Form 10-300
(Rev. 6-72)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY – NOMINATION FORM

(Type all entries - complete applicable sections)

STATE:	
North Carolina	
COUNTY:	
Wake	
FOR NPS USE ONLY	
ENTRY DATE	

SEE INSTRUCTIONS

1. NAME

COMMON: Capehart House

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER: 403 North Wilmington Street (moved to N Blount St.)

CITY OR TOWN: Raleigh

CONGRESSIONAL DISTRICT: Fourth
The Hon. Ike Andrews

STATE	CODE	COUNTY:	CODE
North Carolina	37	Wake	183

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP		STATUS	ACCESSIBLE TO THE PUBLIC
☐ District ☒ Building ☐ Site ☐ Structure ☐ Object	☒ Public ☐ Private ☐ Both	Public Acquisition: ☐ In Process ☐ Being Considered	☒ Occupied ☐ Unoccupied ☐ Preservation work in progress	Yes: ☒ Restricted ☐ Unrestricted ☐ No

PRESENT USE *(Check One or More as Appropriate)*

☐ Agricultural	☒ Government	☐ Park	☐ Transportation	☐ Comments
☐ Commercial	☐ Industrial	☐ Private Residence	☐ Other *(Specify)*	
☐ Educational	☐ Military	☐ Religious		
☐ Entertainment	☐ Museum	☐ Scientific		

4. OWNER OF PROPERTY

OWNER'S NAME: State of North Carolina (not Public State Property)

STREET AND NUMBER: Administration Building

CITY OR TOWN: Raleigh

STATE: North Carolina

CODE: 37

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC: Wake County Courthouse

STREET AND NUMBER:

CITY OR TOWN: Raleigh

STATE: North Carolina

CODE: 37

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:

DATE OF SURVEY: ☐ Federal ☐ State ☐ County ☐ Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN:

STATE:

CODE

STATE: North Carolina

COUNTY: Wake

FOR NPS USE ONLY
ENTRY NUMBER
DATE

7. DESCRIPTION

CONDITION	(Check One) ☐ Excellent ☒ Good ☐ Fair ☐ Deteriorated ☐ Ruins ☐ Unexposed	
	(Check One) ☒ Altered ☐ Unaltered	(Check One) ☐ Moved ☒ Original Site

DESCRIBE THE PRESENT AND ORIGINAL *(if known)* PHYSICAL APPEARANCE

The Capehart House stands on the middle of its originally large lot, amid the remnants of a late nineteenth and early twentieth century neighborhood. To the north and west extends the vast construction area of the state government mall. A panoply of textures and exuberant massings, the Capehart House is an excellent example of the high Queen Anne style. Executed in tan pressed brick, the exterior walls with their swellings, deep recessions, and faceted sides reflect the irregularity of the structure's free-flowing interior. Yet underlying this exterior exuberance is concise and well-conceived organization.

At core is a two-story rectangular block with a hip roof, intersecting with gabled extensions, rounded towers, and a rear wing. The main (east) facade has three main elements. In the center is the entrance above which is a second-story gabled wall dormer. Flanking it, and creating a dramatic facade are to the south, a demi-octagonal two-story projection with a front wall dormer breaking the line of the steep-pointed roof and, to the north, an impressive tower, half-round in section, engaged at its first two stories and breaking free at the third, topped with a steep cone roof. Across the facade extends a one-story porch which adjoins a pyramidal-roofed stone porte cochere attached diagonally at the northeast corner. The sides of the house feature polygonal projecting wings with pedimented gable ends, and there is an engaged, round tower with cone roof to the northwest. At the rear is a one-story hipped roof extension. The main block roof is a complex arrangement of forms, interrupted by wall and roof dormers and three chimneys with elaborate corbeled caps. Formerly a "widow's walk" surmounted the steep deck-on-hip roof; it is now gone.

Unifying this irregular composition is the consistent use of several elements. Light tan pressed brick, with knuckle joints at the corners of the various polygonal projections, is the chief material. The patterned slate roof has a heavy overhang defined by a strongly molded cornice; bands of patterned shingles and wooden ornament occur consistently at the second level gables and towers. First-story windows generally are trabeated with one-over-one sash; second and third-level ones are generally arched, mostly round-headed, with small panes outlining a large one in the upper sash, plate glass beneath. Simple brick arches top the windows, which have simple stone sills.

Certain elements of the exterior treatment are individually noteworthy. The three-story tower dominating the front facade has at the first level two tall, narrow, one-over-one sash windows piercing the pressed brick; the upper portion is dressed with alternating rows of shingles laid with alternating butts. In addition, four small, equi-spaced, rectangular windows of stained glass panes are set under the tower eaves between two tiers of recessed panels set with round bosses. The central entrance to the north of the tower features a glass transom of an Art Nouveau character.

Of considerable interest is the porte cochere, which splays out from the northeast corner of the house at a 30° angle. Executed in rough coursed masonry, this carriage way crowned by a pyramidal roof with engaged gablettes

SEE INSTRUCTIONS

on each face and a central finial, has massive basket arches front and rear, and on the southwest side, paired Romanesque openings set separated by a stubby column, and adorned with spindled arch screens. The result is a rich composition of slate, masonry, and wood.

Also highly texturized are the pedimented ends of the north and south gable projections. Broken by a round-headed sash window, each pediment features shingle courses with alternating butts, bracketed, shelf-like projections, and pebblized apex areas. The tower at the northwest corner of the main block has two square casement windows that pierce the brick surface at two levels, while colored rose windows are set equally spaced in the shingled portion above. A conical roof, defined by half-sphere accented cornice, crowns this tower structure, which is adjacent to the one-story, rear extension. On the truncated hip roof of this rear extension are louvered gablettes.

The interior is organized around the elongated L-shape of the central stair hall. This dominating area knits together the six rooms of the first floor bordering upon it, three each to the north and to the south. The finish throughout the house is consistent, a rich combination of dark, polished woodwork, plastered walls, stained glass, and ornamental tiles. Doors and windows throughout the interior are framed by symmetrical molding with roundel corner blocks. Door paneling, too, is consistent and is composed of five flat panels in three tiers. A wainscot with two ranges of flat panels occurs in the stair hall, along the wall of the second floor landing, and throughout the third room on the northern side of the ground floor.

The central stair hall is entered from the eastern facade through a shallow foyer, formerly containing a double door at both the main entrance and at the secondary vestibule entrance. Over each doorway is a single light transom, only the outer one having stained glass. The eastern section of the stair hall is covered by a coffered ceiling consisting of square wooden panels with trim like that outlining the interior windows and doors. Acting as a focal point is a center coffer, four times the size of those surrounding it; the concavities of the neighboring coffers are sheathed with beaded ceiling set at various angles to form a diamond-shaped frame around the main coffer.

The central stair, composed of three quarter-turn flights, is to the rear of the fireplace, on the southern side of the hall. At each landing are flat-paneled newels topped with bulbous turned and reeded finials. Above the second landing is an arched large wall niche flanked by slender engaged columns tapering to lance-like points. Pierced horseshoe arches over turned balusters form a lattice above the hexagonal flat panels of the closed string course and fasciae. The two-tier wainscot panels change from rectangles to parallelograms along the stair wall, harmonizing with the diagonal flow of the steps. Running north-south in the rear of the central stair hall is a Moorish multifoil wooden arch with a stained glass oculus punctuating its northern spandrel. Running east-west and attached to the string course soffit is a rampant wooden

arch with reverse S-curve members. At a right angle to this, tucked under the main stair flight, is the passage to the unfinished cellar, which is of rough cast masonry and running bonded brick. A second rampant wooden arch, incised with small volutes just above the impost and spring line, runs north and south in the western end of the stair hall, framing the entrance to the service quarters.

Projecting from the southern wall in the central portion of the stair hall, to the front of the stair, is a massive fireplace faced with running bonded brick. Molded bricks, set like voussoirs in high relief, rim the large Romanesque arch of the fire opening. Set within the chimney breast is a recessed center panel underlined by three raked rows of egg-and-dart molding. A guilloche border runs along the top and sides of the panel. Further up is a dentil cornice of molded brick topped by a second dentil cornice of wood. This is crowned by a flat-paneled frieze with splayed top reaching to the coffered ceiling.

There are four additional mantels, all on the first floor. In contrast to the massiveness of the stair hall mantel, the others are delicately scaled, built of wood with glazed terra-cotta tile surrounds. The mantel in the southeastern front room is tripartite with a double shelf, the upper level of which is supported by acanthus patterned consoles. The Neo-Adamesque mantel in the northeastern front room is especially graceful, ornamented with urns, loveknots, bellflowers, and floral festoons. The mantel in the second northern room contains chinoisserie inflections with engaged composite columns capped by small volutes. It is crowned by three triangularly arranged mirrors enclosed by hooded shelves. In the third room on the northern side the mantel is simpler and more elegant. Its surround is ornamented with foliage festoons, leaves, and berries. A row of applied circle molding adorns the architrave. The frieze is embellished with a horizontal strip of square flat panels. The cornice and mantel shelf are supported at either end by a pair of stylishly elongated consoles.

To the rear of the main block are three adjoining rooms in the south and southwestern sections and one room in the northwestern section, all intended to house service facilities. A breezeway linking the latter to the remainder of the rear has been enclosed. A narrow quarter-turn stairway with winders opens up off the breezeway, acting as a service passage to the second floor. The plan of the second story matches that of the main block of the first. Particularly notable is the new rear room, which has a rounded outer wall as it is in the rear tower; the room is lit by three rose windows in the north wall. The attic, which is reached via a steep, enclosed staircase, located in the southwestern rear room of the second floor, is unfinished. It contains, however, an oval spindle-turned balustrade rimming what was originally a skylit well over the central stairway.

8. SIGNIFICANCE

PERIOD *(Check One or More as Appropriate)*

- [ ] Pre-Columbian
- [ ] 15th Century
- [ ] 16th Century
- [ ] 17th Century
- [ ] 18th Century
- [x] 19th Century
- [ ] 20th Century

SPECIFIC DATE(S) *(If Applicable and Known)* 1898

AREAS OF SIGNIFICANCE *(Check One or More as Appropriate)*

- Aboriginal
  - [ ] Prehistoric
  - [ ] Historic
- [ ] Agriculture
- [x] Architecture
- [ ] Art
- [ ] Commerce
- [ ] Communications
- [ ] Conservation
- [ ] Education
- [ ] Engineering
- [ ] Industry
- [ ] Invention
- [ ] Landscape Architecture
- [ ] Literature
- [ ] Military
- [ ] Music
- [ ] Political
- [ ] Religion/Philosophy
- [ ] Science
- [ ] Sculpture
- [ ] Social/Humanitarian
- [ ] Theater
- [ ] Transportation
- [ ] Urban Planning
- [ ] Other *(Specify)*

STATEMENT OF SIGNIFICANCE

The Capehart House is, with the exception of the Executive Mansion, Raleigh's finest surviving example of the Queen Anne style. The romantic, irregular skyline and massing composed of towers, turrets, dormers, and pediments, and the rich combination of colors and textures including pressed brick, rough stone, shingles, patterned stained glass and elaborate wooden ornament--these hallmarks of the Queen Anne style are combined to create a building of dramatic impact. It was constructed, evidently in 1898, by contractor Charles P. Snuggs, for Lucy Catherine Capehart and her husband B. A. Capehart; she was the daughter of the illustrious lawyer B. F. Moore, a wealthy woman in her own right, he a prominent Vance County citizen and Civil War veteran.

Lucy Catherine Moore was born in Halifax County on December 30, 1839, daughter of Bartholomew Figures Moore and his wife Lucy Williams Boddie. Moore was a lawyer of great prominence, influence, and wealth who served in the House of Representatives and was called "Father of the Bar" in the state. Upon his appointment as state attorney general in 1848, he moved to Raleigh with his large family. He was a strong Unionist who refused to swear an oath of allegiance to the Confederacy and was barred from practicing law in Confederate courts.

Lucy Catherine--or Kate as she was called--attended St. Mary's School in 1857 (perhaps longer). After the war, in October, 1866, she married Dr. Peyton T. Henry of Colerain, Bertie County, a man several years her elder, a graduate of Wake Forest College, who had represented Bertie County in the state legislature 1858-1866. The couple, who had no children, lived at Colerain, Bertie County, until 1872, when they moved to Kittrell, Vance (then Granville) County. In 1878, at the death of her father, from whom she had already received property evaluated at $6,500, Kate Henry received an additional inheritance; the terms of his will specified that any property inherited by his daughters was to be theirs alone, to be handled as if each were "fame sole." Peyton Henry died on February 15, 1893, 72 years old, after a long illness, leaving to his wife all his property, except one tract and some possessions devised to his nephew Walter.

Two years later, on February 20, 1895, Kate Henry remarried; her second husband, Batholomew Ashburn Capehart, had been a pallbearer at her first husband's funeral, and like Mrs. Henry, was a staunch member of St. James Episcopal Church in Kittrell. "Baldy" Capehart, a graduate and active

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alumnus of the University of North Carolina, served as captain in the 15th North Carolina Regiment in the Civil War, was chairman of the Hertford and Granville County courts, and was a prominent planter in the Kittrell vicinity. The wedding notice described the couple as "two of Kittrell's most popular and prominent people," and the bride as "a lady of high accomplishments and great personal worth." Before the wedding, Lucy Catherine Henry and B. A. Capehart signed an agreement in which she bought from him for $10 a quitclaim on all property she "now has or may herafter acquire," which she was to own and handle separately, in her own name. The list of property was quite extensive, including several tracts of land, bonds, and several thousand dollars worth of notes due her.

It was in her own name that on December 5, 1896, Lucy C. Capehart bought from Peter F. Pescud and others a lot in Raleigh at the northwest corner of North Wilmington and North streets, property for which she paid $5,000. Shortly after this purchase, construction began on an ambitious new house. It was constructed by Charles P. Snuggs who, according to a ca. 1904 Chamber of Commerce publication, had built "more than one hundred buildings in the last nine years in Raleigh." Probably in late 1898 or early 1899 Mr. and Mrs. Capehart moved from Kittrell to their new house in Raleigh. After only a year, Baldy Capehart died suddenly, in January, 1899. His widow remained in the house--an invalid for most or all of these years--until her death in 1908. At her death on January 1, she left an estate evaluated at over $75,000, with her two brothers, Van B. and Ben M. Moore, executors. Her will listed several charitable bequests, including ones to Rex Hospital (Raleigh), St. Luke's Home, the Thompson Orphanage (Charlotte) and the Ladies Aid Society of St. James, Kittrell--where plaques, a pulpit, and a cross are memorials to her, to her father, and to both her husbands. A codicil devised specific items to various friends and relatives--"something used by myself by which they may keep me in remembrance after I am gone." This list, as well as the inventory of her personal possessions in her estate, provide a vivid picture of the furnishings of a luxurious turn-of-the-century house. Among these were "1 blue flower pot ornamented with morning glories," a "parlor set of pink brocade," "1 oil painting 'Sunset on the Danube,'" "1 silver tooth brush handle," "potted plants," "1 oil painted screen," "green Brussels carpet," "1 mahogany center table in parlor," "1 plaster cast of 'Vance,'" "Waverly novels," "Father's portrait in oil," "1 bedreem set of 'Cherry,'" "1 silver and glass pickle stand," "green couch in 'Den,'" "1 dozen champagne glasses"--and a wealth of other items.

Lucy Catherine Capehart was buried beside her first husband in the Moore family plot in Oakwood Cemetery, Raleigh, near the imposing monument of B. F. Moore. In the settlement of her estate, it was found that the great house and its "large and beautiful lot" could not get at auction a price regarded as fair--estimated at $14,000 or $15,000. Thus the lot was divided into three, with the central (house) section sold for $7,500 and the others for lesser sums. Thereafter, the house was the home of H. H. Crocker, sheriff, until 1947, when it became apartments. In 1971 it began to serve as offices for the State Personnel Annex. It is now in danger of being demolished for the expansion of the state government mall.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Research by Catherine W. Cockshutt, survey supervisor; architectural description by Kathleen Pepi and Mary Alice Hinson, survey consultants.

Henderson Gold Leaf. February 16, 1893, February 21, 1895, January 12, 1899.

Bart F. Moore Papers, Private Collections: Division of Archives and History (on microfilm).

News and Observer. (Raleigh), January 2, 4, 8, 1908.

Peace, S. T. Zeb's Black Baby. Privately printed.

(Raleigh) Chamber of Commerce, Raleigh of Today, 1904.

Raleigh City Directories, 1896-1973.

U. S. Census Records, 1860, 1870, 1880, for Granville, Vance, and Bertie counties.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY						OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES					
CORNER	LATITUDE			LONGITUDE			LATITUDE			LONGITUDE		
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	°	'	"	°	'	"	35°	~~40~~ 47	~~20~~ 07"	78°	38'	21"
NE	°	'	"	°	'	"						
SE	°	'	"	°	'	"						
SW	°	'	"	°	'	"						

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: less than 1 acre

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY

NAME AND TITLE: Survey and Planning Unit

ORGANIZATION: Division of Archives and History

DATE: 18 December 1974

STREET AND NUMBER: 109 East Jones Street

CITY OR TOWN: Raleigh

STATE: North Carolina

CODE: 37

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National ☐ State ☒ Local ☐

Name: Robert E. Stipe

Title: State Historic Preservation Officer

Date: 18 December 1974

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Director, Office of Archeology and Historic Preservation

Date

ATTEST:

Keeper of The National Register

Date

SEE INSTRUCTIONS

Form 10-300a
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	
North Carolina	
COUNTY	
Wake	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

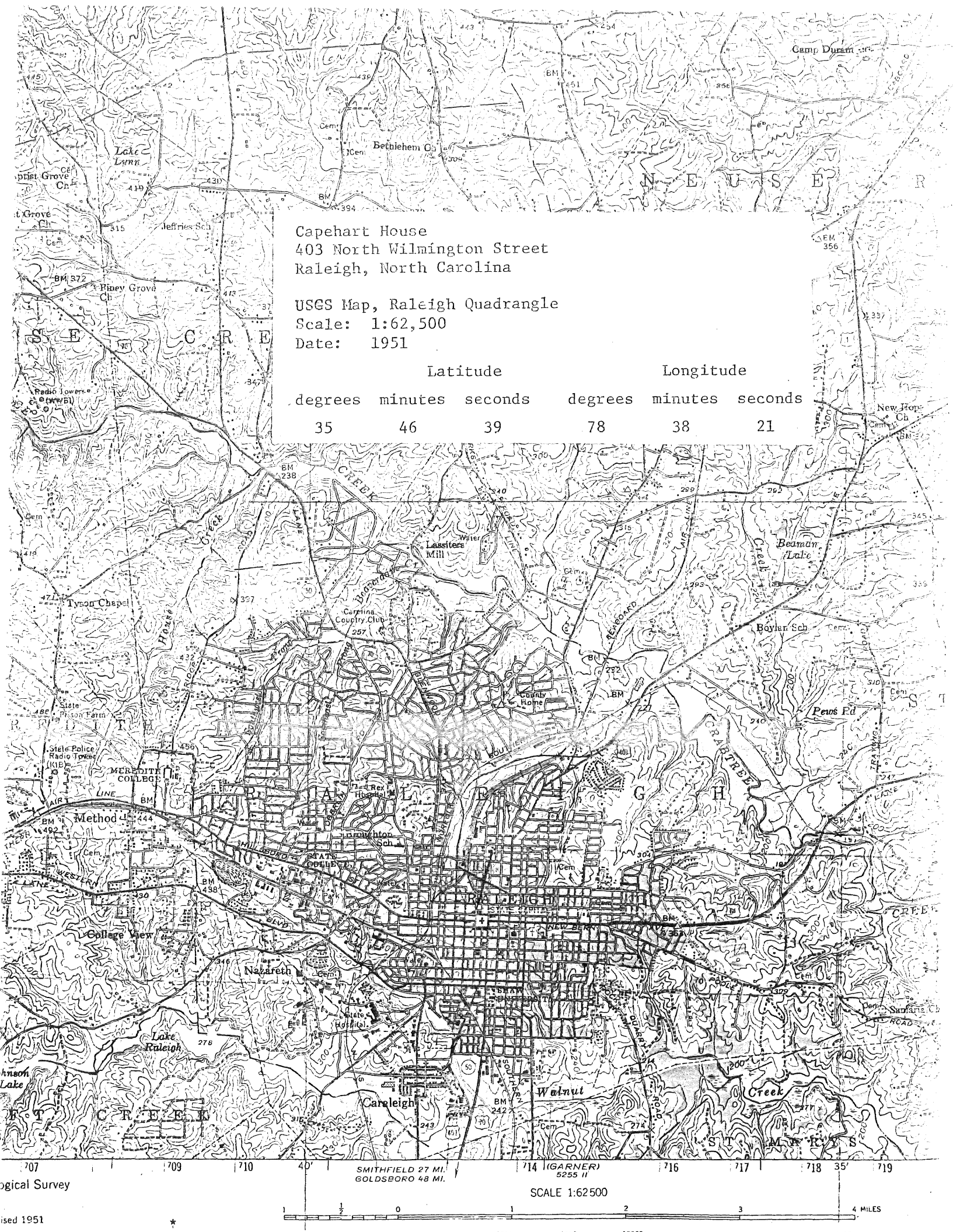
(Number all entries)

9.

University of North Carolina, Alumni History.

Wake County Records, Wake County Courthouse, Raleigh, North Carolina (Subgroups: Deeds, Wills).

Wake County Records, Division of Archives and History, Raleigh, North Carolina (Subgroups: Deeds, Wills, Estate papers, Superior Court records, Marriage bonds).


Capehart House
403 North Wilmington Street
Raleigh, North Carolina
USGS Map, Raleigh Quadrangle
Scale: 1:62,500
Date: 1951
Latitude
degrees minutes seconds
35 46 39
Longitude
degrees minutes seconds
78 38 21
Camp Durham
Bethlehem Ch
Lake Lynn
Jeffries Sch
Piney Grove Ch
Radio Towers
Tyson Chapel
Carolina Country Club
Lassiters Mill
Beaman Lake
Boylan Sch
County Home
Pews Pd
State Prison Farm
State Police Radio Tower
MEREDITH COLLEGE
Rex Hospital
Hunnicutt Sch
STATE COLLEGE
RALEIGH
College View
Nazareth
State Hospital
Lake Raleigh
Caraleigh
Walnut Creek
Sanders Ch
SMITHFIELD 27 MI.
GOLDSBORO 48 MI.
(GARNER) 5255 II
SCALE 1:62500
4 MILES
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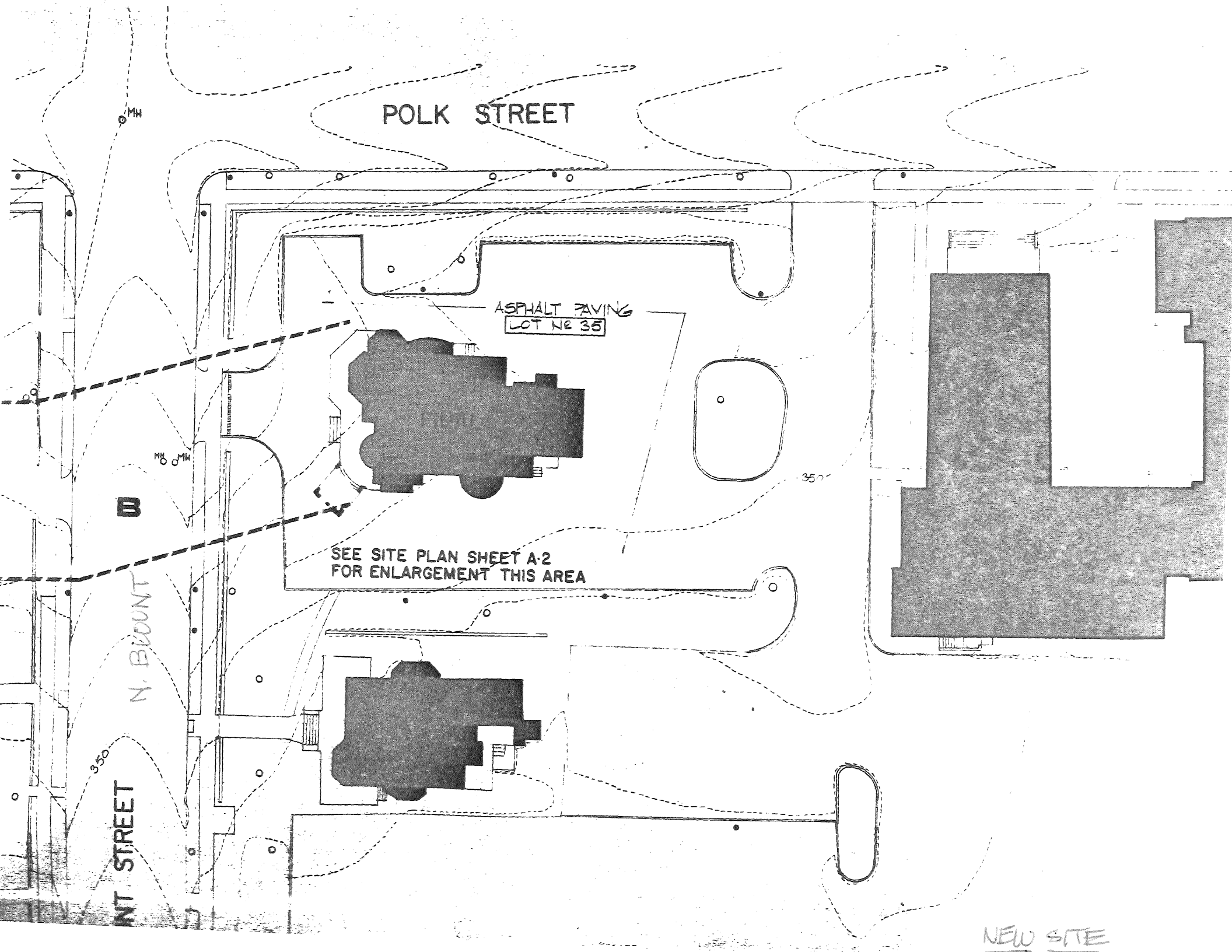
POLK STREET
MH
ASPHALT PAVING
LOT No 35
MH
MH
B
SEE SITE PLAN SHEET A-2
FOR ENLARGEMENT THIS AREA
N. BLOUNT
350
350
NT STREET
NEW SITE

ONE WAY