

City of Raleigh



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094-16-CA

403 E EDENTON STREET

OAKWOOD HISTORIC DISTRICT (GENERAL)

0 25 50 100
Feet



Nature of Project:
Add chain trellis to porch
(all other work items
decided at June 23 hearing)

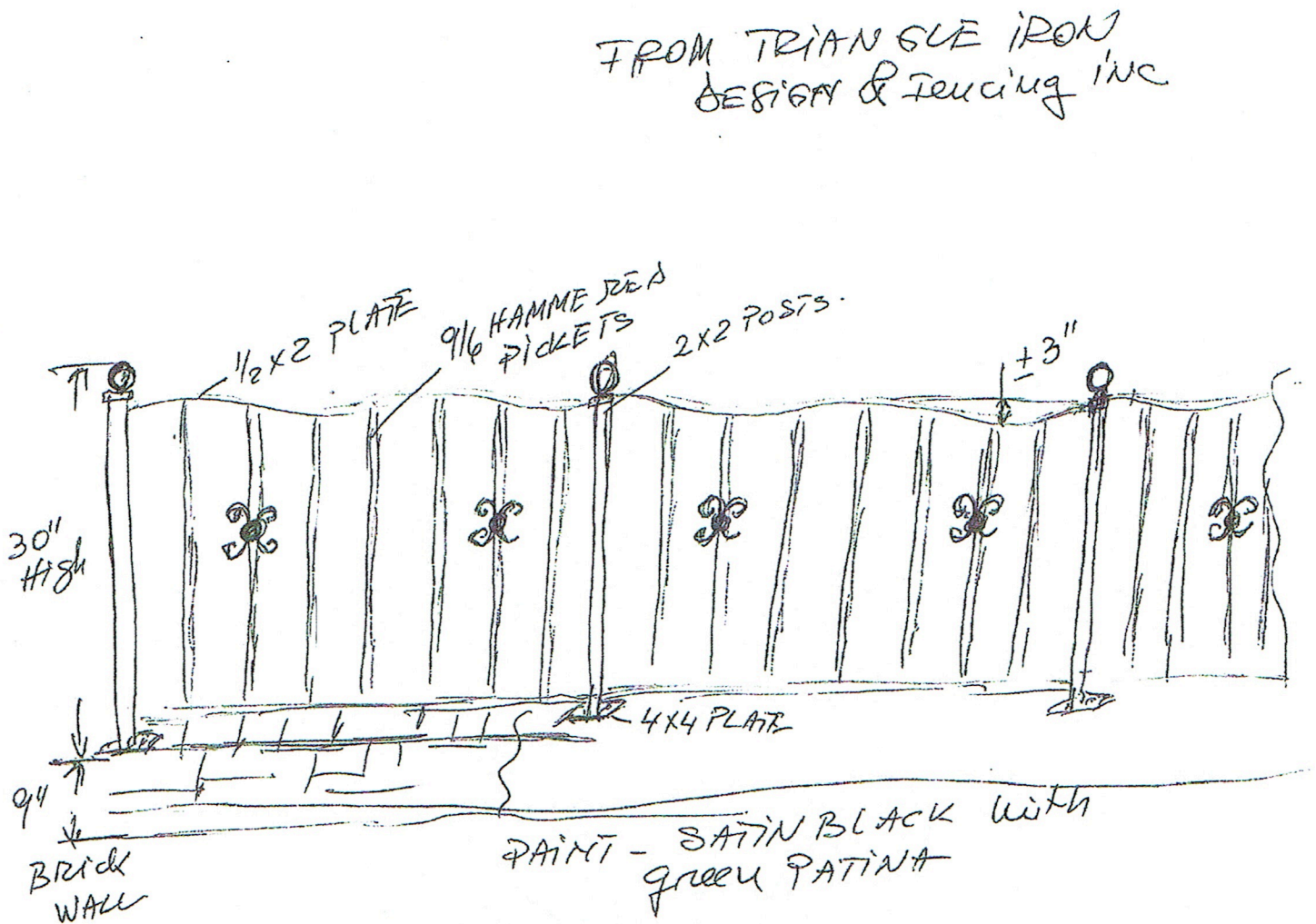
APPLICANT:
JOHN L. THOMAS FOR
GARDENER BY
NATURE LLC



The expanded sketch here, from Gregory Mihalache of Triangle Iron Design and fencing, gives definition to the undulating top rail, confining it to only 3". The sketch also demonstrates that the pattern is symmetrical and repeats within each section. The height of the railing is defined at 30" from footplate to top finial.

The photos, from Triangle Iron Design's website, show other examples of similar designs. We feel that the appearance of these rails is entirely compatible with the Oakwood neighborhood and will contribute to and enhance the historic styling on Edenton Street.

<http://www.triangleirondesign.com/apps/photos/photo?photoid=155700239>

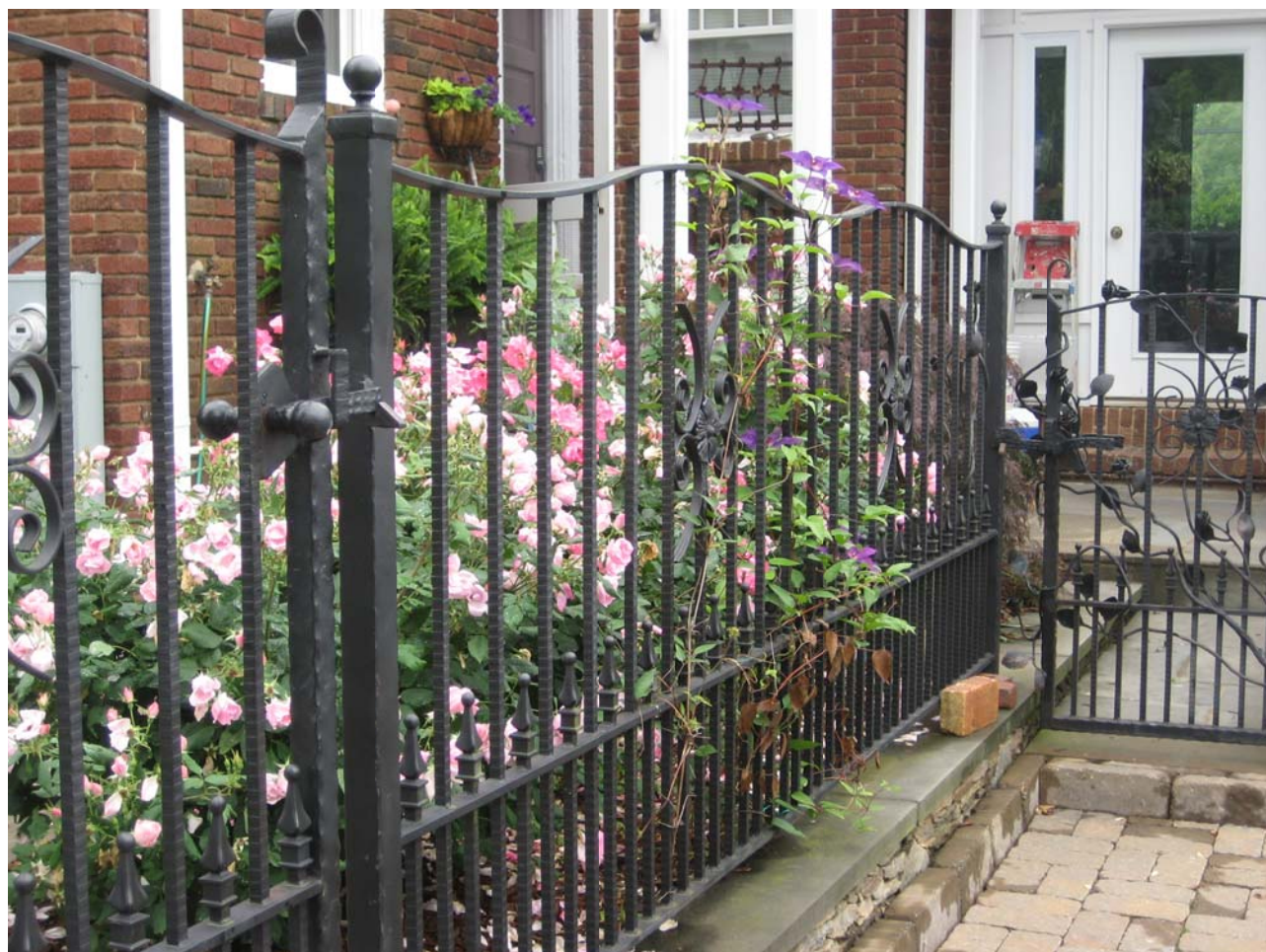


This railing is almost identical in style, size and ornamentation to the one proposed for 403 E. Edenton Street.



Two similar railings also by Triangle Iron Design.





OVERVIEW

Our application, 094-16-CA, was presented at the June 23, 2016 meeting of the COA Committee. At that time our request to install a chain trellis on the porch was deferred.

The RHDC Staff Position cited guideline 2.3.4 and held that screening the entire porch with vegetation is incongruous. Three facts were cited:

- Chain trellis was proposed for all sides of the porch.

- Plants and supports are traditional on the sides of front porches, but not on the fronts.

- The trellis noted at 603 E. Lane St was not mentioned in the COA for that installation.

In the Committee Discussion the minutes show the following comments:

- There was no evidence produced regarding trellises on front porches. We are limited to side trellises. (Jackson)

- This might be a case where you might provide an opportunity for him to find evidence of front trellises. (Tully)

- We are looking for examples of porches being obscured. (Davis)

This proposal includes **modifications of the original plan, new drawings** to clarify our intent, and **much new evidence** intended to demonstrate the widespread traditional use of vegetation on the fronts of porches. The evidence includes photographs of many homes in the Oakwood and Boylan Heights Historic Districts where vines are grown on support structures on the front facades of front porches. These are examples of porches being obscured. We also demonstrate widespread traditional use of hanging plants (vegetation) as well as other non-vegetative materials currently used on porch facades to create shade and some privacy. Finally we present **historic evidence to demonstrate that these practices were traditional and have been commonly practiced in home landscapes from the 18th century to the present time.**

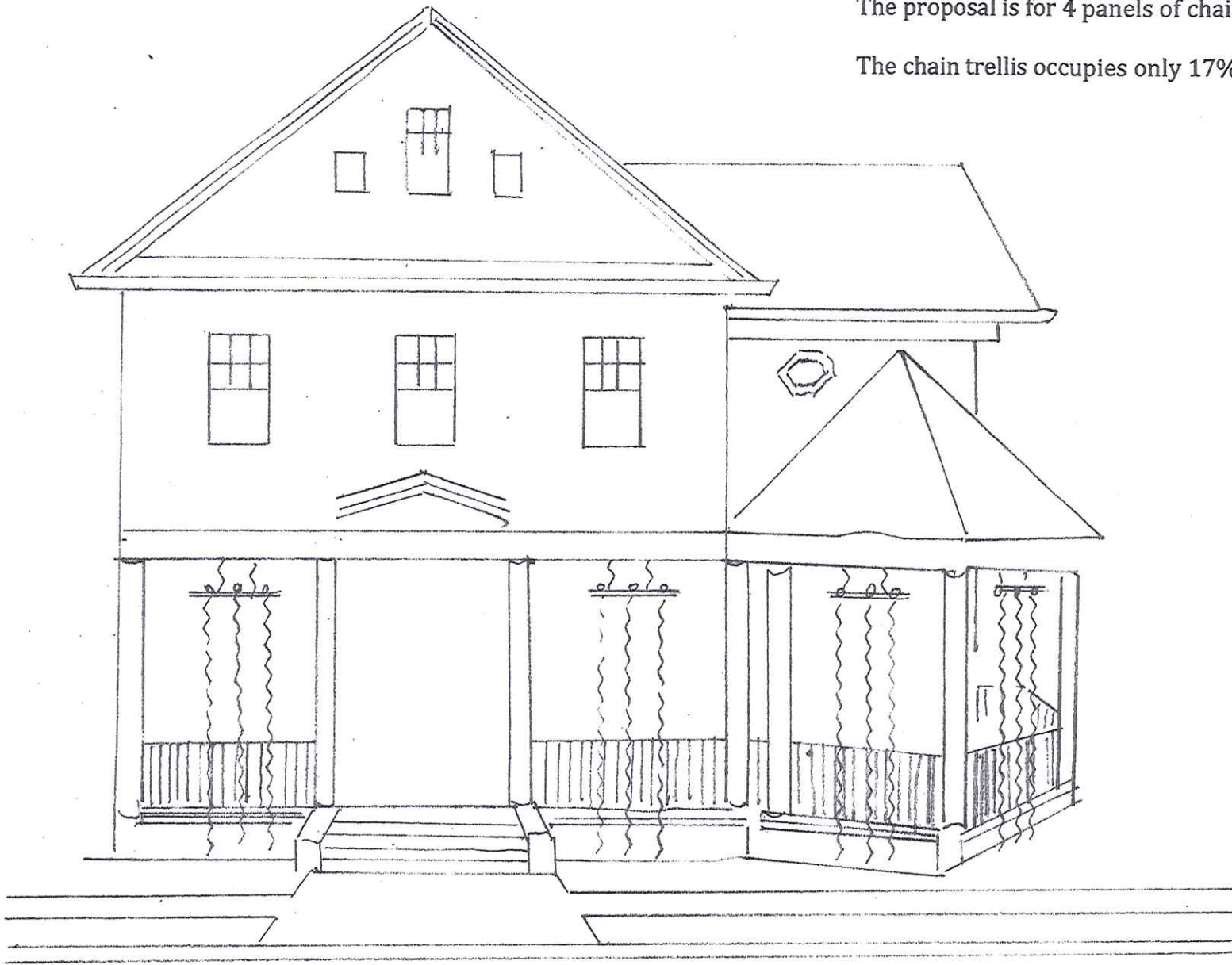
It is our hope that in view of this new evidence and modified design the RHDC Staff and the COA Committee will approve our use of copper and chain plant supports at 403 E. Edenton St.

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- 15 - Historical Use of Vines to Obscure Front Porches
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The proposal is for 4 panels of chain, each to be 2' wide.

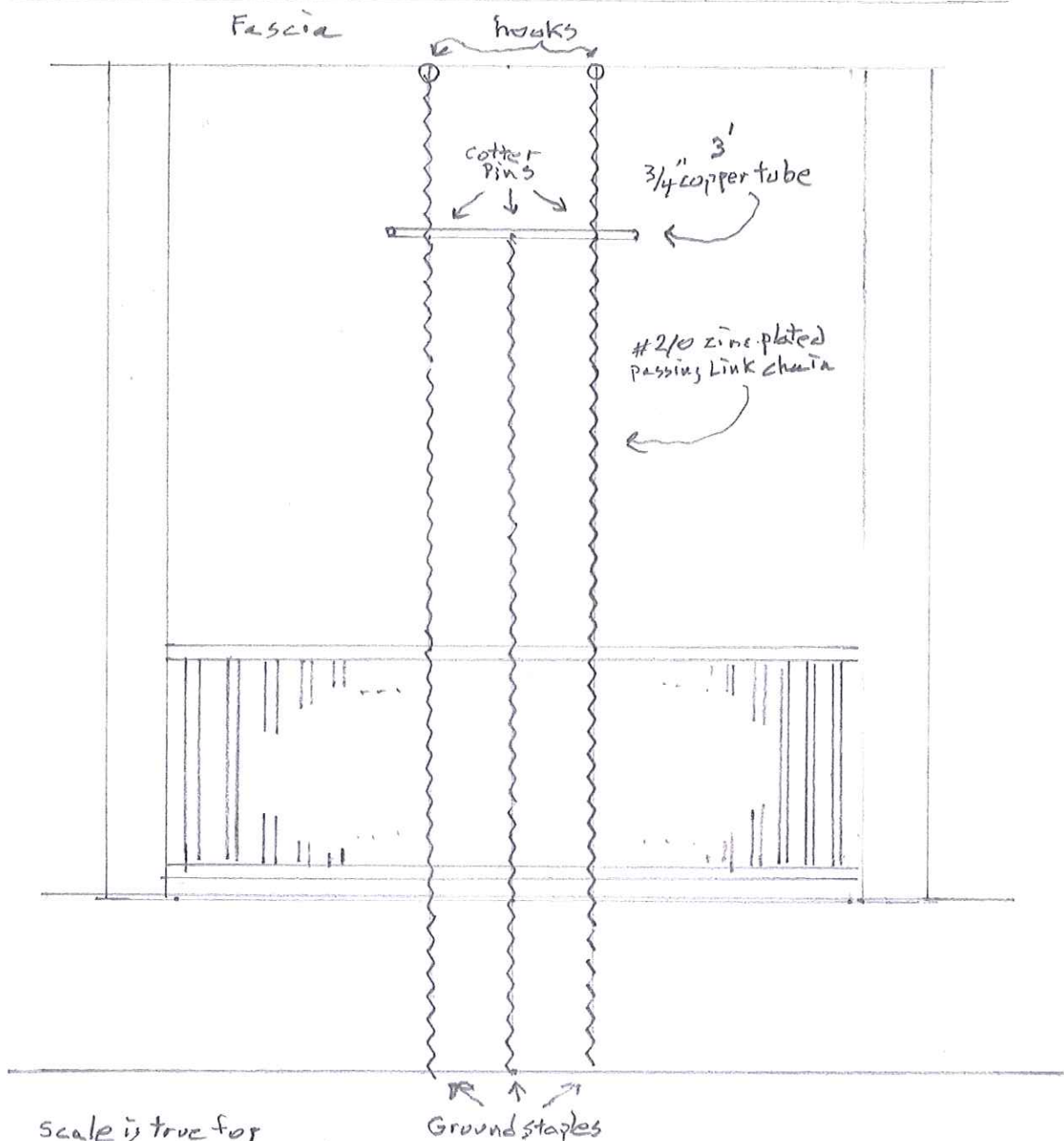
The chain trellis occupies only 17% of the façade space.



Gardener by Nature LLC

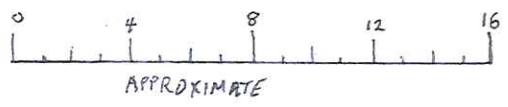
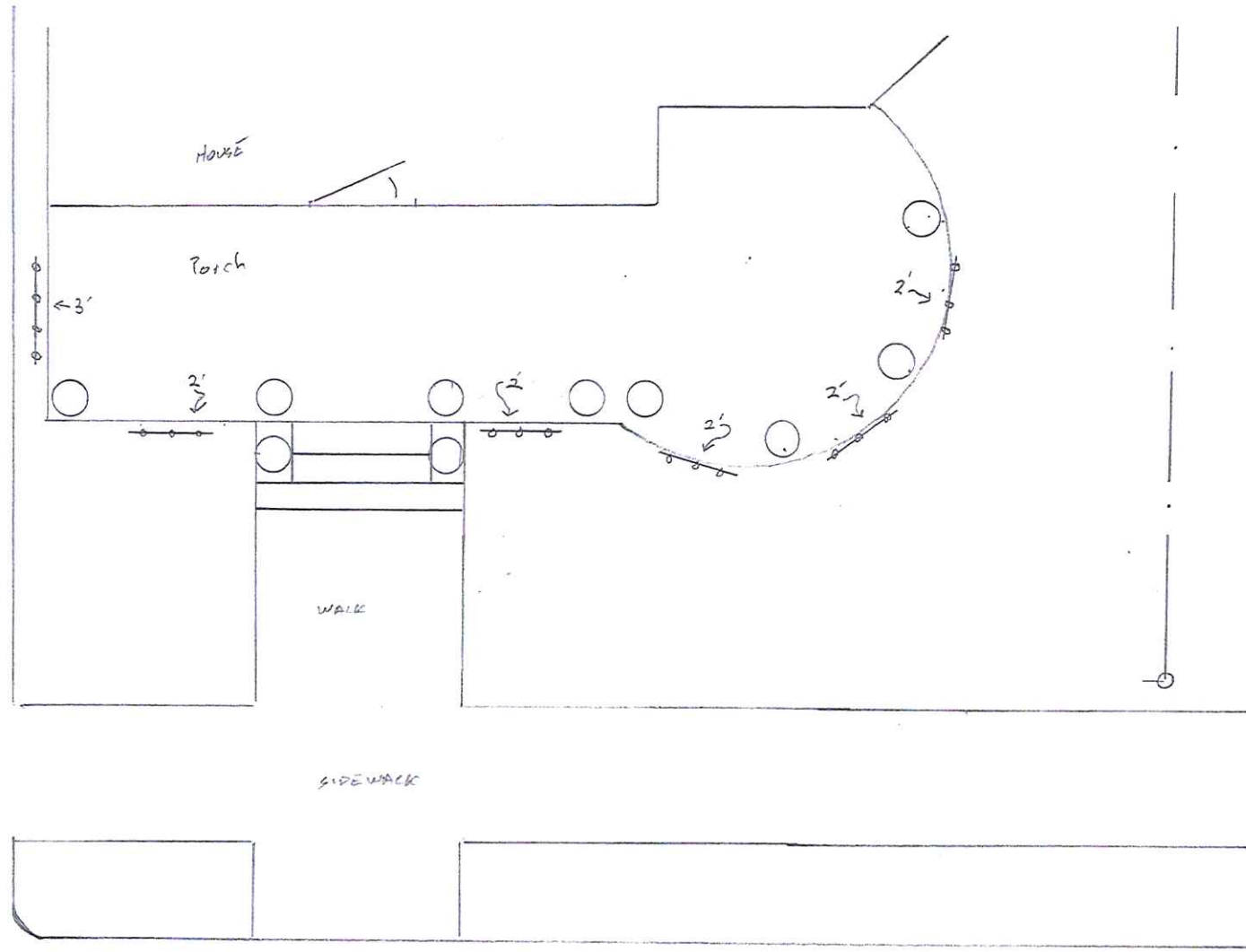
COPPER AND CHAIN TRELLIS DESIGN

This plant support provides a means to train vines in a way that makes easier maintenance of both the plant and of the structure behind the trellis (in this case, the balusters and porch rail). The structures hang on hooks in the soffit framing, and can be easily detached and simply folded down to the ground when the time comes for paint or pressure washing.



scale is true for
west section of porch
at 103 E. Edenton St.

Driveway



East Edenton Street

Gardener by Nature LLC
Orazi Property | 403 E. Edenton St.
Raleigh NC
Placement of chain vine supports
Designer: John L. Thomas
7/13/2016



603 E. Lane St.

- The intent is not a wall of vegetation. Rather it is to break up and soften the façade, creating some shade and a sense of privacy.

This mature and well-maintained honeysuckle has been in the ground for 5 years. The trellis is the same size and design as is proposed for this COA.



The practice of using vines to provide shade and some privacy to front porches has been quite common between the early 19th century and the present. A Smilax vine draped over a front entrance is a practically iconic device of gracious southern hospitality and horticulture, and this practice can be easily seen in scores if not hundreds of older and finer homes around Raleigh.

In the following section we present photographs of numerous homes in Raleigh Historic Districts demonstrating the widespread use of vines grown from the ground that are obscuring the front facades of porches.



401 E Jones St



512 Franklin St



518 N Person St



421 Elm St



518 N. Bloodworth St.



425 N. Bloodworth St.



426 E Jones St

This next section presents photographs of obscured front porch facades where the trellis structure supporting the vegetation is evident. Supports include hanging wooden trellis panels, wires, strings, and combinations thereof.



1004 Cabarrus St.



711 Florence St.



711 Florence St

There are very many porches in the Historic Districts where hanging potted plants, often suspended on chains, are used to obscure the front facades of porches to create shade and privacy. This differs from our proposal mainly in that the vegetation is not rooted in the ground.



501 Polk St.



527 N. Bloodworth St

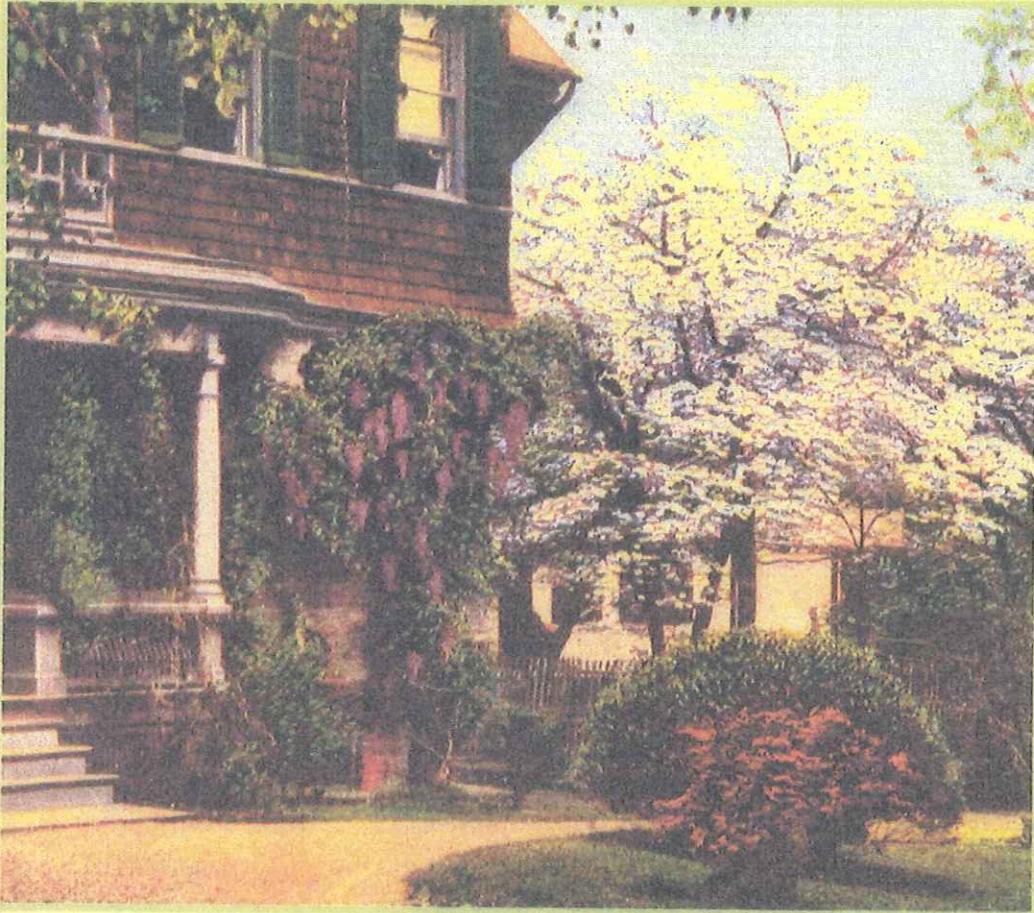


503 E. Jones St

RESTORING AMERICAN GARDENS

AN ENCYCLOPEDIA OF HEIRLOOM ORNAMENTAL PLANTS

1640-1940



DENISE WILES ADAMS

"If we could designate any specific plant type as symbolic of historic American garden style, it would have to be the vine or climbing shrub. From honeysuckle strung loosely on the front of a rustic log cabin, to Boston ivy completely covering the front of a Queen Anne-style house, vines have been prominent in American landscape adornment since the earliest years of settlement."

HISTORIC USE OF ORNAMENTAL VINES ON PORCH FACADES



A California bungalow is swathed in verdant vines, 1907.

This documentation is derived from:

Restoring American Gardens: an encyclopedia of heirloom
ornamental plants, 1640-1940

Copyright 2004 by Denise Wiles Adams

Timber Press, 2004
ISBN 0-88192-619-1

The cover illustration from this reference (previous page)
shows a home of early 20th century vintage with the front
porch generously covered in vines.

The following quotes are from Adams' chapter 2 – Gardens And Architecture – Design Styles for Historic American Building Types. Emphasis is added.

Vernacular and Folk Houses, 1600-1920

-“A flowering shrub or two and perhaps a vine would be at the gate or **by the doorway** or corner of a house.”

-From Philip Gosse's *Letters From Alabama* (1838) “**Gosse emphasized the importance of growing vines around the doorways** and on the walls of the dwelling. Some favorite climbing plants that he observed were cypress vine, native glycine, honeysuckle, and climbing roses.”

-“Walter Elder described similar landscape in 1850 (and) advised that **every house should have a ‘veranda’ (porch) upon which to put climbing plants.**”

Queen Anne, 1880-1910

-“*Vick's Monthly Magazine* in 1880 described an ideal landscape treatment for a house with ‘towers and gables, and curious porches and strange windows’. The article states ‘**Nearly every Queen Anne house had a porch or veranda and the perfect addition was a trellis for flowering and foliage vines.** These plants not only were decorative, but also provided privacy and shade in the heat of the day. Vines of particular importance were Boston ivy and Virginia creeper, both renowned for good fall color.”

Craftsman, Prairie, 1900-1930

-“Plantings at the foundation of the house joined the walls of the house with the landscape. ... A combination of perennials, shrubs, and vines accomplished the transition from structure to nature.”

Colonial Revival, 1880-1955

-“Use vines to soften a hard line, to accentuate the beauty of a chimney, to make a porch part of a house...” (Greely 1922).



Prairie-style architecture. Stockton, California, ca. 1906.

The following quotes are from Adams' chapter 3 – Gardens and Geography. Emphasis is added.

New England Region

-*New England Farmer*, 1868 “Suppose you live in the city, where only a narrow strip – a few inches – of soil borders your dwelling. Even this may hold a **vine**, which you can train and trim, and which, climbing along the walls and drooping over the windows can curtain them with beauty and afford you many a recess from household toil, in watching and assisting with its growth and the formation and perfection of its fruit.”

Southern Region

-“A vine or vines would commonly accent the enclosing structure creating shade and a green canvas.”

-“In the neighborhood of Mobile...I saw cottages surrounded with a luxuriant growth of roses, honeysuckles, and myrtles.” -Harriet Martineau 1837

-“Besides the ipomoeas and honeysuckle observed in Alabama, the yellow Carolina jasmine also decorated the doorways of cottages in the south.”

-“My verandah is wound with vines of Thunbergia and Maurandya, which are a mass of blooms continuously. I have two large Wax vines growing over the door, forming an arch, which is very much admired.” (“H”, in Florida 1882, to *Vick’s Monthly Magazine*)

Great Lakes States

-“Urban gardens resembled many others throughout the country at the beginning of the twentieth century. Typically, a vine grew on the porch...”

Mountain States and the West

-“The gardens that developed around these houses (bungalows) synthesized man-made elements with the natural world...in the tradition of colonial Spanish verandas. Vines and lush plantings dominated these landscapes.”

The Neglected American Plants

-“The most homely log house with **its portals covered with the everblooming Honeysuckle**, and some of the climbing roses, its ends deeply enshrouded with the luxuriant grape vine and the running Ampelopsis...presents more pleasing associations than the gaudily painted farmhouse.” (Jared Kirtland 1845)

The following quotes are from Adams’ chapter 7 – Catalog of Heirloom Vines and Climbing Shrubs. Emphasis is added.

-*Akebia quinata* – “**good climbing plant on porch pillars.**”

-*Apios Americana* – “**would provide a rapid covering for a porch.**”

-*Anredera cordifolia* “A tropical, tuberous-rooted climber...**prized for porches.**”

-*Aristolochia macrophylla* – “The large leaves quickly afforded a dense shade when **used on a porch.**”

-*Cardiospermum helicacbum* – “A tropical vine for summer ornamentation **on porches** and trellises.”

-*Clematis terniflora* – “Invaluable for **covering porches.**” (Sedgwick 1907). “Popular because of its adaptability as a **porch plant.**” (Keeler 1910)

-*Gelsemium sempervirens* – **“used successfully to cover porches.”**

-*Lablab purpureus* – **“The Flowering Bean is a pretty vine for training up verandas.”** (Keeler 1910)

-*Lonicera japonica* & *L. sempervirens* – **“Rexford (1912) suggested that Hall’s honeysuckle and the red trumpet honeysuckle be planted together ‘for pleasing effect...In whatever manner you train them they lend grace and beauty to a porch without shutting off the outlook wholly.”**

-*Lonicera periclymenum* – **“Useful for porches.”**

-*Parthenocissus quinquefolia* – **“Virginia creeper was used on porches.”**

-*Passiflora incarnata* – **“was used...for verandas.”**

-*Thunbergia alata* – **“great favorite...being used on verandas.”**

• 7 •

HEIRLOOM VINES AND CLIMBING SHRUBS

Nothing will more quickly destroy the appearance of “newness” about a home than an appropriate planting of vines.

—Ernest H. Wilson,
The Garden Magazine 1915

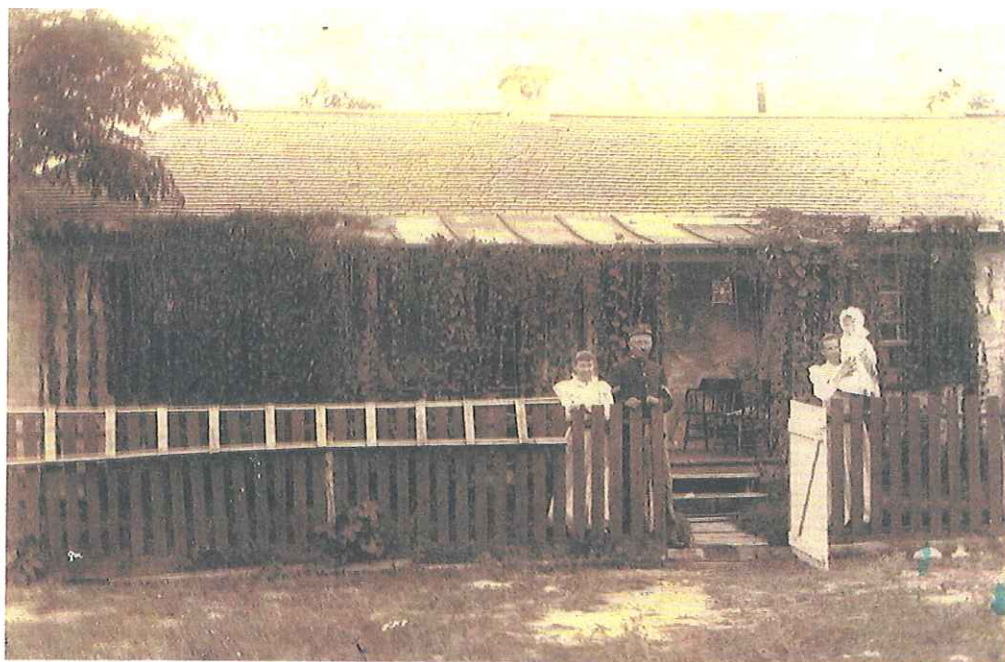
IF WE COULD DESIGNATE any specific plant type as symbolic of historic American garden style, it would have to be the vine or climbing shrub. From honeysuckle strung loosely on the front of a rustic log cabin, to Boston ivy completely covering the front of a Queen Anne-style house, vines have been prominent in American landscape adornment since the earliest years of settlement.

Vines have various morphological structures to aid them in their climbing habits. Many vines climb by twining stems, twining either clockwise (Chinese wisteria) or counterclockwise (Dutchman’s pipe), de-

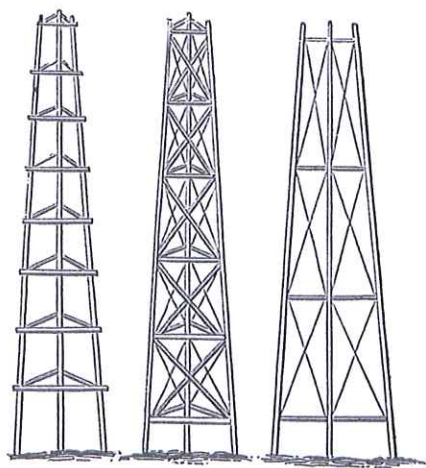
pending on the species. Some vines use tendrils to adhere to a support, for example, the grapevine and *Smilax*. Modified tendrils can be found on Boston ivy where each tendril ends in several adhesivelike tips that have the ability to stick to almost any surface. The most tenacious of the vines produce rootlike holdfasts along the stem, causing the vine to fasten to everything in its path, as exemplified by climbing hydrangea. Each vine’s climbing apparatus dictated the type of architectural structure for which it was best suited.



and climbing roses adorn the sides of this early-twentieth-century dwelling.



Annual vines, including *Ipomoea purpurea*, morning glory, cover the front of this simple cottage, ca. 1880.



Structures for climbers. *Rural Affairs*, 1858.

Commercial nurseries and seed houses promoted vines from their earliest years. In *The Boston Evening-Post*, 31 March 1760, John Townley advertised “sweet scented pease.” John Bartram listed native vines such as trumpet creeper, Carolina jasmine, and scarlet trumpet honeysuckle in his 1783 broadside. In 1810, William Booth of Baltimore offered exotic favorites like English ivy and periwinkle. The term *vines* in the early literature usually meant grapevines, as in the publications of M’Mahon (1806) and *An Old Gardener* (1822). However, among the

shrubs recommended by early writers are “climbing shrubs.” M’Mahon includes almost forty varieties and *An Old Gardener*, twenty-six. As the nineteenth century developed, vines and climbing shrubs received continuing and accelerated attention in the garden literature and remained popular with nurseries.

Between 1850 and 1875, Andrew Jackson Downing, Robert Morris Copeland, and other nineteenth-century horticulturists recommended the use of climbing plants to camouflage and obscure the disagreeable and to highlight and emphasize decorative features of architecture and landscape. Downing was particularly enamored of vines, citing their versatility, gracefulness, and variety. He recommended covering trees, both alive and dead, with vines. The evergreen English or European ivy was his special favorite.

Patterns and designs for the use of versatile climbing plants varied. On simple folk dwellings throughout the 1800s and early 1900s, vines such as morning glory and cardinal climber crept up strings that hung limply from roofs and overhangs. Wooden trellises supported wisteria or roses, sometimes against a house or on freestanding lattice fences, perhaps to screen a drying yard or chicken house. A dead tree or stump covered with the brilliant orange blossoms of the trumpet creeper or the bright reddish orange fruit of bitter-sweet was transformed into a living garden sculpture. The *Gardener’s Monthly* for June 1868 suggested the following combination of plants to cover a 5-ft.-high cherry tree stump: various *loniceras* including the golden-netted honeysuckle, creeping Jenny, and evergreen ivy, “all to trail over the sides” (W. H. C. 1868). To aid in the coverage or decorative effect of vines, several writers suggested the use of climbing plants to outline and highlight each window (Copeland 1867; Long 1893). Vines were also useful in window boxes for their trailing effect or to train on a wall.

Robert Morris Copeland (1867) described an elaborate plan for ornamenting a “modest” house with an extensive variety of vines:

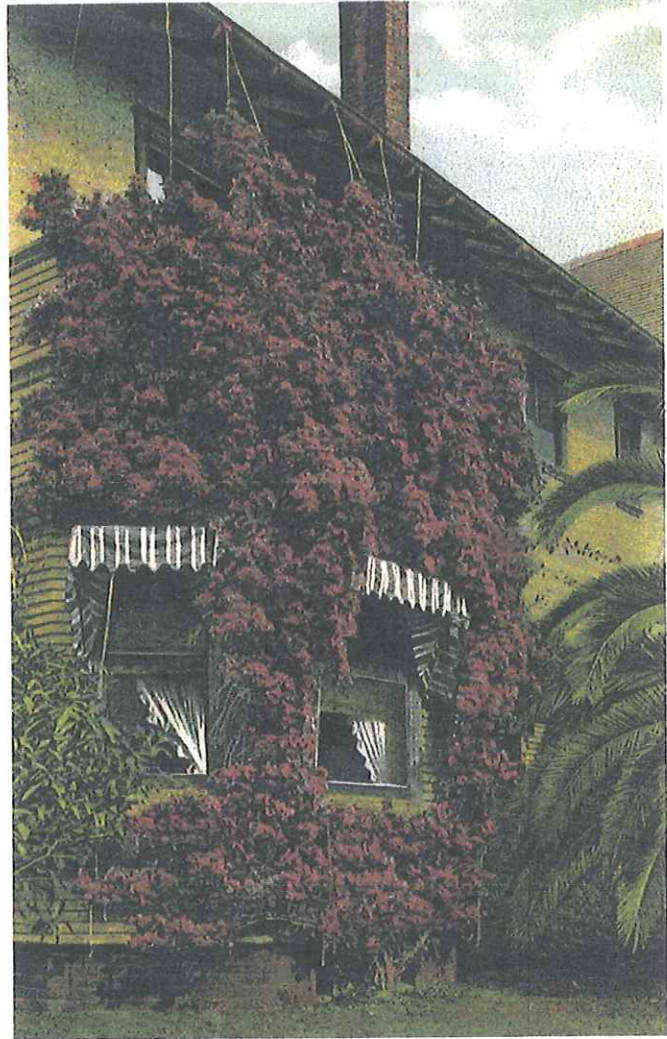
Robert Morris Copeland (1867) described an elaborate plan for ornamenting a “modest” house with an extensive variety of vines:

On each side of the eastern side of the house are vines: 2 Woodbines at each corner; next, 2 monthly Honeysuckles; next, 2 Roses (Queen of the Prairie and Rosa-ruga); in the middle, a Virgin's Bower or Clematis Virginia and Clematis Azurea, Grandiflora, and Flammula (white and fragrant). On the front of the house, on either corner, a Monthly Honeysuckle; on each side of the door, Woodbine; between door and either corner, Boursault Rose and Mrs. Hovey (Prairie). On west side 8 vines; at north-west corner, Monthly Honeysuckle; at south-west, Wisteria; next to each of these a variety of Clematis; next, Trumpet-creeper and Woodbine; in the middle, Sweetbrier, and annual vines. In each hole may be planted some tubers of the Apios, the wild Ground-nut, and of the Madeira vine; and in the proper places where it will show to advantage, the Ipomea Learii and others. . . . On the west and north L of the house, Grape-vines are put, and if the varieties are well selected, and carefully pruned and trained, you will be able to ripen the Grapes on the north exposure, though the east and south are better of course.

In the early twentieth century, the use of vines was integral to the Craftsman style of garden design, which emphasized the connection of the architectural elements of the structure with the natural materials of the landscape. Vines obscured the lines between house and garden and provided a sense of a continuous canvas. Bungalow owners in southern California took advantage of their favorable subtropical climate and grew lush and vigorous climbing flowering plants, including bougainvillea and climbing roses. In the eastern regions of the country, displays were less exuberant, but colorful and lovely nonetheless.

The eminent horticulturist Ernest Wilson proposed including pergolas in fashionable gardens in the early twentieth century. He noted that such structures covered with climbing plants would offer a shady retreat, particularly in gardens of the South and Southwest.

Garden designer Grace Tabor (1916) recommended that vines be planted first, immediately after the builders had left the house, and that their placement should be independent of plans for the garden. "The vital thing is that every building must have vines upon it to impart that sense of oneness with the earth which is the first essential." Vines furnish the "greatest possible results in the least possible space." Tabor suggested that care be taken with the trelliswork that supported



Bougainvillea vine on a California residence, ca. 1910.

vines on porches and that strings and chicken wire should be avoided in such conspicuous places. She and other writers also urged that vines not be allowed to cover windows.

Often writers and designers would recommend using several vines in combination. Tabor asserted that, "Lovely and striking hedges may be made of a tangle of two or three climbers like honeysuckle and Wisteria, supported by and mingling with the common wild rose of the fields and roadside, *Rosa lucida* (*Rosa virginiana*)." Another combination was wisteria and trumpet creeper grown together to take advantage of the similarity of their pinnate foliage and the successive bloom of their flowers.

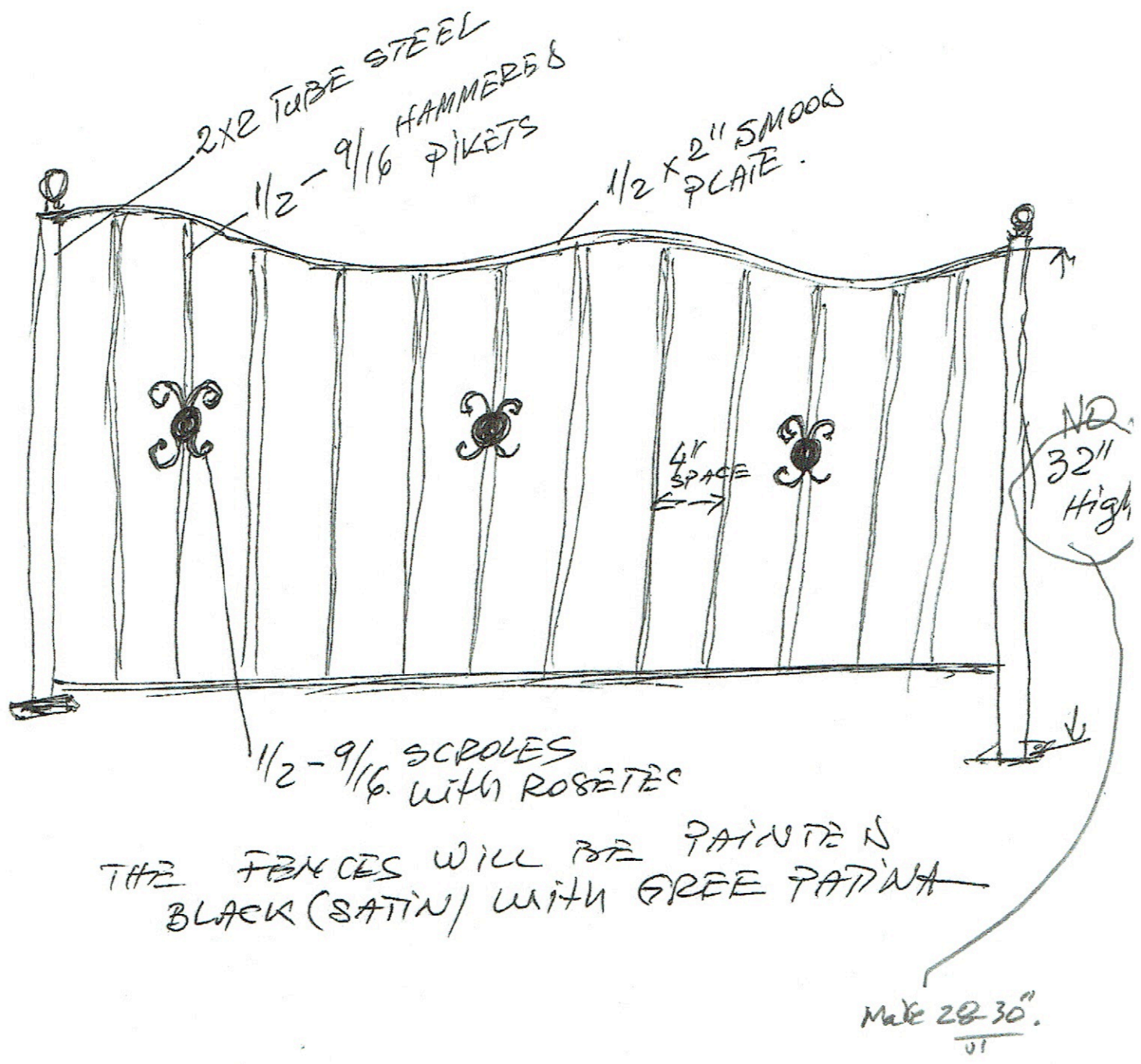
My Father-in-Law Roland Batchelor, holding his bulldog Bird, stands at the front porch of his rural Duplin County home in the early 1920's. The porch facade is entirely covered with Morning Glory vines.



FOR
403 E. Edenton St.

TRIANGLE IRON DESIGN AND FENCING.

094-16-CA
Condition 1.a.



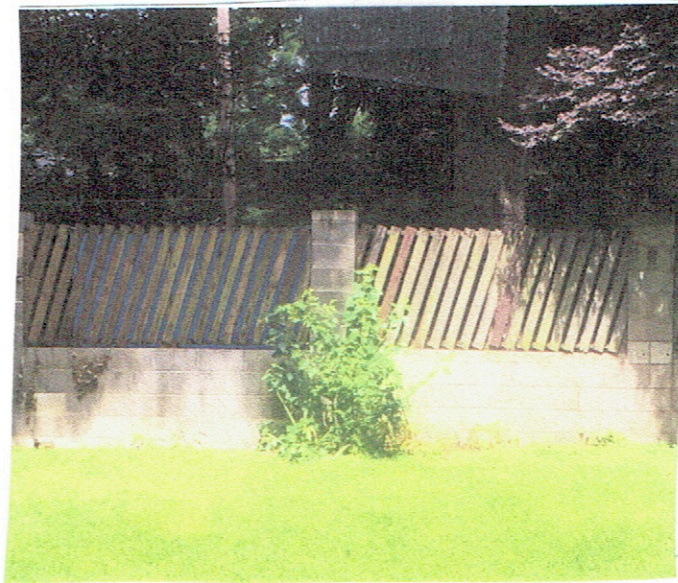
THE FENCES WILL BE PAINTED IN
BLACK (SATIN) WITH GREEN PATINA



Our wall is to be one course shorter, to approx 9" high, otherwise use this construction. Railing is to be sized to approx 27", to bring total height to 36" .

"Compatible contemporary fence and wall designs constructed in traditional materials are appropriate in the districts."

-Design Guidelines pp14, Section 2.4 – Fences and Walls



1001 Lenoir St



904 Dorothy St



610 N. Bloodworth St



600 Block Lenoir



323 Lane St.

Curving top lines are strongly drawn in these wooden fences.



560 Jones St



421 Elm St



323 Lane Street



603 Polk St

Curving top rails can also be found in many iron fence gates.



609 Lake St



528 Jones St



542 Jones St