, and the federal Americans with Disabilities Act of 1990 as amended all include some flexibility in compliance when a historic building is involved.

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.

Only the metal railings of the ramp added in this church courtyard are visible above the low stone wall that edges the landscaping.

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. Commercial or institutional buildings without raised foundations may present challenges as well. Recessed entries may be deep enough to provide needed access; however, key features, such as entries with historic ceramic tiles should be retained and preserved.

Safety codes may also dictate additional exits and/or a fire stair. The introduction or modification 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.

2.11 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 Consult with local advocacy groups to find ways to reasonably accommodate access.

.7 Work with code officials in exploring alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features.

.8 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 3

Additions and New Construction

This backyard deck incorporates a pergola on one side and its railing doubles as built-in seating.

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

Tubular metal rods incorporated into the railings add contemporary detailing to this modestly-scaled wooden rear deck.

3.1 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 face. 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 six inches from a building corner also helps to diminish its impact and differentiate it from the existing building.

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 12 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 skirt boards, 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.

3.1 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 Minimize the visibility of new residential decks from the street by introducing them in inconspicuous locations, usually on the building's rear face and inset from the rear corners. Design and detail decks and associated railings and steps to reflect the materials, scale, and proportions of the building.

.3 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.

.4 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 skirt boards, lattice, masonry panels, and dense evergreen foundation plantings.

.5 Locate new decks so they do not require removal of a significant building element or site feature such as a porch or a mature tree.

.6 Ensure that new decks are sited and designed so they do not detract from the overall historic character of the building or the site.

.7 Design new decks to be of a size and scale that does not significantly change the proportion of original built area to open space for a specific property.

.8 It is appropriate to implement a tree protection plan prior to the commencement of construction activities.

A traditionally detailed deck stairway.

3.2 Additions

A sensitively designed second-story addition to the front side facade 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.

Over the life of a building, its form may evolve as additional space is needed or new functions are accommodated. Many buildings in Raleigh's historic districts and some landmarks 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 as they tell the story of the building's changes over time. Traditionally, additions were built onto the rear of a building and stepped in from the side walls as they extended the depth of the building to gain additional living area. Other times, side or rear porches were enclosed to become conditioned space. Such additions are easy to discern because they extend beyond the original building footprint with changes in wall planes and often rooflines.

New additions are appropriate as long as they do not destroy historic features, materials, and spatial relationships that are significant to the original building and site and they remain deferential and subordinate to the original building. In terms of architectural style, a new addition may be traditional, contemporary, or a simplified version of the original building so long as it strikes a balance in terms of compatibility with and differentiation from the historic character and the identity of the original building. Further, new additions should be constructed so that they could be removed in the future without damage to the original building.

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 facade 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, architectural style, and selection of materials, details, colors, and features of proposed new additions should be reviewed in terms of compatibility with the original building.

To preserve a property's historic character, a new addition must be visually distinguishable from the historic building. This does not mean that the addition and the historic building should be glaringly different in terms of design, materials and other visual qualities. Instead, the new addition should take its design cues from, but not copy, the historic building. 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.

3.2 Additions: Guidelines

.1 Construct additions, if feasible, to be structurally self-supporting to reduce any damage to the historic building. Sensitively attach them to the historic building so that the loss of historic materials and details is minimized.

.2 Design 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 critical root zone.

.5 It is appropriate to implement a tree protection plan prior to the commencement of construction activities.

.6 Locate a new addition on an inconspicuous face of the historic building, usually the rear one.

.7 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.

.8 Design an addition to be compatible with the historic building in mass, architectural style, materials, color, and relationship of solids to voids in the exterior walls, yet make the addition discernible from the original.

.9 Design additions so that the placement, configuration, materials, and overall proportion of windows and doors are compatible with those of the historic building. Select exterior surface materials and architectural details that are compatible with the existing building in terms of composition, module, texture, pattern, and detail.

.10 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.

.11 It is not appropriate to construct an addition that significantly changes the proportion of original built mass to open space on the individual site.

.12 It is not appropriate to construct an addition if the overall proportion of built mass to open space on its site will significantly vary from the surrounding buildings and sites that contribute to the special character of the historic district.

Site features should be considered an integral part of a project when planning additions to buildings. Below, this new addition was carefully sited and constructed to retain two mature trees.

3.3 New Construction of Primary Buildings

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 special character of the district setting and buildings. It can fill in the "gaps" in historic fabric from prior building losses and teardowns but special attention must be paid to ensure that the building footprint, massing, and scale of proposed new construction is compatible with the surrounding buildings that contribute to a district's special character. The introduction of compatible but contemporary new construction can add depth and contribute interest to the district.

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

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. 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 as in terms of the special character essay for the specific district.

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

To preserve a district's historic character, new buildings must be visually distinguishable from historic buildings. This does not mean that new buildings and historic buildings should be glaringly different in terms of design, materials and other visual qualities. Instead, the new buildings should take design cues from, but not copy, historic buildings. The success of new construction within a historic district relies on understanding what the distinctive architectural character is of the district. New buildings must be compatible with that character. The Special Character Essays for each historic district are excellent references for understanding the relevant character and context

In considering the overall compatibility of a proposed structure, its height, form, massing, proportion, size, scale, architectural style, and roof shape should first be reviewed. A careful analysis of contributing buildings surrounding the site can be valuable in determining the consistency and the significance of these criteria. The overall proportion of the building's front facade 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 establishing a vertical orientation of the building facade will result in a more compatible design. A similar study of materials, building features, and details typical of contributing 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.

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.

Incorporating contemporary sustainability principles in new construction and related landscaping is encouraged within the historic districts, including protecting the critical root zone of mature trees on sites and minimizing ground disturbance.

Continued on page 70

3.3 New Construction of Primary Buildings: Guidelines

.1 Site new construction to be congruous with surrounding historic buildings that contribute to the special character of the historic district in terms of setback, orientation, spacing, and distance from adjacent historic 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 critical root zone.

.5 It is appropriate to implement a tree protection plan prior to the commencement of construction activities.

.6 Conform to the design guidelines found in Section 2 regarding site and setting in developing a proposed site plan.

.7 Design new buildings to be congruous with surrounding buildings that contribute to the special character of the historic district in terms of height, form, size, scale, massing, proportion, architectural style, and roof shape. The height of new buildings should generally fall within 10 percent of well-related nearby buildings.

.8 Design the proportion of the proposed new building's front facade to be compatible with the front facade proportion of surrounding historic buildings.

.9 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.

.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.

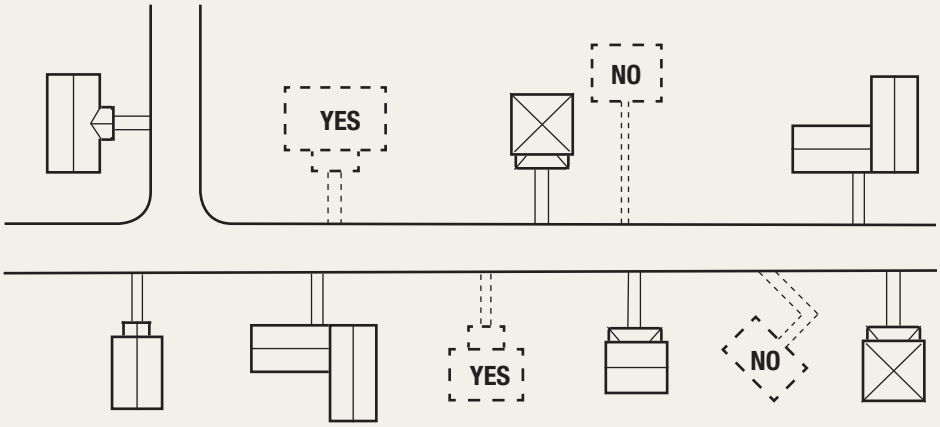
.11 Design new buildings so that they are compatible with but discernible from contributing buildings in the district.

.12 It is not appropriate to introduce new buildings whose proportion of built mass to open space on their site significantly varies from the surrounding buildings that contribute to the special character of the historic district.

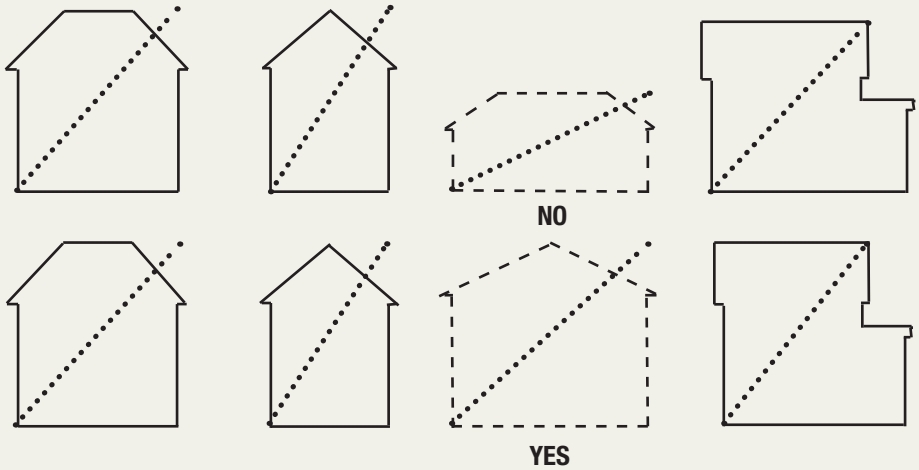
Above, compatible contemporary new construction. Below, a compatible building that combines simplified details from both the late Victorian and Craftsman architectural styles yet steps outside those house types with its inset front porch.

3.3 New Construction

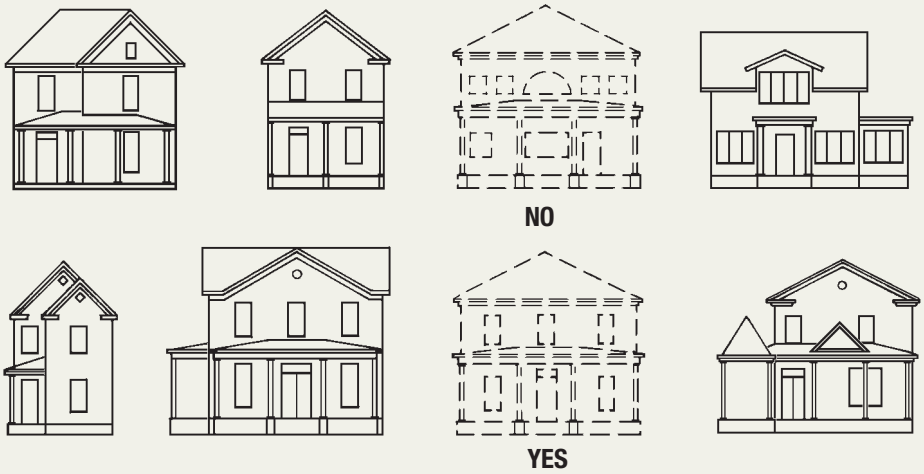
Continued from page 68



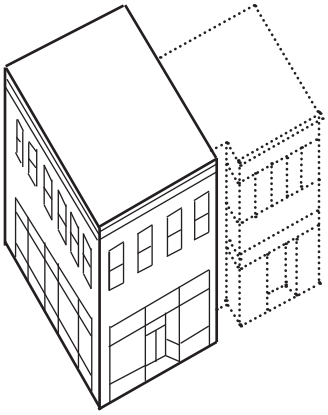
The proposed siting for new buildings should be compatible with the setback, orientation, and spacing of existing district buildings. Inconsistent spacing and setback make the proposed siting of a new building inappropriate. A clear change in orientation to the street makes the proposed siting of the house on the lower right inappropriate as well.



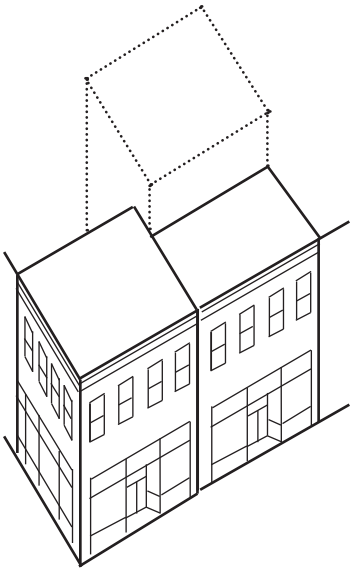
Proposed new buildings should be compatible in height and proportion of front facade with surrounding buildings that contribute to the district character. The dotted diagonal lines indicate the implied proportion of the street facades. The proposed building on the top row is clearly lower in height and its facade proportion is horizontal instead of vertical like the others.



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 historic district character. The center windows for the proposed building on the top row are inconsistent in proportion with other district windows and the placement of the front door is also inconsistent with the pattern of center front doors for houses of similar form.



Maintaining the height and the alignment of architectural features such as storefronts, upper story windows and cornices in an addition will continue the visual continuity of the streetscape.



Additions to the rear of midblock buildings can gain additional height if they step back from the build-to line enough to be out of the sightlines of pedestrians on the street.

This compatible church addition relates to the character of the historic church and nearby commercial buildings and respects the continuity of the build-to line at the street.

3.4 Non-residential Additions

New additions to commercial properties within the commercial and mixed-use character districts and the Historic Overlay District (HOD) require thoughtful analysis of their specific context, often downtown, and an understanding of the visual impact the addition will have on the perceived experience of the pedestrian. Building height, form, and the alignment of architectural features from one building to the next contribute to the sense of order and create a visual continuity throughout the district. Whether the style of the addition is contemporary, traditional, or a simplified interpretation of the original historic building, it must be compatible with yet differentiated from the building being enlarged. Consideration must also be given to the visual impact an addition has on the character of the historic district as perceived from outside the downtown historic district.

Things to Consider As You Plan

Many historic commercial buildings in downtown are three to four stories in height but there are also some one- and two-story historic commercial buildings. This variation makes it especially important to look at adjacent and nearby historic buildings, particularly those within the block, when planning additions to buildings. The height and massing of additions should never overpower or compromise the integrity of the historic building or site, or the ability to perceive the district's historic sense of time and place. The impact of an addition on a historic building can be significantly diminished by locating it on the least character-defining facade, setting it back from the street facade, and by keeping it deferential in volume and height.

It is especially important that additions do not interrupt the facade continuity of a block. Building width, height, and setback as well as the pattern of the building-wall line should be congruous with the block face and well-related nearby buildings and structures. Locating an addition within the interior of a block so it does not front the street is one way to increase square footage without disrupting the streetscape.

In locations on the interior of a block, an addition may be a few stories higher than the original building as it steps back from the building-wall line. This additional height behind the building-wall line may be accommodated by the use of design details that reduce the perceived building height and mass such as stepbacks, fenestration, bay patterns, and material selection. For additions that do front the street, their height difference at the building-wall line should not exceed 10 percent of well-related buildings.

An addition constructed on property adjacent to a historic building may be considered as a separate building with the proposed design that should follow the guidelines for non-residential new construction in Section 3.5. The Special Character Essays are excellent references for ensuring that scale, facade features, materials, and details of the addition are congruous with the historic building and the special character of the district.

3.4 Non-residential Additions: Guidelines

.1 Conform to the design guidelines found in Section 3.2 regarding all other aspects of additions.

.2 Design commercial additions with an architectural and urban scale compatible with the special character of the district and using details that contribute to the building's integration into the special character of the site and district including: cornice lines, belt courses, fenestration bands, height, material selection, roof form, and street walls.

.3 Design commercial additions so that the pedestrian experience of the special character of the district's historic sense of time and place is retained.

.4 Limit the height of additions in relationship to historic buildings so they do not diminish or visually overpower the historic building.

.5 Design additions to be compatible with the historic building in perceived height from the street, yet differentiate the addition from the historic building. Additions constructed on a site adjacent to a historic building may be treated as a separate or new building.

.6 Design rooftop additions to be subordinate to historic buildings, compatible and proportional, such that the massing and placement maintains the pedestrian experience of the district's historic sense of time and place. Generally, set back rooftop additions from the primary facade of the building. Set back new floors substantially so that the original building height and facade are clearly distinguishable from the new upper floor(s) as seen from the street.

.7 Generally limit the height of additions on the site of a contributing building as of the date of district designation to within 10 percent of the height of well- related nearby historic buildings.

.8 At the building-wall line, generally limit the height of additions on a vacant lot and on sites of non-contributing buildings as of the date of district designation to within 10 percent of the height of well-related nearby buildings. Accommodate additional height behind the building-wall line through the use of design details that reduce the perceived building height and mass, including: stepbacks, fenestration, or bay patterns.

.9 Reduce the perceived height and mass of additions by relating buildings to the human scale through the use of architectural elements, proportion, materials, and surface articulation. Maintain a distinction between the upper levels and the street level. Select exterior materials that have a texture, pattern, and scale similar to those in the historic district.

.10 Coordinate the top of the building addition with the overall building design. Substantially setback additional building height from the primary street facade to preserve the pedestrian scale and urban proportions of the building.

.11 Regardless of the overall mass or height of an addition, maintain consistent massing and perceived building height at the street level.

.12 It is not appropriate to construct half-level or split-level first floors that extend both above and below the sidewalk grade.

The rooftop addition to the Carolina Trust Building is setback so far from the Fayetteville Street facade that it cannot be seen from the street.

This contemporary downtown building anchors the street corner and fits into the streetscape with its compatible height, appropriate breaks in its facade, and choice of materials.

The side facade of this contemporary building also features a stepped wall clad in brick veneer, projecting corner sign, and a projecting glazed oculus.

3.5 Non-residential New Construction

New construction within the commercial and mixed-use character districts and the Historic Overlay District (HOD) requires careful consideration of its context, often downtown, because in an urban setting buildings define the public space. New construction in an urban character historic district will be compatible if it reinforces the space defined by the surrounding contributing buildings.

Downtown Raleigh has a pedestrian-friendly scale to its buildings and streetscapes. The new building's form, its fenestration, and its relationship to the street as perceived by the pedestrian are critical to maintaining the special character of the district. Building height, form, and the alignment of architectural features from one building to the next contribute to the sense of order and create a visual continuity throughout the downtown. Less critical, but still important, is the impact a new building has on the special character of the historic district as perceived from outside the downtown historic district. One of the most variable elements of a commercial building over its life is the street level facade. This variability can be key to the commercial success of the tenant within and the pedestrian experience without. The design of the facade must accommodate retention of historic elements and reinforce the character of the historic district. Respecting the urban form characteristic of the district is more important than replicating its architectural style or form. In fact, the introduction of a compatible, contemporary new project can add depth and vitality to the district.

Things to Consider As You Plan

Many historic commercial buildings in downtown are three to four stories in height but there are also some one- or two-story historic commercial buildings. This variation makes it especially important to look at adjacent and nearby historic buildings, particularly within the street block, when planning new buildings. For sites where context is not present due to the absence of adjacent contributing buildings, context should be drawn from the overall historic architectural character of the entire district. The Special Character Essays are excellent references for understanding the relevant character and context.

The height and massing of new construction should never overpower or compromise the integrity of the special character of the district or the ability to perceive the district's historic sense of time and place. To maintain the facade continuity of a downtown block, building width, height, and setback should be consistent with well-related nearby buildings and structures. The pattern of the building-wall line should be kept consistent for the entire length of a block to maintain continuity.

Taller or wider new buildings can use techniques to reduce their perceived mass. For example, a change in material or texture above the first or second floor can help to reinforce the street-level base, scaled to humans, while diminishing the portion above to reduce the perceived height. Likewise, the overall length of a facade can be broken by repeating the rhythm of breaks in well-related nearby historic buildings. Other techniques include the use of aligning cornice lines above the second or third floor, incorporation of wall face projections or recesses, or inclusion of a repeating pattern using color, texture, or materials. Compatibility may be enhanced by aligning such features with well-related nearby buildings. Whatever the approach, the level and quality of detail within the nominal sightlines and the areas most in view of the pedestrian are of utmost importance in preserving the scale and character of the district.

Continued on page 76

3.5 Non-residential New Construction: Guidelines

.1 Conform to the design guidelines found in Section 3.3 regarding all other aspects of new construction.

.2 Design commercial new buildings with an architectural and urban scale compatible with the special character of the district and using details that contribute to the building's integration into the character of the site and district including: cornice lines, belt courses, fenestration bands, height, material selection, roof form, and street walls.

.3 Design commercial new buildings so that the pedestrian experience of the character of the district's historic sense of time and place is retained.

.4 At the building-wall line, generally limit the height of new construction on a vacant lot to within 10 percent of the height of well-related nearby buildings. Accommodate additional height behind the building-wall line through the use of design details that reduce the perceived building height and mass including: stepbacks, fenestration, bay patterns, and street level details.

.5 Reduce the perceived height and mass of new construction by relating buildings to the human scale through the use of architectural elements, proportion, materials, and surface articulation. Maintain a distinction between the upper levels and the street level. Select exterior materials that have a texture, pattern, and scale similar to those in the historic district.

.6 Coordinate the top of the new building with the overall building design. Substantially step back additional building height from the primary street facade to preserve the pedestrian scale and urban proportions of the building.

.7 Regardless of the overall mass or height of new construction, maintain consistent massing and perceived building height at the street level.

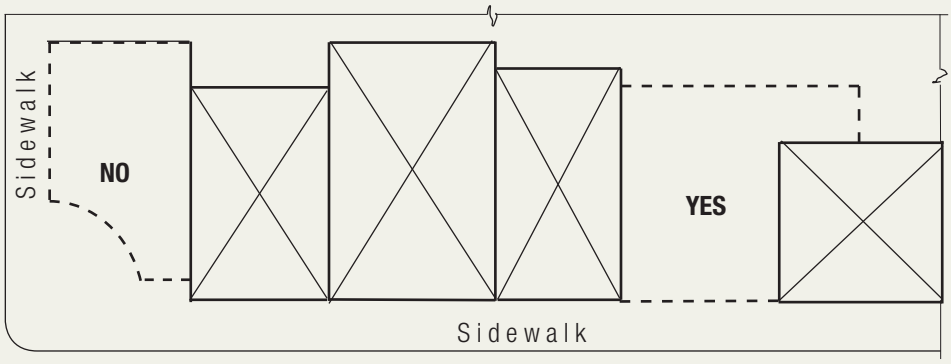
.8 It is not appropriate to construct half-level or split-level first floors that extend both above and below the sidewalk grade.

.9 It is not appropriate to create a monolithic effect to the building exterior either vertically or horizontally, except when characteristic of a district.

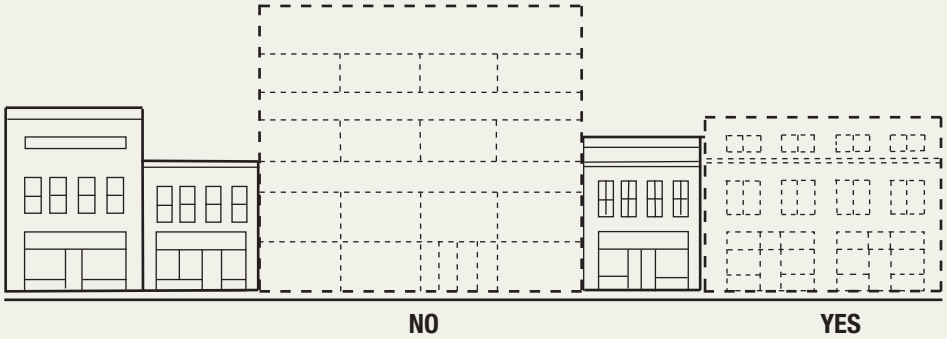
At street level, the corner of this building is recessed on the diagonal. yet a hefty concrete column establishes the building corner. Above it, the two brick veneer walls stop just short of meeting in the corner—another detail that differentiates this building from historic buildings in the downtown.

3.5 Non-residential New Construction

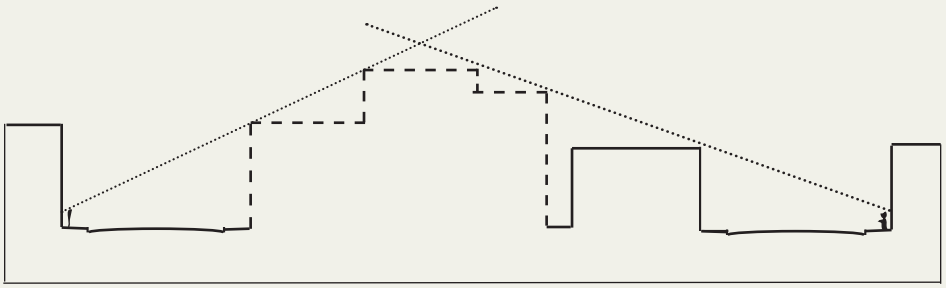
Continued from page 74



The proposed siting for new downtown buildings should be compatible with the setback, orientation, and spacing of well-related nearby buildings. Above, the proposed building on the right aligns with the setback of adjacent buildings and completely fills the "gap" between the adjacent buildings. However, the proposed building on the left is not appropriate. It doesn't anchor the block corner because its footprint pulls back significantly from the building-wall line of the streetscape.



The proposed new downtown building in the center of the streetscape above significantly exceeds the height of well-related nearby buildings at the building-wall line. Its horizontal bands of upper story windows and the monumental height of the fully glazed first floor, are also not compatible with the scale and proportion of the adjacent windows and storefronts. The height of the proposed building on the right is compatible. Although twice as wide as well-related nearby buildings, the implied subdivision of its facade into two bays and the scale and proportion of its windows and storefronts are also compatible with the special character of the streetscape. Additional height may be accommodated behind the building-wall line as illustrated below.



The diagram above is a cross section through the middle of a commercial block. It illustrates how a new building can align with the height of well-related nearby buildings at the building-wall line of the sidewalk but increase in height as it steps back toward the interior of the block, out of the sightline of pedestrians in the public right-of-way on both sides of the block.

Section 4

Relocation or Demolition

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.

4.1 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 and the embodied energy it represents, 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 due to a change in location, thus compromising the significance of the historic building itself. Therefore, the decision must be weighed carefully, especially for landmark buildings. Moving a Raleigh Historic Landmark will automatically result in its delisting unless specified otherwise in the ordinance.

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. Attention should be given to any archaeological resources that may be affected in both the old and new location assuming they are both within the Historic Overlay District. The following questions provide a framework for evaluating the architectural and environmental context for such a decision:

- Is the structure threatened with demolition?
- Is the existing surrounding environment incompatible with the preservation of the structure?
- 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 Raleigh Historic Development Commission 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.

4.1 Relocation: Guidelines

.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 congruous with the special character of the historic district 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. It is appropriate to implement a tree protection plan prior to the commencement of construction activities.

.8 Protect significant site features of the original site, the new site, and the route of the move during the relocation.

Even the two story portico of the Lewis-Smith House remained attached during its relocation.

4.2 Demolition

Demolition of significant buildings, structures, sites, archaeological resources, objects, or trees 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. During the delay, it is important that the building is protected so that it does not deteriorate.

In addition to the loss to Raleigh of a historic resource, demolition is an inherently environmentally unfriendly act considering the loss of embodied energy contained in the building and the enormous amount of materials to be added to the local landfill. Such unsustainable actions are in conflict with the goals of the city.

A property owner's failure to properly maintain a historic building or site can result in its eventual demolition due to the loss of its structural integrity. Such irresponsible treatment of historic resources conflicts directly with the goals of the city in establishing the historic districts. Consequently, demolition by neglect may result in enforcement action by the Housing & Neighborhoods Department per the Unified Development Ordinance Article 11.8 "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. "Mothballing" a building to preserve it for future rehabilitation work will ensure it does not deteriorate further when empty.

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 contributing 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. Because clearing the site will likely destroy any archaeological resources that are present, consideration should be given to identifying and mitigating any significant archaeological resources prior to demolition.

4.2 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 It is appropriate to implement a tree protection plan prior to the commencement of demolition activities.

.7 After demolition, clear the site promptly and thoroughly.

.8 After demolition, plant or develop the site promptly as approved in the proposed site plan.

The demolition of historic buildings depletes a community's built heritage. It also results in the loss of the energy expended in their construction and adds to the waste in landfills.

Special Character Essays

The Special Character of the Blount Street Historic District

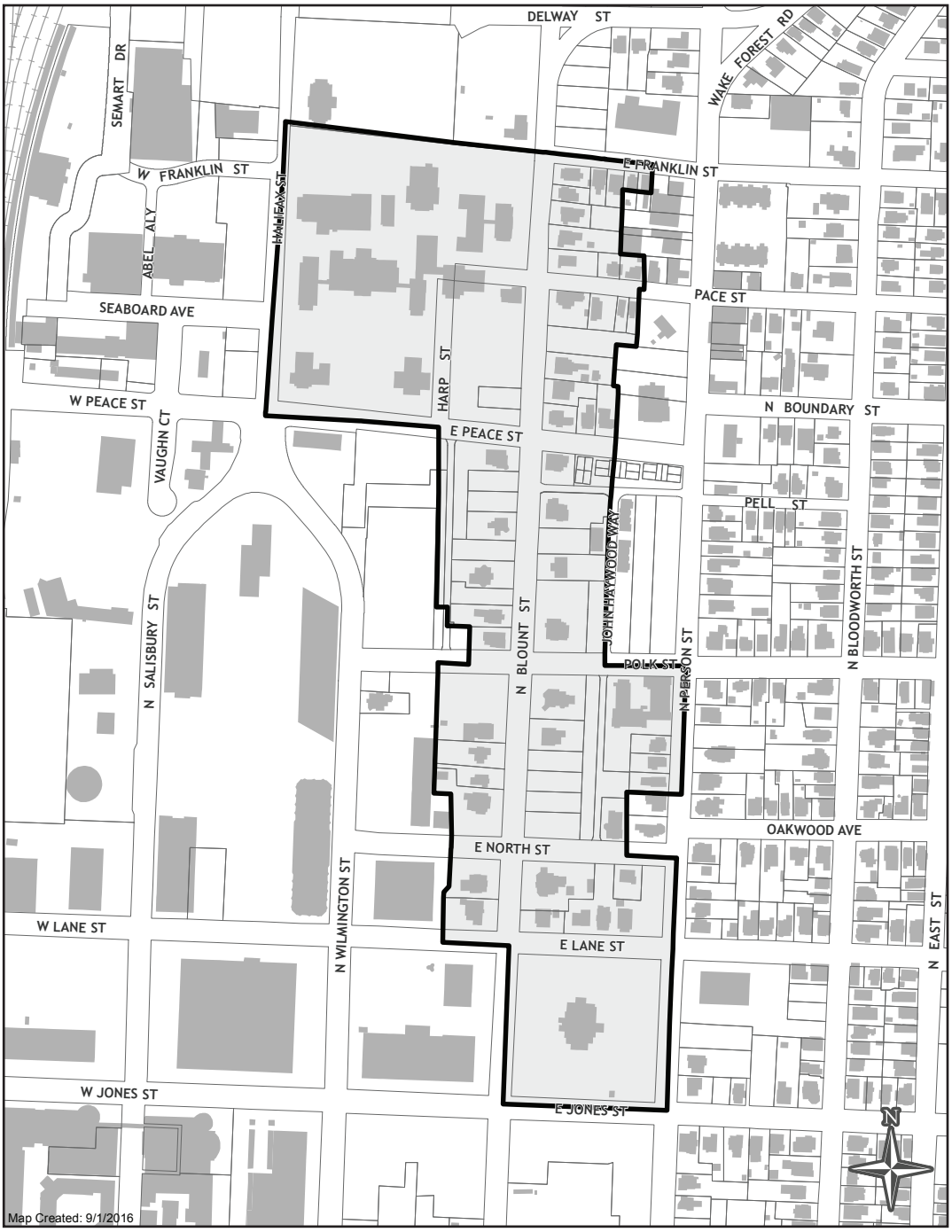
The Blount Street Historic District includes the last remaining elements of Raleigh's premier late 19th and early 20th century residential neighborhood. The district comprises a six-block stretch of North Blount Street plus portions of some intersecting streets. Anchored at its southern end by the Executive Mansion on Burke Square, the district commemorates the fashionable neighborhood and illustrates the results of 20th century inter-governmental cooperation in historic preservation. City Council designated Blount Street as a historic district in 1976.

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 Development Commission. This district designation sparked a restoration and beautification program that included using many of the former homes of Raleigh's 19th-century leaders as state government office space and reducing the impact of existing parking lots (either by relocating historic buildings on them or by screening them with landscaping). In the late 2000s the State of North Carolina and a private developer initiated a project to revitalize the historic district further. The plan includes the restoration of existing historic homes, the relocation of historic homes from outside the district and sensitive new construction along Blount Street, flanked by higher-density, mixed-use development. 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 pedestrians 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 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.

Blount Street Historic District



With few exceptions, existing houses have suffered only minor exterior alterations and are in fair condition. A great number of buildings exhibiting high style architecture at a grand scale that 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 1970s 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. 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 Western Boulevard 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 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.

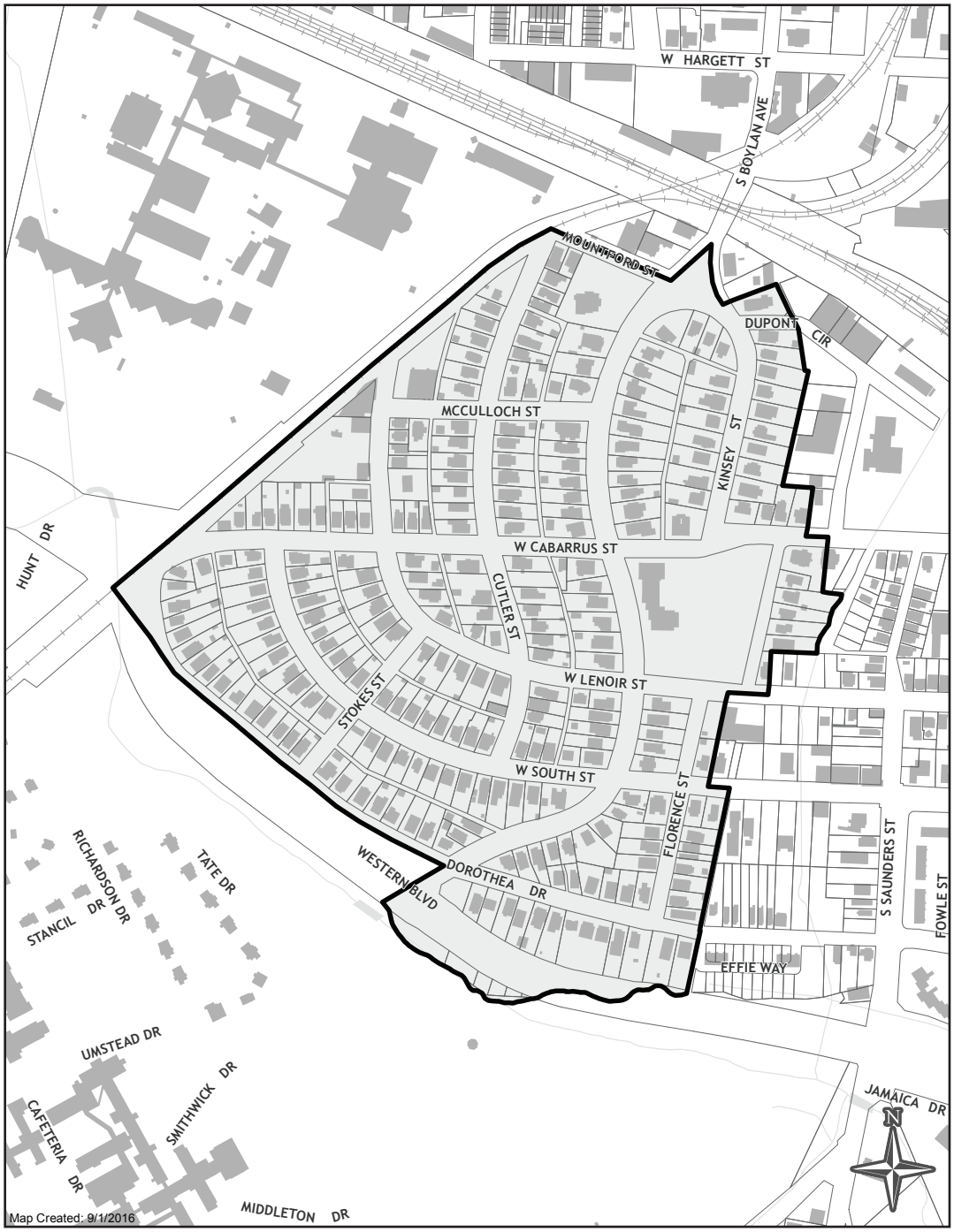
Large, mature deciduous and evergreen trees fill many lots. Shade trees line the street rights-of-way, which have also been planted with dogwoods or crepe myrtles. Wooden electrical and telephone poles carry wires throughout the neighborhood along the streets and down alleys, supporting standard "cobrahead" 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. When not adjacent to alleys, driveways 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. 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

Boylan Heights Historic District



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.

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, 99 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 66 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

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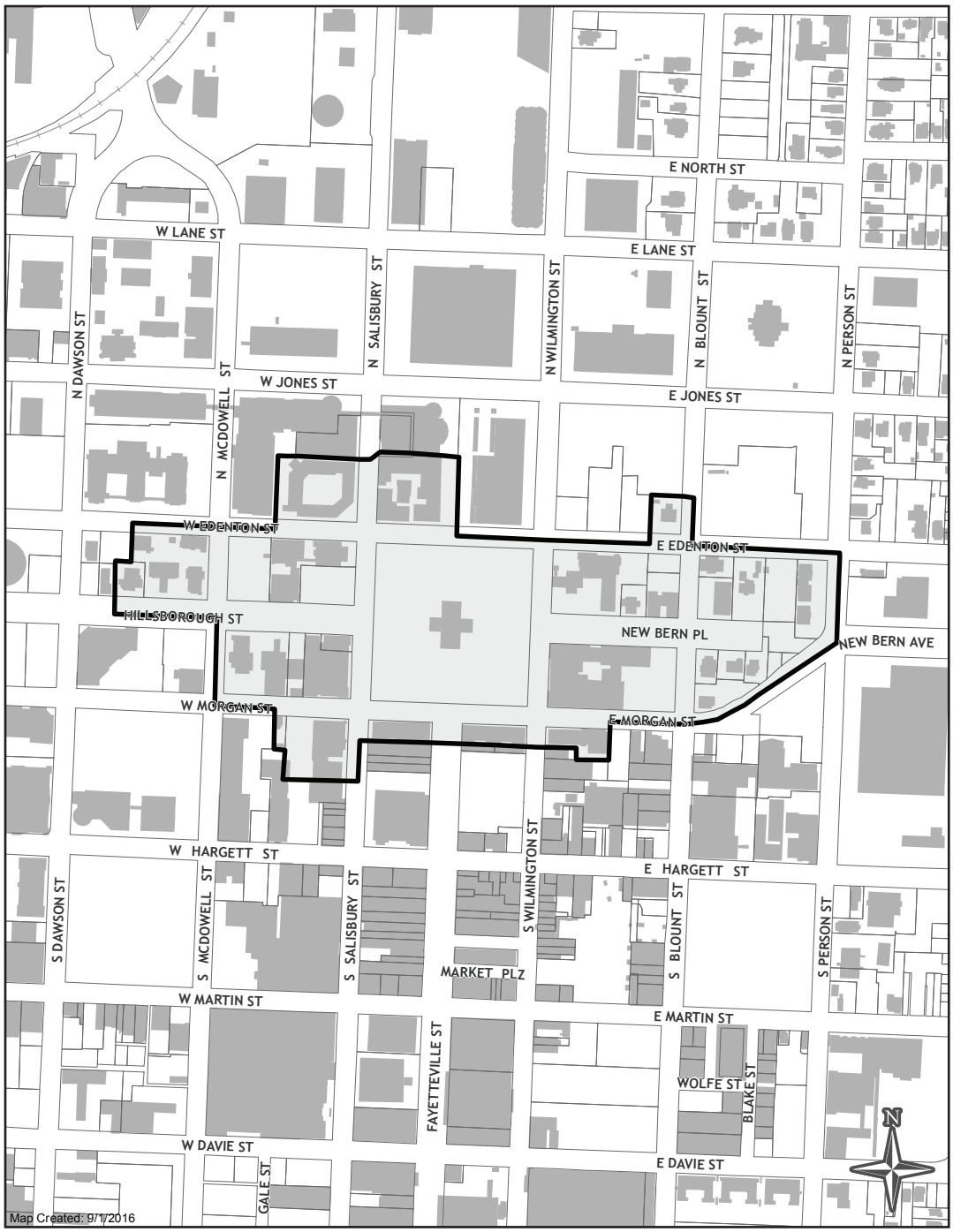
Capitol Square Historic District



administration in the 20th 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 20th century.

The Special Character of the Glenwood-Brooklyn District

Glenwood-Brooklyn was developed by the Glenwood Land Company in the early twentieth century as street car suburbs of Raleigh. The district is architecturally significant for the range of early 20th-century house types, methods of construction, and styles. The Glenwood-Brooklyn neighborhood in its present form was conceived in 1905-07 and no resources are known to survive from before 1907. The period of significance runs from 1907 to 1940

The area was built out largely by the middle of the twentieth century despites lulls during World War I and the depression. By the 1940s there were few available infill lots. Suburban development reduced pressure on the neighborhoods but also created in its wake disinvestment and conversions of single family owner occupied residences to multiple rental units. National Register listing also provided incentives for the conversion of properties to income producing uses. By the 1980s, new residential developments in the area and an increased desire to live closer to downtown began to reverse the trends of disinvestment. Coupled with periods of economic prosperity, that desire has spurred a number of tear downs to provide land for new construction, and rehabilitations of existing buildings, some of which provide existing square footage at the cost of architectural integrity.

The district's earliest houses, those built from 1907 to the mid-1910s, exhibit vernacular and Victorian influences; those with simple symmetrical massing with rear kitchen and dining room ells, and one-room-deep center-passage and two-room plans appear to predominate. These houses can be one- and two-stories and include I houses and triple A houses representing a continuation of nineteenth century regional vernacular tradition where weather boarded frame construction was typical. Victorian influences include decorative (nonfunctional) gables, turned and sawn millwork ornament in porches and gables, and (less frequently) decorative sheathings such as novelty or German siding and shaped wood shingles. Common milled ornament in the district includes turned porch posts, sawn and spindlework porch post brackets, and louvered gable vents, the latter typically diamond-shaped in form but occasionally also quatrefoil (four lobed) and triangular.

Most of the district's Victorian houses are fairly reserved in character, not as flamboyant as some found in Raleigh's Oakwood neighborhood. Exceptions are largely found along Glenwood Avenue, the main boulevard of the neighborhoods. Several of the houses along Glenwood are a subset of Victorian architecture known as the Queen Anne style. Primary elements of the style found in the district include irregular massing and roof lines, turrets, and wraparound verandas. Secondary details include decorative window sash and classical allusions.

Continued on page 96

Victorian influence appears in a few houses built as late as the early 1920s, but generally speaking the style was eclipsed by the Craftsman style beginning in the mid-1910s. The characteristic Craftsman house type, nationwide as well as in the district, was the bungalow, a snugly proportioned house of one or one and a half stories. Almost all Craftsman bungalows have front porches, and most of these are engaged (incorporated) under the house roof. Other common Craftsman bungalow features include large dormers that expanded upstairs living space, porch supports with wood posts (usually tapered and sometimes clustered) on brick pedestals, wood-shingle sheathing in gables and on dormers, gable brackets (usually triangular in form, sometimes appearing like purlin ends), and double-hung windows with upper sash composed of three or more vertical panes. Unlike earlier houses in the district, Craftsman bungalows usually dispensed with rear wings by incorporating the kitchen and dining room into the house envelope.

Roughly one hundred Craftsman bungalows stand in the district, most clustered along the back streets of the Glenwood area. Two basic gable roof forms are represented: side-gable and front-gable. Side-gable roofs are typical of the earlier and more finely appointed bungalows whereas front-gable roofs appear on later and more modest examples. Although they were relatively modest in scale and proportion, several bungalows exhibit a high level of quality in their construction.

Unlike the vernacular Victorian houses that preceded them, the district's Craftsman bungalows were not strongly influenced by regional architectural traditions. Because the type was disseminated nationwide through plan books, magazine articles, and even as kits distributed by Sears Roebuck, Aladdin Homes and other mail-order firms, the same bungalow could appear anywhere. Glenwood Brooklyn has two documented kit houses. Not all Craftsman houses were bungalows; a few two-story Craftsman houses were constructed.

Next to the Craftsman style the Colonial Revival was the most popular idiom during the period between the world wars. In the district this style is usually expressed by brick construction with contrasting white trim, symmetrical compositions, and classically-derived detail. A few of the Colonial Revival houses in the district have gambrel roofs which evoke, directly or indirectly, the Dutch architecture of the Mid Atlantic region.

The district also contains a fair number of stylistic hybrids–buildings that incorporate features form more than one style and mixing elements of the Colonial Revival, Craftsman and/or Victorian styles.

Other period styles make cameo appearances in the district including the Tudor Revival style. Period cottages in the district range from Tudor Revival to the Arts and Crafts movement. While outside the period of significance, the district does contain a handful of Ranch style houses. The most recent infill construction generally respects the architectural traditions of the district. Much of the new construction has sympathetic setbacks and some are in a Neo-Victorian or Neo-Craftsman style.

With the exception of a few stores, a church, a lab, a school and a firehouse, the district is largely residential in character. Though there are some apartments, both purpose built and conversions, the majority of the residences are single family and are one or two stories high. Most are frame but there are a significant number of masonry or masonry veneered buildings.

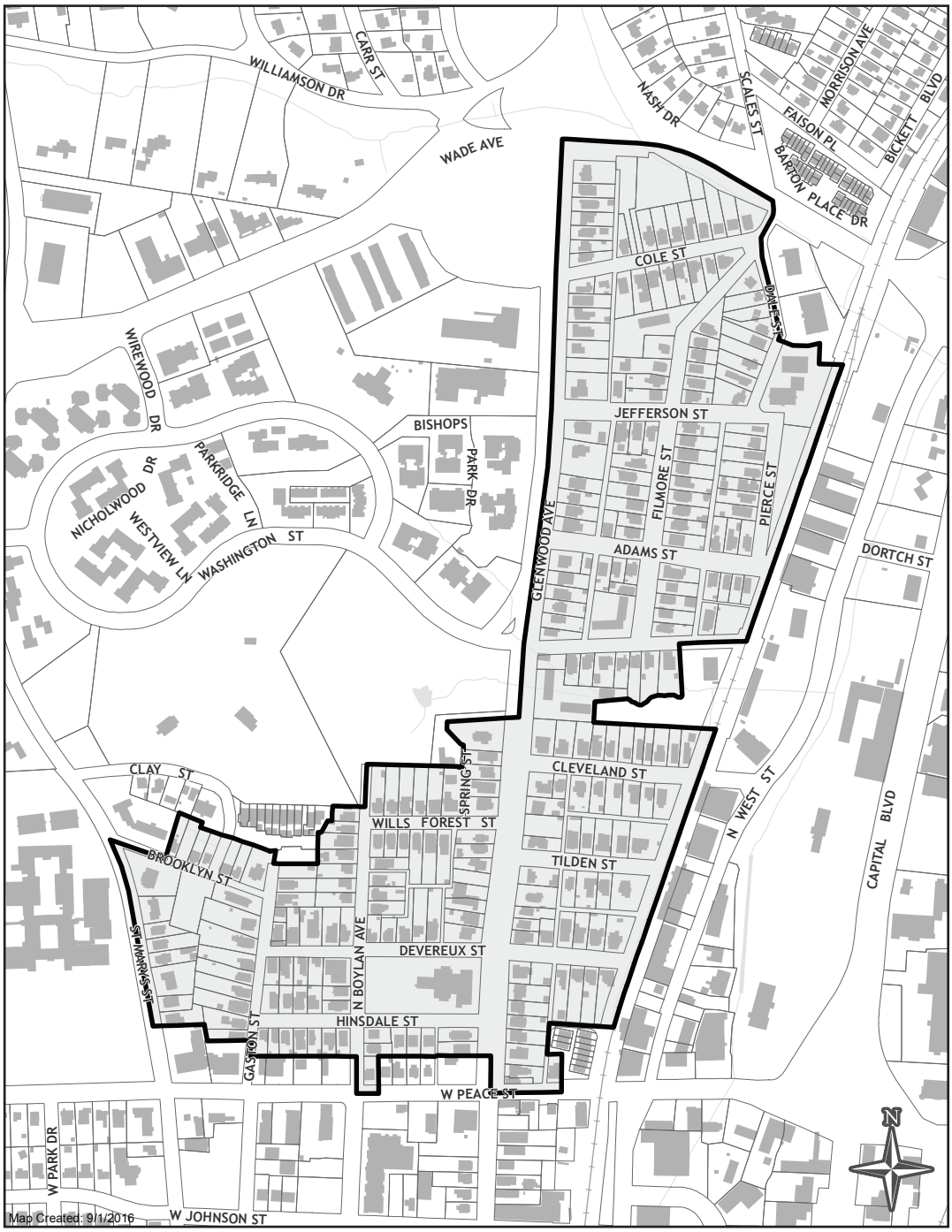
As a rule, houses in the Brooklyn section, west of Glenwood Avenue, tend to be smaller and more modest with simpler stylistic expressions and a greater number of vernacular forms. The area east of Glenwood Avenue contains more of the larger houses (excluding modern additions which are found in both areas). Glenwood Avenue itself has the largest concentration of large and high style homes.

Most streets have near uniform setbacks. New construction (postdating the period of significance) accounts for the most obvious exceptions including several multi-unit apartments which are sited in larger lots and more oriented to their place on the lot not in relationship to the street or the surrounding buildings.

Front porches are common, creating a transition zone from public to private space. Lots that contain parking and/or a garage generally have a drive perpendicular to the street with a garage in the rear of the lot. Some houses in the eastern portion of the district continue to be served by rear alleys. Surface parking lots and front yard parking are rare.

The neighborhood enjoys mature tree cover. Most street are laid in an orthogonal grid with a few curvilinear roads. Glenwood Avenue is the only street with a median and there are no public parks or green space within the district.

Glenwood-Brooklyn Historic District



The Special Character of the Moore Square Historic District

East of Fayetteville Street and south of the Capitol, Moore Square Historic District, designated 1992, contains a concentration of early 20th-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 subarea 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 planters, constructed of brick and overlooked by pedestrian walkways and bridges, flank a lawn-covered sunken courtyard behind the Montague Building.

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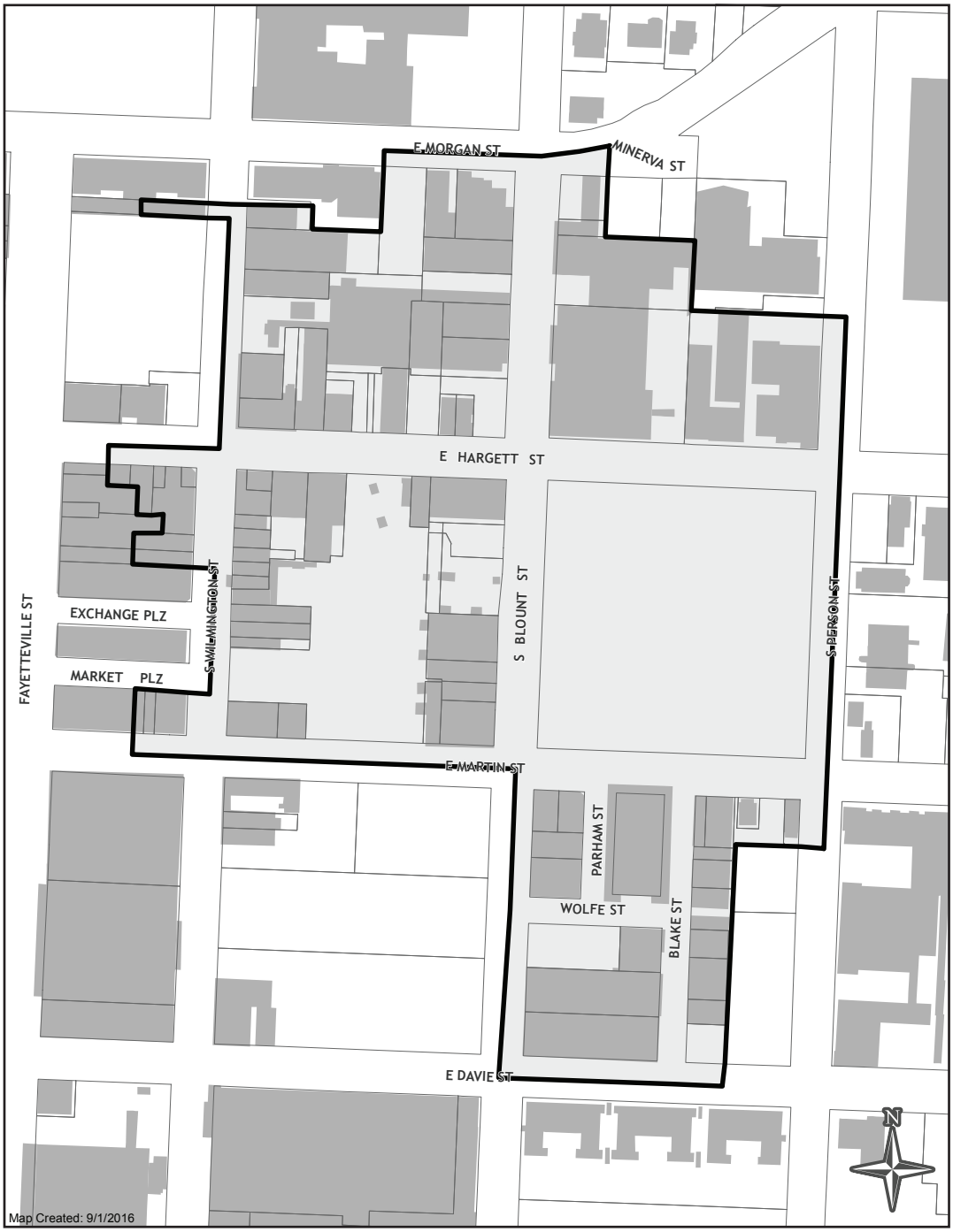
Moore Square Historic District



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. Recent years have seen the building-by-building rehabilitation of these small commercial buildings and a resurgence of active uses.

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. The most recent addition to the district is the construction of a contemporary new children's museum building on Hargett Street across from the square. 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.

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 N. Bloodworth and N. 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.

N. Bloodworth and N. 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. N. 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. An 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.

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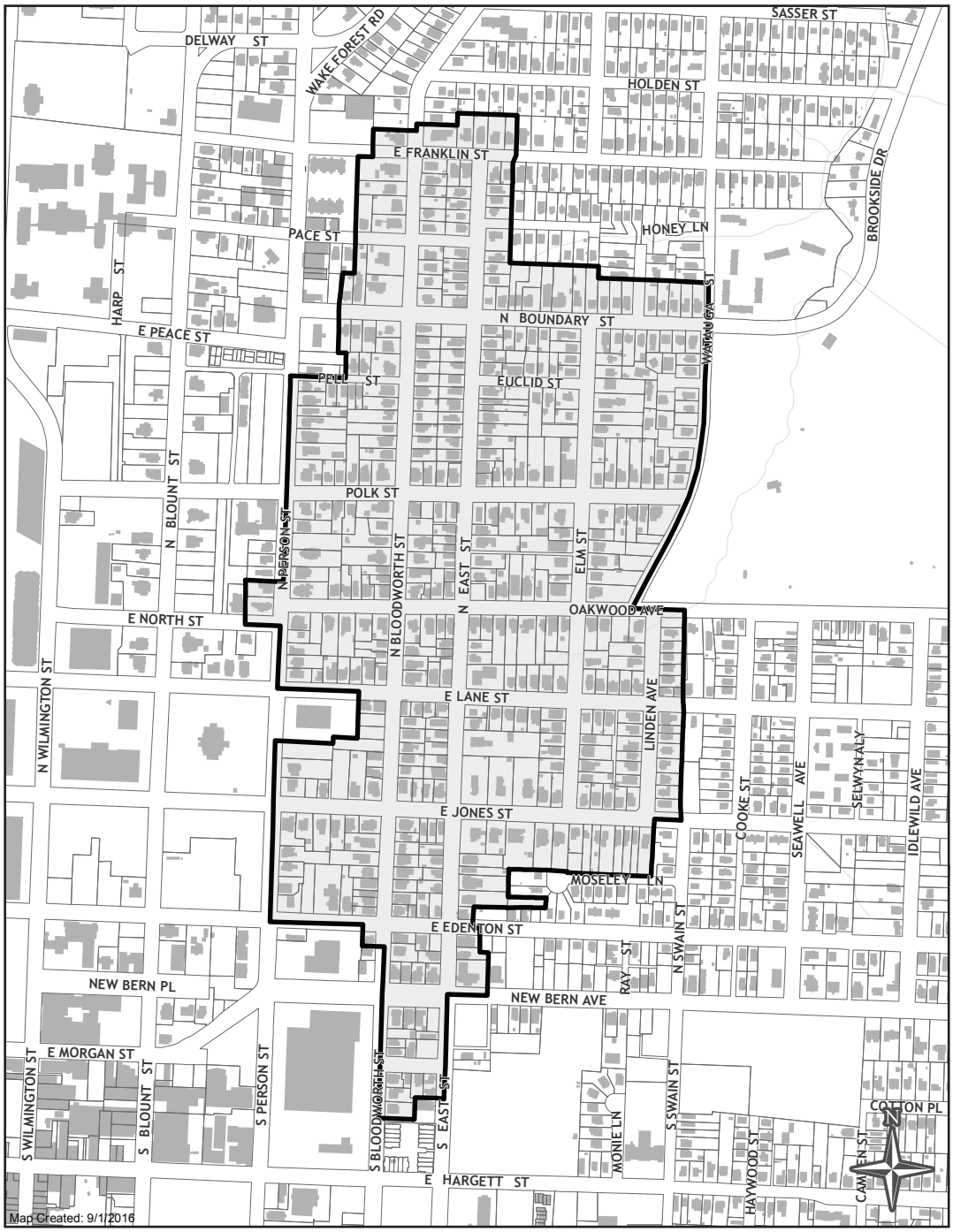
Oakwood Historic District



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 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.

The Special Character of the Prince Hall Historic District

The Prince Hall Historic District (designated in 2012) is an urban residential area that has been part of an African American neighborhood since at least Reconstruction. The district is situated several blocks southeast of the Capitol, within the boundaries of the original William Christmas plan for Raleigh. Neighboring Shaw University contributed to the area's vitality during the century following the Civil War, as the university made Raleigh a magnet for African Americans free to settle where they pleased. While most streets in the district are predominantly residential, commercial and institutional buildings are also present, including some landmarks of local African American history. South Blount Street in particular is essentially a commercial corridor within the neighborhood. It is home to the Masonic Temple Building (1907) and the Tupper Memorial Baptist Church (1913), both designated Raleigh Historic Landmarks for their association with African American history. Most surviving residences date to the late-19th and early-20th centuries, while the district's historic commercial and civic buildings are from the first half of the 20th century.

The district comprises slightly more than four city blocks. Streets intersect in a clean grid and concrete sidewalks line both sides of each street. Street curbs are either granite or poured concrete. Some blocks historically did not have driveways from the roadway while others feature concrete aprons combined with gravel two-strip driveways. The topography is generally flat, but in some areas, such as at S. Bloodworth and E. Davie Streets, retaining walls of stone, concrete, and brick hold back the earth where houses sit well above the street. Poured concrete steps lead up the grade to dwellings. Throughout the district, buildings adhere to a uniform setback. They stand near the street on deep, narrow parcels and are closely spaced in typical urban fashion. Fences are uncommon, although a few wrought iron fences encircle front yards or vacant parcels and some chain-link fencing is present. While there are many vacant lots today, the neighborhood was historically more densely developed. Fragments of that pattern are particularly evident at the 300 block of E. Cabarrus Street, the 200 block of E. Lenoir Street, and at the south end of S. Blount Street.

Houses are one and two stories and are generally modest. Most stand on brick foundations, have front porches, and historically had weatherboard exteriors. Some original wood exterior cladding has been covered with asbestos, aluminum, or vinyl siding in the second half of the 20th century. Many dwellings are late-19th- and early-20th century Queen Annes ranging from modest shotgun houses and triple-A cottages to more fully realized, higher-style designs. Though small and simple house types, these neighborhood dwellings were not necessarily without style. A few have sawn exterior trim enlivening facades and porches; good examples include the shotgun house at 514 S. Bloodworth (ca. 1880) and the triple-A cottage at 309 E. Cabarrus Street (ca. 1890). The single-story Dr.

Peter Williams House at 223 E. Lenoir Street (ca. 1890) is a larger Queen Anne with more complicated massing, including a turret roof over a corner porch bay. The house also features a decorative frieze and a stained glass lunette window in one of the gables.

The 20th century brought new architectural styles to the neighborhood. The house at 312 E. Cabarrus Street (ca. 1922) is a good example of the Craftsman style, while 121 E. South Street (1925) is a mix of Craftsman and Colonial Revival styles. More modest vernacular houses show the influence of these styles as well. A few houses are unique surviving examples of their style in the district, including the Neoclassical Revival house at 215 E. Cabarrus Street (ca. 1917) and the large Minimal Traditional house at 215 E. Lenoir Street (ca. 1950). Beginning around the turn of the 21st century, a few new houses and a three-story apartment building have been built at scattered locations throughout the district. Two early-21st century two-story Neo-Queen Anne houses at the 400 block of S. Bloodworth Street have cementitious siding and narrow, tall proportions. The ca. 1995 apartment building at 508 S. Person Street is Neo-Craftsman with a brick exterior.

The Rogers-Bagley-Daniels-Pegues House (ca. 1855) at 125 E. South Street stands within the district and represents the pre-Civil War history of the area. A series of prominent white families owned the Greek Revival-Italianate house before Shaw's dean of theology, Dr. Albert Pegues, became the first African American to own the dwelling in 1919. The house was designated a Raleigh Historic Landmark in 2009 for both its architectural and historical significance.

Churches introduce the Gothic Revival style to the district. The churches have masonry exteriors—two are brick veneers applied in the mid-20th century and the third is a concrete-block building with a decorative pebbled finish to the blocks. Other masonry buildings include the three-story Masonic Temple Building (1907) at 427 S. Blount Street, the largest building in the district. It features a cutaway corner entry, storefronts at the street, and segmental-arched windows. The imposing brick-veneered Tupper Memorial Baptist Church (1913) at 501 S. Blount Street stands across S. Cabarrus Street from the Masonic Temple Building; together, the two buildings telegraph the cultural importance of this stretch of the street to the neighborhood.

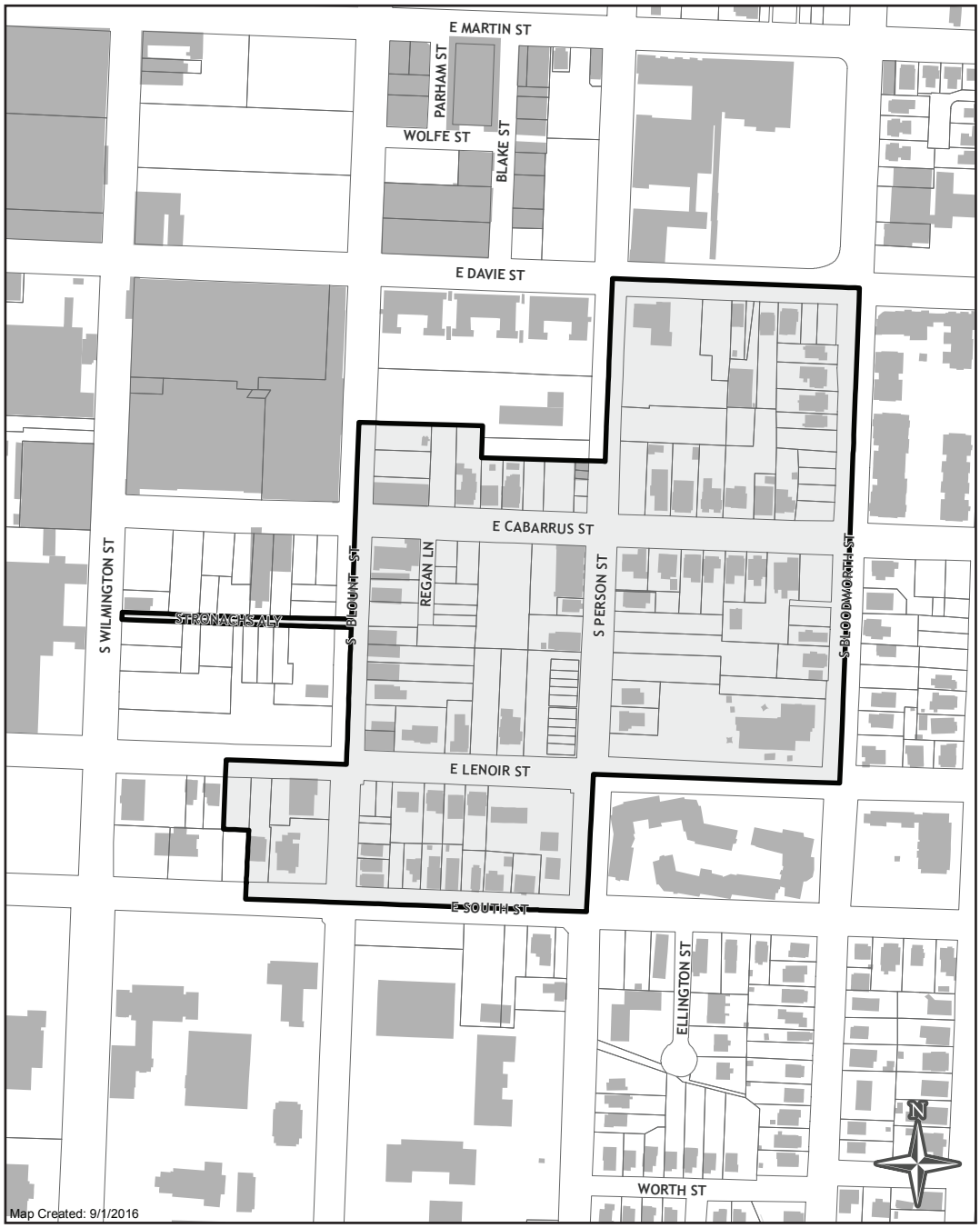
Several small commercial buildings along S. Blount Street and scattered throughout the district's residential blocks are extremely simple and date to the 1940s and later. Many are masonry, featuring either concrete-block construction or brick exteriors. In 2006, Shaw University built an Early Childhood Development Center at the northwest corner of E. Lenoir and S. Bloodworth streets. While the brightly painted stucco building could not be mistaken for an historic structure, its massing and setbacks are so in keeping with historic patterns that it stands harmoniously in the district.

The district also includes Stronach's Alley, a remnant of an urban development pattern that has been erased from the city. The alley bisects the block bounded by S. Wilmington, E. Cabarrus, S. Blount, and E. Lenoir streets. Once lined with small dwellings—mostly shotgun houses—dating from the late-19th century, the alley was the center of a mostly residential block that also included a church, a hospital, a movie theater, two missions, and cotton warehouses. None of the

houses that fronted Stronach's Alley remain, and few other buildings on the block are still standing. The alley is open to traffic however, and is paved with much-patched asphalt. Vacant lots and gravel and asphalt parking lots flank the alley today. Another short alley, Regan Lane, extends south from E. Cabarrus Street partway into the block. No dwellings remain on the narrow lots there.

Despite the many lost buildings throughout the Prince Hall Historic District, the surviving built environment retains a strong sense of place and history, helping to convey the important and often overlooked African American history of Raleigh.

Prince Hall Historic District



Appendices

RHDC

Resources for Technical Information

Local Resources

Raleigh Historic Districts Commission
One Exchange Plaza, Suite 300
P.O. Box 829,
Raleigh, NC 27602-0829 www.rhdc.org

For information on Raleigh Historic Districts and Landmarks, certificates of appropriateness, and technical assistance, contact the RHDC staff, 919-832-7238. Please note that some local exchanges may need to dial the area code to reach this number.

Capital Area Preservation, Inc.
P.O. Box 28072
Raleigh, NC 27611-8072 www.cappresinc.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 Office of Archives and History
4617 Mail Service Center
Raleigh, NC 27699-4617 www.hpo.ncdcr.gov

For information on historic structures and the National Register, contact the Survey and National Register Branch, 919-807-6576.

For information on preservation tax credits and technical restoration assistance, contact the Restoration Services Branch, 919-807-6590.

Office of State Archaeology
North Carolina Office of Archives and History
4619 Mail Service Center
Raleigh, NC 27699-4619 www.archaeology.ncdcr.gov

For information on archaeological sites, resource protection, and volunteer opportunities, contact the Office of State Archaeology, 919-807-6550.

National Resources

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

www.nps.gov/aboutus/index.htm

Heritage Preservation Services:
www.nps.gov/subjects/historicpreservation/index.htm

Online Resources

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

Lead-based paint link: www.epa.gov/lead/renovation-repair-and-painting-program
The Lead-Safe Certified Guide to Renovate Right, by the EPA.

NPS Preservation Briefs: https://www.nps.gov/tps/how-to-preserve/briefs.htm
For downloadable preservation briefs on topics that provide guidance on preserving, rehabilitating, and restoring historic buildings.

NPS Strategies for Protecting Archaeological Sites on Private Lands:
https://www.nps.gov/archeology/PUBLIC/steward.htm
For "nuts and bolts" guidance on archaeological site protection.

Preservation Tax Credits: www.hpo.ncdcr.gov/tchome.htm
For information on state and federal historic preservation tax credit programs.

Raleigh Historic Development Commission: www.rhdc.org
For more information on the Raleigh Historic Development Commission, Raleigh Historic Districts, and Raleigh Historic Landmarks

Raleigh Solar Collector Angle Charts:
http://rhdc.org/sites/default/files/SolarSitingActive.pdf
For information on the effectiveness of specific solar collector angles in Raleigh.

Raleigh Maps link: https://maps.raleighnc.gov/iMAPS/
For maps and aerial views of Raleigh as well as locations of the Historic Overlay Districts.

Secretary of the Interior's Standards: https://www.nps.gov/tps/standards.htm
For illustrated federal guidelines for rehabilitating historic buildings.

Glossary of Terms

BEAUX ARTS STYLE
Capital Apartments, 127 New Bern Place

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.

ANACHRONISTIC—Associated with or belonging to another time period.

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.

ARCHITECTURAL FABRIC—The structures that make up an area, such as a streetface, neighborhood, city, or region.

ARCHITECTURAL PROJECTIONS—A part of the building design that encroaches into the required setback or forward of the required building-wall line.

ARCHITECTURAL STYLE—The decoration, ornament, or embellishment applied to a building or structure often in concert with form, method of construction, building materials, and regional character. It is characterized by the features that make a building or other structure historically identifiable.

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.

ARTICULATION—An emphasis given to architectural elements (including windows, balconies, porches, entries, etc.) to create a complementary rhythm or pattern; modulation of building facades, massing, and detail to create variety.

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.

BLOCK—An area of land enclosed by streets and occupied by or intended for buildings.

BLOCK FACE—One side of a street where all lots share the same street frontage between two consecutive features intersecting that street.

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.

BUILDING-WALL LINE—The established line on the street frontage of a lot to which the building front is to be built.

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.

CHARACTER-DEFINING FACADE OR ELEVATION—A highly visible and architecturally distinctive face of a building that contributes strongly to its architectural character.

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 19th and early-20th 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 18th 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.

CONTEMPORARY – Associated with or belonging to the present time.

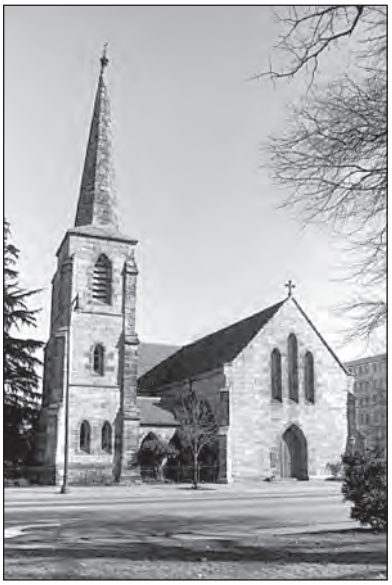
COPING—The cap or the top course of a masonry wall.

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.

FEDERAL STYLE
Haywood Hall, 211 New Bern Place

GEORGIAN REVIVAL STYLE
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

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.

CRITICAL ROOT ZONE—The area uniformly encompassed by a circle with a radius equal to one and one-quarter (1.25) foot per inch of the diameter of a tree trunk measured at four and one-half (4.5) feet above the ground, with the trunk of the tree at the center of the circle.

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

CURTAIN WALL—An exterior wall of a building that is not load-bearing but that does enclose the building, usually constructed of fixed glass panels within a metal framework.

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

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

DESIGNATED ARCHAEOLOGICAL SITE—An archaeological site designated as a Raleigh Historic Landmark.

DIAMETER AT BREAST HEIGHT (DBH)—The diameter of the trunk of a single-trunk tree measured at 4½ feet (breast height) above grade level or the total diameter of all stems of a multi-trunk tree measured at 4½ feet above grade.

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.

EARLY RALEIGH NEIGHBORHOOD OR BUILDING—Neighborhoods and buildings in Raleigh that were constructed prior to World War II.

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.

EMBODIED ENERGY—The energy consumed in the construction of a building including all the materials, equipment, manufacturing processes, transport of materials, and construction activities that are represented in the creation of the final product.

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.

FIBER CEMENT SIDING—A contemporary siding material composed of a cement matrix reinforced with embedded fibers.

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.

FRONT WALL PLANE—The building facade facing the primary street right-of-way. If this facade contains wall articulation, the entire length of the articulated wall shall constitute the front wall plane. Bay windows and porches shall not be considered part of the front wall plane.

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 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.

HISTORIC BUILDING—A building that contributes to the special character of the district or is a Raleigh Historic Landmark.

HISTORIC CEMETERY—A cemetery or portion of a cemetery within a historic district or designated as a Raleigh Historic Landmark.

HISTORIC OVERLAY DISTRICT—A distinctive area recognized and designated by the Raleigh City Council as a place of special significance in history, prehistory, archaeology, architecture, or culture. A designated district is a place of singular historical flavor characterized by its streets and squares, buildings and trees, architectural design and landscape features.

INTERIOR OF BLOCK—The interior of an area of land enclosed by streets and occupied by or intended for buildings.

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.

LARGE TREE—A tree having a Diameter at Breast Height (DBH) 8 inches or greater.

LEAD-BASED PAINT—Oil-based paint that uses red lead, white lead, or other lead-based compounds for the pigment.

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

LIFE-CYCLE—The lifespan of a material, feature, or system.

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.

MASSING—The size, expanse, and bulk of a building, especially with reference to how it is shaped or formed.

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.

MOTHBALLING—Stabilizing and securing a vacant building to protect it from deterioration and damage.

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.

NATIONAL HISTORIC LANDMARK—A nationally significant historic place designated by the Secretary of the Interior because it possesses exceptional value or quality in interpreting the heritage of the United States.

NATIONAL REGISTER OF HISTORIC PLACES—The official list of the Nation's historic places worthy of preservation. Authorized under the National Historic Preservation Act of 1966, it is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect historic and archeological resources.

NEIGHBOR-FRIENDLY DESIGN—Either the traditional way in which fences were constructed – with structural members facing inward – or fences that have a design treatment where both sides of the fence present an identical appearance.

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.

NOMINAL SIGHTLINE—An imaginary line extending from a hypothetical 6-foot-tall pedestrian on the street to the top of a building and beyond.

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-20th 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.

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.

POSTWAR BUILDINGS AND NEIGHBORHOODS—Buildings and neighborhoods in Raleigh that were built after World War II.

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.

RALEIGH HISTORIC LANDMARK—A distinctive individual property designated by the Raleigh City Council in recognition of its special significance in terms of its historical, prehistorical, architectural, archaeological or cultural importance.

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.

RHYTHM—The regular pattern or repetition of building elements, lines, forms, shapes, or colors.

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

ROOF PROJECTIONS—Chimneys, roof vents, finials, spires, and similar architectural features projecting upward from the roof and not containing usable space.

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.

SCALE—The comparative size of one object or design in its relationship to the size of other objects with which it is to be associated.

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.

SPANISH MISSION STYLE
City Market, 214 East Martin Street

A VICTORIAN-ERA COTTAGE
515 Polk Street

LATE-20TH CENTURY MODERN
Bill and Betty Weber House, 606 Transylvania Avenue

INTERNATIONAL STYLE
(former) Branch Banking & Trust Building, 333 Fayetteville Street

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

STEPBACK—The horizontal distance of a building facade that is recessed on a horizontal plane.

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.

SUBSTITUTE MATERIALS—Contemporary materials used in place of traditional building materials utilized at the time of construction of a historic building.

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

SUSTAINABILITY—The City of Raleigh uses the definition of sustainability from the President's Council on Sustainable Development: Sustainable communities encourage people to work together to create healthy communities where natural and historic resources are preserved, jobs are available, sprawl is contained, neighborhoods are secure, education is lifelong, transportation and health care are accessible, and all citizens have opportunities to improve the quality of their lives.

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.

TECHNICALLY FEASIBLE—Possible to accomplish using reasonable skill with available materials, labor, and technology.

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.

TREE PROTECTION PLAN—A plan developed to protect a tree from damage during or after nearby construction activities.

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.

WELL-RELATED NEARBY BUILDINGS—Existing contributing buildings within 1-½ blocks of the subject property as measured parallel to the building-wall line in both directions and on both side streets.

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

RHDC

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CITY OF RALEIGH
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