WAKE FOREST

Historic Property Handbook & Design Guidelines



WAKE FOREST
HISTORIC PRESERVATION
COMMISSION

WAKE FOREST

Historic Property Handbook & Design Guidelines

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Guidelines adopted by the Wake Forest Historic Preservation Commission (HPC) insert date

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Introduction – Guiding Principles

The Wake Forest Historic Preservation Commission is pleased to make available this Historic Property Owners Handbook with Design Guidelines. The central focus is the Design Guidelines section, which provides direction for property owners, tenants, commission members, planning staff, architects, contractors, and building inspectors for the preservation of the special character of Wake Forest's landmarks and historic district properties.

The handbook is divided into three general sections: introduction and history, design guidelines, and appendices. The introduction and history section explains the legal framework for historic preservation in North Carolina and Wake Forest and provides an introduction into Wake Forest's architectural heritage. Maps of the historic districts and examples of architectural styles are also found in this section. The second section is the Design Guidelines, which contain three chapters: site and setting; exterior changes including specific building components; and additions, new construction, relocation, demolition, and demolition by neglect. Following the design guidelines are appendices with index, glossary, contacts, references, internet resources, ordinances, and application forms.

When considering a change to a historic building there are four guiding principles to follow:

- **Identify, retain and preserve character-defining features and materials**
- **Protect and maintain character-defining features and materials**
- **Repair character-defining features and materials**
- **If deteriorated beyond repair, replace historic features and materials that match the original**

Also ask these three questions when planning a project:

- Will the change alter the special character of the property or the district?
- Will the change affect the visual qualities of the adjoining properties or the district?
- Will the change create a false sense of history (i.e. makes it appear older than it is)?

Answering yes to any of these questions means the project does not meet the Secretary of Interior's Standards and should be reevaluated using the design guidelines.

The Dr. Charles Brewer House, 1892, is an excellent example of the Queen Anne style of architecture.



Definitions

National Historic Preservation Act (NHPA) of 1966

The passing of the National Historic Preservation Act (NHPA) in 1966 and subsequently amended provides the framework for historic preservation in this country. The Department of the Interior and its Secretary are responsible for federal compliance with the NHPA. Within the Department of the Interior, the National Park Service administers the National Register of Historic Places and the Federal Rehabilitation Tax Credit programs. The NHPA also provides that each state will have a State Historic Preservation Office (SHPO) to oversee the identification, documentation and evaluation of historic properties statewide.

State Historic Preservation Office (SHPO)

The SHPO assists private citizens, private organizations, local governments, and state and federal agencies in identifying, protecting and enhancing properties significant in North Carolina history. The SHPO is located in Raleigh, with regional offices in Asheville and Greenville. The SHPO oversees the statewide architectural survey, directs the preparation of nominations to the National Register, conducts Environmental Review under Section 106 of the NHPA, provides technical assistance for the Rehabilitation Tax Credit program, and administers the Certified Local Government program. The SHPO also provides information, technical assistance, and public awareness and training programs. For additional information visit www.hpo.ncdcr.gov.

Certified Local Government (CLG) Program

The CLG program is a federal program administered by the SHPO that allows local governments to participate in the national historic preservation program. One of the benefits of CLG status is the ability to compete for historic preservation grant funds available only to CLGs. In North Carolina, the following is required for local government certification:

- Enforce state or local legislation for the designation and protection of historic properties.
- Establish an adequate and qualified historic preservation review commission.
- Maintain a system for the survey and inventory of historic properties compatible with the statewide survey.
- Provide for adequate public participation in the local historic preservation program, including the process of recommending properties for the National Register of Historic Places.
- Satisfactorily perform responsibilities delegated to it under the Historic Preservation Act amendments of 1980.

The W.R. Powell House was built in 1912 in the Southern Colonial style of architecture.

Historic Preservation Enabling Legislation in North Carolina

The first legislation in North Carolina enabling a local government to create a local preservation commission and establish a local historic district was passed in 1965. The law has been amended several times, most recently in 1991. The statute in effect today is North Carolina General Statutes, 160A-400.1 through 14 and is included as Appendix 7.

Wake Forest Community Development Department

The Town of Wake Forest Community Development Department is the governmental office that provides staff support to the Wake Forest Historic Preservation Commission. The Senior Planner for Historic Preservation (Preservation Planner) is a full-time town employee who, as part of his/her planning duties, acts as the liaison between property owners and the Historic Preservation Commission. This Department is responsible for maintaining a current inventory of historic properties, applying for and administering grant projects, and working with State and Federal agencies regarding historic preservation issues. The Town of Wake Forest staff is committed to providing the community with the highest level of service.

Wake Forest Historic Preservation Commission (HPC)

The Wake Forest HPC is a board of nine members appointed by the Wake Forest Board of Commissioners. Each member is appointed to serve a three-year term and is eligible for reappointment for two full terms. Members must have demonstrated a special interest, experience, or education in historic preservation, history, architecture, archaeology or related fields and all members must live within the Town of Wake Forest or the ETJ. The HPC elects one member to serve as chairperson to preside over the commission meetings and one member to serve as vice-chairperson. The Town's Finance Director is the treasurer of the HPC's finances. The Preservation Planner acts as the secretary. HPC meetings are open to the public and held monthly at Town Hall. For a COA to be considered at a meeting, property owners must submit an application to the Planning Department a minimum of thirty (30) days prior to the meeting. Please see the HPC calendar at wakeforestnc.gov, search "historic preservation commission."

Historic District and Local Landmark Designation

North Carolina General Statute § 160A-400.3 states, "Historic districts established pursuant to this Part shall consist of areas which are deemed to be of special significance in terms of their history, prehistory, architecture, and/or culture, and to possess integrity of design, setting, materials, feeling, and association. (1989, c. 706, s. 2.)." The Town may designate one or more local historic districts within its boundaries in order to safeguard its heritage and preserve any areas that reflect its cultural, social, economic, political, or architectural history. In addition, historic district designation benefits the town by stabilizing and improving property values, fostering civic beauty, strengthening the local economy, and promoting the use of such areas for the benefit of Wake Forest residents as well as the State of North Carolina.

Wake Forest established its historic district ordinance, Historic Preservation Commission, and local historic district in 1979. There is currently one locally-designated historic district and ten locally-designated historic landmarks in Wake Forest. Additional information about these properties is on page 130.

Certificate of Appropriateness (COA)

A Certificate of Appropriateness (COA) is a permit issued by the Wake Forest HPC and is required for any exterior change planned for a local historic landmark or building within a locally designated historic district. Exterior changes are defined as any alteration including but not limited to the architectural style, general design, general arrangement of buildings or structures on the site, size and scale of the building or structures, building materials, type and style of windows, doors, lights, signs, and other fixtures. Landscaping and changes to natural features such as trees, creeks, and creek banks are also subject to HPC review. Masonry walls, fences, light fixtures, steps and pavement, above-ground utility structures, or other appurtenant features, or outdoor advertising signs shall not be erected, altered, restored, moved, or demolished on such landmark or within a district until a COA has been submitted and approved. This is a requirement for all landmark properties and buildings (contributing and noncontributing), structures, grounds, parking lots, parks, vacant lots, and public rights-of-way located within a locally-designated historic district. COAs are also required for demolition, relocation, and new construction within the historic district or local landmark boundaries. The primary responsibility of the commission is to preserve the special character of the historic district. The provisions for a COA apply only to the exterior features of the property within a locally-designated historic district and any interior features specifically outlined in the Landmark designation report.

Contacting the Preservation Planner early in the planning stage can help the property owner meet the requirements of the HPC, resulting in a successful project. Due to the complexity and uniqueness of each property and project, all applications for a COA will be evaluated by the commission on a case-by-case basis. To submit a COA via electronic plan review, visit www.wakeforest.idtplans.com/secure/.

Minor Works

Relatively minor alterations may only require administrative staff review therefore expediting the review process. Projects may be considered under the minor works provisions detailed below (examples of minor and major works are found on page 10):

- Where character-defining features of the structure are not changed.
- Renewal of an expiring COA where no change to approved plans is being proposed and there has been no change to the circumstances under which the certificate was approved initially.(Request for extension must be submitted prior to expiration.)
- Replacement of missing architectural details with the same materials, provided that one of the following conditions are met and scaled drawings illustrating the proposed replacement are submitted:
    a. At least one example of the detail to be replaced is present on the structure.
    b. Physical or documentary evidence exists which illustrates or describes the missing detail or details. Examples of documentary evidence include photographs, drawings, or physical examples on the structure.
- Minor alterations that do not change the essential character of the building or district.

Examples of Minor and Major Works

All exterior work and new construction to a locally designated landmark or property in the local Wake Forest Historic District requires a Certificate of Appropriateness regardless of whether or not a building permit is required.

The following table provides examples of projects and COA requirements. For any projects not listed below please contact the Preservation Planner for information.

	TYPE OF WORK	STAFF REVIEW (MINOR WORK)	HISTORIC PRESERVATION COMMISSION (MAJOR WORK)
EXAMPLES OF PROJECTS BY TYPE OF WORK			
	ROUTINE MAINTENANCE (includes repair or replacement where there is no change in design, materials, or general appearance of elements of the structure or grounds)	No Review	No Review
	CONSTRUCTION of a new primary structure		X
	ADDITIONS to a primary structure		X
	DEMOLITION of a structure		X
	RELOCATION of a structure		X
	REMOVAL of historic materials		X
	REMOVAL/alteration of archaeologically significant features		X
EXAMPLES OF PROJECTS BY FEATURE			
	Alteration of **ACCESSORY STRUCTURES** with no expansion of building footprint	X	
	New **ACCESSORY STRUCTURES** with a total area of less than 144 sq. ft.	X	
	New **ACCESSORY STRUCTURES** with a total area of more than 144 sq. ft.		X
	Demolition of an **ACCESSORY STRUCTURE** that is architecturally or historically significant		X
	Alteration/construction/removal of **ARCHITECTURAL DETAILS**		X
	Alteration/construction/removal of **AWNINGS**	X	
	Alteration/construction/removal of existing **CANOPIES**	X	

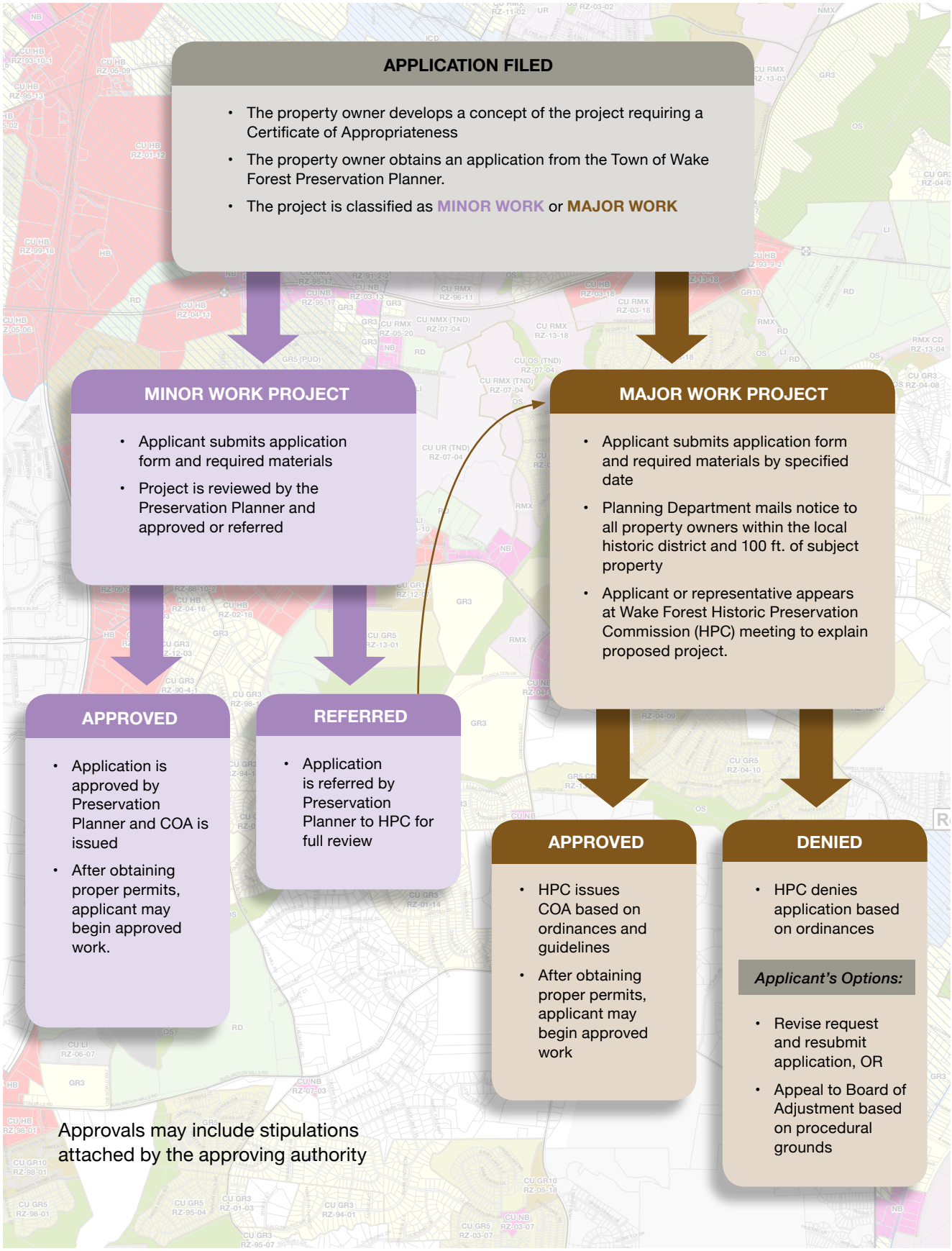
	TYPE OF WORK	STAFF REVIEW (MINOR WORK)	HISTORIC PRESERVATION COMMISSION (MAJOR WORK)
	Alteration/construction/removal of **CARPORTS**/porte cocheres		X
	Alteration/construction/removal of service/utility **CHIMNEYS**	X	
	Alteration/construction/removal of character-defining **CHIMNEYS**		X
	Alteration/addition/construction of **DECKS** with a maximum height of 42" or less	X	
	Alteration/addition/construction of **DECKS** with a maximum height of more than 42"		X
	Removal of **DECKS**	X	
	Alteration/removal of **DOORS**/door openings/trim		X
	Installation of **DOORS**/door openings/trim		X
	Alteration/removal of **DORMERS**		X
	Construction of **DORMERS**		X
	Construction of **DRIVEWAYS**		X
	Alteration/removal of **DRIVEWAYS**	X	
	Alteration/construction/removal of **FENCES**, walls 42" or less in height	X	
	Alteration/construction/removal of **FENCES**, walls, greater than 42" in height		X
	Alteration of exposed **FOUNDATIONS**	X	
	Alteration/construction/removal of **GARDENS**, planting beds, or shrubbery affecting less than 25% of front yard area or side yard on corner lots	X	
	Alteration/construction/removal of **GUTTERS** and downspouts	X	
	Construction of **HEDGES** or other screen plantings 42" or less in mature height	X	
	Construction of **HEDGES** or other screen plantings greater than 42" in mature height		X
	Removal of existing **HEDGES** or other screen plantings greater than 42" in height		X

	TYPE OF WORK	STAFF REVIEW (MINOR WORK)	HISTORIC PRESERVATION COMMISSION (MAJOR WORK)
	Pruning of **HEDGES** originally installed for the purpose of screening views	X	
	Alteration/construction/removal of **HOUSE NUMBERS**	X	
	Review of **LANDSCAPE** master plans affecting less than 25% of the front yard and 25% of the side yard on corner lots	X	
	Review of **LANDSCAPE** master plans affecting more than 25% of the front yard and 25% of the side yard on corner lots		X
	Alteration/installation/removal exterior **LIGHTING** fixtures	X	
	Alteration/installation/removal of **MAILBOXES**	X	
	Installation/relocation/removal of **MECHANICAL EQUIPMENT** such as heating and air conditioning units	X	
	Painting of previously unpainted **MASONRY**		X
	Alteration/removal of existing **PARKING** lots	X	
	Construction of/addition to **PARKING** lots		X
	Construction of/alteration/addition or removal of **PATIOS**	X	
	Construction/alteration/addition/removal of **PORCHES**		X
	Alteration/addition/construction/removal of **RAMPS** or lifts	X	
	Alteration of **ROOF MATERIALS** and/or forms		X
	Installation of **SATELLITE** dishes or antennas	X	
	Construction/alteration/removal of existing **SHUTTERS**	X	
	Alteration/installation/removal of **SIGNS**	X	
	Installation of **SKYLIGHTS**	X	
	Alteration/construction/removal of exterior **STAIRS** and steps	X	
	Construction of new exterior **STAIRS** and steps	X	

	TYPE OF WORK	STAFF REVIEW (MINOR WORK)	HISTORIC PRESERVATION COMMISSION (MAJOR WORK)
	Alteration/construction/removal of **STOREFRONTS**		X
	Alteration/construction/removal **STORM DOORS**	X	
	Alteration/construction/removal of **STORM WINDOWS**	X	
	Alteration/addition/construction of **SWIMMING POOLS**		X
	Removal of **SWIMMING POOLS**	X	
	Planting a new **TREE** with mature size 8" or greater in diameter, measured 4'6" above ground level	X	
	Removal of **TREES** with a combined stem girth of 8" and greater in diameter, measured 4'6" above ground level		X
	Removal of dead, diseased, or dangerous **TREES** with a combined stem girth of 8" or greater in diameter, measured 4'6" above ground level	X	
	Pruning of **TREE** limbs 4" or greater in diameter	X	
	Installation/alteration/removal of **VENTS** and ventilators	X	
	Alteration/construction/removal of **WALKWAYS** from the sidewalk to the house		X
	Construction of new **WALKS**	X	
	Alteration/removal of existing **WINDOWS**, sash, window opening, or trim		X
	Installation of new **WINDOWS**		X
	Installation of **WINDOW AIR CONDITIONERS**	X	
	Alteration/construction/removal of other noncontributing appurtenant features and accessory site features not specifically listed	X	
	Alteration/construction/removal of other contributing appurtenant features and accessory site features not specifically listed		X
	Most changes to previous COAs	X	
	Changes in previous COAs deemed by staff to be substantial in nature		X

	TYPE OF WORK	STAFF REVIEW (MINOR WORK)	HISTORIC PRESERVATION COMMISSION (MAJOR WORK)
	Renewal of expired COAs (COA's are valid for one year and can be renewed for one additional year).	X	
	Emergency installation of Temporary Features to weatherproof or stabilize damaged property following a natural disaster or declared state of emergency: six month duration; replacement with in-kind reconstruction or an approved COA	X	

Certificate of Appropriateness Process



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Historic Preservation Commission Meetings

The Wake Forest Historic Preservation Commission (HPC) meets monthly in Town Hall at 301 S. Brooks Street. Please check the Town's website for meeting time, dates and location. The meetings are open to the public. In order for a case to be heard at a meeting or to present a COA application, a property owner must submit an application to the Preservation Planner a minimum of thirty (30) days prior to the meeting. The HPC will review the COA and make a decision based on the information submitted and presented at the meeting. For direction and to verify the type of information that will be required, property owners are encouraged to consult with the Preservation Planner prior to submitting a COA application. Required information to submit with the application includes current photographs of the property and adjacent properties to illustrate relationship between the properties, historic photographs (if available), a site plan, and architectural drawings if applicable. In rendering their decision, the HPC may approve the COA, approve the COA with conditions, deny the COA, or table the request until the next meeting if additional information is necessary to render a decision.

Appeals

An aggrieved party may appeal the HPC's decision to the Wake Forest Board of Adjustment within 30 days after the date of the HPC's decision. The responsibility of the Board of Adjustment is to hear and decide appeals from any order, decision, requirement, or interpretation made by the preservation planner or the HPC. Once an appeal is filed it is the responsibility of the preservation planner to forward all papers constituting the record relating to the action to the Board of Adjustment. The Board of Adjustment may only review the record of decision and the procedure used for making that decision. No new evidence can be introduced to the Board of Adjustment. The Board of Adjustment, based on the record, can affirm (wholly or partly) the decision made by the HPC, or remand it back to the HPC. The decision of the Board of Adjustment may be appealed to the Superior Court of Wake County.

Enforcement/Fines

Failure to apply for a COA, or failure to meet conditions of an approved COA constitutes a zoning violation. Unauthorized work or a violation of the Wake Forest Historic Preservation Ordinance, Design Guidelines, or approved COA may be reported by any citizen to the Preservation Planner for review and action. Under Chapter 16 of the Wake Forest Unified Development Ordinance unauthorized work may result in a "stop work order". The owner and/or the contractor will be given an opportunity to apply for the COA and any necessary permits. The COA application for the proposed work will be reviewed as though work had not begun. Escalating daily fines may be levied upon the owner if the COA application is not submitted in the prescribed time or until such time as reconstruction of elements removed without authorization are replaced. Any work completed without a COA is at the owner's own risk and may be required to be removed through the COA process.

Secretary of Interior's Standards for Rehabilitation

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility. The standards must be met in order for the HPC to approve a COA. The guidelines contained in this handbook provide the necessary guidance for meeting the Standards listed below.

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. (Note: This standard deals with use and thus does not apply to commission's design review process.)
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 archaeological 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 history property and its environment would be unimpaired.



Wake Forest History & Architecture

A Brief History of Wake Forest

The Forest of Wake



The Calvin Jones House, 414 N. Main Street

In 1805, this part of Wake County was designated as the "Forest District", largely for the widespread forest in the area north of the Neuse River. The area was also sometimes referred to as the "Forest of Wake". In1820, Dr. Calvin Jones, originally from Massachusetts bought 615 acres in "Wake Forest Township" from Davis Battle. It is likely that the two-story frame house was already constructed in the center of what later became Wake Forest College and is now the Southeastern Baptist Theological Seminary.

When Jones was appointed postmaster for the area in 1823, he combined the two name references and started heading his letters as coming from "Wake Forest". In 1832, the North Carolina Baptist Convention was looking for a location to establish an educational institute to train new ministers. Coincidently, Dr. Jones had placed an advertisement in the Raleigh papers offering his farm for sale. The advertisement described the community as "One of the best neighborhoods in the state, the Forest District containing three schools (one classical) and two well constructed and well filled meeting houses for Baptists and Methodists, and has a lawyer and a doctor. The inhabitants, without I believe a single exception, are sober, moral and thriving in their circumstances, and not a few are educated and intelligent." John Purefoy, a Baptist minister, learned of the Jones property and convinced the North Carolina Baptist Convention to purchase the farm to establish the school it had been planning named the "Wake Forest Institute". It opened to boys in February, 1834.

Early Years

By the end of the first year, seventy-two students were enrolled in the institute so architect John Berry of Hillsborough was hired to enlarge the facility. Berry designed three brick buildings – one classroom structure, soon called Wait Hall in honor of the first president, Reverend Samuel Wait, to replace the Calvin Jones House (which was relocated) and two professors' houses. All three buildings were constructed between 1835 and 1838. The professors' houses, known as the North Brick House and the South Brick House because of their locations, were first occupied by Professors C. W. Skinner and Amos J. Battle. Wait Hall was destroyed by fire in 1933, the victim of an arsonist, and the North Brick House was demolished in 1936 to make way for Simmons Hall, leaving the South Brick House, on the corner of South Avenue and South Main Street, as the only survivor of the early Berry-designed campus buildings. In 1838 the manual institute form was abandoned and the school rechartered as "Wake Forest College".

The Calvin Jones House, constructed in 1820, is the earliest house in the Local Wake Forest Historic District.

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With an increasing need for space and money, the College decided to divide the Calvin Jones farm into lots and sell them for $100 each, with those on the east side of "Main Street" selling for $150. Eighty, one-acre lots north of the campus and west of the railroad were put on the market in 1839. The central street became known as Faculty Avenue and is North Main Street today. This street constitutes the majority of the locally designated "Wake Forest Historic District". When the Civil War began in 1862 the students and at least one faculty member left to enlist, causing the College to close. Wait Hall later became a hospital for wounded soldiers, as did some of the Faculty Avenue homes. When the college reopened in 1865, much depleted, there were still very few buildings on and around the campus.



Original Town Plat of Wake Forest. 1839. (Paschal, *History of Wake Forest College*, **I, 189)**

The Railroad

The Raleigh and Gaston Railroad was constructed in 1840 along the eastern border of the growing school. The closest depot was in Forestville, as was the post office, so students and professors often got off the train there and walked the dusty mile. The location and distance of the station was a controversial subject for Wake Forest College because the station was in Forestville. The Railroad refused to finance two stations so close together, so the College paid $2,000.03 to move the depot from Forestville to Wake Forest. Although Forestville, circa 1760, predated both Raleigh and Wake Forest the railroad station was relocated in 1874 even though there were no buildings in Wake Forest east of the railroad tracks. In a futile attempt to protect itself Forestville became incorporated as a town in 1879, maintaining its incorporation until 1915. In 1984 the Wake Forest town board voted to annex a substantial area, including Forestville. After controversy and court battles the area historically known as Forestville became part of the Town of Wake Forest in 1988.



Faculty Avenue, Wake Forest College



Documentary photograph of the depot in downtown

Incorporation & Commercial Growth

The relocation of the train station stimulated commercial development and the College sold lots on the east side of the tracks for new stores and businesses on White Street. This growth allowed the community to draft its first charter and incorporated on March 26, 1880 as the Town of Wake Forest College. In 1909 the charter was amended and the town renamed, Wake Forest.



South White Street in the 1940s

Between 1880 and 1905, several businesses were established in Wake Forest including Powers and Holding Drugstore, W. W. Holding Cotton Merchants, Dickson Brothers Dry Goods and the Wake Forest Supply Company which became Jones Hardware. There was a hotel next to the drug store that Dr. Benjamin Powers built across from the depot. Thomas E. Holding, a pharmacist, left his partnership with Dr. Powers and built and operated another drug store a little north. By 1920 other businesses downtown included the Bolus Department Store, the Wilkinson General Store, Dickson Brothers Dry Goods, Brewer & Sons feed and grocery store, and Keith's Grocery Store.

Wake Forest College Moves to Winston-Salem

In 1956, Wake Forest College moved to Winston-Salem and sold the campus to the present occupant, the Southeastern Baptist Theological Seminary. This move proved a major shock to the community. The Town had always been closely associated with the College. However, the Seminary shared the campus for a few years before the final move, managing to make a smooth transition, and the town eventually adjusted to the change. The Seminary serves a wide geographic area and in 2017 had an enrollment of around 2,638 students.

The Mill

Another aspect of Wake Forest's growth at the turn of the last century was the Royall Cotton Mill, just north of Faculty Avenue. W. C. Powell, R. E. Royall and T. E. Holding established the Mill in 1899-1900 to produce muslin sheeting from local cotton. After an addition between 1906 and 1908 the mill was one of the state's largest cotton mills. Mill worker housing and a commissary store



The Mill Commissary is individually listed in the National Register of Historic Places.

were built between the mill and Wake Forest. It was actually incorporated as the Town of Royall Mills in 1907, two years prior to the official incorporation of the Town of Wake Forest. Residents of the mill village had no say in the governing of their town because only property owners could vote and the only property owner was the mill. The mill Board of Directors served as the town board. In the early 1940s the company subdivided the village and began selling lots and houses. Then, in 1945, the company petitioned the NC General Assembly and the town's charter was repealed. The village was annexed into the Town of Wake Forest in September 1977, as part of a large annexation that nearly doubled the size of the town. The mill continued operation until its closing in 1976, providing a second major blow to Wake Forest area residents. The loss of this major employer eliminated the only livelihood of many families.

The mill building was renovated into apartments in 1996. The commissary building was listed in the National Register of Historic Places in 1995 and was also converted into apartments. The surrounding mill village was designated as the Glen Royall Mill Village National Register Historic District on August 27, 1999.

Late 20th Century Until Today

Although the college's move in 1956, along with the relocation of US-1 west of town in 1952, brought some hard times the town persevered, attracting new industry such as Schrader Brothers and Athey in the mid-1960s and Weavexx in the early 1970s. Those companies are gone now, swept away by changes in the national economy and the growth of global markets but the town continues to pursue and attract new employment opportunities. Beginning in the 1990s and continuing today, Wake Forest has seen explosive growth.

In recent years the town has given high priority to its planning, historic preservation, downtown revitalization, and urban forestry programs. Two additional historic districts have been listed in the National Register, the Downtown Historic District, listed on February 2, 2002 and a large Wake Forest Historic District which includes the locally designated historic district, the historic college campus, and the surrounding residential areas, on December 18, 2003.

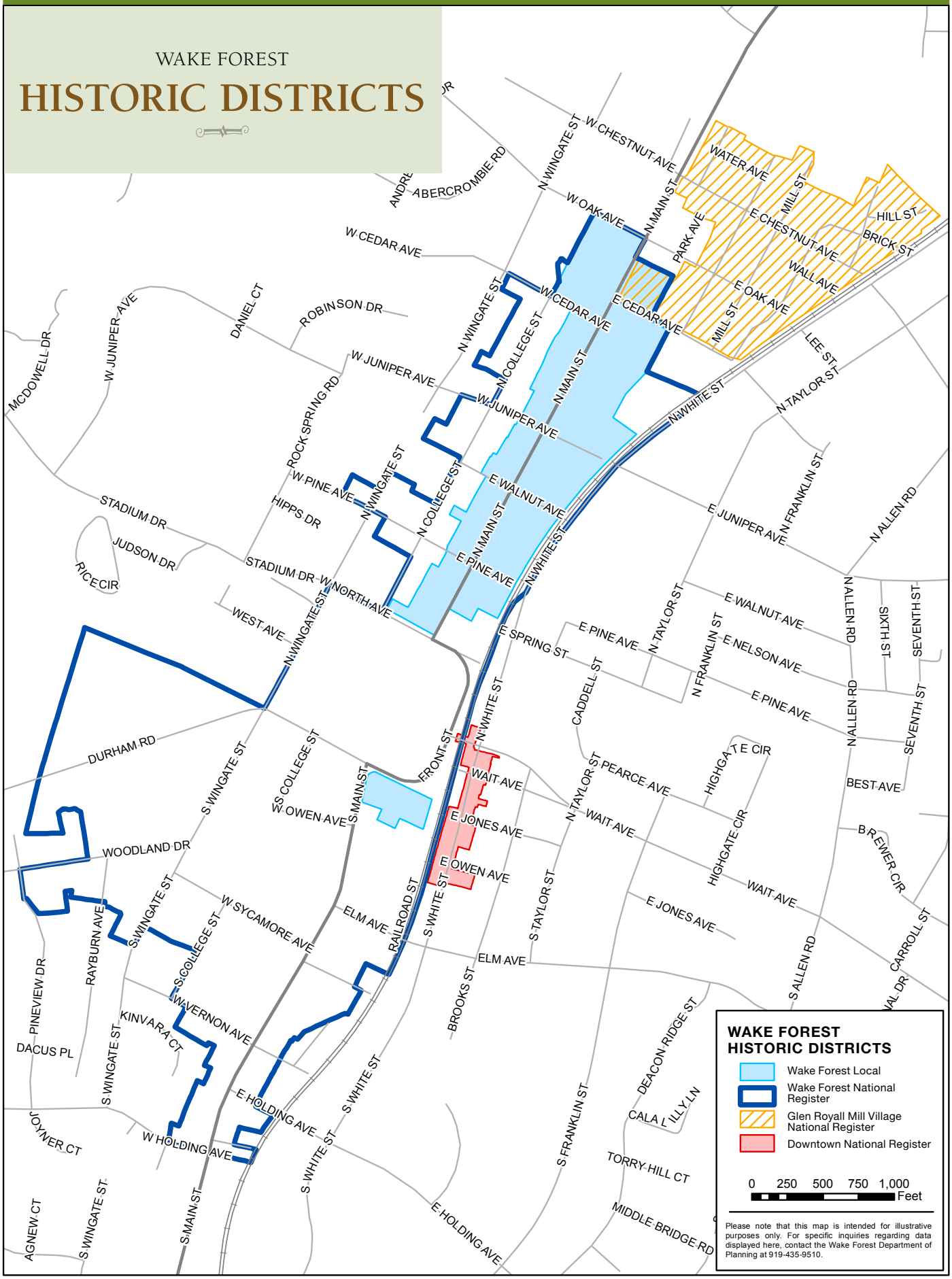
Though the Town of Wake Forest continues to enjoy the beauty and dignity of the centrally located campus, it now has its own identity as it successfully responds to new roles and opportunities as a rapidly growing residential and commercial community. With a progressive town government and active organizations, such as the Wake Forest Area Chamber of Commerce and Wake Forest Downtown, Inc., Wake Forest is redefining itself with an eye on the new century while maintaining respect for the last two.

Wake Forest Historic Districts

Wake Forest has one locally-designated historic district which falls under the historic preservation ordinance. Proposed changes to a property in the local historic district requires an approved Certificate of Appropriateness (COA) from the Historic Preservation Commission (HPC). There are also three Natiional Register Historic Districts which do not fall under the historic preservation ordinance for exterior changes. See the map for district locations.

WAKE FOREST

HISTORIC DISTRICTS



WAKE FOREST

Local Historic District



Please note that this map is intended for illustrative purposes only. For specific inquiries regarding data displayed here, contact the Wake Forest Department of Planning at 919-435-9510.

Wake Forest Local Historic District

The Wake Forest Local Historic District was orignially designated as a local historic district under the Historic Preservation Ordinance in 1979. Any exterior work in this district requires an approved COA from the HPC. It is comprised of properties along North Main Street, North Avenue, and South Avenue. Historically known as faculty row, North Main Street makes up the majority of the local historic district. It is a remarkably intact collection of 19th and early 20th century architecture surrounding the historic Wake Forest College Campus (now Southeastern Theological Baptist Seminary). Architectural influences found in the historic district include a vernacular Federal-style home, Greek Revival, Italianate, Queen Anne, Neoclassical Reivval or Southern Colonial Revival, Colonial Revival, Commercial, Ranch, and Cape Cod spanning from 1820-1953.



Simmons-Allen House, ca. 1883. *Wake Forest Local Historic District.*



Powers-Arrington House, 1910. *Wake Forest Local Historic District.*



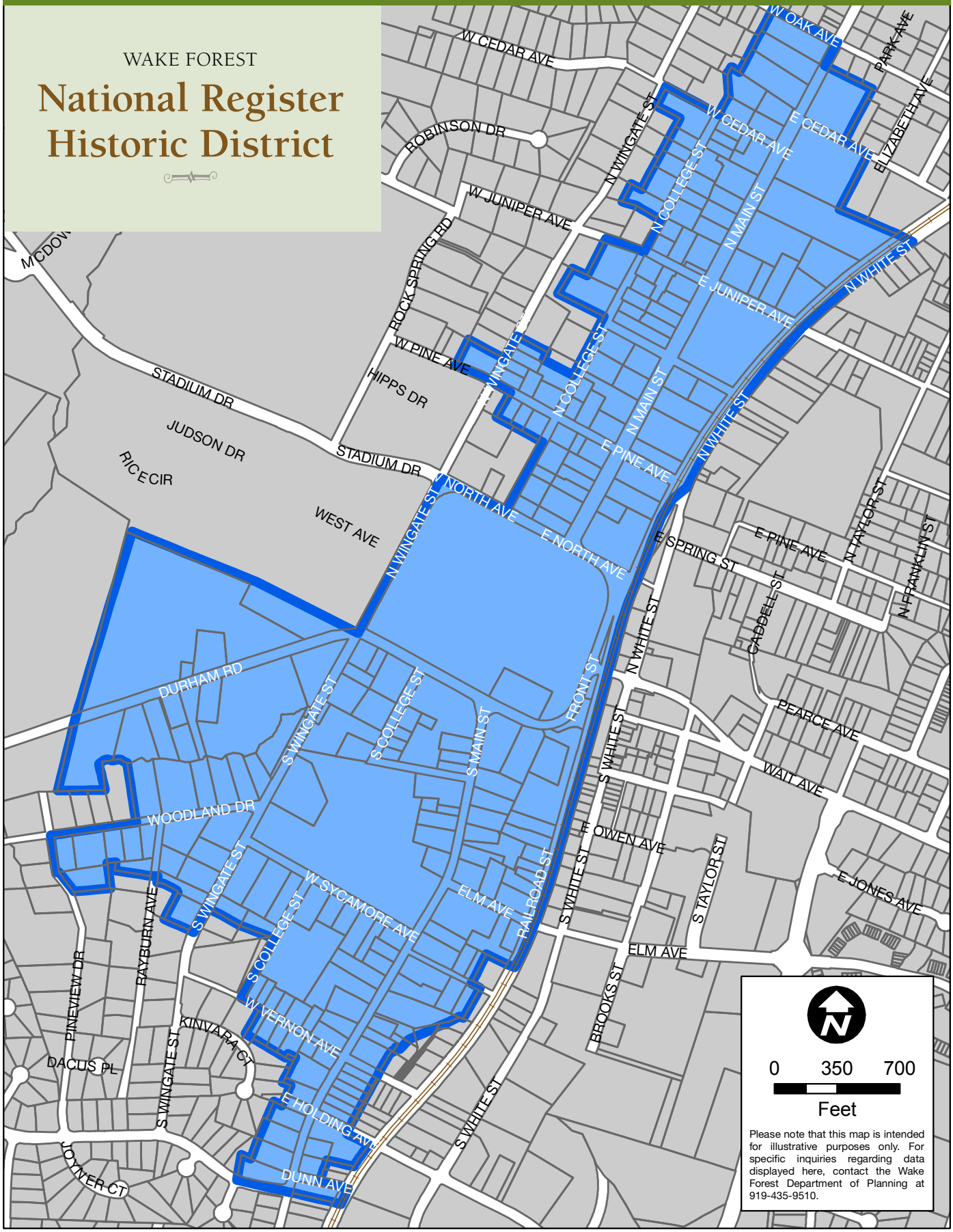
Lanneau House, ca. 1900. *Wake Forest Local Historic District.*



Royal House, 1875, 1920s. *Wake Forest Local Historic District.*

WAKE FOREST

National Register Historic District



Please note that this map is intended for illustrative purposes only. For specific inquiries regarding data displayed here, contact the Wake Forest Department of Planning at 919-435-9510.

Wake Forest National Register Historic District

The Wake Forest National Register Historic District was listed in the National Register of Historic Places in 2003 . The original campus of Wake Forest College is at the center of the historic district. The small, well-landscaped, rectangular campus, which has housed the Southeastern Baptist Theological Seminary since 1956, contains eight historic Colonial Revival-style brick buildings built between 1888 and 1953 during the district's period of significance. The town of Wake Forest grew around the campus. To the north, lie the stylish Greek Revival, Italianate, Queen Anne and Classical Revival-style dwellings of the college faculty. To the south and west, are the twentieth century dwellings of the town's citizens who built up a community around the college. The district embodies the history of Wake Forest and includes houses, churches, businesses, schools, and the Community House. The district is roughly bounded by the CSX railroad tracks to the east, Holding Road to the South, Woodland, Durham, and Wingate to the west, and Oak to the north.



Wake Forest Baptist Church, 1913. *Wake Forest National Register Historic District.*



Elliott Earnshaw House, 1904. *Wake Forest National Register Historic District.*



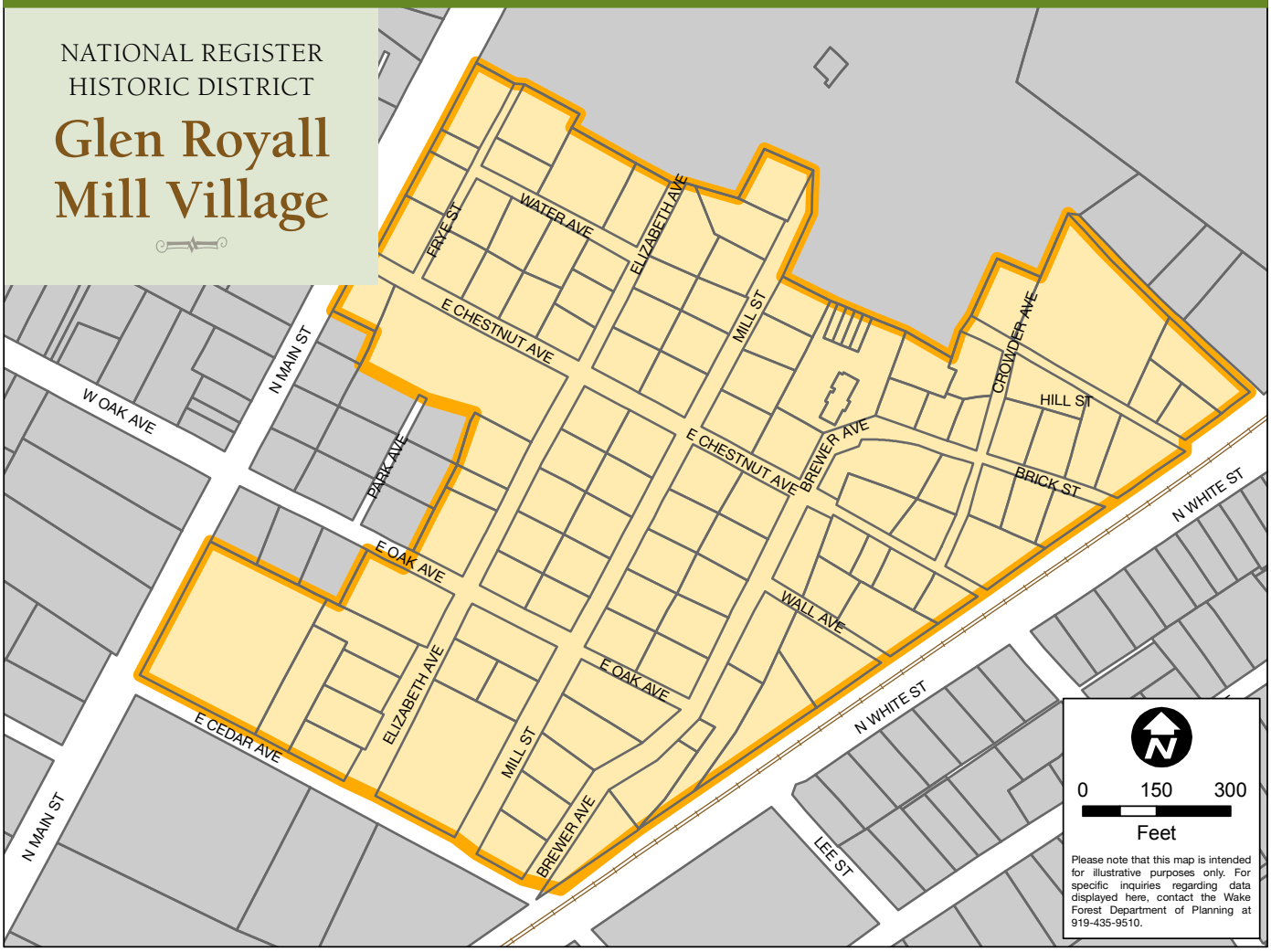
Dr. Charles T. Wilkinson House, 1925. *Wake Forest National Register Historic District.*



Bungalow, 1925. *Wake Forest National Register Historic District.*

NATIONAL REGISTER
HISTORIC DISTRICT

Glen Royall Mill Village





Glen Royall Mill Village National Register Historic District

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Glen Royall Mill Village National Register Historic District

Listed in the National Register of Historic Places in 1999, the Glen Royall Mill Village Historic District is one of the most intact mill villages in the state. The period of significance for the district is 1900 to 1949. Houses within the district range from the large Colonial Revival style Powell-White house (pictured below) and mid-sized supervisor's house to small pyramidal, triple-A, and shotgun cottages built to house the hundreds of mill workers that once lived and worked here. It is bound roughly by the CSX railroad line to the east, the Mill property to the north, North Main Street to the west, and East Cedar Avenue to the south.



Pyramidal type house. *Glen Royall Mill Village National Register Historic District.*



Triple-A type house. *Glen Royall Mill Village National Register Historic District.*



Powell-White House. *Glen Royall Mill Village National Register Historic District.*



Mill Commissary. *Glen Royall Mill Village National Register Historic District.*



Triple-A type house. *Glen Royall Mill Village National Register Historic District.*



Shotgun type house. *Glen Royall Mill Village National Register Historic District.*

Downtown Wake Forest

NATIONAL REGISTER
HISTORIC DISTRICT



Downtown Wake Forest National Register Historic District

The Downtown Wake Forest National Register Historic District was listed in the National Register of Historic Places in 2002. The district contains buildings, a bridge, and a gas pump, that all contribute to the district's significance as the town's historic commercial core. The downtown area began development shortly after the depot was relocated from Forestville to Wake Forest in 1874 beginning the district's period of significance which continues through 1951. The district includes South White Street from Roosevelt to just past Owen.



The Wilkinson Building. *Downtown Wake Forest National Register Historic District*



Old Library Building. *Downtown Wake Forest National Register Historic District.*



This building was originally a cotton warehouse. *Downtown Wake Forest National Register Historic District.*



The Brewer Building. *Downtown Wake Forest National Register Historic District.*

Parts of a Storefront



Powers Store, circa 1897

This photograph illustrates common parts of a **STOREFRONT** and is provided to assist the reader with basic architectural terminology. An in-depth glossary is provided in the appendices. Additional information is included within the guidelines.

- A Parapet
- B Cornice
- C Signboard Frieze
- D Double-hung 9/9 Window
- E Storefront Cornice
- F Display Window
- G Recessed Double-leaf Door
- H Transom
- I Segmental Arch
- J Bulkhead

Parts of a House



Brewer House, 1892

This photograph illustrates common parts of a **HOUSE** and is provided to assist the reader with basic architectural terminology. An in-depth glossary is provided in the appendices. Additional information is included within the guidelines.

- A Hip Roof Gable
- B Gable Roof
- C Turret
- D Porch
- E Balustrade
- F Decorative Ventilator
- G Sawnwork Bracket
- H Double-hung 1/1 Window
- I Turned Post
- J Cresting

Wake Forest's Architectural Influences

STYLE	LOCAL EXAMPLE	IDENTIFYING ELEMENTS
GEORGIAN 1780–1810		• Gable or Gambrel Roof • Flush Eaves • One-story, Full-Width Porch • Flush Sheathing Under Porch • Paired Entrances • 9/9, 9/6 or 6/9 sash *Battle-Purnell House*
FEDERAL 1790–1830		• Moderate to High-Pitched Roof • Symmetrical • Flush Eaves • 9/9, 9/6, 6/9 sash • Corner Posts • Vertical Expression • Fanlight and sidelights *Calvin Jones House*
GREEK REVIVAL 1800–1850		• Gable or Low-Hip Roof • Symmetrical • Overhanging Eaves • Boxed Cornice • Flush Sheathing • 6/6 or 9/9 sash • Corner Posts • Entrance with Transom and/or Side-lights *South Brick House*
ITALIANATE 1870–1890		• Moderate to Low-Pitched Roof • Bracketed Eaves • Tall, Narrow Windows • 4/4, 2/2 ,1/1 Sash • Window Hoods • Corner Posts • Elaborate Entrances • Bay Windows *J.B. Carlyle House*

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STYLE	LOCAL EXAMPLE	IDENTIFYING ELEMENTS
QUEEN ANNE 1890–1910		• Multi-Gable Roof • Asymmetrical Massing • Wraparound or Full-width Porch • Towers and Balconies • Multi-pane Windows or Stained Glass • Bay Windows • Varied Wood Patterns *Z.B. Peed House*
NEOCLASSICAL REVIVAL or **SOUTHERN COLONIAL REVIVAL** 1905–1925		• Hip or Gable Roof • Symmetrical Massing • Monumental Portico • Rooftop Balustrades • Classical Design Elements *W.R. Powell House*
BEAUX ARTS 1905-1955		• Gable or Hip Roofs • Symmetrical Massing • Central Entrance • Pedimented Gables • Classical Design Elements • Monumental Entries • Raised Basement *Wake Forest Baptist Church*
COLONIAL REVIVAL 1905–1955		• Side-gable, Hip, Gambrel, or Pyramidal Roof • Symmetrical Massing • Central Entrance • Broken Pediments • Dormers • Classical Design Elements *Robert Powell House*

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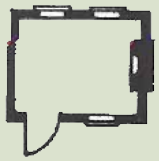
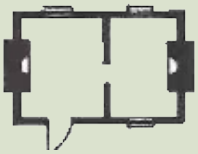
STYLE	LOCAL EXAMPLE	IDENTIFYING ELEMENTS
DUTCH COLONIAL REVIVAL 1905–1955		• Side or Front-facing Gambrel Roof • Symmetrical Massing • Central Entrance • Broken Pediments • Shed Dormers • Classical Design Elements *C.S. Black House*
GEORGIAN REVIVAL 1905–1955		• Side-gable or Hip Roof • Symmetrical Massing • Central Entrance/ Pavilion • Quoins & Keystones • Dormers • Classical Design Elements *Hubert Poteat House*
SPANISH COLONIAL REVIVAL 1905–1955		• Side-gable, Hip, Gambrel, or Pyramidal Roof • Parapet Walls • Symmetrical Massing • Central Entrance • Curvilinear Parapet • Tile Roof *George Bolus House*
BUNGALOW 1915–1930		• Gabled or Clipped Gable Roof • Exposed Trusses, Brackets, and Rafters • Battered or Tapered Porch Posts with brick or stone piers (plinths) • Shed or Gabled Dormers • Vertical-light Windows *Grady S. Patterson House, 1928*

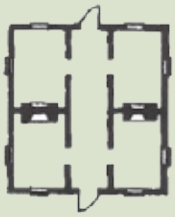
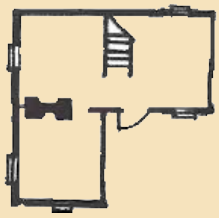
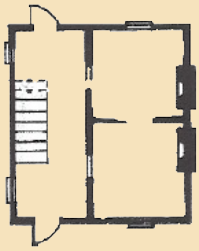
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STYLE	LOCAL EXAMPLE	IDENTIFYING ELEMENTS
TUDOR REVIVAL 1935–1950		• Side-gable Roof • Steep Front Gables • Massive Front Chimney • Arched Doorways • Casement Windows • Half-timbering *House, 1940*
MINIMAL TRADITIONAL 1935–1955		• Side or Cross Gable • Low-pitch Roof • Horizontal Massing • Minimal Detailing • Picture Window *Ellis Nassif House, 1935*
CAPE COD 1935–1955		• Side Gable • Steep-pitch Roof • Vertical Massing • Dormer Windows • Colonial Details *Parker House*
RANCH 1940–1970s		• Low-pitch Roof • Horizontal Massing • Minimal Detailing • Picture Window(s) • Large Chimney *Barnes House*

Plan Types

In many cases a house may not be classified in a particular architectural influence. Instead, it may exhibit a simple plan with vernacular elements of an architectural influence or style. The plan type refers only to the original portion of the building; additions are not considered part of the plan type.

PLAN TYPE	CHARACTERISTICS	FLOORPLAN	LOCAL EXAMPLE
SINGLE PEN *1700–1900*	• One-story or 1½ story • One-room • Exterior end chimney		
DOUBLE PEN *1700–1900*	• One-story or 1½ story • Two exterior end chimneys • Side-gable roof		
HALL & PARLOR *1700–1920*	• One or two-story • Two rooms of unequal size • One or two exterior chimneys • Side-gable or hip roof		
CENTER HALL *1750–1930*	• One or two-story • Two rooms flanking center hall • One or two exterior chimneys • Side-gable or hip roof		
SADDLEBAG *1810–1920*	• One-story • Interior chimney between two dwellings • Side-gable		
PYRAMIDAL COTTAGE *Late 19th–Early 20th Centuries*	• One-story • Four room house • No hallway • One or two front doors • Steeply pitched pyramidal room • Interior or exterior chimney		

PLAN TYPE	CHARACTERISTICS	FLOORPLAN	LOCAL EXAMPLE
SHOTGUN *1870–1930*	• One-story • Gable-front or hip roof • Interior chimney • One-room wide • Two or more rooms deep • No hallway		
I-HOUSE *1800–1930*	• Two-story • One room deep • Center hall flanked by two rooms • Exterior end or interior chimneys • Central stair		
VICTORIAN COTTAGE *1880–1910*	• One-story • Square form • Hip roof • Center hall flanked by two rooms • Two rooms deep • Two interior chimneys		
GABLE ELL *1870–1930*	• L-shaped • Cross-gable roof • Interior chimney • Central chimney		
BUNGALOW *1915–1930*	• One-story • Irregular floorplan • Low pitched roofs with wide overhangs • Exterior or interior chimneys		
SIDE HALL *Early 1800s–Early 1900s*	• Side hall entrance • Two-story • Square form • Interior or exterior chimneys		

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Design Guidelines for Site & Setting

Site Features and Materials



The planted median, complete with granite curbing, are part of the historic streetscape on North Main Street.

Wake Forest's historic districts and local landmarks are enhanced by a variety of site features, landscape elements, and plantings. Historic landscapes and plantings compliment the historic architecture and add to the community's sense of place. These features include both natural and manmade elements. Examples of natural features include historic trees and tree canopy, native plantings, topography, and rock or stone formations. Manmade features include building placement, walls, fences, gardens, granite curbs, medians, and street furniture. New features can be introduced provided they are compatible with the character of the district and don't portray a false sense of history.

The retention of street trees is essential to maintaining the character of the historic district. The mature trees that provide the canopy over streets such as North Main are beginning to age out. In order to maintain the tree canopy, it is important to plant new trees that will maintain and perpetuate the canopy. The Town will plant trees in the public right-of-way but that will only shade part of the street. Private property owners are also encouraged to replace trees when they are removed to preserve the historic canopy. Plantings were added by different generations and are part of the history of the house, building, or neighborhood. Period appropriate plantings should be considered when planning a project. The guidelines on the following pages will ensure that alterations to historic site features and plantings are in keeping with the character of the historic district or local landmark.

Design Guidelines for Site Features and Materials

1. Identify, retain and preserve historic site features and materials including plantings, circulation patterns, trees, tree canopy, shrubs, parks, green spaces, historic gardens, fences, walls, topography and terraces that contribute to the character of the historic district or local landmark.
    a. Identify, retain and preserve the setback of primary buildings and the space between buildings and lots.

George Davis House, 1905

b. Identify, retain and preserve planting strips and retain grass and trees as the predominate plantings in planting strips.

c. Identify, retain and preserve the topography of the site, do not alter the topography by grading, filling, or excavating.

d. Identify, retain and preserve mature trees. Mature trees should only be removed for one of four reasons: disease; storm damage; causing structural damage to a historic building; or causing damage to underground or overhead utility lines. In the case of disease and storm damage, the tree should be replaced with one of the same species or one that will achieve a similar canopy and street edge definition.

2. Protect and maintain historic site features and materials.

    a. Protect trees and plantings during maintenance and construction projects. Consult with a Certified Arborist or the Town of Wake Forest Urban Forestry Coordinator to determine best management practices.

3. Repair historic site features and materials in kind.

4. Replace deteriorated site features and materials only if the original is deteriorated beyond repair matching the original as closely as possible in regard to feature, dimension, material, design, texture, and worksmanship.

5. Consult with a certified arborist or with the Town of Wake Forest Urban Forestry Coordinator before removing trees with a diameter at breast height (DBH) of 8" or more. Select an appropriate replacement species to maintain the historic tree canopy.

6. Consult with a certified arborist or with the Town of Wake Forest Urban Forestry Coordinator before pruning tree limbs 4" or greater in diameter. Removing these large limbs can cause irrevocable damage to the tree and encourage disease.

7. It is inappropriate to top trees as a method of pruning. Consider hiring a certified arborist or contact the Town of Wake Forest Urban Forestry Coordinator for information on accepted pruning methods.

8. Consider placement, species and type of new trees to avoid damage to sidewalks, curbs, retaining walls, foundations, etc.; where overhead obstructions or utilities exist; or to prevent species-specific pests or disease.

9. Consider using plant species that were available in Wake Forest during the



The mature trees, sidewalk, granite curbs, and street patterns all contribute to the character and sense of place of the local historic district.

district's period of significance, and locate them consistently with similar elements (i.e.: hedgerows, grassy lawns, foundation plantings, ground covers, and gardens). Check with the approved Wake Forest Plantings list for non-invasive species (available in the appendices) when making your selections.

10. Consider scale when selecting plants and their locations. Ensure that corner lot plantings allow for clear vehicular and pedestrian vision.
11. Select gardens and plantings that are consistent with the character of the district. Plan vegetable gardens in side and rear yards behind the front wall plane of the primary building.
12. Preserve historic sculpture, monuments, and street furniture. It is not appropriate to introduce new fountains, sculpture, monuments, and street furniture that are not consistent with the size, scale, material and character of the historic district.
13. Site new, inground pools behind primary buildings and screen them from view with landscaping and appropriate fences and walls . It is inappropriate for above-ground pools to be visible from public right-of-way.
14. It is appropriate to install clothes lines in the secondary or rear area of a property and screen from view.
15. It is appropriate to locate trash containers and dumpsters in side and rear yards, meeting setback requirements, and screen from view.
16. It is appropriate to locate swingsets or other playground type equipment in backyards, or in the rear portion of the side yard for corner properties behind the front wall plane of primary buildings.

Parks and Public Spaces

Parks and public spaces add to the character of a historic district and contribute to a sense of civic pride. Downtown areas often have a square or plaza to serve as a community's gathering place. Some historic districts have parks or green spaces that have historically been incorpo-rated into the neighborhood or area. An example of this would be an early twentieth century suburb planned around a neighborhood playground or park. In the Wake Forest Local Historic District there are no historic neighborhood parks or playgrounds, however, the Wake Forest Historical Museum grounds do serve as the centerpiece of North Main Street. Holding Park is a non-historic park



Although the Wake Forest Historical Museum is a private entity, the grounds are enjoyed by the public as if it were a park.

adjacent to the Community House and Pool in the Wake Forest National Register Historic District. There are also playgrounds associated with churches and schools in the National Register Historic Districts.

Wake Forest is developing new parks and greenways for the enjoyment of the citizens. When planning parks and public spaces in or adjacent to a historic district, it is important to consider the location within the district, the impact on adjacent properties, the possible uses of the space, the historic materials and features, and the views to and from the historic district and the public space.

Design Guidelines for Parks and Public Spaces

1. Identify, retain and preserve historic parks and public spaces.
2. Protect and maintain historic parks and public spaces, their materials and features.
3. Repair historic parks and public spaces, their materials and features.
4. Replace deteriorated parks and public spaces in kind to match the original in regard to design, materials, and workmanship.
5. It is appropriate to use elements including but not limited to public art, statuary, artifacts, memorials, and fountains as focal points in public and private spaces. However, it is inappropriate to site those elements in locations that will obscure historic buildings or their architectural features, details, and landscapes.
6. The evaluation of art is subjective, therefore the HPC shall consider the appropriateness of the location and/or placement of a proposed feature. Size, scale, materials, context, and installation methods of the proposed feature will also be considered in determining the appropriateness of the placement and location.
7. Benches, light fixtures, trash receptacles, fountains, and other furnishings shall be designed to enhance and be consistent within the surrounding district.



The leaf bench is adjacent to Town Hall and is an example of public art in a public space.

8. It is appropriate for new playgrounds to be consistent with the character of the historic district in regard to scale, size, color, materials, and topography.

9. It is inappropriate to use chain link fencing around parks, public spaces, and playgrounds. Screen existing chain link fences with vegetation such as native evergreen shrubbery, ivy, and climbing vines. See the guidelines for Fences and Walls for further guidance.
10. Introduce low-level lighting in public areas and at the private-public edge of properties for the safety of pedestrians. See the guidelines for lighting for further guidance.
11. It is inappropriate to demolish or relocate historic buildings or landscape features such as walls, topography, circulation patterns, and stone formations, for parks and public spaces.
12. Consult with the Public Art Commission regarding the design, installation, and placement of public art within the Town of Wake Forest.

Streets, Sidewalks, Driveways, and Parking

One of the most appealing aspects of the historic districts is the pedestrian-friendly atmosphere. The sidewalk along North Main Street and median were installed in 1926-27 when it became US 1 and the streets were paved. It is important to preserve and maintain the historic street and sidewalk pattern which contributes to the special character of the historic environment. The paving patterns and plantings also provide a physical boundary between public and private space in the historic districts.



The streets and sidewalks accented by the planting strip and median provide a pedestrian friendly atmosphere along North Main Street.

The historic streets, sidewalks, and driveways and their patterns and materials should be preserved and considered when adding to the paving patterns in the historic district. As area development increases additional parking may be proposed for the historic district. While important, new parking should be planned carefully to minimize the impact to the individual property and the historic district as a whole. This can be achieved by placing parking in secondary areas behind buildings and structures, using compatible materials and screening visible parking areas with landscaping.

In addition to streets, sidewalks, driveways and parking, also consider paving materials, street and sidewalk widths, alleys, side streets, parking, gutters, and curbs. The following guidelines will ensure that alterations to historic street and sidewalk features and the construction of new features are congruous with the special character of the historic district.

Design Guidelines for Streets, Sidewalks, and Parking

1. Identify, retain and preserve original street patterns, circulation patterns, sidewalks, parking, and materials.
    a. Identify, retain and preserve original details, including but not limited to, granite curbs, brick gutters, stepping stones, and hitching posts.
    b. Identify, retain and preserve sidewalks and walkways that contribute to the character of the historic district or local landmark. Preserve the materials, size, orientation, layout of sidewalks, pathways, and walkways as well as any significant edging materials such as walls or dry-laid and mortared stones.
    c. Identify, retain, and preserve historic driveway configurations (primarily one-car wide and located to the side of primary structures) and materials. Construct new driveways to conform with the configuration, width, radius, location and materials of existing driveways.
2. Protect and maintain historic streets, sidewalks, and parking.
3. Repair historic streets, sidewalks, and parking in kind matching the original as closely possible.
4. Replace deteriorated historic streets, sidewalks, and parking, their features and materials only if deteriorated beyond repair. If replacement is necessary replace in-kind matching the dimension, location, details, materials, color, and texture as closely as possible.
5. It is appropriate to use brick, concrete, concrete pavers, stepping stones, and/or pea gravel for new walkways and driveways. Loose paving material shall be contained within an edging material such as a low brick retaining wall or concrete curbing. Loose paving should not spill out onto the public sidewalk. Landscape timbers are not appropriate within the public view.
6. It is appropriate to plan parking in the rear yard of buildings and screen parking areas from view with appropriate landscaping to soften the impact. It is inappropriate to site off street parking in the front or side yard.
7. It is inappropriate to remove trees and shrubbery to construct parking areas, rather when feasible incorporate existing landscaping and topographical features into the design. Add appropriate landscaping to soften the impact.
8. Circular driveways are not appropriate in historic districts.
9. It is inappropriate to destroy the relationship between buildings and their environment by widening existing streets, adding alleys, or by introducing inappropriately located streets and unscreened parking lots in the historic district.
10. Install at minimum an eight foot wide planting strip between parking lots and the right-of-way containing approved planting materials.
11. Driveways along US1A require approval from the North Carolina Department of Transportation before making additional curb cuts.

Fences and Walls

There are a variety of fences and walls in Wake Forest's historic districts. Fences and walls were used to delineate property lines and establish boundaries. Walls were also used to retain terraced yards. Wood, cast iron, wrought iron were traditional fence materials, just as stone and brick were popular wall materials. The material selection oftens relates to the architectural style and time period of the house and property. Fences and walls, like all structures require regular inspections and maintenance. Wood and wrought iron fences require a sound paint film. In contrast, unpainted masonry walls should not be coated as this can accelerate deterioration. All materials should have adequate drainage and be free of vegetation.

The guidelines on the following page will ensure that alterations to existing fences and walls and the construction of new fences and walls are congruous with the character of the local landmark or historic district. Please note that in addition to a COA, new walls also require a permit from the Town of Wake Forest, please contact the Community Development Services Department at 919-435-9510.



Documentary photographs can be an excellent source for information on the historic setting including fences and walls.



The new fence above was constructed using traditional materials and design.

Design Guidelines for Fences and Walls



The dry-laid stacked stone wall surrounding the Seminary Campus is a contributing feature in the National Register Historic District.

1. Identify, retain, and preserve historic fences and walls that contribute to the character of the local landmark or historic district. Repair historic fences, walls, and their materials in-kind using appropriate preservation methods and materials.
2. Protect and maintain historic fences and walls their features and materials.
3. Repair historic fences and walls their features and materials in kind to match the original as closely as possible.
4. Replace deteriorated historic fences and walls only if deteriorated beyond repair, replace only the deteriorated portion in-kind,

matching the original in location, size, design, materials, color, pattern, texture, and detail.

5. Construct new fences and walls using traditional materials, design, and vertical orientation which relate to the style and material of the structure. Conduct documentary research to for photographs that illustrate historic walls and fences.
6. Privacy fences are appropriate only around the rear and side property lines to the rear corner of the house or principal building.
7. Brick walls should be pierced or latticed and/or used as piers in combination with other materials such as wood and iron.
8. Only low retaining walls should be solid brick and/or stone.
9. In front yards, walls and fences shall not exceed 42 inches in height from the front property line to the rear corner of the house. Rear yard fences shall not exceed six feet and shall not be installed in front of the rear corner of the principal building.
10. It is inappropriate to introduce new vinyl, concrete block, split rail or chain link fencing in the historic districts. It is not required to remove existing chain link fencing, however, screening it with native vegetation such as evergreen shrubbery, ivy, or climbing vines is encouraged.
11. It is inappropriate to use barbed or Concertina wire in the historic district.
12. Also see the individual guidelines for wood, metal, and masonry to ensure preservation of fence and wall materials.

PROTECT
HISTORIC FENCES & WALLS
WITH ROUTINE
MAINTENANCE

- Routinely inspect fences and walls.
- Elevate metal, iron, and wood fences slightly to prevent moisture and insect infestation.
- Maintain a sound paint film on wood and metal fences.
- Do not paint or seal unpainted masonry walls.
- Maintain adequate drainage around masonry walls.
- Keep walls and fences free of vegetation.

Lighting

Electricty arrived in the Town of Wake Forest on November 12, 1909. Today, lighting is used along streets and walkways and on porches and buildings to provide illumination after dark. Porch and building lights should reflect the style, scale, size, detail and special character of the building. Pedestrian-level street lighting has been installed along North Main Street. Any additional lighting on adjacent streets or in continuation of that on North Main Street must be consistent with the existing lighting. If lighting is added to other historic districts, it is important to ensure that the proposed fixtures are in character with the respective district or building in regard to style, material, color, texture, detail and size.

Historic or original fixtures should be preserved. The following guidelines will ensure that lighting is congruous with the special character of the landmark or local historic district.

Design Guidelines for Lighting

PROTECT
HISTORIC LIGHTING FIXTURES
WITH ROUTINE
MAINTENANCE

- Routinely inspect the lighting fixture (s).
- Maintain and clean glass globes.
- Ensure that wiring is sound and not exposed.
- Maintain a sound paint film on painted fixtures.
- Use energy efficiant light bulbs when possible.

1. Identify, retain, and preserve historic lighting fixtures that contribute to the special character of the historic district.
2. Protect and maintain historic lighting their materials and features.
3. Repair historic lighting fixtures rather than replacing them.
4. Replace historic lighting fixtures only if deteriorated beyond repair, and replace with a fixture that is similar to the original in appearance, material, color, texture, detail, and size.
5. Select new lighting fixtures that are compatible in size, scale, and material with the special character of the structure and neighborhood. It is inappropriate to introduce a lighting fixture that misrepresents the history of the property. Consider unobtrusive contemporary fixtures as an alternative to period lighting. Ensure that new lighting fixtures have a 90-degree cutoff to limit light overflow onto adjacent properties.
6. It is appropriate to introduce low-level lighting in public areas and at the private-public edge for pedestrian safety.
7. It is appropriate to install streetlights at regular intervals throughout the districts. Ensure the style, material, color, texture, detail, and size is compatible with the historic district and structure. Ensure that there is a cohesive plan for neighborhoods and districts so that the lighting is consistent. Street lights shall not be closer than 15 feet to canopy trees and 8 feet to understory trees (See UDO Section 8.6.1 for additional Street Tree Requirements).
8. It is inappropriate for decorative, spotlights, and/or security lighting to intrude upon adjacent properties.
9. Internally illuminated awnings are inappropriate on landmark buildings or in the historic districts.
10. It is appropriate to illuminate the United States flag or NC State flag by national or state standards according to the origin, size, and height of the flag.
11. Seasonal displays of lights do not require a Certificate of Appropriateness provided they are temporary as defined by the Unified Development Ordinance (less than 90 days).



Energy efficient streetlights were recently installed on North Main Street.

Signage

The majority of the local Wake Forest Historic District is residential with minimum signage. However, signs have been placed at a few properties. In addition to identification signs there are also historic district signs and some historic signage such as the entrance to the Southeastern Baptist Theological Seminary Campus shown above. Regardless of the type of sign it is important that it does not detract from the historic character of the historic district or the property for which it identifies.



The impressive entrance to the Southeastern Baptist Theological Seminary is a landmark for the community and significant to the historic district.

The Town of Wake Forest sign ordinance provides detailed guidance regarding appropriate signage and location in Chapter 11 of the Unified Development Ordinance. Installing a sign within the local historic district requires a permit from the Community Development Department as well as a Certificate of Appropriateness from the Historic Preservation Commission. Please review the sign ordinance or contact the Community Development Department at 919-435-9510 for additional information. The guidelines on the following page will ensure that alterations to existing signs or installation of new signs are congruous with the special character of the historic district.

Design Guidelines for Signage

1. Identify, retain and preserve historic signs including those that are part of building such as cornerstones or plaques, and keep them unobstructed from view.
2. Protect and maintain historic signs, their materials and features.
3. Repair historic signs, their materials and features, in-kind.
4. Replace deteriorated historic signs only if deteriorated beyond repair. If replacement is necessary, replace in-kind mathcing the style, dimension, location, details, color, and materials as closely as possible.
5. New signs shall comply with the sign ordinance and shall be professionally



Historical markers and plaques require approval from the Historic Preservation Commission. Highway markers require approval and filing with the N.C. Historic Commission.

designed, easy to read and appropriate to the structure and district.

6. It is appropriate to design new signs that are compatible with the building and surrounding district with regard to materials, scale, size, design, and detail. Signs shall be constructed of wood or metal and the shape and detail of the sign may relate to the building's architectural style or incorporate elements of such style.
7. Architectural details and/or character-defining features shall not be obscured by signs.
8. It is appropriate to install flush mounted flat signs in the signboard frieze of historic commercial buildings.
9. Painted wall signs are appropriate if there is evidence of a historic sign (unpainted brick shall not be painted).
10. Internally illuminated signs, plastic signs, flashing signs, portable signs, and LED signs are inappropriate on Landmark Properties or in Historic Districts. Instead use minimal ground spot lighting to illuminate signs. Lighting must be confined to the sign and not spill over.
11. The height and size of the sign shall be limited to prevent obstruction of the building's architectural features nor disrupt the rhythm of the streetscape.
12. Install low shrubbery or plantings around the base of freestanding or ground-mounted signs.
13. The installation and placement of free-standing signage shall not damage or destroy historic site or landscape features.
13. It is appropriate to place local landmark or National Register plaques on the building near the front entrance.
14. Highway historic markers (as seen on the previous page) require approval from the State to mark locations of statewide significance.

PROTECT
SIGNS
WITH ROUTINE
MAINTENANCE

- Routinely inspect signs and their foundations.
- Keep signs free of vegetation.
- Maintain a sound paint film on painted signs.



Signs shall comply with the sign ordinance, be professionally designed, easy to read, and appropriate to the structure and district.

Archaeology



Archaeologists conduct ground-penetrating radar at the Ailey Young House.

The history of Wake Forest began long before the first Europeans settled here in the nineteenth century. There is evidence of human occupation in the region for at least ten thousand years. This evidence is important to understanding the settlement patterns from the earliest inhabitants up through modern times. The preservation of archaeological deposits is essential to that knowledge. Although much of Wake Forest has been developed, it is important to understand that what lies beneath that development. In undeveloped areas where there is the potential to yield important information archaeology will be considered when making decisions within the historic district or surrounding a local landmark.

Archaeology can also provide information on the location of earlier buildings or outbuildings on a property, the location of walls, cellars, gardens, or walks and pathways. Archaeological resources are important to Wake Forest's history and should become a component of the city's preservation planning program. Section 106 of the National Historic Preservation Act requires the State and Federal Agencies consider archaeology when planning projects and further requires that they consult with the SHPO to avoid or mitigate any adverse effects. This law only applies to state or federally funded projects. Private property owners are not required to conduct archaeological survey or investigation prior to conducting work on privately-funded projects. The N.C. Office of State Archaeology (OSA) is available to provide additional information and assistance relating to archaeological resources at 919-814-6550. The following guidelines will raise awareness and encourage owners to consider archaeology as they plan their projects.

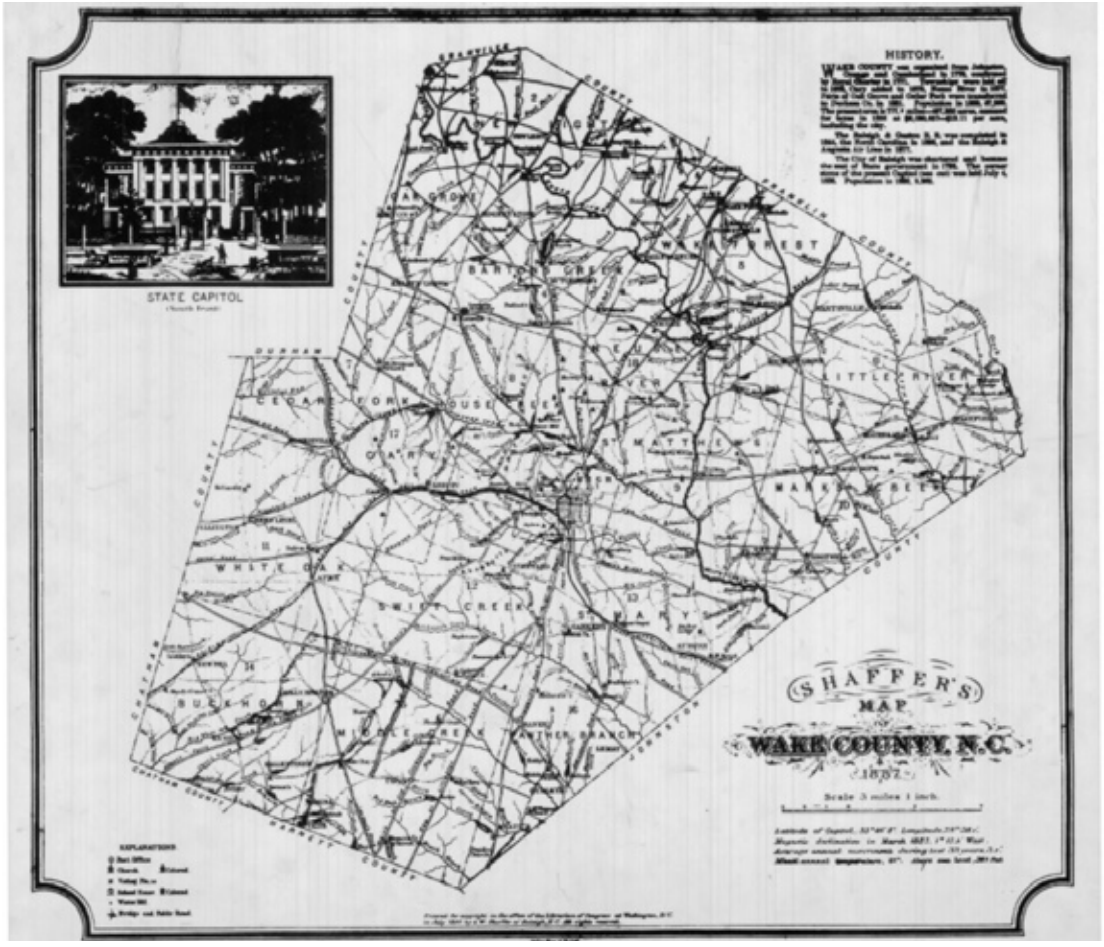
Cemeteries or inadvertent discovery of human remains requires compliance with state statutes GS 14: 148-149 and GS 70: 29-33. All construction activities must stop work immediately and contact the Office of State Archaeology immediately. Please see the following section specifically about cemeteries.

Design Guidelines for Archaeology

1. Identify, retain and preserve all known archaeological resources in situ.
2. Protect and maintain all known archaeological resources, their materials and features.
3. Investigate the potential for archaeological resources prior to undertaking a project

that affects the grounds surrounding a property. Contact the N.C. Office of State Archaeology 919-814-6550 for additional information and assistance.

4. Keep changes in the terrain and grading activies to a minimum surrounding a historic property or within the historic districts.
5. Do not use heavy machinery in areas known to have archaeological resources.
6. Contact the Preservation Planner 919-435-9516 and the N.C. Office of State Archaeology 919-814-6550 upon discovery of archaeological deposits.
7. If disturbance is unavoidable, either undertake investigations using professional archaeologists who follow accepted standards, methods, and practices for resource mitigation and/or recovery before beginning a project or retain a professional archaeologist to monitor the site during construction.
8. Metal detecting within the historic districts, on local landmark property, and on town propert requires permission from the property owner. Contact the Preservation Planner 919-435-8516 and the N.C. Office of State Archaeology at 919-814-6550 for requirements and guidelines.



Historic maps can provide valuable information when researching the development patterns and potential archaeological sites.

Cemeteries



Town of Wake Forest Cemetery

There are several historic cemeteries in the Town of Wake Forest including the Town Cemetery and the Friendship Chapel Missionary Baptist Old Cemetery It is important to note that not all cemeteries are the same. The Town Cemetery and the Old Friendship Chapel Missionary Baptist Cemetery are very different cemeteries in regard to layout, grave markers, landscape, and culture. Therefore they should be treated and cared for differently. It is important to respect each cemetery according to its cultural traits and existing conditions. The Town Cemetery for example has a large collection of formal markers and statuary. In contrast, a folk cemetery may have graves marked with only rough-cut granite, though simple, these markers are culturally and historically significant and should not be disturbed. Care should be taken in the maintenance and preservation of historic cemeteries, not only in respect of the graves but for the care of the markers and any other objects associated with the cemetery. State Law under GS 14: 148-149 provides that it is a Class 1 felony for defacing and desecreting gravesites and for plowing over or covering up graves. In addition, GS 70: 29-33 requires that any inadvertant discovery of human remains on a construction site shall stop work immediately and contact the State Medical Examiner and State Archaeologist 919-814-6550.

Design Guidelines for Cemeteries

1. Under GS 14.-148 and G.S. 14-149 it is a misdeameanor and Class 1 felony to deface and desecrate grave sites. This includes throwing trash in a cemetery, disturbing a cemetery or items in a cemetery including markers and plantings.
2. Identify, retain, and preserve historic cemeteries and their features including gravemarkers, footmarkers, statuary, cypts, fences, walls, objects, plantings, and landscapes.

   a. Register cemeteries with the N.C. Cemetery Survey at https://archaeology.ncdcr.gov/programs/cemeteries
3. Protect and maintain historic cemetery features, forms, materials, and details through a program of

PROTECT
CEMETERIES
WITH ROUTINE
MAINTENANCE

- Machinery is not permitted in cemeteries
- Routinely inspect cemeteries for overgrowth and vandalism
- Keep vegetation down in historic cemeteries

regular maintenance and repair using accepted preservation methods.

a. It is inappropriate to remove trees and shrubbery using mechanical equipment in cemeteries. Rather, remove small trees, saplings, and shrubs by hand or by cutting them and leaving the stump. Take care not to disturb the ground under or around the feature.

4. Repair historic cemetery features, forms, materials, and details in kind.

   a. Minor works approval is required for replacement markers in locally designated historic landmark cemeteries. Broken markers should be repaired using accepted preservation methods or left in place and a new marker erected adjacent to it.

5. New burials and markers for those burials do not require approval from the Historic Preservation Commission provided no other features in the cemetery will be disturbed.

6. Relocation of a cemetery is not permitted within the Town of Wake Forest please contact the Historic Preservation Planner at 919-435-9516 for additional information.

7. Use care when operating handheld weed trimming tools in cemeteries and avoid gravemarkers, monuments, walls, and fences to ensure they are not damaged.

10. It is appropriate to erect fences or walls around cemeteries for their protection using known boundaries. If the boundaries of a cemetery are not well defined, undertake ground-penetrating radar to confirm boundaries.



The Old Friendship Chapel Cemetery is a historically African American Cemetery.



The Friendship Chapel Missionary Baptist Old Cemetery is a significant African American cemetery and a locally designated historic landmark.

Design Guidelines for Exterior Changes to Buildings



The A.C. Reid House displays a variety of rooflines that are important to the special character of the house.

Roofs

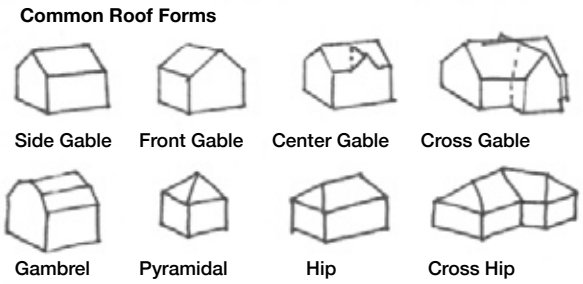
The roof form and pitch are among the distinguishing characteristics of different styles of architecture. Roofs can be flat, pitched, hipped, curved, or a combination of all of these forms. Architectural styles are often distinguished by roof types, for example, Dutch Colonial Revival-style house will usually have a gambrel roof. Classically-styled buildings will usually feature hipped or gable form roofs while Queen Anne-style houses have a combination of hipped, gable, and conical. Roofing materials may also contribute to the character of the building and its history. Roof materials may range from asphalt shingle to terra cotta to terne-plated metal. Many of Wake Forest's roofs are slate and some are polychromatic slate which contributes to the special character of the individual building and the district as a whole. In some cases a roofing material has been installed using different shapes or to create a pattern, this too, contributes to the special character of the building and district.



The slate roof and copper gutters on this house were repaired and replaced in kind matching the original materials.

On commercial buildings it is common to find a slight gable or flat roof behind a parapet wall. Both the parapet and the roof are significant features. A sound roof is essential for the protection and

preservation of an historic structure. The guidelines on the following page with ensure that alterations to historic roofs are congruous with the special character of the historic district or local landmark property.



Design Guidelines for Roofs

1. Identify, retain, and preserve historic roof features and materials including roof form, roof shape, roof pitch, overhang, roof materials, textures, shingles, flashing, ice stops, cresting, dormers, vents, gutters, and downspouts.
2. Protect and maintain historic roof features, forms, materials, and details through a program of regular maintenance and repair using accepted preservation methods.
3. Repair historic roof features, forms, materials, and details in kind matching the original in size, scale, color, design, material, detail, texture, and finish.
4. Replace deteriorated roof features, forms, materials, and details in kind only if it is deteriorated beyond repair. If replacement is required, replace only the damaged portion using materials that match the original in size, scale, color, design, material, detail, texture, and finish. Use substitute materials only if the original material is no longer available and match the original material as closely as possible.
5. It is appropriate to install low-profile ridge vents if they do not diminish the design of the roof or destroy historic roofing materials and details.
6. It is appropriate to replace gutters and downspouts with materials that match the original. Paint downspouts and gutters in a color appropriate to the building and historic district, except for copper gutters and downspouts which shall remain unpainted. It is inappropriate to damage or conceal architectural features and details with the installation of gutters and/or downspouts.
7. It is appropriate to install new gutters and downspouts to prevent water infiltration and soil erosion provided they do not damage or conceal architectural features and details with the installation. New gutters and downspouts shall be painted or finished appropriately.
7. It is inappropriate to replace concealed, built-in gutter systems with modern exposed gutters. If they are deteriorated beyond repair, abandon the system and cover over it with new sheathing and finished roofing to match the existing roofing as closely as possible.

PROTECT
ROOFS
WITH ROUTINE
MAINTENANCE

- Conduct routine inspections.
- Check condition of roof material or shingles.
- Inspect for leaks and damage.
- Ensure flashing, valleys, gutters, and downspouts are clear of debris.
- Ensure downspouts are functioning properly.
- Maintain a sound paint film on standing seam metal roofs.

8. It is inappropriate to introduce new roof features and details like skylights, dormers, or vents that compromise the original roof design, roof materials, roof elements, or character of the district or landmark.
9. It is inappropriate to use exposed tarpaper as finished roofing. It is also inappropriate to use roofing tar or asphalt (which causes further damage) on valley flashing or for patching slate, wood, or metal roofing.

Foundations

A building is dependent on its foundation for structural stability. The foundation also contributes to the architectural character of the building in regard to its materials, height, features, and details. The form of a building foundation provides information about the date of construction. For example, stone pier foundations were used from the 1700s to the late 1870s, brick pier foundations were used between the mid-nineteenth and mid-twentieth centuries. The use of solid brick foundations with pierced brick vents was used during the last quarter of the nineteenth century and the first quarter of the twentieth century. In the 1920s, concrete block began being used for foundations and was very popular during the 1940s.



The foundation of this home is brick pier with pierced brick infill.

Adequate ventilation under a house or building is important in maintaining a dry environment. In order to provide air circulation, vents were installed in foundations in the form of pierced brick. If a crawl space ventilation system is installed for temperature and humidity control, follow the manufacturers recommendations. Pier foundations were often left open, or wood lattice was installed. Later the space between piers was often infilled with masonry. The guidelines on the following page will ensure that alterations to historic foundations are congruous with the special character of the historic district or local landmark property.

Design Guidelines for Foundations

1. Identify, retain, and preserve historic foundations and their form, pattern, color, texture, materials to include decorative vents, grilles, lattice, water tables, and banding.
2. Protect and maintain historic foundations and their materials, features, and details.
3. Repair historic foundations and their materials, features, and details in kind.
4. Replace deteriorated historic foundation features and materials in-kind only if it is deteriorated beyond repair. Replace in-kind, matching the original in material including masonry, mortar, joint width, profile, finishing, features, and details.

5. When infilling between brick piers with brick or concrete block, recess the curtain wall (infill) 2"-4" so the original piers are still visually prominent.
6. When constructing new foundations, use traditional materials found on the subject property, adjacent properties, or similarly styled properties. See Design Guidelines for Additions for more information on new foundations.
7. Foundations of infill construction and/or additions shall match surrounding structures in size, pattern, color of brick, mortar, height, materials, and details.
8. It is appropriate to install wood lattice between foundation piers.
9. It is inappropriate to introduce new foundation features on the front or main block of the building, including, but not limited to: windows, vents, and access doors that will detract from the overall integrity of the building. Access doors shall be located on the side or rear of the building. Vents shall be centered between piers or aligned under windows.
10. It is inappropriate to paint unpainted brick and other masonry materials and surfaces.
11. It is inappropriate to remove paint from masonry using blasting methods (sand, water, soda, etc.) which can damage the masonry material. Paint must be removed using the gentlest means possible. Contact the Preservation Planner or the Restoration Specialist at the NC Historic Preservation Office for more information on appropriate paint removal methods. Chemical paint remover specified for masonry is appropriate following manufacturers guidelines for usage and safety. Test any paint removal method first in an inconspicuous area to determine impact to historic material before beginning a project.

PROTECT
FOUNDATIONS
WITH ROUTINE
MAINTENANCE

- Conduct routine inspections.
- Maintain adequate drainage around foundations.
- Maintain adequate ventilation under foundations.
- Ensure foundations are free of vegetation and insects.
- Ensure porches and exterior chimneys are properly secured to foundations.
- Ensure that mortar joints are intact.
- Investigate any unusual settling, broken mortar joints, or cracking masonry.



This foundation shows unpainted stone piers with unpainted brick infill.

Exterior Wood Walls, Trim, and Ornamentation



The Powers House on North Avenue displays a variety of Victorian-era wood, trim, and ornamentation.

Wake Forest's historic buildings are sheathed with a variety of materials that contribute to the special character of the historic districts and local landmarks. Wood siding can be clapboard, flush, textured, board-and-batten, or drop beveled (German) siding. Victorian-era details include fishscale and sawtooth wood shingles, sawnwork and turned brackets and balustrades. Wooden building elements that add to the character of the building and district as a whole include doors, windows, columns, cornices, balustrades, exposed rafter tails, brackets, spindle work, wood shingles, gable vents, and floors. Trim work includes ornamental details that are applied to a building and include but are not limited to cornices, dentils, window and door surrounds, sawnwork, verge boards, cornerboards, and brackets. Preservation of these elements is important in the overall preservation of historic buildings and districts.

The guidelines on the following pages will ensure that alterations to and the treatment of wood walls, trim and other architectural elements are congruous with the special character of the historic district and local landmark properties.



The brackets and cornice of this building are examples of wood trim and ornamentation that contribute to the character of the building and district.



This house has flush exterior sheathing and plain clapboard, both of which are historic finishes.

Design Guidelines for Exterior Wood Walls, Trim, and Ornamentation

1. Identify, retain, and preserve original and historic exterior wood siding, trim, and ornamentation including but not limited to clapboard, flush siding, drop siding, board-and-batten, shingles, sawnwork, turned work, trim columns, cornices, balustrades, exposed rafter tails, brackets, floors, and steps.
2. Protect and maintain original and historic wood siding, trim, and ornamentation.
3. Repair original and historic wood siding, trim, and ornamentation in-kind matching the original in regard to material, dimension, size, shape, thickness, profile, and texture.



The Poteat House is an example of Georgian Revival architecture.

4. Replace original and historic wood siding, trim, and ornamentation only when the original is deteriorated beyond repair. Replace only the deteriorated or damaged portion in-kind matching the original in material, dimension, size, shape, thickness, profile, and texture.
5. It is appropriate to repair or replace damaged siding by patching, splicing or reinforcing deteriorated sections with materials which duplicate the original in material, size, shape, thickness, profile, and texture.
6. It is appropriate to follow traditional methods of installation and orientation of wood walls, trim, and ornamentation unless physical or documentary evidence indicates a different installation method.
7. It is appropriate to use epoxies to maintain or repair original materials, ensuring integrity of the historic material. Contact the preservation planner or the Restoration Specialist at the NC SHPO for appropriate epoxy materials and usage information.
7. It is appropriate to keep existing Masonite siding painted and maintained to prevent it from absorbing moisture.
8. It is appropriate to remove synthetic siding to uncover original wooden siding, trim, and ornamentation. Avoid damaging original siding when removing later siding.
9. It is inappropriate to use rough-sawn wood, diagonally-oriented wood, osb board, or plywood siding (i.e.: T-111) for exterior walls, trim, and ornamentation.

PROTECT
WOODEN ELEMENTS
WITH ROUTINE
MAINTENANCE

- Inspect regularly for signs of damage from insects and moisture, treat for insects and address sources of moisture.
- Prime all exposed wooden surfaces and edges of new clapboard before installation.
- Flash intersections and openings properly to avoid water penetration.
- Install gutters, downspoiuts, and water deflectors to prevent water damage. Keep them free of debris.
- Slope wooden surfaces, such as porch floors, window, and doors sills away from the house to shed water.

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10. It is inappropriate to install new materials , such as artificial siding over existing siding or replacing siding. These new materials are not an appropriate substitute and rarely duplicate the original in appearance; further they may cover and damage architectural details; and they may promote damage to or prevent the visual detection of damage to the structure.
11. It is inappropriate to introduce new wooden trim or ornamentation to a building without physical or documentary evidence to support that such features existed historically.
12. It is inappropriate to use high pressure cleaning methods such as sandblasting and water blasting to clean wood surfaces. Garden hose strength for cleaning purposes prior to repainting is permitted. Always test cleaning methods in an inconspicuous area to determine effect before undertaking a large-scale project.
13. Removal and disposal of asbestos siding shall be done in accordance with the standards established by the North Carolina Department of the Environment, Health and Natural Resources. For additional information contact the Wake Forest Inspections Department.

Brick and Other Masonry

Masonry materials have been used historically because of their beauty and durability as a building material. In Wake Forest masonry is the dominant building material in the commercial downtown. It is also used on many houses, churches, commercial, and institutional buildings within the residential historic districts. Historic masonry materials include brick, stone, stucco, terra cotta, tile, slate, and concrete block. Like all building components, masonry requires a program of routine maintenance to ensure the long-term preservation of the material and the building. The guidelines on the following page will ensure that alterations to, and the treatment of historic masonry are congruous with the special character of the historic district or local landmark properties.



The masonry construction and details of the Medlin Store are significant to the building and district.



The South Brick House is the only building still standing from the 1838 building campaign at Wake Forest College.

Design Guidelines for Brick and Other Masonry

1. Identify, retain, and preserve brick and other masonry materials, features and details including but not limited to masonry walls, foundations, pointing patterns, chimneys, corbelling, cornices, arches, moldings, fences, retaining walls, plinths, etc.
2. Protect and maintain brick and other masonry materials, features, and their details.
3. Repair missing or damaged brick and other masonry materials, features, and details in-kind, matching the brick or stone with a similar size, color, texture, and mortar color, joint width, profile, and finish. Brick bond patterns and stone patterns shall be retained when repaired.
4. Replace deteriorated brick and other masonry materials, features, and details only if the existing material is beyond repair. Replace missing or damaged brick and masonry in-kind, matching the existing in pattern, design, size, color, texture, and mortar in strength, color, joint width, profile, and finish. Additionally, brick bond patterns and stone patterns shall be retained when brick or other masonry is replaced.
5. It is appropriate to repoint brick or masonry to preserve structural integrity or when excessive mortar damage is present.
6. It is appropriate to clean masonry surfaces with water (garden hose strength) and, if necessary using mild detergents and soft bristle brushes.
7. It is inappropriate to use blasting of any kind (sand, glass, soda, etc.) on masonry finishes.
8. It is inappropriate to use power tools such as saws and routers to remove deteriorated mortar joints. Such tools may overcut the joint and damage the brick or stone. Mortar shall be removed by hand to prevent damage of the masonry. The joint strength, width, profile, and finish must duplicate the original. The mortar must match the original in terms of its composition, content, color, texture, strength, and appearance. Portland cement is not appropriate to repair historic mortars as it can cause spalling and further deterioration. However, some mid-century buildings may used Portland Cement originally. Please contact the Preservation Planner or Restoration Specialist with the NC SHPO for assistance and guidance.
8. It is inappropriate to paint, waterproof, or coat unpainted or uncoated masonry. However, if masonry has historically been painted it is appropriate to repaint.
9. It is inappropriate to remove original stucco. Repair stucco with a mixture duplicating the original as closely as possible in composition, color, texture, style, and character. Do not point or repair stucco using Portland cement.
10. It is inappropriate to paint stucco unless it has historically been painted.

PROTECT
MASONRY
WITH ROUTINE
MAINTENANCE

- Conduct routine inspections.
- Ensure masonry is free of vegetation.
- Maintain adequate drainage around foundations and away from masonry walls.
- Ensure that mortar joints are sound and intact.
- Repair and repoint mortar matching the strength, content, color, texcxture, profile, and shape of the historic mortar joint.

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Windows and Doors

Windows and doors are significant character-defining features of historic buildings. They influence the architectural character of the building through their material, shape, size, pattern, fenestration, and style. They are also functional elements of the building's design allowing natural light and ventilation to enter the interior. Wake Forest's historic districts and local landmarks exhibit a variety of windows and doors that contribute to the distinct character of the historic district and/or local landmark. The following guidelines will ensure that the treatment of historic windows and doors are congruous with the special character of the historic district or local landmark property.



The windows and doors of this home are character-defining features and significant to the architecture and history of the home.



The double-leaf door with glass and transom is common on houses of this period.

Parts of a Door

This can be described as a three-quarter-glazed, double-leaf wood door surrounded by side-lights and transom.

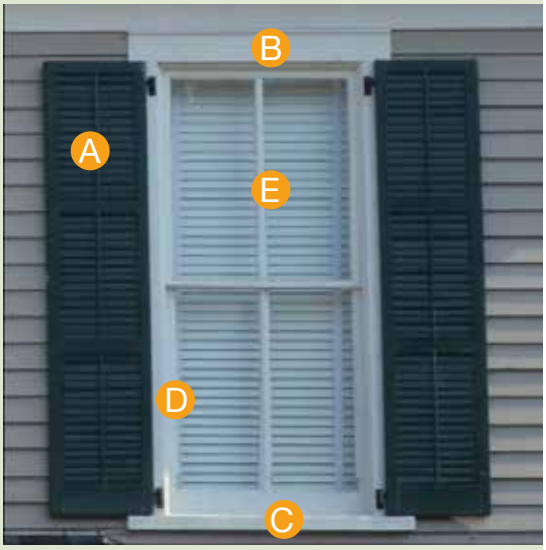
- A Transom
- B Sidelights
- C Panel
- D Three-quarter Glazed Door



Parts of a Window

This is a two-over-two (2/2) double-hung, wood sash window with shutters.

- A Operable Shutters
- B Lintel, Hood, Cap
- C Sill
- D Surround
- E Muntin/Mullion



Design Guidelines for Windows and Doors

1. Identify, retain, and preserve historic window and door openings, materials, features and details including, but not limited to, sash, trim, glass, panels, configuration, muntins, mullions, dimensions, size, stained glass, lintels, sills, thresholds, shutters, and hardware.
2. Protect and maintain historic window and door openings, materials, features and details.
3. Repair historic windows and doors openings, materials, features and details using accepted preservation methods. Repair only the deteriorated portion, matching the original in size, shape, design, scale, color, profile, craftsmanship, and material.
4. Replace historic window and door openings, materials, features, and details only if a detail or feature is deteriorated beyond repair, replace only the deteriorated detail or feature in-kind to match the original in size, dimension, shape, design, scale, color, profile, craftsmanship, and material.
5. It is appropriate to use substitute materials only if the original material is no longer available. matching the original as closely as possible.
6. It is inappropriate to install new window or door openings on the front or side elevations of the building. When necessary use existing openings on side or rear elevations: replace a window with a door, or remove a door and install a window, and match details to the existing.

PROTECT
WINDOWS & DOORS
WITH ROUTINE
MAINTENANCE

- Inspect door and window openings to ensure water does not enter the building.
- Maintain a sound paint film on wood and metal.
- Maintain proper glazing on windows.
- Install and maintain weatherstripping around windows and doors to increase energy efficiency.
- Install store windows to protect historic fabric and increase energy efficiency.

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7. It is appropriate to install fabric awnings on commercial and residential properties. Install awnings in a manner that does not conceal architectural features or damage historic fabric. Select colors and patterns that blend well with the buildings. Plastic or metal strip awnings are inappropriate on local landmark buildings or buildings in the historic districts.

Windows:

8. It is appropriate to install wood or aluminum storm windows over historic windows provided they maintain a narrow profile and do not obscure the character-defining features of the window. If the window is double-hung, install a storm window that has a dividing bar that matches the center rail of the existing sash. Finish storm windows to match the color of the window sash, or trim.
9. New replacement windows shall fit in the historic/existing window opening. It is inappropriate to infill or enlarge openings to make new windows fit.
10. New windows shall have true-divided (light) muntins, It is inappropriate to install new windows that have false window muntins, window grills, or snap-in muntins, or grills in historic buildings.
11. It is inappropriate to apply mirrored or visibly tinted glass to windows in the historic districts or local landmarks.

Doors:

12. It is appropriate to preserve and maintain historic storm and screen doors.
13. It is appropriate to install new screen and storm doors that are full-view style that aligns with the stiles and rails of the door. Select storm and screen door designs that do not obscure the principle door or its details. Submit a manufacture's specification sheet for evaluation of design.
14. It is appropriate to use steel doors for security on rear entrances only provided they are painted to match other doors on the house and are not visible from the public view.
15. It is appropriate to install sliding glass doors only inconspicuously at the rear elevation of the building. Consider using French doors instead.
16. It is inappropriate to select flat surfaced doors and those with windows incompatible with the style of the structure and other elements. It is inappropriate to remove original wood shutters, rather they shall be preserved and maintained.
17. It is appropriate to install shutters that are made of wood and relate proportionately to the window openings. They may either be operable, or fixed on spacers, and shall have hinges and holdbacks.
18. It is inappropriate to install plastic or imitation shutters on local landmarks or buildings in the historic districts. It is also inappropriate to nail shutters directly to siding as this can cause decay.
19. It is only appropriate to install new attic dormers, windows, or doors as required for adaptive reuse on the rear elevation of the house if it is not visible from the public right-of-way.

Exterior Entrances and Porches



The wraparound porch and porte cochere are character-defining features of the Timberlake House.

Exterior entrances and porches are often the most visible features of a home. Porch forms and details create diversity and contribute to the unique sense of place found in historic districts.

In addition to front porches, some houses have side porches, back porches, sleeping porches, porte cocheres, screen porches, sun porches, and balconies. Some homes with entrance porticos had larger porches added in the early to mid-twentieth century. It is important to preserve these later changes that are in themselves historic (over 50 years old) and document a building's evolution. The details and features that contribute to historic porches include, but are not limited to, porch form and configuration, roofs, ceilings, posts and columns, railings and balustrades, cornices, piers, and stairs. All of these features contribute to the significance of the porch and building, and must be considered during a project. The guidelines on the following page will ensure that alterations to and treatment of historic entrances and porches are congruous with the special character of the historic districts and local landmarks.



The monumental portico, wraparound porch, and balcony and its elements are characteristic of this Southern Colonial-style house.

Design Guidelines for Exterior Entrances and Porches

1. Identify, retain, and preserve character-defining architectural elements and details of entrances, porches, porte cocheres, and balconies including but not limited to form and configuration, roofs, cornices, piers, lattice, flooring, porch supports, columns, capitals, plinths, ceilings, rails, balusters, steps, brackets, and other decorative trim work.
2. Protect and maintain exterior entrances and porches, their materials, details and features.
3. Repair exterior entrances and porches using accepted preservation methods, including patching, consolidating, reinforcing, or splicing only the deteriorated portions and retaining as much original material as possible.
4. Replace deteriorated exterior entrances and porches and their details and features only if it is deteriorated beyond repair. Replace only the deteriorated portion matching the original in design, scale, size, shape, pattern, composition, color, texture, finish, and materials.
5. If a porch feature or detail is missing, replace it, based on documentary or physical evidence, with features matchimg as closely as possible in design, scale, size, shape, pattern, composition, color, texture, finish, and materials.
6. It is appropriate to paint all visible entrance and porch features. Treated wood shall be painted or sealed following an adequate drying period (approx. 6 months).
7. It is appropriate to remove existing non-historic porch enclosures to restore the original appearance of an open porch.
8. Damaged wood floors may be repaired in-kind or completely replaced with tongue-and-groove flooring or 5/4" decking boards. It is inappropriate to use concrete, composite, or cementitious fiber board as a replacement material for historic wood porch flooring.
9. It is inappropriate to introduce new exterior entrances, porches, and details. Replication of missing entrances and porches shall be based on documentary or physical evidence.
10. Porches that were historically without balustrades and now require them to meet a code requirement may install a porch balustrade with a top and bottom rail and vertical balusters placed 6" on center and constructed of wood or wrought iron and simple in design so that it does not portray a false sense of history.
11. It is inappropriate to enclose a front porch or balcony. If a side or rear porch enclosure is necessary, it shall be of transparent materials such as glass or screen wire. Installation shall be recessed behind the railing and columns.

PROTECT
EXTERIOR ENTRANCES & PORCHES
WITH ROUTINE
MAINTENANCE

- Conduct routine inspections.
- Ensure porch roofs and gutters are free of debris.
- Ensure gutters slope away from the building.
- Maintain adequate drainage around foundations.
- Maintain a sound paint film on wood and metal features.
- Ensure porch flooring slopes away from the house.

13. It is inappropriate to replace historically wooden porch supports and railings with metal, iron, plastic, PVC, or fiberglass supports and railings.



The porch of the Brewer House is very ornate in keeping with the Queen Anne style. The shape and form of the porch as well as the sawnwork brackets, turned posts, and Chippendale balustrade are character-defining features of this significant building.



In contrast the Mackie House was designed with an elaborate entrance surround rather than a porch. It would be inappropriate to add a porch to this historic home.

Historic Outbuildings and Accessory Buildings

Carriage houses, sheds, small barns, and even privies have been part of Wake Forest's historic built environment. Today, few of these original outbuildings remain while others have taken their place and become historic in their own right. Types of extant outbuildings include sheds, potting sheds, small barns, well houses, wash houses , garages and carports. In order to be considered contributing to the district, the building or structure must date from the district's period of significance.

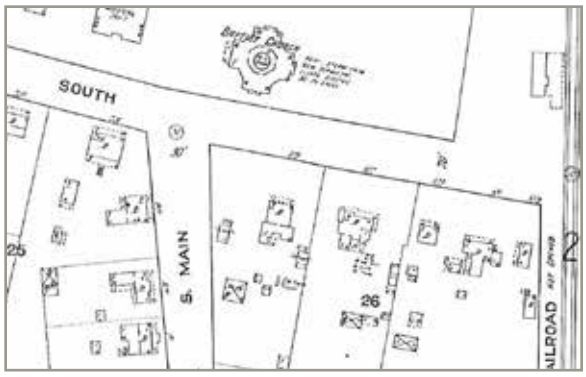


Historic outbuildings are significant and contribute to the character of the historic district.

For additional guidance on specific building components see the guidelines for buildings materials, walls and foundations, roofs, and windows and doors. When planning to build new outbuildings or accessory buildings please see the guidelines for new construction. The guidelines on the following page are for the retention, preservation, and rehabilitation of historic outbuildings and accessory buildings and will ensure that these types of projects are congruous with the special character of the historic district.

Design Guidelines for Historic Outbuildings and Accessory Buildings

1. Identify, retain and preserve historic outbuildings and accessory buildings and their materials, details, and features.
2. Protect and maintain historic outbuidlings and accessory buildings, their materials, details, and features.
3. Repair any deteriorated portion of the outbuilding or accessory building in-kind using materials that match the original in design, scale, size, color, texture, shape, material and orientation of materials, replacing only the deteriorated portions and retaining as much original materials as possible.



The 1915 Sanborn Insurance Map shows that historically the district had numerous outbuildings behind the houses.

4. Replace any portion, features or elements of a historic outbuilding or accessory building only if deteriorated beyond repair and replace only the deteriorated portion using care to match the original in design, scale, size, color, texture, shape, material, and orientation of materials.
5. If it is necessary to reconstruct a historic outbuilding or accessory building that has been demolished, use a design based on documentary evidence of the original building, or a design that is based on similar outbuildings in the district. New buildings must meet the design guidelines for new construction.
6. It is inappropriate to add new features and details to an outbuilding or accessory building that will create a false sense of history (i.e. adding Victorian-era gingerbread to a 1920s garage).
7. See page 80 for Design Guidelines for New Construction for guidance on constructing new outbuildings.



One of several historic outbuildings associated with the South Brick House.

PROTECT
HISTORIC OUTBUILDINGS
WITH ROUTINE
MAINTENANCE

- Conduct routine inspections to ensure the building is secure.
- Maintain a sound roof and keep it free of debris.
- Keep gutters free of debris and in working order.
- Maintain a sound paint film on painted surfaces.
- Keep building elements free of vegetation, moisture, and insects.
- Maintain adequate drainage around the foundation.

Architectural Metals



The dentil cornice on this downtown building is made of architectural metal.

Architectural metals are used in a variety of applications in Wake Forest's historic districts. They are used in residential areas for fencing, gates, roofs, ornamentation, railings, hardware, lighting, vents, gutters, and downspouts. Metals are also used on commercial buildings forcornices and storefronts. Traditional architectural metals include iron, copper, tin, sheet metal, aluminum, steel, and bronze. These all add texture and richness to the historic buildings and districts. Like all traditional building materials, it is essential to properly maintain architectural metals to ensure their long-term use and preservation. The guidelines on the following page will ensure that alterations to and the treatment of historic metals are congruous with the special character of the local historic district or landmark.

Design Guidelines for Architectural Metals

1. Identify, retain, and preserve historic architectural metals and their materials, features and details including, but not limited to, standing- seam tin roofing, cornices, cresting, finials, balustrades, balconies, gutters, vents, downspouts, fences, and hardware.
2. Protect and maintain historic architectural metals and their materials, features and details.
3. Repair historic architectural metals and their materials, features and details in kind, matching the original in regard to material, color, texture, ornamentation, profile, and texture. Using accepted preservation methods for repair such as patching, soldering, consolidating, or by reinforcing deteriorated sections.
4. Replace historic architectural metals, their materials, features and details only when the original is deteriorated beyond repair. Replace only the deteriorated portion in-kind using materials that match the original in material, dimension, size, shape, thickness, profile and texture.
5. Maintain a sound paint film or other compatible coating on metals that corrode. Clean metals to remove corrosion prior to repainting. It is appropriate to use the gentlest means possible to clean historic architectural metals, including the use of

PROTECT
ARCHITECTURAL METALS
WITH ROUTINE
MAINTENANCE

- Conduct routine inspections to ensure metal is free of rust or flaking paint.
- Maintain a sound paint film on architectural metals except copper.
- Clean metals using the gentlest means possible and apply a metal primer before painting.
- Keep metals free of vegetation.
- Ensure proper drainage around architectural metals.

appropriate chemical solutions and hand sanding for soft metals and steel wool and wire brushing for hard metals.

6. It is inappropriate to use blasting of any kind (sand, glass, soda, etc.) as a cleaning method for architectural metals.
7. It is inappropriate to replace historically wooden porch supports and railings with metal or iron supports and railings.
8. It is inappropriate to install or apply architectural metal details to an historic building without physical or documentary evidence to support the installation. (For example, an iron balcony on a building facade that did not have a balcony.)

Historic Commercial Buildings and Storefronts

The highest concentration of commercial buildings and storefronts is found in the Downtown Wake Forest National Register Historic District. However, commercial buildings are in the local Wake Forest Historic District, Wake Forest National Register Historic District, and Glen Royal Mill Village Historic District. Only the buildings located in the Local Wake Forest Historic District are subject to the review of the Historic Preservation Commission for exterior changes.

The guidelines for materials, windows, doors, and roofs apply to all properties regardless of use. However, commercial buildings and storefronts have distinctive elements that warrant detailed guidelines. These include, but are not limited to: display windows, transoms, bulkheads, recessed entrances, cornices, parapet walls, and signboards (additional information on storefront terminology is available on page 32). Commercial properties are generally positioned at the front of the property, adjacent to the sidewalk with limited plantings and street trees, unlike the setbacks typically found in residential areas. The guidelines on the following page will ensure that alterations to historic commercial buildings and storefronts are congruous with the special character of the building and/or district.



The Medlin Store Building on North Main Street is one of two historic commercial buildings in the Local Historic District.

Design Guidelines for Commercial Buildings and Storefronts

1. Identify, retain, and preserve historic commercial buildings and storefronts and their character-defining features, including, but not limited to; entrances, bulkheads, transoms, display windows, pilasters, cornices, windows, window surrounds, parapet walls, details, and name or date plaques.

2. Protect and maintain historic commercial buildings and storefronts and their character-defining features.
3. Repair historic commercial buildings and storefronts and their character-defining features iand materials in-kind using acceptable preservation methods matching the original as closely as possible in design, material, scale, size, shape, pattern, composition, color, texture, and finish..
4. Replace historic features and details of commercial buildings and storefronts only when the original is deteriorated beyond repair. Replace only the deteriorated portion in-kind, matching the original in design, materials, scale, size, shape, pattern, composition, color, texture, and finish.
5. If a feature or detail of a commercial building and storefront is missing, replicate it based on physical or documentary evidence, with features and details that match the origianal as closely as possible in design, materials, scale, size, shape, pattern, composition, color, texture, and finish.
6. In order to avoid creating a false sense of history, it is inappropriate to add architectural features, elements, and details to historic commercial buildings and storefronts without documentary evidence.
7. It is appropriate to repair masonry building materials using appropriate preservation methods. See the Design Guidelines for Brick and Masonry on page 63 for more information.
8. It is appropriate to use the gentlest means possible for cleaning historic building materials on commercial buildings and storefronts. For wood, use low-pressure washing with detergents and natural bristle brushes. For masonry, chemical solutions and cleaning methods must first be tested in small inconspicuous area. Treat architectural metal according to its hardness. For soft metals test chemical solutions to ensure they will not damage the color and texture of the surface. It is inappropriate to treat soft metals with any type of abrasive pressure blasting. Clean hard metals with hand scraping and wire brushes. It is inappropriate to clean historic building materials with damaging methods, including but not limited to: high-pressure power washing, sandblasting, and propane or butane torches. Contact the Preservation Planner for acceptable cleaning methods. Also see the National Park Service Preservation Briefs,

PROTECT

HISTORIC COMMERCIAL BUILDINGS & STOREFRONTS

WITH ROUTINE

MAINTENANCE

- Conduct routine inspections of historic commercial buildings and storefronts.
- Clean metals using the gentlest means possible and apply a metal primer before painting when applicable.
- Apply flexible sealants and caulking to wood joints to protect them from moisture.
- Maintain a sound paint film on wood and metal building materials.
- Promptly repair cracks, deteriorated mortar, areas of structural settlement, and missing masonry on masonry buildings.
- Ensure that the roof and its drainage system are clear of debris and shedding water properly. Ensure that drainage around the building is adequate.
- Keep historic commercial buildings and storefronts free of vegetation and debris.

link contained in the appendices, for additional information on specific building materials.

9. It is appropriate to preserve later storefronts that may have achieved significance in their own right, be mindful that these alterations may be significant. An example is a 1890s brick commercial building with Italianate detailing on the second floor and later but historic Craftsman-era details on the storefront from a 1920s renovation.
10. It is inappropriate to paint, waterproof, or coat previously uncoated or unpainted masonry.
11. Repaint wooden, metal, and previously painted masonry building materials. It is inappropriate to remove paint and replace with stain.
12. It is inappropriate to use contemporary substitute materials including vinyl, aluminum, Masonite, and cementitious board to cover historic building materials.
13. It is inappropriate to install plastic or metal strip awnings on landmarks or buildings in the local historic districts. Fabric awnings are appropriate for commercial and residential properties. Install awnings in a manner that does not conceal architectural features or damage historic fabric. Select colors and patterns that blend well with the building.
14. It is inappropriate to replace clear glass with textured, tinted, stained, colored, prismatic, or opaque glass. It is also inappropriate to replace, textured, tined, stained, colored, and opaque glass with clear glass.

Exterior Paint and Stain

A sound paint film protects wood and metal from water infiltration, wind, and ultraviolet damage that can weaken and damage these materials over time. Most metals left exposed to the elements will corrode and eventually weaken to the point of failure. The guidelines on the following page will ensure that the application of paint and stain are congruous with the special character of the landmark and local historic district.



The use of polychromatic or many colors is common on Victorian-era houses such as the Queen Anne-style house.

Please see the National Park Service Preservation Brief #37 *Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing*. The brief is available online at www.nps.gov/history/hps/tps/briefs/brief37.htm. Contact the Preservation Planner or Restoration Specialist in the North Carolina Historic Preservation Office for additional information.

Design Guidelines for Paint and Stain

1. Identify, retain, and preserve a sound paint film on all painted surfaces to preserve historic building fabric and details.
2. Protect and maintain a sound paint film on all painted surfaces to preserve the historic building fabric and details.
3. Repair all painted surfaces, fabric, mateirals, and details and apply a sound paint film.
4. It is inappropriate to paint previously unpainted surfaces including brick, stone, concrete, copper, and bronze.
5. Coat replacement gutters and downspouts with paint or a baked enamel finish in the same color as the trim color, unless they are copper, which shall remain uncoated.
6. Paint exterior storm windows a color that matches the corresponding window sash or trim.
7. It is appropriate to use opaque solid pigment exterior stains in lieu of paint for porch floors and decks.
8. It is appropriate to select color schemes that are drawn from the wide range available during the period of construction in the neighborhood.

PROTECT
EXTERIOR PAINT & STAIN
WITH ROUTINE
MAINTENANCE

- Conduct routine inspections of painted materials and details.
- Keep painted areas free of moisture, vegetation, fungal, and insect infestation.
- Keep painted areas clean using the gentlest means possible.
- Remove peeling and deteriorated paint using the gentlest means possible down to the first sound layer of paint prior to repainting.
- Prime exposed wood or metal prior to repainting.
- Methods for removing paint such as sandblasting, waterblasting, pressure washing, chemical stripping, or propane and butane torches may permanently and irreversible damage historic building materials. Contact the Preservation Planner at 919-435-9516 for guidance.

Accessibility and Life Safety

To extend the life of a historic structure, adaptive reuse may require additional rehabilitation. Wake Forest's historic districts have houses being adaptively reused as offices, bed and breakfast inns, and other uses. Care must be taken to provide accessibility without compromising character-defining features that contribute to the significance of the building and district. Projects may require compliance with one or more of the following codes (also referenced in the appendices):

- The Americans with Disabilities Act (ADA), requires accessibility to public buildings, there are some exceptions for historic buildings.
- The North Carolina State Building Code along with ANSI A117.1 provides the necessary guidance for ADA standards.
- The North Carolina Rehabilitation Code (Rehab Code) was passed in 2006, and was written specifically for rehabilitation of existing buildings. It provides for retention of historic features without compromising life safety.

For additional information on these codes, please consult with the Code Enforcement Officials from the Inspections Department and the Preservation Planner. In addition, the Restoration Specialist with the North Carolina Historic Preservation Office can provide valuable guidance during the planning stages and throughout the execution of the project.

Design Guidelines for Accessibility and Life Safety

1. Choose uses for historic buildings that allow for compliance with applicable building code and accessibility requirements while ensuring compatible design and the protection of the building's historic and architectural character.
2. Review the proposed new use to determine the impact accessibility and life safety requirements will have on the historic building. Explore a variety of design options and select the one that requires the least alteration to the historic building and site.



A handicap ramp was added to this building when it was rehabilitated for professional use.

3. Locate fire exits, stairs, landings, ramps, chair lifts, and other access features in the rear or side elevations where they will have the least impact.
4. Design new exits, stairs, landings, ramps, chair lifts, and other access features so that they are compatible with the character of the building or site through the use of similar materials, scale, and details.
5. Construct new exits, stairs, landings, ramps, chairlifts, and other access features so that their removal will not permanently damage the primary structure or necessitate the removal of character-defining features.

Utilities

Technology has changed rapidly through the twentieth- and into the twenty-first centuries. Historic buildings were built with minimal utilities, electricity, plumbing, and heat. Over time, air conditioning was added and other changes incorporated. When introducing new mechanical and electrical equipment, it is important to prevent damage to historic building elements and landscape features. Site mechanical equipment in secondary or tertiary areas of visual concern where they can be screened from public view. Whenever possible, utility lines should be located underground. Left unabated, mechanical equipment, transformers, power lines, and other utility structures can contribute to visual clutter and create a cumulative negative visual effect in historic districts. Therefore, it is important to consider the placement of these items holistically as well as on a case-by-case basis.

Local landmarks and properties in local historic districts require a Certificate of Appropriateness for utility work undertaken by private property owners, utility providers, public utility companies, and the State of North Carolina, its agencies and municipalities.

A COA is not required for ordinary maintenance or in-kind repair of utility lines, support struc-tures, or replacement in-kind of street fixtures. Equipment failure, damage due to accident, natural occurrence or disaster, including, but not limited to: electrical storms, tornadoes, ice storms, and hurricanes is considered an emergency. Emergency situations allows for temporary measures to be undertaken to secure the building while a COA is being processed. A minor work COA can be processed administratively for in-kind replacements.

PROTECT
UTILITIES
WITH ROUTINE
MAINTENANCE

- Conduct routine inspections of entrances and life safety features.
- Properly prune trees away from overhead wires and shrubs from HVAC equipment.
- Keep storm drains and street gutters clear of debris.
- Call before digging to identify all utilities.

Design Guidelines for Utilities

1. Locate utilities, mechanical equipment, and associated structures in secondary and tertiary areas and screen from public view with vegetation, fencing, or other means, in keeping with the character of the historic district.
2. It is appropriate to site heating and air conditioning units in areas that will require the least possible alteration to the plan, structure, materials, and appearance of the building.
3. It is appropriate to use existing openings for utility connections whenever possible. Locate utility connections and vents through walls, roofs, or foundations on secondary or tertiary areas of visual concern where they are not visible from public view.
4. Where allowed by the utility company, paint meter boxes, vents, and other utility connections in colors that will blend with the historic building and screen them from view.
5. It is appropriate to install underground utility services to eliminate overhead lines and poles wherever possible. Bore utilities under streets, sidewalks, fences, and other landscape features to avoid damage to historic landscapes and features.
6. It is inappropriate to install window air conditioning units in the front windows.
7. It is inappropriate to locate skylights, solar collectors, ventilators, or other mechanical equipment on rooftops on the front elevation of the building. Flat skylights, solar panels, and other equipment are appropriate on the rear slopes of the roof provided they are not visible from the public-right-of-way. Solar panels may be installed in the rear yard, provided they are not visible from the public right-of-way.
8. It is inappropriate to place satellite dishes of any size in an area visible from the public-right-of-way. Small (2 feet diameter or less) dishes may be mounted on a building provided they are located in the back of the property.
9. It is inappropriate to puncture a standing seam metal, slate, asbestos, or tile roof for any utility application including the installation of satellite dishes or antennae.
10. See the design guidelines for lighting on page 43 for additional guidance.

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Sustainability and Energy Efficiency

Sustainability and "green" are terms associated with the movement towards increas-ing energy efficiency and minimizing waste in new construction and rehabilitation of existing buildings in the United States. LEED is the term most associated with sustainability and stands for Leadership in Energy and Environmental Design. It is a rating system developed by the U.S. Green Building Council that provides standards for responsible construction. The field is changing rapidly therefore to obtain the most current information. Please refer to the National Trust website on sustainability at www.preservationnation.org/issues/sustainability/ and the U.S. Green Building Council's website at www.usgbc.org.

It is in the best interest of the property owner to ensure that their property is operating efficiently. Fortunately, historic buildings were designed in response to the surrounding environment and have energy efficient features. For example, windows and doors provide cross-ventilation while porches provide shaded, well-ventilated outdoor living space. Shutters were used to add a layer of protection over windows and shield them from severe weather.

The first step to make your historic home or building more energy efficient is to identify existing features that contribute to its efficiency. Next, identify methods for increasing efficiency without compromising the architectural integrity of the building. In many cases historic windows can be made more energy efficient by maintaining a sound paint film, replacing glazing compound when cracked, adding weatherstripping, and installing storm windows. Other ways to increase energy efficiency include insulating the attic space, adding a blanket around the water heater, and changing filters regularly. Lastly, follow up regularly to ensure all systems are functioning properly. The guidelines on the following page will ensure that the implementation of energy efficient measures are congruous with the special character of the local historic district and landmark.

Design Guidelines for Sustainability and Energy Efficiency

1. Identify and preserve the historic energy efficient features of the historic building and district.
2. Maintain energy efficient features in an operable state. If non-operable, repair to a state of utility.
3. It is appropriate to preserve and maintain historic storm and screen doors.
4. It is appropriate to increase efficiency of a historic building by using weatherstripping, caulking, and installing storm windows and doors. Storm doors and windows shall be sized to fit the door and window openings and operate properly. Storm windows must maintain a narrow profile so that the character-defining features are not obscured. The dividing bar of the storm window must match the dividing bar on the window. Finish storm windows to match the color of the sash, trim, or in white. Installation of storm windows shall not require the removal of trim. Storm doors shall be full view and align with the stiles and rails of the door. Select storm and screen door designs that do not obscure the exterior door or its details. See Guidelines for windows and doors for additional guidance.

5. Awnings or shutters over window, door, and porch openings may be appropriate if physical or documentary evidence exists to support their historical use. Ensure installation does not damage the historic fabric or architectural details of the building.
6. It is appropriate to install new mechanical systems with minimal alteration to the exterior of the building as well as the character-defining features of the interior.
7. It is appropriate to insulate the roof or attic floor in order to increase energy efficiency.
8. It is inappropriate for "green" roof designs to compromise historic materials, features, and details of the historic building or district.
9. Alternative energy source equipment such as free-standing solar panels and wind turbines must be appropriately sited and screened from public view.
10. It is inappropriate to locate skylights, solar collectors, ventilators or other mechanical equipment on rooftops. Flat skylights and solar panels are appropriate on the rear slopes of the roof provided they are not visible form the public right-of-way.
11. Install cisterns, rain barrels, and other water collection devices on the secondary elevations and screen from public view.
12. When possible, use native plant species that were available in Wake Forest during the district's period of significance. Plant shade trees on the south and west sides of the building and conifer/pine wind breaks on the north side of the building.
13. Consult the Preservation Planner or the Restoration Specialist with the North Carolina Historic Preservation Office with specific questions about energy efficiency and historic buildings.

Disaster Preparedness and Planning

North Carolina has relatively mild weather compared to other parts of the country but we can be affected by weather and should be prepared for distaster. Wake Forest received substantial damage from Hurricane Fran in the 1990s. Mature trees were toppled by soaking rains and high winds. Hurricanes can cause wind damage to roofs, siding, windows, porches, trees, outbuildings and power lines. In addition to wind, water and flooding can be devastating to a community. Although rare, other weather events are possible in Wake Forest including tornados and ice events. Fire is also devestating to historic districts and buildings. Preventing fire is the best way to avoid this disaster.

The first step in surviving a disaster is to be prepared for it. Being proactive can go a long way in avoiding or minimizing the impacts of a natural disaster. For historic property owners this can be done by 1) assessing your risk, 2) identifying vulnerabilities, and 3) implementing a plan to minimize potential affects. The following guidelines will help historic property owners to assess and minimize their property risks associated with disasters.

Design Guidelines for Disaster Preparedness and Planning

1. It is appropriate to assess the risks by conducting a potential hazards survey of your property and create a list of potential hazards. Inspect the following as part of your survey:
    a. Inspect the yard for water run-off, soil erosion, and ponding water.
    b. Inspect trees for damage at the roots and trunk as well as dead or damaged limbs.
    c. Inspect other landscaping to ensure it is not too close to the foundation which can cause cracking, movement, and/or excessive moisture.
    d. Inspect foundations, crawl spaces, and basements for movement, cracks, and water penetration.
    e. Inspect roofs, gutters, and chimneys. Maintain clear gutters to avoid water back-up and roof damage. Install a chimney cap to deter water. Ensure that mortar joints are stable on chimneys.
2. It is appropriate to identify vulnerabilities and prioritize high risk situations.
3. It is appropriate to implement a plan and take corrective action to minimize affects:
    a. Correct drainage issues that cause water issues in the yard.
    b. Consult with a registered arborist to identify potential tree hazards and take corrective action to remove dead limbs.
    c. Do not plant new shrubbery or landscaping too close to the foundation. Either prune or move existing shrubbery so that it is at least 24 inches from foundation walls.
    d. Take corrective actions to stabilize foundations and prevent water penetration. In the case of crawl spaces or basements, install a sump pump to quickly remove water should it infiltrate the space. (Note, this is of little help if the power is out).
    e. Ensure your roof shingles and flashing are in good condition. Maintain clean gutters. Ensure the chimney is sound and that the cap is in place.
4. It is appropriate to install storm doors and windows provided they do not obscure the character-defining elements in order to protect doors and windows from severe or damaging weather and to provide an additional thermal layer for energy efficiency. Please see the chapter on doors and windows for additional information.
5. In the case of an emergency, life safety is the priority. Temporary measures do not require a Certificate of Appropriateness, however, damage must be documented as well as any interim measures for consideration. An after-the-fact COA is required in emergency situations and must be submitted within 30 days of the disaster and before a COA for the permanent repairs.

Design Guidelines for Additions & New Construction



The Powell House as a new house on N. Main Street, circa 1912.

New Construction in the Historic Districts

The history of the built environment in Wake Forest's historic districts does not represent one era or period of development, but rather has evolved over the course of the last two hundred years and continues today. New construction should be designed in a manner that respects the historic architecture and existing site features. If the historic architecture remains the focus, new construction can be a positive influence and continue the evolution of the district. An understanding of the historic district's architecture, setting, and site features is essential for successful new construction design. This handbook will aid in understanding not only the architecture of the district but the site and setting, paving patterns, the use of building materials, and the placement of signs and lighting. It is also important to understand that replication of an earlier or historic style is not preferred for new construction; rather it is appropriate to match the massing, height, setback, and scale of the historic architecture while incorporating a design that reflects the current time.

Applicants and their architects are encouraged to meet with the Historic Preservation Planner very early in the design process. Inappropriate designs or development decisions can waste a great amount of time and money. It is far easier to modify a design at the beginning of the process than it is to redraw a set of construction plans. The guidelines on the following pages will ensure that new construction is congruous with the special character of the district.

Design Guidelines for New Construction

1. Identify, retain, and preserve historic features that contribute to the historic character of the historic district including but not limited to building height, scale, massing, proportion, setback, orientation, space between buildings, lot coverage, and roof shape and slope of surrounding buildings.
2. It is appropriate for new construction projects to be compatible with the height, scale, massing, proportion, lot coverage, setback, and roof shape of surrounding historic buildings within the historic district. It is also appropriate to implement the principles of size, scale, rhythm, shape and form when planning new construction project.
3. It is appropriate for the historic buildings in the district to maintain site prominence and priority on the streetscape in the historic district.
4. It is appropriate to maintain appropriate setback when planning new construction projects:
    a. Setbacks shall be uniform and establish a feeling of order and cohesiveness within the blockface and streetscape.
    b. New building shall be setback behind neighboring historic buildings. Porches are included when considering setback. Zoning requirements will also apply to setbacks.
    c. Side yards shall be consistent in size to side yards of neighboring buildings.
5. It is appropriate to implement the principles of orientation when planning new construction projects:
    a. New structures shall face the same direction as existing structures.
    b. The primary entrance shall face the primary street. For commercial buildings with rear parking a front entrance is still required.
6. It is appropriate to use materials on new construction that were traditionally found in the historic district, including but not limited to wood, brick, stone, stucco, and rusticated concrete block.
    a. Smooth-faced cementitious siding installed in a traditional manner with similar exposure and size to emulate horizontal wood siding is also appropriate for new construction projects.
    b. It is inappropriate for new construction projects within historic districts to utilize synthetic siding and details including but not limited to vinyl, pvc, and aluminum.
7. It is inappropriate to site or locate new construction projects that necessitate the relocation or demolition of historic buildings or outbuildings.

Checklist for New Construction in the Historic Districts

- Is the building footprint set back behind the adjacent structures in the historic district?
- Is the building orientation consistent with the historic structures?

- Is the lot coverage of the new building consistent with adjacent structures in the historic district?
- Is the fenestration on the front and visible sides in keeping with adjacent properties in the district to maintain the rhythm of the streetscape?
- Is the porch height and location in keeping with adjacent properties?

Additions to Historic Buildings



The Addition on the South Brick House does not diminish the significance of the historic structure.

Many historic buildings have received additions in one form or another. The enclosure of a porch or the addition of a hallway to link the main house with a detached kitchen. These changes illustrate the evolution of the building and are important in understanding the history of an individual building. Additions that are over fifty years old may have achieved historic significance and should be taken into consideration when planning a renovation or rehabilitation project. Preserving the historic building and maintaining its architectural integrity can often be achieved while adding onto the buildings. A successful project will benefit from advance planning and communicating with the Preservation Planner and Historic Preservation Commission early in the process to obtain feedback and guidance. A pre-application review is recommended.

The following guidelines will ensure that additions to historic buildings are congruous with the special character of the landmark or historic district property.

Design Guidelines for Additions to Historic Buildings:

1. It is appropriate to locate additions to historic buildings on the rear elevation to ensure minimal impact to the rhythm of the streetscape or character-defining open spaces.

2. It is appropriate to consider the height, scale, size, and proportion of an addition to ensure that it is compatible with the existing structure and does not overpower it.
3. It is appropriate to ensure that an addition is compatible with the historic building in massing, style, location, orientation, scale, height, materials, roof form, fenestration, details, and texture.
4. It is appropriate to locate additions so that there is no disruption of the established rhythm of building mass and open space on the blockface.
5. It is appropriate to site additions so that no removal of mature trees or plantings is required.
6. It is inappropriate to locate additions in areas necessitating the relocation or demolition of historic outbuildings.
7. It is appropriate to design additions using contemporary architecture provided they adhere to the characteristics of the historic district including: massing, height, proportion, scale, form, setback, and details, and the design principles of symmetry, hierarchy, rhythm, and repetition.
8. It is appropriate to design new additions in a reversible manner, so that they can be removed from the original building without loss of historic architectural fabric.
9. It is appropriate to use traditional materials that were available at the time the historic building was constructed. Select building materials that are consistent with the historic building's materials.
10. It is appropriate to use materials in traditional ways so that additions are in harmony with the buildings in the historic district (ie. horizontal siding).
11. It is inappropriate to use synthetic (vinyl, aluminum, pvc, plastic, resin, fiberboard) siding and details on additions on landmarks or in the local historic districts.
12. Utilize similar roof forms and pitches. Align the height of the eave line of a new addition with the eave line of the original building. Differentiate the junction between old and new construction by recessing the wall plane, or adding a corner board at the junction between old and new construction.
13. It is appropriate to match the foundation height, style, and materials of an addition to the original building, however, differentiate the junction of old and new by recessing the foundation and wall plane of the new addition.
14. It is appropriate to consider the significance of additions and alterations that are at least fifty (50) years old to determine their contribution to the building's character-defining features. For example, a Craftsman-style porch on an earlier Queen Anne-style house illustrates the evolution of the house, and may be considered character-defining for that house.

Decks on Historic Buildings

Historically, porches served as the primary outdoor gathering space in residential neighborhoods. Today, many residents enjoy decks in backyards much the same way. They have become popular for gatherings, cookouts, watching the kids play in the backyard, and a host of other outdoor activities. As with other additions, it is important to carefully consider the placement and height of a deck to avoid compromising the architectural integrity of the historic building. A new deck must be designed so that it can be removed in the future without causing damage to the building or its architectural features. Whenever possible, design decks close to the ground to eliminate the need for handrails and extensive framing, thereby minimizing their visibility in the historic districts. A permit is required from the Wake Forest Inspections Department prior to beginning construction on a deck. The following guidelines will ensure that decks are congruous with the character of the landmark or historic district.

Design Guidelines for Decks on Historic Buildings:

1. It is appropriate to locate decks inconspicuously at the rear of the building, screened from street view, and designed to blend with the structure.
2. It is appropriate to design decks so that they do not obscure or damage architectural features.
3. It is appropriate to design decks in a reversible manner so that if removed in the future there will be minimal or no damage to the historic fabric of the structure.
4. The preferred deck design in historic districts is one that is low to the ground so as to not require railings, extensive structural framing, or screening.
5. It is appropriate to underpin decks with lattice.
6. It is inappropriate to install a deck if it will require the removal of a signficant building features such as a porch or entrance. It is inappropriate to damage site features and mature plantings and trees for the construction of decks.
7. Contact the Wake Forest Inspections Department for permit requirements at 919-435-9531.

Design Guidelines for Relocation, Demolition & Demolition by Neglect

Relocation

Relocating or moving historic properties should only be considered as a last resort, and only to save a property from demolition. All other alternatives should be carefully considered before a move. Moving a building or structure removes it from its historic context and therefore disconnects the tangible evidence of that history. If it becomes necessary to move a building within Wake Forest's Historic Districts, it should remain within the original district, as close to its original location and positioned with similar setback and orientation, thereby maintaining its historic context. Similarly, it is appropriate for landmark properties to maintain a close proximity to original location. It is inappropriate to move urban or suburban houses to a rural setting or rural houses to an urban setting, as it destroys the historic context of the building. In addition, a move or change in setting and association with its historic context renders the building ineligible for the National Register of Historic Places or noncontributing to the historic district. Careful planning is essential in relocating a property. Contact the State Historic Preservation Office and Preservation Planner for advice and assistance regarding relocating buildings. A COA is required from the Wake Forest Historic Preservation Commission to remove a property from its original location and must be completed simultaneously with a COA for the post-removal site and the new site.

Guidelines for Relocation

1. Consider relocation only when all other on-site preservation alternatives have been exhausted (all alternatives investigated must be included in the COA).
2. Completely document the building in its original location through photographs (black and white and color) as well as site plans and drawings prior to relocation and provide a copy of the information to the Wake Forest Development Services Department and the State Historic Preservation Office.
3. Submit a COA for post-removal site development for the proposed use of the property after the building is removed to the Wake Forest Historic Preservation Commission before or simultaneously with the COA for relocation. Both site plans are required to be approved prior to moving the building. Refer to the guidelines for Site and Setting for additional information.
4. It is appropriate to select a site with similar qualities as the original location, including setting, setback, lot orientation, rhythm with neighboring properties, geographical location, and historical association.
5. It is appropriate to protect significant features of both sites before, during, and after the move, including other buildings and structures, man-made features, archaeological sites, mature trees and plantings, topography, and other natural features.





To save it from demolition, the I. Beverly Lake, Sr. House was moved from its original location in 2007. (Photos courtesy of Capital Area Preservation)

6. It is inappropriate to move a building that contributes to the historic character of the district.
7. It is inappropriate to move a building outside of the historic district.
8. It is appropriate to protect the building and its significant features before, during, and after the move. This can be achieved by working with a professional house moving contractor, and securing the building from weather, environmental hazards, and vandalism. Move the building as a single unit if possible.
9. It is appropriate to coordinate with the city, utility companies, and railroad early in the planning process when planning the route of the move.
10. It is appropriate to work closely with the Wake Forest Historic Preservation Commission and the Wake Forest Development Services Department during the project.

Demolition of Historic Structures

It is inappropriate to demolish landmark structures or buildings within Wake Forest's historic districts. Each building contributes to the significance of the district, and every building that is lost, erodes the character and integrity of the district. In addition, vacant lots create voids in the cohesive streetscape that contributes to the character of Wilson's historic districts and can be unsightly. When a building has been destroyed, it is gone, as is the opportunity of sharing its history with future generations. Demolition is never congruous with the historic character of the historic district or local landmark property. For these reasons, demolition should only be considered after all possible alternatives have been exhausted. If demolition must proceed, salvage of significant architectural elements is recommended.

An application for a Certificate of Appropriateness authorizing demolition of a building or structure within the historic district may not be denied. However, the commission can delay demolition for a period of up to three hundred and sixty-five (365) days. In addition, special legislation has been enacted which subjects buildings and structures listed in the National Register either individually or contributing to a district, properties on the State Study List, and properties on the Town's inventory list to the same COA review when demolition is proposed. The delay affords the commission and the property owner time to explore alternatives which may preserve the historic building or structure.



Demolition of historic structures is an irreversible negative impact to the special historic character of the historic districts.

If the building proposed for demolition is determined by the SHPO to have statewide significance, as defined by the National Register of Historic Places, the commission may deny the Certificate of Appropriateness.

In 2008, the Board of Commissioners amended the zoning ordinance to require Certificates of Appropriateness for the demolition of all historic buildings whether or not those buildings are in a historic district or listed in the National Register of Historic Places. The intent of the ordinance is to establish requirements for the delay in demolition of historic structures in order to allow time for another option to arise in the effort to preserve and enhance valuable and unique historic resources of the Town of Wake Forest, and to preserve the property values and promote the general welfare of its citizens.It is important to note that under The Wake Forest Unified Development Ordinance Section16.2.7 Unauthorized Demolition of Historic Properties, any demolition of structures subject to these regulations, in violation of the COA, or undertaken without compliance with this process shall be prohibited from submitting redevelopment plans for the property for 48 months from the date of notice of the violation. The length of the delay may be shortened at the discretion of the Administrator, depending on the specific circumstances of the site, structure, and violation.

The ordinance requires a COA prior to receiving a demolition permit from the town for any building that meets one of the following definitions of "historic structures":

a. Any designated local, State, or national landmark; or

b. Any structure that is:

    1) Individually listed in the National Register of Historic Places;

    2) Individually identified as a contributing structure in a historic district listed in the National Register of Historic Places;

    3) Certified or preliminarily determined by the Secretary of the Interior as contributing to the significance of a registered historic district or a district preliminarily determined by the Secretary to qualify as a registered historic district;

    4) Individually listed in the State inventory of historic places;

    5) Individually listed in the county Register of Historic Places; or,

    6) Individually listed in a local inventory of historic places in communities with historic preservation programs that have been certified by an approved State program (including certified local governments) as determined by the Secretary of the Interior or directly by the Secretary of the Interior in states without approved programs.

The Historic Preservation Commission has strict guidance to follow in rendering their decision to approve, approve with conditions, or delay demolition. The HPC will base their decision

on four standards which will be weighed using a point scale of 0 to 2, where 0 means that the structure does not meet the standard, 1 means the structure moderately meets the standard, and 2 means the structure significantly meets the standard. A total score of 4 or greater will result in issuance of a COA with an order to delay demolition for 365 days from the date in the COA. A total score of less than 4 may result in the issuance of a delay of less than 365 days or no delay of demolition. The standards are as follows:

1. Architectural Integrity
    a. The structure has maintained the integrity of its original architectural form.
    b. Changes made to the structure over 50 years ago have gained historic significance.
2. Architectural Style
    a. The structure has a distinctive architectural style.
    b. It has superior craftsmanship.
    c. The structure is the last or oldest example of a certain building type.
    d. It is one of a cluster of buildings that are significant as a group.
3. Cultural Significance: The structure is culturally significant due to factors such as its historic use, an event, a person, a builder, or an architect associated with the structure.
4. Structural Integrity
    a. The structure will be given a score of 2 points for structural integrity unless the applicant has provided an engineer's report stating otherwise.
    b. Said report will be paid for by the applicant using a structural engineer recommend by the SHPO.
    c. The structural components – roof, wall, floor, and foundation systems will each have a value of ½ point.
    d. If the report states that a system is structurally unsound the score of 2 will be reduced by ½ point per system rated at 50% or more unsound.

In issuing a COA for demolition of a historic structure the HPC will also require the following as conditions:

Guidelines for Demolition

1. It is appropriate to completely document the building in its original location through photographs (black & white and color) and provide a copy of the documentation to the Wake Forest Development Services Department and the State Historic Preservation Office.
2. It is appropriate to consult with a structural engineer who specializes or is knowledgeable about historic buildings to document the structural integrity of the building and determine if the building can be relocated to save it from demolition.
3. A COA for post-demolition site development for the proposed use of the property after the building is removed to the Wake Forest Historic Preservation Commission is required before or simultaneously with the COA for demolition. Refer to the

guidelines for Site and Setting for additional information.

4. It is appropriate to protect adjacent buildings and structures during the demolition.
5. It is appropriate to protect archaeological resources during demolition. Report any archaeological findings to the Planning Department and N.C. Office of State Archaeology immediately.
6. It is appropriate to work closely with the Community Development Department and the Wake Forest Historic Preservation Commission during the entire process. Salvageable materials should be identified, donated and removed prior to demolition.
7. It is appropriate to maintain a secure site during the demolition and redevelopment process.
8. It is appropriate to conduct demolition activities during specific times of the day and to notify neighbors of activities.
9. Following demolition, it is appropriate to develop the site promptly, in accordance with the approved COA.

Demolition by Neglect (Failure to Maintain)

Section 16.2.8 of the Unified Development Ordinance is entitled "Demolition by Neglect of Historic Properties". Demolition by neglect of any designated historic landmark or property located within a historic district shall constitute a violation of this ordinance. Owners of historic properties and structures shall have the responsibility to preserve those properties and structures against decay, deterioration, and structural defects and to correct conditions that would compromise those properties' and structures' long-term integrity. For the purposes of this ordinance "demolition by neglect" shall mean the failure by the owner or other responsible person with legal control of any building or structure (including walls, fences, light fixtures, steps, pavement, paths, outdoor signs, or any other appurtenant feature), to keep the building or structure free of decay, deterioration, and structural defects to such a degree that the structural integrity or habitability of the structure may be threatened. Demolition by neglect shall also include the failure of such owner, or other responsible person to repair, upon written notice of violation of this ordinance by the town, such exterior features as are found to be deteriorating, or to correct any condition contributing to deterioration, including but not limited to the following defects:

1. Deterioration of exterior walls, foundations, or other vertical supports that cause leaning, sagging, splitting, listing, or buckling.
2. Deterioration of flooring or floor supports, roofs, or other horizontal members that cause leaning, sagging, splitting, listing, or buckling.
3. Deterioration of external chimneys causing leaning, sagging, splitting, listing, or buckling.
4. Deterioration or crumbling of exterior plasters or mortars.

A more appropriate name for this ordinance is "Prevention of Demolition by Neglect" as it is the goal of the Town of Wake Forest and the Wake Forest Historic Preservation Commission to

avoid the demolition of a building due to neglect and failure to maintain. Regular maintenance protects the structural systems of a building and keeps them in usable form. Deferred maintenance over prolonged periods can result in deterioration and irreversible damage to a building resulting in demolition. A property owner is responsible for the care and maintenance of his or her building. The following guidelines will ensure that lack of maintenance and security will not result in demolition by neglect of a historic structure or local landmark.

Guidelines for Demolition by Neglect

1. It is appropriate to conduct routine maintenance and preserve the historic building and its details though routine inspection and use of appropriate methods of preservation.
2. It is appropriate to use this design guidelines booklet as a source for preservation and maintenance information and guidance.
3. It is appropriate to work with the Inspections and Development Services Departments, the Wake Forest Historic Preservation Commission, and the N.C State Historic Preservation Office to prevent Demolition by Neglect.
4. It is inappropriate to defer maintenance of historic buildings.

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The Old Post Office was built during the Works Progess Administration and has been adapted for a new use.

Appendix 1

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Appendix 2

Architectural Terms & Glossary

Adaptive Reuse – The process of converting a building to a use other than that for which it was designed. e.g. changing a house into an office.

Alkyd Resin Paint – A common modern paint using alkyd (one group of thermoplastic synthetic resins) as a 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.

Amenity – A building, object, area, or landscape feature that makes an aesthetic contribution to environment rather than one that is purely utilitarian.

Arcade – A series of arches supported on piers or columns attached to or detached from a wall.

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 influences.

Architrave – The lowest part of an entablature, sometimes used by itself as a casing for a window or door.

Art Deco – A style of decorative arts and architecture popular in the 1920s and 1930s, characterized by its use of geometric, angular forms; also referred to as Moderne or Art Moderne.

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 style of stonework consisting of individual stones that are shaped and tooled to have even faces and square edges.

Asphalt Shingle – A shingle manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the 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 the 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 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 the sun, rain, and wind. Aluminum awnings were developed in the 1950s.

Balcony – A projecting platform on a building, sometimes supported from below and sometimes cantilevered, and enclosed with a railing or balustrade.

Balustrade – A low barrier formed of balusters, or uprights, supporting a railing.

Band (Band Course, Bandmold, Belt) – Flat trim running horizontally in a 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 – An opening or division along the face of a structure. For example, a wall with a door and two windows is three bays wide. A bay can also be a projection of a room or facade having windows.

Beltcourse – A projecting course of bricks or other material forming a narrow horizontal band across the wall of a building, usually to delineate the line between stories, also referred to as a string course.

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.

Board and Batten – A method of covering exterior walls using vertical boards, with narrow strips of wood or battens used to cover the joints between boards.

Bond – The pattern in which bricks are laid.

Bond Course – A course of headers.

Bracket – A divide, either ornamental, structural, or both, set under a projecting element, such as the eaves of a house.

Brick Veneer – An outer covering, whereas a timber-frame or balloon frame building is sheathed with a single wythe of brick.

Bulkhead – The panels below the display windows on a commercial storefront.

Bungalow Style – An early 20th century architectural style that grew out of the Arts and Crafts movement of the 19th century. Its basic characteristics are long, low profiles; deep overhanging, bracketed eaves; wide engaged porches with square, squat brick piers supporting wood posts; and informal interior arrangements.

Buttress – A vertical mass of masonry projecting from or built against a wall to give additional strength at the point of maximum stress. Sometimes wooden buttresses are added to frame Gothic Revival-style buildings as decorative, but not supporting features.

Capital – The topmost member, usually decorated or molded, of a column or pilaster.

Cararra Glass – Pigmented structural glass developed and popularized in the early 20th century for facing Art Deco and Art Modern-style commercial buildings.

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.

Cementitious Board – A material composed of cement, sand, and cellulose fiber. First introduced in the early twentieth century as a substitute for slate. Today cementitious board has a variety of uses including exterior siding and roofing.*

Center-Hall Plan – A plan in which the hall or passage extends through the center of a house and is flanked by two or more rooms.

Certificate of Appropriateness – A document awarded by a preservation commission or architectural review board allowing an applicant to proceed with a proposed alteration, demolition, or new construction in a designated historic area or site, following a determination of the proposal's suitability according to applicable criteria.

Certified Historic Structure – For the purpose of the federal preservation tax incentives, any structure subject to depreciation as defined by the Internal Revenue Code that is listed individually on the National Register of Historic Places or located in a registered historic district and certified by the Secretary of the Interior as being of historic significance to the district.

Certified Rehabilitation – Any rehabilitation of a certified historic structure that the Secretary of the Interior has determined is consistent with the historical character of the property or the district in which the property is located.

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Chalking – The formation of a powder-like surface condition resulting from the disintegration of a binder or an elastomer in a paint coating; caused by weathering or an otherwise destructive environment.

Chamfer [cham'fer or sham'fer] – A beveled edge or corner, usually on a porch post.

Chamfered Post – A square post with the edges of its corners cut away or beveled.

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 below and to be covered by a similar one above. The exposed face of clapboard is usually less that 6 inches wide. This was a common exterior treatment in the nineteenth and early twentieth century buildings.

Classical – Embodying or based on the principles and forms of Greek and Roman architecture.

Clerestory – Windows located relatively high 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.

Clipped Gable – A gable the peak of which is truncated for decorative effect; often the roof overhangs the missing peak.

Colonial Revival Style – Late 19th and early 20th century architectural style that combines features of Classical and Colonial architecture.

Column – A vertical shaft or pillar that supports or appears to support a load.

Colonnette – A small-scale column, generally employed as a decorative element on mantels, overmantels, and porticoes.

Common Bond – A method of laying brick wherein one course of headers is laid for every three, five, or seven courses of stretchers.

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

Coping – The cap or the top course of a masonry wall.

Corbel – A projection (or building out) or projecting block in a masonry wall, sometimes to support a load and sometimes for decorative effect.

Corner Block – A square piece, either plain or decorated that forms a corner of a window or door surround.

Corner Boards – Vertical boards nailed on the external corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

Cresting – Ornamental ironwork, often highly decorative, used to embellish the ridge of a gable roof or the curb or upper cornice of a mansard roof.

Cornice – The uppermost part of an entablature, usually used to crown the wall of a building, portico, or ornamental doorway. The term is loosely applied to almost any horizontal molding forming a main decorative feature, especially to a molding at the junction of walls and ceiling in a room.

Crossette – A lateral projection of the head of the molded architrave or surround of a door, window, mantel, or paneled overmantel; also know as an "ear" or "dog-ear".

Crown Molding – The upper molding of a cornice, often serving to cap or crown the vertical facing or fascia of a boxed cornice. Also, the term is frequently given to the molding used to decorate the joints between walls and a ceiling.

Crenulation – Alternating indentations (embrasures) and raised sections (merlons) of a parapet, creating a toothlike profile sometimes known at a battlement. Crenulation is a detail found most commonly in the Gothic Revival style.

Cultural Resource – A building, structure, district, site, object, or document, that is of significance in

American history, architecture, archeology, or culture.

Cupola [kyü'po-la] – A small structure, usually polygonal, built on top of a roof or tower, mostly for ornamental purposes.

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

Demolition by Neglect – The destruction of a building through abandonment or lack of maintenance.

Dentil – Small, closely spaced blocks, often toothlike, used as an ornamental element of a classical cornice.

Design Guidelines – Criteria developed by preservation commissions and architectural review boards to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings or districts.

Design Review – The process of ascertaining whether modifications to historic and other structures, settings, and districts meet standards of appropriateness established by a governing or advisory review board.

Dogtrot Plan – A plan in which two pens with their own chimneys are placed side by side.

Dormer – A structure containing a window (or windows) that projects through a pitched roof.

Doric Order – A classical order characterized by simple unadorned capitals supporting a frieze of vertically grooved tablets or triglyphs set at intervals.

Dormer Window – An upright window, set in a sloping roof, with vertical sides and front, usually with a gable, shed, or hip roof.

Double-Hung Window – A window with two sashes that open and close by sliding up and down in a cased frame.

Double-Pile House – A center-hall plan house that is two rooms deep on each side of the hall.

Double-Shoulder Chimney – An exterior chimney the sides of which angle inward to form shoulders twice as it ascends from the base to the cap.

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

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

Eave – The part of a sloping roof that projects beyond the wall.

Eclectic or Eclecticism – A method of design in architecture in which elements from a variety of stylistic sources are selected and combined in new and original ways.

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

Ell – A secondary wing or extension of a building, often a rear addition, positioned at right angles to the principal mass.

Eminent Domain – The power of a government to acquire private property for public benefit after payment of just compensation to the owner.

Enabling Legislation – Federal or state laws that authorize governing bodies within their jurisdictions to enact particular measures or delegate powers such as enactment of local landmarks and historic district ordinances, zoning, and taxation.

Engaged Porch – A porch the roof of which is continuous structurally with that of the main section of the building.

English Bond – A method of laying brick wherein one course is laid with stretchers and the next with headers, thus bonding the double thickness of brick together and forming a high-strength bond of alternating courses of stretchers and headers.

Entablature – The horizontal part of a Classical order of architecture, usually positioned above columns

or pilasters. It consists of three parts: the lowest molded portion is the architrave; the middle band is the frieze; the uppermost element is the cornice.

Escutcheon [es 'kuch 'ən] – A protective plate, sometimes decorated, surrounding, the keyhole of a door, a light switch, or similar device.

Etched Glass – Glass whose surface has been cut away with a strong acid or by abrasive action into a decorative pattern.

Extended Use – Any process that increases the useful life of an old building, e.g. adaptive use or continued use.

Exterior End Chimney – A chimney located outside the walls of a house, usually against the gable end of a building.

Fabric – The physical material of a building, structure, or city, connoting an interweaving of component parts.

Facade [fa-säd] – The face or front of a building.

Fanlight – A semicircular window, usually above a door or window, with radiating muntins suggesting a fan.

Fascia [fāSH(ē)ə] – 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.

Fluting – Shallow, concave grooves running vertically on the shaft of a column, pilaster or other surface.

Federal Style – The style of architecture popular in America from the Revolution through the early 19th century (in North Carolina from about 1800-1840). The style is characterized by the use of delicate Classical ornament.

Fenestration – The arrangement of windows and doors on a building.

Finial – an ornament, usually turned on a lathe, placed on the apex of an architectural feature such as a gable, turret, or pediment.

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.

Flemish Bond – A method of laying brick wherein headers and stretchers alternate in each course and, vertically, headers are placed over stretchers to form a bond and give a distinctive cross pattern.

Flush Siding – An exterior wall treatment consisting of closely fitted horizontal boards with joints that are carefully formed to be hidden and flush, giving a very uniform, flat siding appearance.

Foot Candle – A unit of measuring light, calculated by dividing the lumens by the distance squared .

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

French Window – A long window reaching to the floor level and opening in two leaves like a pair of doors

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

Frieze [frēz] – The middle portion of a Classical entablature, located above the architrave and below the cornice. The term is usually used to describe the flat, horizontal board located above the weather-boards of most houses.

Gable – The triangular portion of a wall formed or defined by the two sides of a double-sloping roof; often referred to as an "A" roof.

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

Gambrel Roof – A gable roof more or less symmetrical, having four inclined surfaces, the pair meeting at the ridge having a shallower pitch.

Georgian Style – The prevailing architectural style of the eighteenth century in Great Britain and the

North American Colonies, so named after George I, George II, and George III. It is derived from Classical, Renaissance, and Baroque forms.

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.

Glazed Header – A brick having a glossy, dark coating ranging in color from gray green to almost black, formed on the outer surface through direct exposure to flame and intense heat during the firing process. In Flemish bond brickwork, this glazed surface is often used for decorative effect by laying the brick so that the glazed ends or headers are exposed to form a pattern in the wall.

Glue-Chip Glass – A patterned glass with a surface resembling frost crystals common in turn-of-the-century houses and bungalows.

Gothic Arch – A pointed arch commonly used in Gothic Revival architecture especially churches.

Gothic Revival Style – The nineteenth-century revival of the forms and ornament of medieval/Gothic European architecture, characterized by the use of the pointed arch, buttresses, pinnacles, and other Gothic details in a decorative fashion. The style was popular for church architecture in North Carolina well into the 20th Century.

Greek Revival Style – The mid-19th century revival of the forms and ornamentation of the architecture of ancient Greece.

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.

Hall-Parlor Plan – A traditional vernacular plan consisting of two principal rooms: a larger "hall," often nearly square, and an adjoining smaller "parlor." In most instances, the hall was entered directly from the outside and had a fireplace centered on the end wall; it was the room where most domestic activities took place. The smaller parlor tended to be used for sleeping.

Header (Brick) – The exposed end of a brick.

Hierarchy – A body of forms or elements arranged in a graded series.

Hipped Roof – A roof that slopes back equally from each side of a building. A hip roof can have a pyramidal form or have a small ridge.

Historic district – A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historic and aesthetic associations. The significance of a district may be recognized through listing on a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

Historic Resource – A building, structure, district, site, or object that is of significance in American history, architecture, archeology, or culture (see also cultural resource).

House Museum – A museum whose structure itself is of historical or architectural significance and whose interpretation relates primarily to the building's architecture, furnishings, and history.

Human Scale – A combination of qualities in architecture or the landscape that provides an appropriate relationship to human size, enhancing rather than diminishing the importance of people.

Interior End Chimney – A chimney positioned on the interior side of the gable end of a house.

Italianate Style – A revival of elements of Italian Renaissance architecture popular during the mid-and late 19th century, characterized by the presence of broad projecting or overhanging eaves supported by ornate sawn brackets. Other features include the use of arched windows and heavy hoodmolds

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.

Joist – One of a series of parallel timbers or beams, usually set on edge, that span a room from wall to wall to support a floor or ceiling; a beam to which floorboards, ceiling boards, or plaster laths are nailed.

Keystone – The central wedge-shaped stone at the crown of an arch or in the center of a lintel.

Landmarks Register – A listing of buildings, districts, and objects designated for historical, architectural, or other special significance that may carry protection for listed properties.

Landscape – The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures, and their patterns.

Latex Paint – A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).

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

Light – A pane of glass.

Lintel – A beam of wood or stone that spans an opening; in masonry construction it frequently supports the masonry above the opening.

Ludowici Tile – Clay tile manufactured by the Ludowici Company founded in the United States in 1888 and based in Ohio.

Lunette – A semicircular opening.

Major Works – Substantial alterations to a building or site that have the potential to damage or alter the historic character and integrity of that building, adjacent buildings and sites, and the associated historic district (s). Major works are always reviewed by the commission.

Massing – The sense of bulk, density, and weight of architectural forms.

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.

Mixed Use – a variety of authorized activities in an area or a building as distinguished from the isolated uses and planned separatism prescribed by many zoning ordinances.

Minor Works – Relatively minor alterations to a building or site that will likely not alter the historic character and integrity of that building, adjacent buildings and sites and the associated historic district (s). As most minor works are deemed to be consistent with the Wilson Historic Preservation Commission's established architectural guidelines, in most instances minor works are reviewed and approved at the planning staff level.

Modillion [mō-'dil-yən] – A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of the cornice.

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 common the softer lime-clay or lime-sand mortars and masonry cement were common.

Mortise and Tenon – A joint made by one member having its end cut as a projecting tongue (tenon) that fits exactly into a groove or hole (mortise) in the other member. Once joined in this fashion, the two pieces are often secured by a peg.

Mullion [mul'yȯn] – A vertical member dividing a window area and forming part of the window frame.

Muntin ['mən-t(ə)n] – A molding forming part of the frame of a window sash and holding one side of a pane.

Newel Post – The principal post used to terminate the railing or balustrade of a flight of stairs.

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Neoclassical Style – A style of architecture popular during the first half of the twentieth century. Elements draw heavily from Greek Revival and early Classical revival.

Ogee [ō'jē] – A double curve formed by the combination of a convex and concave line, similar to an s-shape.

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

Paint – a liquid solution of pigment either oil, water, or solvent based that is liquid when applied but dries to form an adherant, protective, and decorative coating.

Palladian Window – A window design featuring a central arched opening flanked by lower square-headed openings separated from them by columns, pilasters, piers, or narrow vertical panels.

Panel – A portion of a flat surface set off by molding or some other decorative device.

Pantile [pan'tīl] – A roofing tile that has the shape of an S laid on its side.

Parapet [par'a-pet] – A low wall along a roof or terrace, used as decoration or protection.

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

Pediment – A crowning element of porticoes, pavilions, doorways, and other architectural features, usually of low triangular form, with a cornice extending across its base and carried up the raking sides; sometimes broken in the center as if to accommodate an ornament; sometimes of segmental, elliptical, or serpentine form.

Pen – A one-room structure, the term is usually used when referring to log buildings. Many dwellings erected by the first settlers of the North Carolina piedmont were single-pen structures. Many of these dwellings were expanded into two-pen houses following the double-pen, saddlebag, or dogtrot plans.

Period of Significance – The span of time in which a property or district attained the significance for which its meets the National Register Criteria.

Pier – a vertical structural masonry support for a building usually the foundation or part of the foundation.

Pilaster [pi-las'tėr] – A shallow pier or rectangular column projecting only slightly from or engaged to a wall. Pilasters are usually decorated like columns with a base, shaft, and capital.

Porch – A covered outdoor area attached to a house, usually roofed and open sided iwth a floor and balustrades.

Porte Cochere [port-kō-'sher] – A projecting porch that provides protection for vehicles and people entering a building; a common feature of the early 20th century Colonial Revival and Bungalow styles.

Portico – A roofed space, open or partly enclosed, often with columns and a pediment, that forms the entrance and centerpiece of the facade of a building.

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.

Preservation – Generally, saving old and historic buildings, sites, structures, and objects from destruction or deterioration, and providing for their continued use by means of restoration, rehabilitation, adaptive re-use, and continued maintenance. The Secretary of Interior's Standards for Rehabilitation defines it as, "the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. It may include stabilization work, where necessary, as well as ongoing maintenance and repair of the historic building materials".

Preservation Commission – A generic term for an appointed municipal or county board that recommends the designation of and regulates changes to historic districts and landmarks. It may be called a historic district review board or commission, or architectural or design review board.

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

Queen Anne Style – A popular late 19th century revival of early 18th century English architecture, characterized by irregularity of plan and massing and a variety of textures.

Quoin [koin] – Ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the front of the facade.

Rafters – Structural timbers rising from the plate at the top of a wall to the ridge of the roof and supporting the roof covering.

Raised panels – A portion of a flat surface, as in the panel of a door or wainscoting, that is distinctly set off from the surrounding area by a molding or other device and is raised above the surrounding area.

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

Reconstruction – "The act or process o f depicting by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time" as defined by the Secretary of Interior's Standards for Reconstruction.

Rehabilitation – "The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values" as defined by the Secretary of Interior's Standards for Rehabilitation.

Renovation – Modernization of an old or historic building that may produce inappropriate alteration or eliminate important features and details.

Repetition – The pattern of repeating architectural elements.

Repointing – Raking out deteriorated mortar joints and re-filling into them with a surface mortar to repair the joint.

Restoration – "The act or 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 reconstruction of missing features from the restoration period as defined in the Secretary of the Interior's Standards for Rehabilitation.

Returns – Horizontal portions of a cornice that extend part of the way across the gable end of a structure at eave level.

Rhythm – The patterned, recurring alternations of contrasting architectural elements. For example the alternation between solids and voids on a streetscape.

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 in which each principal face is rough or highly patterned with a tooled margin.

Saddlebag Plan – A plan in which two single-pen rooms are joined together, separated by a single interior chimney.

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 cloth either by hand or by machine.

Sash – The frame, usually of wood, that holds the pane (s)) of glass in a window; may be movable or fixed; may slide in a vertical plane or may be pivotal.

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Sawnwork – Decorative woodwork formed by intricate sawn patterns formed on a bandsaw. Popular in the 1880s and the 1890s and used as exterior decoration on porches and in gables.

Scale – The size of a building in relation to the size of the average human being.

Second Empire Style – An eclectic style derived from the grand architecture of the French Second Empire of Napoleon III (1852-1870), popularly used in America from the 1860s to the 1880s, especially for public buildings, and characterized by heavy ornament and high mansard roofs with dormers.

Section 106 – The provision of the National Historic Preservation Act of 1966 that requires the head of a federal agency financing or licensing a project to make a determination of the effect of the project or property listed or eligible for listing in the National Register of Historic Places. This is the only protection the National Register provides for listed properties.

Segmental Arch – An arch formed on a segment of a circle or an ellipse.

Sense of Place – The sum of the attributes of a locality, neighborhood, or property that give it a unique and distinctive character.

Shed Room – A one-story appendage to a larger structure, covered by a simple shed or sloping roof that "leans" against the principal building mass.

Sheet Metal – A flat, rolled-metal product, rectangular in cross-section and form; when used as roofing material, usually tern- 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 a overlapping fashion.

Shoulder – The sloping shelf or ledge created on the side of a masonry chimney where the width of the chimney changes, also surrounding of stairs.

Shutters – Small hinged wooden louvered or solid panels that cover a door or window.

Sidelight – A framed area of fixed glass of one or more panes positioned to either side of a door or window opening.

Sightline Triangle – On corner properties, the area from the corner of the property line (land) and extending 25' parallel to both street frontages, to the diagonal line connecting these two lines.

Sill – A heavy horizontal timber positioned at the bottom of the frame of a wood structure, that rests on top of the foundation; also, the horizontal bottom member of a door or window frame.

Soffit [sä-fət] – The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel, or vault.

Spindle Frieze – A row of lathe-turned spindles included as the uppermost decorative feature of a gallery or porch below the cornice; also known as an openwork frieze.

Stabilization – "The act or process of applying measures designed to re-establish a weather resistant enclosure and the structural stability of unsafe or deteriorated property while maintaining the essential form as it exists at present", according to the Secretary of Interior's Standards for Rehabilitation.

Street Furniture – Municipal equipment placed along streets including light fixtures, fire hydrants, police and fire call boxes, signs, benches, and kiosks.

Streetscape – The distinguishing character of a particular street is created by its width, degree of curvature, paving materials, design of the street furniture, forms of surrounding buildings, and the presence of vegetation (especially trees) along the curb or sidewalk.

Stretcher – The long face of a brick when laid horizontally.

String Course – A projecting course of bricks or other material forming a narrow horizontal band across the wall of a building, usually to delineate the line between stories, also referred to as a belt course.

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.

Style – A type of architecture distinguished by special characteristics of structure and ornament and often related in time, also, a general quality of distinctive character.

Surround – The border or casing of a window or door opening, sometimes molded.

Symmetry – The state in which one part exactly corresponds to another in size and shape and achieving balance and proportion.

Tax Incentive – A tax reduction designed to encourage private investment in historic preservation and rehabilitation projects.

Tern plate – Sheet metal coated with terne metal, which is an alloy of lead containing up to 20 percent tin.

Terra Cotta – A ceramic material, molded decoratively and often glazed, used for facings for buildings or as inset ornament.

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.

Townscape – The relationship of buildings, shapes, spaces, and textures that give a town or area its distinctive visual character or image.

Trabeated [trā-bē-ā-təd] – A method of construction employing posts and lintels; hence, a term used to describe a standard Greek Revival entrance door having a transom 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 (Over-Door Light) – A narrow horizontal window unit above a door.

Turned – Fashioned on a lathe, as in a baluster, newel, or porch post.

Turret – A small tower, usually corbelled from a corner.

Vernacular – In architecture, as in language, the nonacademic local expressions of a particular region. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principles of formal Classical architecture but are executed by local builders in an individual way that reflects both local or regional needs, tastes, climatic conditions, technology, and craftsmanship.

Victorian – The general term used to describe the wide variety of eclectic revival styles that were introduced in British and American architecture during the reign of Queen Victoria (1837-1901).

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.

Visual Pollution – Anything that, because of its placement or intrinsic nature, is offensive to the sense of sight, e.g. garbage dumps.

Vitrolite ['vi-trə ˌlīt] – Pigmented structural glass developed and popularized in the early 20th century for facing Art Deco and Art Modern-style commercial buildings.

Water Blasting – 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.

Weatherboard – Wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

Wrought Iron – Iron that is rolled or hammered into shape, never melted.

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Wythe – A vertical section of bricks or other masonry that is one unit thick.

These terms have been compiled from a variety of sources including *Landmark Yellow Pages* by the National Trust for Historic Preservation; *The Architecture of Wake County, NC* by Kelly Lally, and *Design Guidelines for Raleigh Historic Districts*, Raleigh Historic District Commission; *Webster's Integrated Dictionary and Thesaurus*, Geddes and Grosset, 2006; Reid Thomas, Restoration Specialist, Eastern Office, NCHPO; and John Wood, Restoration Specialist, Eastern Office, NCHPO.

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Appendix 3

Historic Preservation Organizations

Senior Planner (Historic Preservation)
TOWN OF WAKE FOREST COMMUNITY DEVELOPMENT SERVICES DEPARTMENT
301 S. Brooks Street
Wake Forest, NC 27587
919-435-9516
wakeforestnc.gov

WAKE FOREST HISTORICAL MUSEUM
414 N. Main Street
Wake Forest, NC
919-556-2911
wakeforestmuseum.org

CAPITAL AREA PRESERVATION, INC. *(Wake County Non-Profit Organization)*
PO Box 28142 Capitol Station
Raleigh, NC 27611-8142
919-833-6404
capitalareapreservation.com

HISTORIC PRESERVATION FOUNDATION OF NORTH CAROLINA, INC. *(Statewide Non-Profit Organization)*
Preservation North Carolina
Headquarters Office
PO Box 27644
Raleigh, NC 27611-7644
919-832-3652
presnc.org

NORTH CAROLINA HISTORIC PRESERVATION OFFICE *(SHPO)*
4617 Mail Service Center
Raleigh, NC 27699-4617
919-814-6570
hpo.ncdcr.gov

NORTH CAROLINA OFFICE OF STATE ARCHAEOLOGY *(OSA)*
4619 Mail Service Center
Raleigh, NC 27699-4619
919-814-6552
archaeology.ncdcr.gov

Appendix 4

Federal Preservation Resources

ADVISORY COUNCIL FOR HISTORIC PRESERVATION *(Federal Liaison for Programs)*
www.achp.gov

CERTIFIED LOCAL GOVERNMENT PROGRAM *(National Program)*
www.nps.gov/history/hps/clg/index.htm

FEDERAL PRESERVATION TAX INCENTIVES PROGRAM
www.nps.gov/history/hps/tps/tax/index.htm

ILLUSTRATED GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS
www.nps.gov/history/hps/TPS/tax/rhb/

NATIONAL PARK SERVICE
www.nps.gov/history/

NATIONAL REGISTER OF HISTORIC PLACES
www.nps.gov/history/places.htm

THE SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION
www.nps.gov/history/hps/TPS/tax/rhb/

NPS Preservation Briefs

PRESERVATION BRIEFS: A SERIES OF INFORMATIVE PAMPHLETS *(listed below)*
www.nps.gov/history/hps/tps/briefs/presbhom.htm

Preservation Brief 01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
www.nps.gov/history/hps/tps/briefs/brief01.htm

Preservation Brief 02: Repointing Mortar Joints in Historic Masonry Buildings
www.nps.gov/history/hps/tps/briefs/brief02.htm

Preservation Brief 03: Conserving Energy in Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief03.htm

Preservation Brief 04: Roofing for Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief04.htm

Preservation Brief 05: The Preservation of Historic Adobe Buildings
www.nps.gov/history/hps/tps/briefs/brief05.htm

Preservation Brief 06: Dangers of Abrasive Cleaning to Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief06.htm

Preservation Brief 07: The Preservation of Historic Glazed Terra Cotta
www.nps.gov/history/hps/tps/briefs/brief07.htm

Preservation Brief 08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
www.nps.gov/history/hps/tps/briefs/brief08.htm

Preservation Brief 09: The Repair of Historic Wooden Windows
www.nps.gov/history/hps/tps/briefs/brief09.htm

Preservation Brief 10: Exterior Paint Problems on Historic Woodwork
www.nps.gov/history/hps/tps/briefs/brief10.htm

Preservation Brief 11: Rehabilitating Historic Storefronts
www.nps.gov/history/hps/tps/briefs/brief11.htm

Preservation Brief 12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
www.nps.gov/history/hps/tps/briefs/brief12.htm

Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows
www.nps.gov/history/hps/tps/briefs/brief13.htm

Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns
www.nps.gov/history/hps/tps/briefs/brief14.htm

Preservation Brief 15: Preservation of Historic Concrete: Problems and General Approaches
www.nps.gov/history/hps/tps/briefs/brief15.htm

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors
www.nps.gov/history/hps/tps/briefs/brief16.htm

Preservation Brief 17: Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
www.nps.gov/history/hps/tps/briefs/brief17.htm

Preservation Brief 18: Rehabilitating Interiors in Historic Buildings—Identifying Character-Defining Elements
www.nps.gov/history/hps/tps/briefs/brief18.htm

Preservation Brief 19: The Repair and Replacement of Historic Wooden Shingle Roofs
www.nps.gov/history/hps/tps/briefs/brief19.htm

Preservation Brief 20: The Preservation of Historic Barns
www.nps.gov/history/hps/tps/briefs/brief20.htm

Preservation Brief 21: Repairing Historic Flat Plaster—Walls and Ceilings
www.nps.gov/history/hps/tps/briefs/brief21.htm

Preservation Brief 22: The Preservation and Repair of Historic Stucco
www.nps.gov/history/hps/tps/briefs/brief22.htm

Preservation Brief 23: Preserving Historic Ornamental Plaster
www.nps.gov/history/hps/tps/briefs/brief23.htm

Preservation Brief 24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
www.nps.gov/history/hps/tps/briefs/brief24.htm

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Preservation Brief 25: The Preservation of Historic Signs
www.nps.gov/history/hps/tps/briefs/brief25.htm

Preservation Brief 26: The Preservation and Repair of Historic Log Buildings
www.nps.gov/history/hps/tps/briefs/brief26.htm

Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron
www.nps.gov/history/hps/tps/briefs/brief27.htm

Preservation Brief 28: Painting Historic Interiors
www.nps.gov/history/hps/tps/briefs/brief28.htm

Preservation Brief 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs
www.nps.gov/history/hps/tps/briefs/brief29.htm

Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs
www.nps.gov/history/hps/tps/briefs/brief30.htm

Preservation Brief 31: Mothballing Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief31.htm

Preservation Brief 32: Making Historic Properties Accessible
www.nps.gov/history/hps/tps/briefs/brief32.htm

Preservation Brief 33: The Preservation and Repair of Historic Stained and Leaded Glass
www.nps.gov/history/hps/tps/briefs/brief33.htm

Preservation Brief 34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
www.nps.gov/history/hps/tps/briefs/brief34.htm

Preservation Brief 35: Understanding Old Buildings: The Process of Architectural Investigation
www.nps.gov/history/hps/tps/briefs/brief35.htm

Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes
www.nps.gov/history/hps/tps/briefs/brief36.htm

Preservation Brief 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
www.nps.gov/history/hps/tps/briefs/brief37.htm

Preservation Brief 38: Removing Graffiti from Historic Masonry
www.nps.gov/history/hps/tps/briefs/brief38.htm

Preservation Brief 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief39.htm

Preservation Brief 40: Preserving Historic Ceramic Tile Floors
www.nps.gov/history/hps/tps/briefs/brief40.htm

Preservation Brief 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
www.nps.gov/history/hps/tps/briefs/brief41.htm

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Preservation Brief 42: The Maintenance, Repair, and Replacement of Historic Cast Stone
www.nps.gov/history/hps/tps/briefs/brief42.htm

Preservation Brief 43: The Preparation and Use of Historic Structure Reports
www.nps.gov/history/hps/tps/briefs/brief43.htm

Preservation Brief 44: Replacement, and New Design of Awnings
www.nps.gov/history/hps/tps/briefs/brief44.htm

Preservation Brief 45: Preserving Historic Wood Porches
www.nps.gov/history/hps/TPS/briefs/brief45_47.htm

Preservation Brief 46: The Preservation and Reuse of Historic Gas Stations
www.nps.gov/history/hps/TPS/briefs/brief45_47.htm

Preservation Brief 47: Maintaining the Exterior of Small and Medium Sized Historic Buildings.
www.nps.gov/history/hps/TPS/briefs/brief45_47.htm

Appendix 5

Non-Profit Historic Preservation Organizations

NATIONAL TRUST FOR HISTORIC PRESERVATION *(National Non-Profit Organization)*
preservationnation.org

NATIONAL TRUST MAIN STREET CENTER *(Headquarters for Main Street Program)*
preservationnation.org/main-street

NATIONAL CENTER FOR PRESERVATION TECHNOLOGY AND TRAINING *(NCPTT)*
ncptt.nps.gov

ASSOCIATION FOR PRESERVATION TECHNOLOGY *(International Membership Organization)*
apti.org

PRESERVATION ACTION *(National Non-Profit Advocacy Organization)*
preservationaction.org

HISTORIC PRESERVATION FOUNDATION OF NORTH CAROLINA, INC. *(Preservation NC)*
presnc.org

CAPITAL AREA PRESERVATION, INC. *(CAP)*
capitalareapreservation.com

SOUTHERN GARDEN HISTORY SOCIETY
Southern Plant List
southerngardenhistory.org/PDF/SouthernPlantLists.pdf

Appendix 6

Trade Magazines

OLD HOUSE JOURNAL *(Trade Magazine for Historic Buildings)*
oldhousejournal.com

PERIOD HOMES *(Trade Magazine for Historic Residential Architecture)*
period-homes.com

THIS OLD HOUSE MAGAZINE
thisoldhouse.com

TRADITIONAL BUILDING MAGAZINE *(Trade Magazine for Historic Commercial & Public Architecture)*
traditional-building.com

Appendix 7

North Carolina Enabling Legislation for the Creation of Historic Preservation Commissions by Counties & Municipalities

G.S. 160A-400.1-400.14

Note: The following text has been taken from the North Carolina General Assembly General Statutes web site at www.ncleg.net/gascripts/Statutes/Statutes.asp. Complete texts (by full chapters, not sections) of all General Statutes may be downloaded in HTML, PDF, and RTF formats at that site.

§ 160A-400.1. Legislative findings.
The historical heritage of our State is one of our most valued and important assets. The conservation and preservation of historic districts and landmarks stabilize and increase property values in their areas and strengthen the overall economy of the State. This Part authorizes cities and counties of the State within their respective zoning jurisdictions and by means of listing, regulation, and acquisition:

(1) To safeguard the heritage of the city or county by preserving any district or landmark therein that embodies important elements of its culture, history, architectural history, or prehistory; and

(2) To promote the use and conservation of such district or landmark for the education, pleasure and enrichment of the residents of the city or county and the State as a whole. (1989, c. 706, s. 2.)

§ 160A-400.2. Exercise of powers by counties as well as cities.
The term "municipality" or "municipal" as used in G.S. 160A-400.1 through 160A-400.14 shall be deemed to include the governing board or legislative board of a county, to the end that counties may exercise the same powers as cities with respect to the establishment of historic districts and designation of landmarks. (1989, c. 706, s. 2; 1989 (Reg. Sess., 1990), c. 1024, s. 40.)

§ 160A-400.3. Character of historic district defined.
Historic districts established pursuant to this Part shall consist of areas which are deemed to be of special significance in terms of their history, prehistory, architecture, and/or culture, and to possess integrity of design, setting, materials, feeling, and association. (1989, c. 706, s. 2.)

§ 160A-400.4. Designation of historic districts.
Any municipal governing board may, as part of a zoning or other ordinance enacted or amended pursuant to this Article, designate and from time to time amend one or more historic districts within the area subject to the ordinance. Such ordinance may treat historic districts either as a separate use district classification or as districts which overlay other zoning districts. Where historic districts are designated as separate use districts, the zoning ordinance may include as uses

by right or as conditional uses those uses found by the Preservation Commission to have existed during the period sought to be restored or preserved, or to be compatible with the restoration or preservation of the district. No historic district or districts shall be designated until:

(1) An investigation and report describing the significance of the buildings, structures, features, sites or surroundings included in any such proposed district, and a description of the boundaries of such district has been prepared, and

(2) The Department of Cultural Resources, acting through the State Historic Preservation Officer or his or her designee, shall have made an analysis of and recommendations concerning such report and description of proposed boundaries. Failure of the department to submit its written analysis and recommendations to the municipal governing board within 30 calendar days after a written request for such analysis has been received by the Department of Cultural Resources shall relieve the municipality of any responsibility for awaiting such analysis, and said board may at any time thereafter take any necessary action to adopt or amend its zoning ordinance.

The municipal governing board may also, in its discretion, refer the report and proposed boundaries to any local preservation commission or other interested body for its recommendations prior to taking action to amend the zoning ordinance. With respect to any changes in the boundaries of such district subsequent to its initial establishment, or the creation of additional districts within the jurisdiction, the investigative studies and reports required by subdivision (1) of this section shall be prepared by the preservation commission, and shall be referred to the local planning agency for its review and comment according to procedures set forth in the zoning ordinance. Changes in the boundaries of an initial district or proposal for additional districts shall also be submitted to the Department of Cultural Resources in accordance with the provisions of subdivision (2) of this section.

On receipt of these reports and recommendations, the municipality may proceed in the same manner as would otherwise be required for the adoption or amendment of any appropriate zoning ordinance provisions. (1989, c. 706, s. 2.)

§ 160A-400.5. Designation of landmarks; adoption of an ordinance; criteria for designation.

Upon complying with G.S. 160A-400.6, the governing board may adopt and from time to time amend or repeal an ordinance designating one or more historic landmarks. No property shall be recommended for designation as a historic landmark unless it is deemed and found by the preservation commission to be of special significance in terms of its historical, prehistorical, architectural, or cultural importance, and to possess integrity of design, setting, workmanship, materials, feeling and/or association.

The ordinance shall describe each property designated in the ordinance, the name or names of the owner or owners of the property, those elements of the property that are integral to its historical, architectural, or prehistorical value, including the land area of the property so designated, and any other information the governing board deems necessary. For each building, structure, site, area, or object so designated as a historic landmark, the ordinance shall require that the waiting

period set forth in this Part be observed prior to its demolition. For each designated landmark, the ordinance may also provide for a suitable sign on the property indicating that the property has been so designated. If the owner consents, the sign shall be placed upon the property. If the owner objects, the sign shall be placed on a nearby public right-of-way. (1989, c. 706, s. 2.)

§ 160A-400.6. Required landmark designation procedures.

As a guide for the identification and evaluation of landmarks, the commission shall undertake, at the earliest possible time and consistent with the resources available to it, an inventory of properties of historical, architectural, prehistorical, and cultural significance within its jurisdiction. Such inventories and any additions or revisions thereof shall be submitted as expeditiously as possible to the Office of Archives and History. No ordinance designating a historic building, structure, site, area or object as a landmark nor any amendment thereto may be adopted, nor may any property be accepted or acquired by a preservation commission or the governing board of a municipality, until all of the following procedural steps have been taken:

(1) The preservation commission shall (i) prepare and adopt rules of procedure, and (ii) prepare and adopt principles and guidelines, not inconsistent with this Part, for altering, restoring, moving, or demolishing properties designated as landmarks.

(2) The preservation commission shall make or cause to be made an investigation and report on the historic, architectural, prehistorical, educational or cultural significance of each building, structure, site, area or object proposed for designation or acquisition. Such investigation or report shall be forwarded to the Office of Archives and History, North Carolina Department of Cultural Resources.

(3) The Department of Cultural Resources, acting through the State Historic Preservation Officer shall either upon request of the department or at the initiative of the preservation commission be given an opportunity to review and comment upon the substance and effect of the designation of any landmark pursuant to this Part. Any comments shall be provided in writing. If the Department does not submit its comments or recommendation in connection with any designation within 30 days following receipt by the Department of the investigation and report of the commission, the commission and any city or county governing board shall be relieved of any responsibility to consider such comments.

(4) The preservation commission and the governing board shall hold a joint public hearing or separate public hearings on the proposed ordinance. Reasonable notice of the time and place thereof shall be given. All meetings of the commission shall be open to the public, in accordance with the North Carolina Open Meetings Law, Chapter 143, Article 33C.

(5) Following the joint public hearing or separate public hearings, the governing board may adopt the ordinance as proposed, adopt the ordinance with any amendments it deems necessary, or reject the proposed ordinance.

(6) Upon adoption of the ordinance, the owners and occupants of each designated landmark shall be given written notification of such designation insofar as reasonable diligence permits. One copy of the ordinance and all amendments thereto shall be filed by the preservation commission in the office of the register of deeds of the county in which the landmark or landmarks are located. Each designated

landmark shall be indexed according to the name of the owner of the property in the grantee and grantor indexes in the register of deeds office, and the preservation commission shall pay a reasonable fee for filing and indexing. In the case of any landmark property lying within the zoning jurisdiction of a city, a second copy of the ordinance and all amendments thereto shall be kept on file in the office of the city or town clerk and be made available for public inspection at any reasonable time. A third copy of the ordinance and all amendments thereto shall be given to the city or county building inspector. The fact that a building, structure, site, area or object has been designated a landmark shall be clearly indicated on all tax maps maintained by the county or city for such period as the designation remains in effect.

(7) Upon the adoption of the landmarks ordinance or any amendment thereto, it shall be the duty of the preservation commission to give notice thereof to the tax supervisor of the county in which the property is located. The designation and any recorded restrictions upon the property limiting its use for preservation purposes shall be considered by the tax supervisor in appraising it for tax purposes. (1989, c. 706, s. 2.)

§ 160A-400.7. Historic Preservation Commission.

Before it may designate one or more landmarks or historic districts, a municipality shall establish or designate a historic preservation commission. The municipal governing board shall determine the number of the members of the commission, which shall be at least three, and the length of their terms, which shall be no greater than four years. A majority of the members of such a commission shall have demonstrated special interest, experience, or education in history, architecture, archaeology, or related fields. All the members shall reside within the territorial jurisdiction of the municipality as established pursuant to G.S. 160A-360. The commission may appoint advisory bodies and committees as appropriate.

In lieu of establishing a historic preservation commission, a municipality may designate as its historic preservation commission, (i) a separate historic districts commission or a separate historic landmarks commission established pursuant to this Part to deal only with historic districts or landmarks respectively, (ii) a planning agency established pursuant to this Article, or (iii) a community appearance commission established pursuant to Part 7 of this Article. In order for a commission or board other than the preservation commission to be designated, at least three of its members shall have demonstrated special interest, experience, or education in history, architecture, or related fields. At the discretion of the municipality the ordinance may also provide that the preservation commission may exercise within a historic district any or all of the powers of a planning agency or a community appearance commission.

A county and one or more cities in the county may establish or designate a joint preservation commission. If a joint commission is established or designated, the county and cities involved shall determine the residence requirements of members of the joint preservation commission. (1989, c. 706, s. 2.)

§ 160A-400.8. Powers of the Historic Preservation Commission.

A preservation commission established pursuant to this Part may, within the zoning jurisdiction

of the municipality:

(1) Undertake an inventory of properties of historical, prehistorical, architectural, and/or cultural significance;

(2) Recommend to the municipal governing board areas to be designated by ordinance as "Historic Districts"; and individual structures, buildings, sites, areas, or objects to be designated by ordinance as "Landmarks";

(3) Acquire by any lawful means the fee or any lesser included interest, including options to purchase, to properties within established districts or to any such properties designated as landmarks, to hold, manage, preserve, restore and improve the same, and to exchange or dispose of the property by public or private sale, lease or otherwise, subject to covenants or other legally binding restrictions which will secure appropriate rights of public access and promote the preservation of the property;

(4) Restore, preserve and operate historic properties;

(5) Recommend to the governing board that designation of any area as a historic district or part thereof, or designation of any building, structure, site, area, or object as a landmark, be revoked or removed for cause;

(6) Conduct an educational program with respect to historic properties and districts within its jurisdiction;

(7) Cooperate with the State, federal, and local governments in pursuance of the purposes of this Part. The governing board or the commission when authorized by the governing board may contract with the State, or the United States of America, or any agency of either, or with any other organization provided the terms are not inconsistent with State or federal law;

(8) Enter, solely in performance of its official duties and only at reasonable times, upon private lands for examination or survey thereof. However, no member, employee or agent of the commission may enter any private building or structure without the express consent of the owner or occupant thereof;

(9) Prepare and recommend the official adoption of a preservation element as part of the municipality's comprehensive plan;

(10) Review and act upon proposals for alterations, demolitions, or new construction within historic districts, or for the alteration or demolition of designated landmarks, pursuant to this Part; and

(11) Negotiate at any time with the owner of a building, structure, site, area, or object for its acquisition or its preservation, when such action is reasonably necessary or appropriate. (1989, c. 706, s. 2.)

§ 160A-400.9. Certificate of appropriateness required.

(a) From and after the designation of a landmark or a historic district, no exterior portion of any building or other structure (including masonry walls, fences, light fixtures, steps and pavement, or other appurtenant features), nor above-ground utility structure nor any type of outdoor advertising sign shall be erected, altered,

restored, moved, or demolished on such landmark or within such district until after an application for a certificate of appropriateness as to exterior features has been submitted to and approved by the preservation commission. The municipality shall require such a certificate to be issued by the commission prior to the issuance of a building permit or other permit granted for the purposes of constructing, altering, moving, or demolishing structures, which certificate may be issued subject to reasonable conditions necessary to carry out the purposes of this Part. A certificate of appropriateness shall be required whether or not a building or other permit is required.

For purposes of this Part, "exterior features" shall include the architectural style, general design, and general arrangement of the exterior of a building or other structure, including the kind and texture of the building material, the size and scale of the building, and the type and style of all windows, doors, light fixtures, signs, and other appurtenant fixtures. In the case of outdoor advertising signs, "exterior features" shall be construed to mean the style, material, size, and location of all such signs. Such "exterior features" may, in the discretion of the local governing board, include historic signs, color, and significant landscape, archaeological, and natural features of the area.

Except as provided in (b) below, the commission shall have no jurisdiction over interior arrangement and shall take no action under this section except to prevent the construction, reconstruction, alteration, restoration, moving, or demolition of buildings, structures, appurtenant fixtures, outdoor advertising signs, or other significant features in the district which would be incongruous with the special character of the landmark or district.

(b) Notwithstanding subsection (a) of this section, jurisdiction of the commission over interior spaces shall be limited to specific interior features of architectural, artistic or historical significance in publicly owned landmarks; and of privately owned historic landmarks for which consent for interior review has been given by the owner. Said consent of an owner for interior review shall bind future owners and/or successors in title, provided such consent has been filed in the office of the register of deeds of the county in which the property is located and indexed according to the name of the owner of the property in the grantee and grantor indexes. The landmark designation shall specify the interior features to be reviewed and the specific nature of the commission's jurisdiction over the interior.

(c) Prior to any action to enforce a landmark or historic district ordinance, the commission shall (i) prepare and adopt rules of procedure, and (ii) prepare and adopt principles and guidelines not inconsistent with this Part for new construction, alterations, additions, moving and demolition. The ordinance may provide, subject to prior adoption by the preservation commission of detailed standards, for the review and approval by an administrative official of applications for a certificate of appropriateness or of minor works as defined by ordinance; provided, however, that no application for a certificate of appropriateness may be denied without formal action by the preservation commission. Prior to issuance or denial of a certificate of appropriateness the commission shall take such steps as may be reasonably required in the ordinance and/or rules of procedure to inform the owners of any property

likely to be materially affected by the application, and shall give the applicant and such owners an opportunity to be heard. In cases where the commission deems it necessary, it may hold a public hearing concerning the application. All meetings of the commission shall be open to the public, in accordance with the North Carolina Open Meetings Law, Chapter 143, Article 33C.

(d) All applications for certificates of appropriateness shall be reviewed and acted upon within a reasonable time, not to exceed 180 days from the date the application for a certificate of appropriateness is filed, as defined by the ordinance or the commission's rules of procedure. As part of its review procedure, the commission may view the premises and seek the advice of the Division of Archives and History or such other expert advice as it may deem necessary under the circumstances.

(e) An appeal may be taken to the Board of Adjustment from the commission's action in granting or denying any certificate, which appeals (i) may be taken by any aggrieved party, (ii) shall be taken within times prescribed by the preservation commission by general rule, and (iii) shall be in the nature of certiorari. Any appeal from the Board of Adjustment's decision in any such case shall be heard by the superior court of the county in which the municipality is located.

(f) All of the provisions of this Part are hereby made applicable to construction, alteration, moving and demolition by the State of North Carolina, its political subdivisions, agencies and instrumentalities, provided however they shall not apply to interiors of buildings or structures owned by the State of North Carolina. The State and its agencies shall have a right of appeal to the North Carolina Historical Commission or any successor agency assuming its responsibilities under G.S. 121-12(a) from any decision of a local preservation commission. The commission shall render its decision within 30 days from the date that the notice of appeal by the State is received by it. The current edition of the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings shall be the sole principles and guidelines used in reviewing applications of the State for certificates of appropriateness. The decision of the commission shall be final and binding upon both the State and the preservation commission. (1989, c. 706, s. 2.)

§ 160A-400.10. Conflict with other laws.

Whenever any ordinance adopted pursuant to this Part requires a longer waiting period or imposes other higher standards with respect to a designated historic landmark or district than are established under any other statute, charter provision, or regulation, this Part shall govern. Whenever the provisions of any other statute, charter provision, ordinance or regulation require a longer waiting period or impose other higher standards than are established under this Part, such other statute, charter provision, ordinance or regulation shall govern. (1989, c. 706, s. 2.)

§ 160A-400.11. Remedies.

In case any building, structure, site, area or object designated as a historic landmark or located within a historic district designated pursuant to this Part is about to be demolished whether as the result of deliberate neglect or otherwise, materially altered, remodeled, removed or destroyed, except in compliance with the ordinance or other provisions of this Part, the city or county, the historic preservation commission, or other party aggrieved by such action may institute any

appropriate action or proceedings to prevent such unlawful demolition, destruction, material alteration, remodeling or removal, to restrain, correct or abate such violation, or to prevent any illegal act or conduct with respect to such building, structure, site, area or object. Such remedies shall be in addition to any others authorized by this Chapter for violation of a municipal ordinance. (1989, c. 706, s. 2.)

§ 160A-400.12. Appropriations.

A city or county governing board is authorized to make appropriations to a historic preservation commission established pursuant to this Part in any amount that it may determine necessary for the expenses of the operation of the commission, and may make available any additional amounts necessary for the acquisition, restoration, preservation, operation, and management of historic buildings, structures, sites, areas or objects designated as historic landmarks or within designated historic districts, or of land on which such buildings or structures are located, or to which they may be removed. (1989, c. 706, s. 2.)

§ 160A-400.13. Certain changes not prohibited.

Nothing in this Part shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature in a historic district or of a landmark which does not involve a change in design, material or appearance thereof, nor to prevent the construction, reconstruction, alteration, restoration, moving or demolition of any such feature which the building inspector or similar official shall certify is required by the public safety because of an unsafe or dangerous condition. Nothing in this Part shall be construed to prevent a property owner from making any use of his property that is not prohibited by other law. Nothing in this Part shall be construed to prevent a) the maintenance, or b) in the event of an emergency the immediate restoration, of any existing above-ground utility structure without approval by the preservation commission. (1989, c. 706, s. 2.)

§ 160A-400.14. Delay in demolition of landmarks and buildings within historic district.

(a) An application for a certificate of appropriateness authorizing the relocation, demolition or destruction of a designated landmark or a building, structure or site within the district may not be denied except as provided in subsection (c). However, the effective date of such a certificate may be delayed for a period of up to 365 days from the date of approval. The maximum period of delay authorized by this section shall be reduced by the commission where it finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from such property by virtue of the delay. During such period the preservation commission shall negotiate with the owner and with any other parties in an effort to find a means of preserving the building or site. If the preservation commission finds that a building or site within a district has no special significance or value toward maintaining the character of the district, it shall waive all or part of such period and authorize earlier demolition, or removal. If the commission or planning agency has voted to recommend designation of a property as a landmark or designation of an area as a district, and final designation has not been made by the local governing board, the demolition or destruction of any building, site, or structure located on the property of the proposed landmark or in the proposed district may be delayed by the commission or planning agency for a period of up to 180 days or until the local

governing board takes final action on the designation, whichever occurs first.

(b) The governing board of any municipality may enact an ordinance to prevent the demolition by neglect of any designated landmark or any building or structure within an established historic district. Such ordinance shall provide appropriate safeguards to protect property owners from undue economic hardship.

(c) An application for a certificate of appropriateness authorizing the demolition or destruction of a building, site, or structure determined by the State Historic Preservation Officer as having statewide significance as defined in the criteria of the National Register of Historic Places may be denied except where the commission finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use or return by virtue of the denial. (1989, c. 706, s. 2; 1991, c. 514.)

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Appendix 8

Wake Forest Historic Preservation Ordinance

Wake Forest UDO - 15.11 Historic Preservation

The historical heritage of the Town of Wake Forest is a valuable and important asset. By listing and regulating historic districts and landmarks, acquiring historic properties, and imposing delays in the demolition of historic structures, the Town of Wake Forest seeks: to safeguard the heritage of the town by preserving districts and landmarks therein that embody important elements of its culture, history, architectural history, or pre-history; and to promote the use and conservation of such districts and landmarks for the education, pleasure, and enrichment of the residents of the town, the County and the State as a whole; and to preserve property values and promote the general welfare of its citizens.

15.11.1 Designation of Historic Landmarks / Historic Districts

Upon complying with the required designation procedures set forth herein, the Board of Commissioners may adopt and from time to time amend or repeal an ordinance designating one or more local historic landmarks and/or districts. No property shall be recommended for designation as a landmark or included in a historic district unless it is deemed and found by the Historic Preservation Commission, hereafter referred to as the HPC, to be of special significance in terms of its historical, pre-historical, architectural or cultural importance, and to possess integrity of design, setting, workmanship, materials, feeling and/or association.

A. **Process Type:** Legislative.

B. **Inventory of Possible Landmarks:** As a guide for the identification and evaluation of landmarks, the HPC shall maintain an inventory of properties of historical, architectural, pre-historical and cultural significance within the land development jurisdiction of the town.

C. **Applicants:** An application for the designation of property or properties as a historic landmark or district may be submitted by any of the following:

    1. The Historic Preservation Commission (HPC),
    2. The Board of Commissioners,
    3. The Planning Board,
    4. The Planning Department, and/or
    5. Any resident within the land use jurisdiction of the town.

D. **Required Application Information:** Each application for designation as a historic landmark or district shall contain, at a minimum a Sketch Plan (15.4.2) that describes the boundaries of the proposed landmark or district and its particular historical, pre-historical, architectural or cultural significance.

E. **Opportunity for Comment from the North Carolina State Historic Preservation Office (SHPO)**

1. Once a complete application is submitted, the Administrator shall prepare a report on the historic, architectural, pre-historical, educational or cultural significance of each building, structure, site, area or object proposed for designation or acquisition. Such report and application shall be forwarded to the SHPO.
2. The State Historic Preservation Office shall be given an opportunity to review and comment upon the substance and effect of the designation of any landmark. All comments will be provided in writing. If the SHPO does not submit its comments to the HPC within 30 days following receipt by the department of the report, the Historic Preservation Commission and the Board of Commissioners shall be relieved of any responsibility to consider such comments.

F. **Creation of Ordinance for Designation**

1. Once a potential landmark or district has been identified, the Administrator shall draft an ordinance for the designation of said property as an official local historic landmark or district.
2. The ordinance shall describe the property designated in the ordinance, the name or names of the owner or owners of the property, those elements of the property that are integral to its historical, architectural or pre-historical value, including the land area of the property so designated and any other information the governing board deems necessary.

G. **Public Notification:** Level 1, 2 & 3 required. Level 5 optional.

H. **Public Hearing and Decision by the Board of Commissioners:** The HPC and the Board of Commissioners shall hold a joint public hearing (or separate public hearings) on the proposed ordinance. Following the public hearing(s), the Board of Commissioners may adopt the ordinance as proposed, adopt the ordinance with any amendments it deems necessary, or reject the proposed ordinance.

I. **Post-Adoption Procedures**

1. Upon adoption of the ordinance the owners and occupants of each landmark shall be given written notification of such designation insofar as reasonable diligence permits.
2. One copy of the ordinance and all amendments thereto shall be filed by the applicant in the offices of the Register of Deeds and the Tax Supervisor of Wake County.
3. A second copy of the ordinance and all amendments thereto shall be kept on file in the office of the Town Clerk and be made available for public inspection at any reasonable time.
4. A third copy of the ordinance and any amendments thereto shall be given to the building inspector for the town.
5. The fact that a building, structure, site or area has been designated a landmark shall be clearly indicated on all tax maps maintained by Wake County for such period as the designation remains in effect.

6. The designation and any recorded restrictions upon the property limiting its use for preservation purposes shall be considered by the tax supervisor in appraising it for tax purposes.
7. A suitable sign for each property designated as a landmark may be placed on the property at the owner's consent; otherwise, a sign may be placed on a nearby right-of-way.

15.11.2 Certificate of Appropriateness – Minor Works (Minor COA)

A. **Applicability:** Minor works are those exterior changes that do not involve substantial alterations, additions or removals that could impair the integrity of the property and/or historic district as a whole.

B. **Process Type:** Administrative

C. **Pre-Application Meeting:** No pre-application conference is required prior to applying for a Minor COA. Applicants are strongly encouraged to call or visit the Administrator prior to submitting an application to determine what information is required for the application.

D. **Required Application Information:** Sketch Plan (15.4.2) and Building Elevations for Design Review (15.4.7) (each may be waived by Administrator as appropriate).

E. **Determination of Compliance:** Once an application containing all needed elements is submitted, the Administrator shall review the application and approve or deny it based on compliance with the standards contained in this chapter and in any applicable Historic District Guidelines.

F. **Public Notification:** N/A

G. **Appeals:** Appeals of the decisions of the Administrator shall be heard by the HPC (15.11.3 below).

H. **Permit Validity:** One year

I. **Permit Extension:** The Administrator may grant one extension of this time period of up to one year upon submittal by the applicant of sufficient justification for the extension. Sufficient justification may include, but is not limited to, delays in other outside agency permits, financing institution delays, or other similar reasons beyond the control of the applicant.

15.11.3 Certificate of Appropriateness – Major Works (Major COA)

A. **Applicability:** Any exterior change that does not qualify for a Minor COA according the provisions of Section 15.11.2.A.

B. **Process Type:** Quasi-Judicial (See also 15.5)

C. **Pre-Application Meeting:** It shall be the policy of the HPC, in regard to applications involving new construction or extensive alterations and/or additions to existing structures, that a sub-committee of the commission or Town Staff shall be available to meet with persons involved in planned or pending applications in order to advise them informally, at an early stage in the development process. This advice shall be

on the Historic District Design Guidelines, the nature of the area where the proposed project will take place and other relevant factors. In giving such advice, the members of the sub-committee or staff, collectively and individually, shall refrain from any indication of approval or disapproval. Advice or opinions given by any member of the sub-committee at such an informal meeting shall not be considered official or binding upon the commission.

D. **Required Application Information:** Each application for a Major Certificate of Appropriateness shall contain a Sketch Plan (15.4.2) and Building Elevations for Design Review (15.4.7) (each may be waived by Administrator as appropriate). Other information necessary to show that the use or structure complies with the standards set forth in this ordinance and the Historic District Design Guidelines shall also be provided.

E. **Determination of Compliance:** The Administrator shall review the application to ensure that it is complete, prepare a report and recommendation on the application, and schedule the matter for a public hearing before the HPC.

F. **Public Notification:** Level 1 & 3 required.

G. **Public Hearing:** The HPC shall hold a hearing on the proposal. The applicant and other property owners likely to be materially affected by the application shall be given an opportunity to be heard.

H. **HPC Review:** Following the public hearing the HPC may approve, deny or approve with conditions the application for a Major COA. No Major COA shall be granted unless the HPC finds that the application complies with the Secretary of Interior's Standards for Rehabilitation and the Wake Forest Historic District Design Guidelines.

I. **Findings of Fact:** The action on an application must be supported by specific findings of fact indicating the extent to which the application is or is not congruous with the special character of the historic district or property.

J. **Review Period by HPC:** Applications for COA's shall be acted upon within 180 days after a complete application is filed, otherwise the application shall be deemed approved and a certificate shall be issued. An extension of time may be granted by mutual consent of the HPC and the applicant.

K. **Appeals:** According to the provisions of NCGS 160A – 400.9(e), an appeal from the decision of the Historic Preservation Commission regarding a Major Certificate of Appropriateness application may be made in the nature of certiorari by an aggrieved party to the Board of Adjustment in accordance with Section 15.12 of this ordinance within 30 days of the decision of the commission.

L. **Permit Validity:** One year

M. **Permit Extension:** The Administrator may grant one extension of this time period of up to one year upon submittal by the applicant of sufficient justification for the extension. Sufficient justification may include, but is not limited to, delays in other outside agency permits, financing institution delays, or other similar reasons beyond the control of the applicant.

Demolition Approval System Score (DASS)

DASS Tier	Criteria for Assignment of Tier Category*	Required Action
TIER 1	• Appears on the Historic Building Survey Map of the town; OR • Located in an area on the state study list as a potential historic district	Staff shall determine if property is located in an area that is a potential historic district or if the property is a potential for listing on the state study list. If either is true an application for a COA shall be filed by the applicant for review by the HPC. The HPC shall grant a COA authorizing demolition or may order a delay of up to 365 days before demolition may commence. If neither is true (i.e. the site is not in a potential historic district and is not a potential for listing on the state study list) no COA is required and the demolition may proceed without delay.
TIER 2	• Certified or preliminarily determined by the Secretary of the Interior as contributing to the significance of a district preliminarily determined by the Secretary to qualify as a registered historic district; OR • Designated as "non-contributing" in a National Register historic district; OR • Individually listed in the state study list; OR • Individually listed in any county or local inventory of historic buildings or sites	An application for a COA shall be filed by the applicant for review by the HPC. The HPC shall grant a COA authorizing demolition or may order a delay of up to 365 days before demolition may commence.
TIER 3	• Individually designated landmark; OR • Individually listed in National Register; OR • Designated as "Contributing" in a National Register Historic District	An application for a COA shall be filed by the applicant for review by the HPC. The HPC shall grant a COA authorizing demolition or may order a delay of up to 365 days before demolition.
NONE	None of the above criteria apply, in this case, no delay of demolition.	No COA Required

* A *property shall be classified in the highest Tier Category for which it meets the criteria.*

Appendix 9

Demolition of Historic Structures Ordinance

Wake Forest UDO 15.11.4 Certificate of Appropriateness – Demolition of Historic Structures

A. **Applicability and Authority:** A COA, approved and issued by the HPC subject to the provisions below, is required prior to the demolition, removal or destruction of any of the following historic structures:

1. **Locally Designated Historic Structures:** All locally designated historic landmarks or properties within a historic district pursuant to the authority granted in NCGS 160A-440.14, and
2. **Other Historic Structures:** All other historic structures located within the corporate limits and extraterritorial jurisdiction of the Town of Wake Forest pursuant to the authority granted in Session Law 2007-66, House Bill 827 ratified June 7, 2007 by the General Assembly of the State of North Carolina. Such structures shall include those which are:
    a. Designated as a State or national landmark;
    b. Individually listed in the National Register of Historic Places;
    c. Individually identified as a contributing structure in a historic district listed in the National Register of Historic Places;
    d. Certified or preliminarily determined by the Secretary of the Interior as contributing to the significance of a registered historic district or a district preliminarily determined by the Secretary to qualify as a registered historic district;
    e. Individually listed in the State inventory of historic places;
    f. Individually listed in the county Register of Historic Places; or,
    g. Individually listed in the Town of Wake Forest local inventory of historic places, as per Section 15.11.1.B above.

B. **Process Type:** Quasi-Judicial (See also 15.5)

C. **Pre-Application Meeting:** No meeting is required but applicants are encouraged to call or visit the Administrator to determine what information is required for the application.

D. **Required Application Information:** Each application shall contain a Sketch Plan (15.4.2) designating the extent of the proposed demolition, removal or destruction of historic structures.

E. **Determination of Compliance – Locally Designated Historic Structures:** For applications regarding "locally designated historic structures" as outlined in Section 15.11.4.A.1 above, the Administrator shall review the application to ensure that it is complete and schedule the matter for a public hearing before the HPC.

F. **Determination of Compliance – Other Historic Structures:** For applications regarding "other historic structures" as outlined in Section 15.11.4.A.2 above, the Administrator shall review the application to ensure that it is complete and assign a Demolition Approval System Score (DASS) as described below. If, according to the DASS table on the following page, a Certificate of Appropriateness is required to authorize the demolition, removal or destruction of a designated landmark or a building, structure or site within a historic district, the Administrator shall schedule the matter for a public hearing before the HPC.

G. **Public Notification:** Level 1 & 3 required.

H. **Public Hearing:** The HPC shall hold a hearing on the proposal. The applicant and other property owners likely to be materially affected by the applications shall be given an opportunity to be heard.

I. **HPC Review – Locally Designated Historic Structures:** An application for a Certificate of Appropriateness authorizing the demolition, removal or destruction of a "locally designated historic structure, " as outlined in Section 15.11.4.A.1 above, may be denied or delayed except as provided below:

    1. The effective date of such a certificate may be delayed for up to 365 days from the date of approval. The period of delay should be reduced by the HPC if it finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use or return from such property by virtue of the delay.
    2. During the delay period the HPC shall negotiate with the owner in an effort to find a means of preserving the building, structure or site.
    3. If the HPC finds that a building, structure or site has no special significance or value toward maintaining the character of a district, it shall waive all or part of such period of delay and authorize earlier demolition and removal.
    4. If the HPC has voted to recommend the designated of a landmark or the designation of an area as a historic district, and final designation has not been made by the Board of Commissioners, the demolition or destruction of any building, structure or site in the proposed district or of the designated landmark may be delayed by the commission for up to 365 days after the Board of Commissioners takes final action the designation.
    5. An application for a Major Certificate of Appropriateness authorizing the demolition of a building, structure or site determined by the State of North Carolina's Historic Preservation Officer as having statewide significance as defined in the criteria of the National Register of Historic Places may be denied except where the HPC finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use or return by virtue of the denial.

J. **HPC Review – Other Historic Structures:** An application for a COA authorizing the demolition, removal or destruction of "other historic structures" as outlined in Section 15.11.4.A.2 above, shall be evaluated by the HPC based on four standards which will be weighed using a point scale of 0 to 2, where 0 means that the structure

does not meet the standard, 1 means the structure moderately meets the standard, and 2 means the structure significantly meets the standard. A total score of 4 or greater will result in issuance of a COA with an order for delay of demolition for 365 days from the date in the COA. A total score of less than 4 may result in the issuance of a COA with a delay of less than 365 days or no delay of demolition. The standards are as follows:

1. **Architectural Integrity**
    a. The structure has maintained the integrity of its original architectural form.
    b. Changes made to the structure over 50 years ago have gained historic significance.
2. **Architectural Style**
    a. The structure has a distinctive architectural style
    b. It has superior craftsmanship
    c. The structure is the last or oldest example of a certain building type
    d. It is one of a cluster of buildings that are significant as a group.
3. **Cultural Significance:** The structure is culturally significant due to factors such as its historic use, an event, a person, a builder, or an architect associated with the structure.
4. **Structural Integrity**
    a. The structure will be given a score of 2 points for structural integrity unless the applicant has provided an engineer's report stating otherwise.
    b. Said report will be paid for by the applicant using a structural engineer recommended by the SHPO.
    c. The structural components – roof, wall, floor, and foundation systems will each have a value of ½ appointed. If the report states that system is structurally unsound, the score of 2 will be reduced by ½ point per system rated at 50% or more unsound.

K. **HPC Decision and Findings of Fact:** The action on any application must be supported by specific findings of fact indicated the extent to which the application meets the provisions above. The HPC may choose to include previous documented time spent in the search for an alternative to demolition, such as moving the structure, as part of any required delay of demolition.

L. **Review Period by HPC:** Applications for COA shall be acted upon within 180 days after a complete application is filed, otherwise the application shall be deemed approved and a certificate shall be issued. An extension of time may be granted by mutual consent of the HPC and the applicant.

M. **Immediate Demolition – Other Historic Structures:** For applications regarding "other historic structures" as outlined in Section 15.11.4.A.2 above, the applicant may avoid a delay in demolition imposed by the HPC if the State Building Inspector orders the immediate demolition of the structure or if the applicant makes a claim of

unsafe conditions according to the following provisions.

1. Any application for demolition of a Tier 2 or 3 structure must include documentation as to the condition of the property to support a claim of unsafe conditions.
2. This documentation shall be in the form of a report from a structural engineer recommended by the SHPO and paid for by the applicant. The report shall specifically address the roof, wall, floor, and foundation systems rated as a percentage structurally unsound.
3. If the structure to be demolished is an accessory structure, a similar report from the town building inspector may be submitted for the engineer's report although the HPC may require that the applicant return with an engineer's report at the applicant's expense.
4. The HPC may also require an engineer's report for any Tier 1 property at their discretion and at the applicant's expense based on the considerations of specific site.
5. A structure found to be unsafe shall not automatically be issued a COA with no delay of demolition. The COA may be issued with a delay of demolition and an order for stabilization or shoring in order to avoid demolition by neglect.

N. **Salvage of Materials – Other Historic Structures:** For applications regarding "other historic structures" as outlined in Section 15.11.4.A.2 above, the applicant shall make all materials available to salvagers prior to demolition according to the provisions below:

1. Such materials may be sold to a salvage company or any other interested party, donated to "Habitat for Humanity" or similar organizations, given away to individuals, businesses, or other organizations, or any combination thereof.
2. The applicant must publicly advertise, at least two weeks prior, a date and time for any interested materials salvager or other interested parties to visit the building to be demolished and arrange to acquire any desired salvage materials. The requirement of advertising may be waived by staff or the HPC when the salvage is handled in another acceptable manner or the potential salvage is of minimal value.
3. The applicant shall time the collection of materials in a logical manner, such as doors, windows, fireplace surrounds and mantels, cabinets, fixtures, etc. will be collected prior to wood flooring, although carpets could be collected early.
4. At the time the salvaged materials are collected the applicant or his agent must be on site to assure that materials are not damaged in the acquisition of other materials.

O. **Appeals.** According to the provisions of NCGS 160A-400.9(e), an appeal from the decision of the HPC regarding a Major Certificate of Appropriateness application may be made by an aggrieved party in the nature of certiorari to the Board of

Adjustment in accordance with Section 15.12 of this ordinance within 30 days of the decision of the commission.

P. **Permit Validity:** One year

Q. **Permit Extension:** The Administrator may grant one extension of this time period of up to one year upon submittal by the applicant of sufficient justification for the extension. Sufficient justification may include, but is not limited to, delays in other outside agency permits, financing institution delays, or other similar reasons beyond the control of the applicant.

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Appendix 10

Wake Forest Local Landmarks

Battle-Purnell House, *circa 1802*



The Battle-Purnell House at 1037 North Main Street was designated as a local historic landmark property in 2002. Built from 1802 to 1803 on roughly 300 acres owned by Josiah Battle, a prominent farmer, the Battle-Purnell House is one of the oldest in the Wake Forest area. By 1854 the house was owned by John Purnell, also a farmer. The property was rented out in the late 1800's to various occupants. In 1895 John Purnell died and left the house to his second wife and children. In the early 1900s the Jackson family purchased the property. The Jacksons were also farmers. During the Jackson ownership the accompanying acreage was reduced to 144 acres. In 1991 Julie Ellis and Daniel Safriet purchased the house and nine acres from the P.Y. Jackson estate.

According to *The Historic Architecture of Wake County, North Carolina* by Kelly Lally (1994) "the Battle-Purnell House is perhaps the largest and best-preserved late Georgian-style dwelling in rural Wake County. In its form, plan, and finish, it appears to be related to several other ca. 1800 regional houses in Franklin and Granville counties." "Set on a high stone basement, the house is clad in plain weatherboards and displays raised-six-panel doors, nine-over-nine sash windows, and window and door surrounds with three-part moldings." The three double-shouldered Flemish bond chimneys are handsomely finished with paved shoulders and glazed headers."

The house, says Lally, "retains an extraordinarily intact Georgian interior, including robust paneled mantels, paneled wainscoting, six-panel doors, and original flooring and wall sheathing. The main block follows a traditional but uncommonly large hall-parlor plan – a plan shared with the other houses in the regional group – with an enclosed stair rising in the corner of the hall. The hall itself is the most elaborate room, with a dentil crown molding and an ornate mantel featuring crossetted molding and a cushion frieze."

Ms. Ellis and Mr. Safriet restored the house to its current state of preservation. In addition to Local Historic Landmark Designation, Preservation North Carolina holds a Historic Preservation Easement on the property.

Heartsfield House, *circa 1803*



Heartsfield House on Ligon Mill Road is owned by Mary and David Cooke. The house was designated a local historic landmark on December 20, 2011. Built in 1803, the house is architecturally significant within the context of early nineteenth century residential architecture in Wake Forest. The early date is substantiated by the heavy mortise-and-tenon framing still visible in the attic and basement. The dwelling is a two-story Federal period I-house with tall narrow proportions, flush gable ends, and boxed eaves. Of particular note are the three Flemish bond double-shouldered chimneys, which rank among the county's finest displays of early nineteenth century brick work. The house is significant as an example of high-style rural domestic architecture of the Federal period. Around 1850 the house received a Greek Revival makeover to include the wide, one-story front porch. The house retains a high degree of architectural integrity on the interior and exterior.

Although Dr. Wesley Heartsfield was the first documented owner, there is evidence that a member of the Dempsey Powell family may have built the house. Wesley Heartsfield was born in 1810, the second child of Andrew and Siddie Heartsfield. Family tradition states that he studied medicine in Cincinnati and returned to Wake County to practice. He married Candace Smith in 1835 and they had nine children. In 1848, Heartsfield acquired a 485 tract which contained the 1803 dwelling on Ligon Mill Road. At this time he updated the house in the Greek Revival style. In 1866 Wesley Heartsfield conveyed 685 acres including the house to his son, Jacob Andrew. The house remained in the family as it was first passed to Jacob Andrew Heartsfield, Jr. in 1916 and Jacob Andrew the third in 1934. It was sold out of the family in 1954 when it was purchased by Cary Maupin who enclosed the front porch and added a bathroom on the second floor. The current owners, James D. and Mary Cooke bought the house in 1974 and continue to care for it. The house was designated a local historic landmark in 2011.

Oakforest, *circa 1814*



The house was originally constructed in the Federal style with a hall-and-parlor floorplan. Various additions during the nineteenth century converted it into the Greek Revival-style house you see today. Some of these changes include moving the front door from the south side to the west side, the delicate Federal baluster stairwell was moved to the rear of the

hallway, the veranda was covered, and a portico and 4 Doric columns were added. A rear 2-story ell was built around 1865. The L-shaped rear porch was added shortly after the ell and was later screened in the 1950s. The overall floor plan from 1865 maintains its historic integrity and therefore "the evolution of the house is still evident." In the 1960s, double columns were replaced by long square American Federal-style columns, the upper porch was replaced by a balcony, the frame floor and steps of the original south front entrance were replaced with brick, and the 1865-1930 kitchen's chimney was rebuilt.

There are two historic outbuildings; the smoke house and the corncrib which date from the mid-nineteenth century. In addition to the buildings, the historic landscape and setting have been preserved including an impressive allee of boxwoods that lead to the house and are believed to have been planted in before the Civil War.

Oakforest is sited on approximately seven acres which are a residual parcel of the original 200-acre tract deeded to John Smith by his father, Benjamin in 1803. John Smith is responsible for building the house in the Federal style and for enlarging it in the Greek Revival style. Smith died in 1843 and Oakforest passed to his daughter Elizabeth and her husband, W.D. Jones. The house has remained in the family throughout its history. In 1981 Speed and Barbara Massenburg became the sixth generation to live in the house and seventh to live on the land. Barbara and her children continue to care for the house since Speed's passing in 2011. The house was designated as a local historic landmark in 2008. The house is also individually listed in the National Register of Historic Places.

Purefoy-Chappell House, *circa 1838*



The Purefoy-Chappell House was designated a local historic landmark and listed in the National Register of Historic Places in 2008. The house consists of 4 major sections; a circa 1838 one-and-a-half story side-gable main block with a rear shed wing; a circa 1895 two-story, side-gable addition built onto the south gable end of the original house; a two-room side-gable kitchen/dining building that dates to 1838, and 1895 addition. A one-story hyphen connects the kitchen/dining building to the 1895 addition and contains the 1974 "modern" kitchen. That is a complicated explanation for a wonderful house. The house has a stone foundation. Most of the exterior is covered by weatherboards while the kitchen/dining building has board-and-batten siding.

The original house faced the road that ran north from Raleigh in Forestville and had three rooms. The large main room had three large nine-over-nine windows, one facing south and two flanking the front door that faced west and opened onto a roofed porch. Two smaller windows, six-over-six, flanked the fireplace with plain mantel on the north side of the room. Many of the original

glass panes remain in the windows. Other prominent details include a stair with high knee walls, period mantels, four-over-six and six-over-six windows. In addition to the house, the property has a circa 1838 smokehouse, a circa 1862 doctor's office.

On December 30, 1837, James Purefoy bought one acre in the Alston's Store community which was renamed Forestville in 1839. James Purefoy was the son of John Purefoy, the Baptist minister and plantation owner who convinced the North Carolina Baptist Convention to purchase Dr. Calvin Jones's 615 acre plantation as the site for what would become Wake Forest College. James and his wife, Mary, built the house and lived in it until 1853. James was a Baptist minister serving several churches, a businessman and a 45-year trustee at Wake Forest College. The Purefoy's sold the property to Richard Ligon in 1853. The third owner of the property was Peyton A. Dunn, superintendent for the Raleigh & Gaston Railroad, and trustee of the Forestville Baptist Church which was built in 1860.

The house was owned by one family, the Chappells, from November 21, 1862, until late 1965. Dr. Leroy Chappell moved his wife, Eliza, and their young son, Leroy, to Forestville from Kinston to escape the federal blockade and occupation and to be closer to his family. Dr. Chappell and all his descendants and family have been buried in the Forestville Baptist Church cemetery. Dr. Chappell was listed as one of the commissioners when the Town of Forestville was incorporated in 1879. He built the separate two-room office building south of the house soon after moving to Forestville. The property passed from the Chappell family in 1965 when it was sold to J. Nurney and Grace Bond of Wake Forest who sold the property to their daughter and son-in-law, Jean and Robert McCamy in 1967. The McCamy's sold the house and land to John and Carol Pelosi in 1970 who are the current owners.

South Brick House, *circa 1838*



Three buildings were constructed as the original permanent campus of the Wake Forest Institute and later Wake Forest College, the administration building, the South Brick House, and the North Brick House. All constructed in 1838, the South Brick House is the only building that remains from the original campus. Built as faculty accommodation, the house is a fine example of Greek Revival-style architecture and the only local example of residential masonry construction from the antebellum period in Wake Forest. In addition, it was built by John Berry, a well-known builder/carpenter who later designed and built the Orange County Courthouse in Hillsborough among other buildings in the piedmont.

The house is a two-and-one-half story, side-gabled Greek Revival-style dwelling with center hall plan. The façade features fine Flemish bond brick while the other three elevations have common bond brick. Other details include nine-over-nine double-hung window with louvered shutters,

Palladian windows in the stuccoed gable ends, slate roof, and a single-story Doric portico at the front entrance. Three of the interior mantels are patterned after designs found in Asher Benjamin's 1830 plan book Practical House Architect.

In addition to the house a collection of five historic outbuildings and a well pump contribute to the property including a kitchen, smokehouse, carriage house, dwelling, and well house all dating from 1838 – 1890. The original occupant was Professor Amos J. Battle and later Professor William H. Owen. In 1855, the college sold the house to Samuel Simpson Battle for a private residence. The Gill family acquired the property in the 1890s and retained ownership until 1949 when Professor Edgar E. Folk and his wife, Minta purchased the property. In 2007, James and Alexis Cooke purchased the property and have carefully restored the house and outbuildings. The Cooke's received an Anthemion Award from Capital Area Preservation for their rehabilitation of the house. The South Brick House was designated as a Wake Forest Local Historic Landmark in 2013 and officially listed in the National Register of Historic Places in 2014.

Ailey Young House, *circa 1875*



The house may be the oldest African American historic building in Wake Forest and has historical significance architectural as a rare example of a saddle-bag house with minimal alterations and as the dwelling of one of the town's most important African American citizens. The house was built by Professor William Gaston Simmons for rental housing. The Young family is believed to have rented the house from Professor Simmons beginning around 1875. In 1899, professor Simmon's widow, Mary Elizabeth, sold the house to Ailey Young, an African American woman. Ailey and her husband, Henry raised their family in the home since 1875. It was the childhood home of Allen Young. He taught public school in Wake County until 1905 when he and others organized the Presbyterian Mission School for Colored Boys and Girls, a name that was soon changed to the Wake Forest Normal and Industrial School, the first private school for black children in Wake Forest. Mr. Young served as its principal and at least one of his children taught there. The school was a thriving private institution in the 1910s and attracted boarding students from northern states in the 1920s and 1930s when over 300 students were enrolled. Dwindling enrollment after a public opened resulted in its closing in the 1950s. Mr. Young also was a founder of the Presbyterian Church for African Americans and operated a dry cleaning business that catered to Wake Forest College. Allen Young's daughter, Ailey Mae Young, was a schoolteacher and the first African American and second woman town commissioner, serving in the 1970s. They Ailey Young Park is named for her. All other buildings that were associated with the Young family or with the school have been destroyed.



Powers-Dodd House & Powers Store, *circa 1893 & circa 1897*

The Powers-Dodd House, built circa 1893, is a well-preserved Italianate-style house. The frame two-story house with a gable-and-wing form has two interior brick chimneys, and an original one-story rear ell. All exterior materials are either original or have been replaced in-kind. The front façade gable and the east side gable are decorated with alternating courses of rectangular and fish-scale shingles around a round louvered ventilator. A metal roof, patterned to resemble wood shingles and believed to be original, covers the main block and the rear ell. The Italianate massing of the house is enhanced by decorative features that include single-story bay windows with paneled aprons, front and side porches featuring turned posts with sawn work brackets, and a pair of four-panel doors with two-pane transom as the main entrance.

Adjacent to the house is the brick Powers Store which was built circa 1897 and is one of Wake Forest's most picturesque and well-known landmarks. The first story window openings have flat brick arches while upper openings have segmental arches. A tall, decorative brick parapet wall rises above the flat roof along the front, north, and south elevations. In the center façade the parapet wall rises higher, with two decorative cast-iron ventilators below the sawtooth cornice.

The main façade contains two retail storefronts on the first floor. A cutaway corner entrance, supported by three metal columns marks the main entrance. It shelters a double door with flanking chamfered posts facing the intersection. An additional single door opens near the north corner of the façade. Both entrances have two-pane transoms. Five large six-over-six sashes illuminate the first floor corner retail space. The windows have chamfered posts and paneled beadboard aprons. The north façade entrance has a single large six-over-six sash window with apron.

The history of these two buildings is tied to the Powers family. Benjamin Powers met Hattie Brewer while he was a student at Wake Forest College in the 1870s. Hattie was a daughter of John Brewer and Ann Eliza Wait Brewer, and granddaughter of Samuel Wait, first president of Wake Forest College. Ben Powers received his B.A. in 1876 and his M.D. in 1878 and married Hattie in 1879. In 1880 Ben, age 25, Hattie, age 21, and their first child Fannie N., age eight months and lived with her parents on North Main Street in a three-generation household of thirteen people. In 1892, Robert H. Timberlake and his wife Mary sold the lot that now contains the house and

store to J. B. Powers for $1,800. Ben and Hattie Powers apparently built their house about 1893.

Dr. Powers was a physician and invested in numerous real estate and commercial ventures in downtown Wake Forest. In 1897, he gave Hattie a half-acre lot between Main and Middle now College Streets, adjacent to their home, and several other lots on the railroad tracks. These sales verify a family tradition that Ben fell ill about 1897 and, believing he was dying, constructed a brick store on the corner lot beside his house in order to provide income for his family. Hattie is said to have designed the store, which originally rented to a grocery and dry goods company. Tenants throughout the years include Z.V. Peed and Co. Dry Goods, Williams Club House Restaurant, Miss Jo Williams's Cafeteria, Benn Dodd's medical practice, the Pi Alpha Delta law fraternity, and Stevens Bookstore. The store become known as "The Corner" about 1976 when Kathleen Chandley renovated the downstairs into The Corner Ice Cream Shop, a popular business that she operated until the building was sold in 2007 to the Ludases.

Dr. Powers's death in 1926 shocked the town where he had practiced medicine for forty-seven years. By 1930 his seventy-one-year-old widow Hattie moved next door to live with her daughter Hallie C. and her son-in-law Thomas M. Arrington. It was Fannie Powers Dodd who remained in the homeplace until her death in 1961 then the property passed to Carey Dodd who remained there until his death in 1975 at the age of seventy-five. It remained in the family until 2007 when the house and store were sold to current owners Marty and Debra Ludas. The Powers House and Store are part of the Wake Forest National Register Historic District and Local Historic District. The property was designated as a local historic landmark in 2016. The Ludas' have carefully restored the house and rehabilitated the building.

I.O. Jones House, *1903*



The I.O. Jones house was built in 1903 by Robert Freeman and his wife, Genoa Rox Hunter as a wedding present for their daughter, Elizabeth and her husband Ira Otis Jones on a lot acquired from T. E. Holding. Mr. Freeman, his son-in-law, I. O. Jones, and O. K. Holding started the Wake Forest Supply Company, initially a general store and later named Jones Hardware. Mr. Jones had previous hardware experience with Briggs Hardware in Raleigh.

The house was always filled with people, not only the children and their families, but friends and students from the college. Rooms were often rented to students. Elizabeth was known for her gardens. There were gardens on both sides of the house, a rock garden in the back, a vegetable garden, and a grape arbor. Every spring the townspeople were allowed to tour them.
In 1964 the house was sold to Harold and Thelma Washington.

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The I. O. Jones House is a good example of Queen Anne/Classical Revival transition style popular at the turn of the last century. The house retains stylistic characteristics of asymmetrical massing, varied roof lines and the wrap-around front porch with the turned columns and balustrade which is typical of this period of architecture.

The primary window treatment is one-over-one sash with simple post and lintel surrounds. The front door is a single doorway of one large beveled pane of glass flanked by sidelights and transom with decorative muntins. The front of the house has a projecting bay area at the roofline that is capped by a pedimented gable with an oval window. A second gabled roof end on the north elevation has a centered oval window with delicate tracery. The house sits slightly angled on the lot, coupled with its large scale makes it prominent on the streetscape of S. Main Street. Marsha O'Brien purchased the house in 1974 and currently lives there with her husband Glenn. This is the first local landmark designated in the Town of Wake Forest in 1991.

Friendship Chapel Baptist Church "Old Cemetery", *circa 1865*

The Old Cemetery of Friendship Chapel Missionary Baptist Church (referred to as the Old Cemetery) is closely tied to the history of Wake Forest College, the Town of Wake Forest, and the historic Town of Forestville. Friendship Chapel is the African-American offshoot of Forestville Baptist Church, which was founded in 1859. Although slaves had always been invited to worship in the balcony of Forestville Baptist, after Emancipation the congregation helped establish a separate church for its black members and this became Friendship Chapel, so named for the kindness and good feelings surrounding the joint effort.



The historic Old Cemetery is associated with the present day church, although it is no longer used for interment. Oral history suggests that prior to Emancipation the surrounding African-American community used the area containing the cemetery for covert Christian worship services. Following Emancipation, the community continued to meet at the site and began using the area as a cemetery perhaps as early as the late 1860's. The landowner eventually deeded the parcel to the church. The parishioners believe the cemetery was closed in the 1950's when it was determined to be full.

The Old Cemetery of Friendship Chapel Missionary Baptist Church is historically significant because of its association with the establishment of that community's first African-American religious congregation. It is the location where an estimated 567 members are buried (400 individual marked and unmarked graves identified on the basis of surface features, 277 possible graves in the areas surveyed with GPR, one possible mass burial). The mass burial, local oral history suggests, was linked to the 1918 Spanish Flu pandemic and is said to be the burial site of both black and white residents who succumbed to the virus.

Appendix 11

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