

DRAFT AGENDA

**Wake County Historic Preservation Commission
Monthly Meeting
Tuesday, November 18, 2025 – 1:00 PM
Room 2800 – Wake County Justice Center
301 S. McDowell Street, Raleigh, North Carolina**

- I. Call to Order/ Roll Call**
- II. Approval of November 18, 2025 Agenda**
- III. Approval of October 14, 2025 Minutes**
- IV. Public Hearing for a Certificate of Appropriateness (CA-12-25)**
 - Owners: Patricia O'Neill
 - Landmark: John & Nancy Strain House
 - Location: 8536 Lake Wheeler Road, Raleigh
 - Jurisdiction: Fuquay-Varina
 - The applicant is requesting construction of a secondary garage building.
- VI. Principles and Standards Draft Review and Discussion w/Consultants
Katie Cook & Cassandra Talley, Loggia, LLC via Zoom**
- VI. Staff Report**
 - A. Reappointments to the WCHPC
 - B. Preservation Celebration May 3, 2026 – Good Hope Baptist Church, Shotwell
 - C. Potential Landmark Candidates
 - D. CLG Training
 - E. Other
- VII. Old Business**
- VIII. New Business**
- IX. Other Business**
- X. Chair's Report**
- XI. Adjourn**

DRAFT MINUTES

**Wake County Historic Preservation Commission
Tuesday, October 14, 2025 – 3:30 PM Room 2800 – Wake County Justice Center
301 S. McDowell Street, Raleigh, North Carolina**

Members Present (7): Mr. Ed Morris (Vice-Chair), Ms. Karen Padgett, Mr. Dan Turner, Ms. Stephanie Ashworth, Ms. Suzanne Prince, Ms. Peggy Beach, Ms. Judy Bass

Members Absent (5): Mr. Jeff Hastings (Chair), Mr. Brendan Feters, Ms. Lonette Williams, Mr. Tom Carrigan, Mr. Nathan Guerin

Staff (3): Mr. Gary Roth and Mr. Jeremy Bradham, Capital Area Preservation, Inc. (CAP)
Ms. Terry Nolan, Wake County Planning and Development Services Division

1. Call to Order/ Roll Call

Mr. Morris called the meeting to order at 3:35pm.

2. Approval of October 14, 2025 Agenda

Approved as submitted.

3. Approval of August 12, 2025 Minutes

Approved as submitted.

4. Public Hearing for a Certificate of Appropriateness (CA-11-25)

Owners: New Waters Recovery North Carolina RTC, LLC

Landmark: J. Beale Johnson House

Location: 6321 Johnson Pond Road, Fuquay-Varina

Jurisdiction: Fuquay-Varina

The applicant is requesting a Certificate of Appropriateness for the construction of two secondary residential buildings to the rear of the main house, expansion of the garage to be converted into kitchen space, the addition of an accessible ramp, and landscape improvements

Mr. Morris began by summarizing the public hearing procedures.

<https://www.wake.gov/departments-government/board-commissioners/meetings-schedules-materials/meeting-procedures>

Mr. Morris swore in Mr. Bradham, Mr. Roth and the applicant team. Mr. Bradham presented a brief PowerPoint summarizing the application and turned the podium over to the applicant's attorney, Mr. John Adcock, to give a more thorough presentation.

Mr. Roth provided the background for the previously approved CA-01-25 from January's meeting. The applicant is working with both the Town of Fuquay-Varina and the WCHPC, and changes to the previously-approved COA are reflective of the comments received by the Town. Mr. John Adcock, on behalf of the applicant, explained the process after the successful rezoning, March 2025. Mr. Ryan Peterman gave a PowerPoint presentation highlighting the proposed changes from the previously-approved COA.

*Copies of any of the designation reports and other information regarding agenda items available by calling (919) 833-6404 or e-mailing info@cappresinc.org

QUERY: Mr. Turner asked about the width of the proposed new stairs and how they would accommodate the historic columns on that side of the porch. The width is an issue, since it would necessitate removal of the historic railing and possible relocation of one or two of the historic columns. Following a lengthy discussion among commission members, the applicant using images of the porch and the proposed steps, as well as an internal discussion among the applicant team, Mr. Peterman stated that the proposed side stairs would be removed from consideration.

QUERY: Mr. Morris asked if the steps were a town requirement. Mr. Peterman stated that it was not, but it was proposed to improve the foot traffic flow on site.

With no further questions for the applicant, Mr. Bradham provided the following relevant *Principles and Standards* for the proposed work:

Setting & Site Features

2.1.1. Retain and preserve the historic setting of the landmark, including the visual and associative characteristics of the site that contribute to the overall historic character of the landmark building, structure, or site.

2.1.2. Maintain and protect the visual and associative characteristics of the landmark setting established by the relationship of the landmark to its site, including site topography, significant views and vistas, accessory structures, roads, walkways, fences, walls, and plantings.

2.1.3. Introduce new site features, building additions, and independent structures in ways that are compatible with the visual and associative characteristics of the landmark's setting.

2.1.4. It is not appropriate to introduce or remove a site feature or element if it will substantially diminish or radically alter the visual and associative characteristics of the landmark setting.

2.2.1. Retain and preserve the site features and plantings that are significant in defining the overall historic character of a landmark building, structure, or site.

2.2.2. Retain and preserve the historic relationship between the landmark building or structure, yards, and fields, and the site features and plantings. It is not appropriate to substantially alter site topography by grading, excavating, or filling.

2.2.3. Maintain and protect historic site features and plantings through appropriate methods. Seek the advice of a professional to protect site features and plantings from damage during or as a result of construction activities.

2.2.7. Introduce new site features and plantings, if needed, which are compatible with the overall historic character of the landmark building, structure, or site.

2.2.8. Locate new site features and plantings, if needed, in ways that maintain or enhance the overall historic character of the landmark and its historic context. It is not appropriate to introduce incompatible site features or equipment, including mechanical units, solar collectors, storage units, swimming pools, decks, playground equipment, and large satellite dishes, in locations that diminish or compromise the overall historic character of the landmark building, structure, or site.

2.4.1. Retain and preserve walkways, driveways, and parking areas that are significant in defining the overall historic character of a landmark building, structure, or site, including their width, configuration, scale, materials, curbing, and related plantings in appropriate ways.

2.4.2. Maintain and protect historic walkways, driveways, and parking areas through appropriate methods.

2.4.6. Introduce new walkways, driveways, or parking areas, if necessary, which are compatible with the overall historic character of the landmark and site. Consider location, scale, materials, and configuration when determining compatibility. Retain the general site topography and any significant landscape or site features. It is not appropriate to diminish or substantially alter the overall historic character of the landmark site through the introduction of new walkways, driveways, or parking areas or through the introduction of inappropriate materials.

2.4.7. Locate new parking areas unobtrusively in locations that do not diminish or intrude upon character-defining elevations of the landmark or important site features. Incorporate existing mature vegetation, if possible, and introduce additional perimeter landscaping or screening to lessen the impact of new parking areas. Subdivide large parking areas with planting strips. It is not appropriate to radically reduce the overall ratio of green space to paved area on a landmark site.

2.4.8. Protect mature vegetation and significant site features from damage caused by the construction of new walkways, driveways, and parking areas.

Following the presentation, staff recommended approval of the application.

Mr. Morris asked if anyone wanted to speak in favor or against the application.

Mr. Adcock stated that, other than the stairs, every other request in this COA application is a result of the Town's requirements. Most of the changes are on the eastern side of the property and downgrade from the main house. Regarding parking, the rezoning of the property labeled this as hospital/medical center, as Town of Fuquay-Varina did not have any defined use close to what is being proposed on site. With that use, the parking requirements were significant, so the applicant is working with the town to accommodate the slight increase in parking, but the Town does have the option of administrative adjustment to limit the number of required parking areas.

QUERY: Mr. Roth asked for clarification concerning the paving materials that are acceptable to use on site. His understanding is that the intention is not to mix and match paving materials, but to consider *one of a number of appropriate alternative materials*. Mr. Adcock stated that the Town does not approve of the use of crush-and-run, but instead, would require plain asphalt. Discussions with the Town continue with this topic, but the entire lane behind the two new structures was requested by the Fire Marshal. Mr. Roth noted that in CA-01-25, the approved material for the sidewalks was exposed-aggregate concrete, and he wanted to clarify that this was still the case, since alternative paving materials are being considered for the driveway. He asked if the applicant wanted this commission to consider flexibility for the sidewalks as well as the driveway.

N.B. Mr. Turner noted that the walkways from the main house to the Cook's House already have existing pavers.

N.B. Mr. Bradham noted that consistency is the key when offering proposed materials for the driving areas and walkways. Mr. Peterman stated that the applicant is open to alternatives to provide consistency on the site.

QUERY: Mr. Bradham asked if they are proposing three or four options for the paving material. Mr. Peterman stated that they want the commission to consider the proposed options and keeping them consistent on site.

Mr. Morris called for a short recess, keeping the public hearing open during the recess as Staff and the applicant team discussed the new proposal.

Mr. Adcock stated that the applicant wants to remain consistent with materials, so they have agreed to walkways being made of pavers, and the three options for the drive isles and parking areas, apart from the previously-approved crush and run, would consist of either exposed aggregate concrete, stamped asphalt, tar and chip, or a reinforced paving system with use of crush and run.

Mr. Morris asked if there was anyone to speak for or against the application. Hearing none, Mr. Morris closed the public hearing.

With no discussion, Ms. Beach offered the following motion:

“I move that the WCHPC find and conclude that the landscape and site improvement changes at the J. Beale Johnson House is in accordance with the following Wake County Principles and Standards for *Setting & Site Features* as fully read into the record by staff:

2.1.1

2.1.2

2.1.3

2.1.4

2.2.1

2.2.2

2.2.3

2.2.7

2.2.8

2.4.1

2.4.2

2.4.6

2.4.7

2.4.8

Findings and Conclusions:

- 1) A screen wall will be south of the dining building (former garage) to match the adjacent structure and shield the mechanical equipment.**
- 2) The pathway material is changing from the previously-approved rubberized material to mimic natural pathway. In order to achieve the required ADA grades,**

an elevated walkway constructed of wood is being proposed in lieu of the rubberized walkways.

- 3) Due to fire truck access requirements, a hammerhead turn is being proposed south of the dining building. Landscape buffering will be added around this hammerhead turn around and will not diminish the overall historic character of the House or the Property.
- 4) The parking area adjacent to the Cook's House will consist of a total of ten (10) parking spaces, three additional from the previously-approved seven (7) parking spaces. Landscape buffering will be added to the parking area and will not diminish the overall historic character of the House or the Property.
- 5) The entry driveway, previously-proposed to remain as is, will be extended 20 feet to accommodate fire access and will not diminish the overall historic character of the House or the Property.
- 6) All walkways on site will consist of brick pavers, and the alternative paving materials for the access drive and parking area shall be one of the following: exposed aggregate concrete, stamped asphalt, tar and chip, a reinforced paving system with use of crush and run, or regular crush and run, as previously-approved.
- 7) Each Heritage Tree removed, necessary for the construction of the new secondary residential buildings, will be replaced on the Property with a minimum 3 inch caliper tree of the same or similar species closer to the new residential buildings and along the entry drive compared to previously approved locations where the trees were removed.
- 8) The scale, location, materials and configuration of these landscape and site improvements are compatible with and will not diminish or substantially alter the overall historic character of the House and the Property."

Upon a second by Mr. Turner and with no further discussion, the motion passed unanimously.

Ms. Beach offered the following motion: "Based on the preceding findings and conclusions derived from the relevant Wake County Principles and Standards, I move that the Commission grant a Certificate of Appropriateness for the landscape and site improvement changes at the J. Beale Johnson House."

Upon a second by Ms. Prince and with no discussion, the motion passed unanimously.

Mr. Morris thanked the applicant team for being patient and working through this with the commission.

5. Designation Committee Report

Mr. Turner stated that he really appreciates the hard work of commission Staff in making sure that the commission doesn't miss anything or get off track.

Mr. Turner reported the following:

- The Lake Myra NR nomination should be completed later this year and brought to the commission by the first of the year.
- The Shotwell roadside marker is in production and expected to be shipped by the end of the year and stored at Good Hope Baptist Church, where it will be unveiled and dedicated at the 2026 Preservation Celebration held there.

- Commission members should keep an eye on potential landmarks, especially over the next month or two

N.B. Ms. Nolan stated that the County will be able to install the Shotwell roadside marker prior to the 2026 Preservation Celebration. She will share more information once details are made available.

QUERY: Ms. Padgett asked about the date of the 2026 Preservation Celebration. Mr. Morris noted that it is the first Sunday in May, May 3, 2026. She noted that she has been in contact with Ms. Morrissey to take over her duties for the planning for the event. Mr. Roth stated that there will be a site visit to meet with members of Good Hope Baptist Church in February or March in the planning process.

6. Staff Report

- A. Anthemion Awards Follow-Up: Mr. Roth stated that there was a great turnout for CAP's 2025 Anthemion Awards, with most commission members attending. The food and environment were great at the NC State University Club. Commission members each expressed how much they enjoyed the program. Parking was great, and it will serve as a great location for future Anthemion Awards events. Mr. Roth noted that the CAP board is considering holding the event every other year, much like the Wake County Preservation Celebration, and Mr. Roth proposed holding CAP's Anthemion Awards in the off-year of the Preservation Celebration, so there will be an event every single May, alternating between the Anthemion Awards and the Preservation Celebration to celebrate May as Preservation Month.
- B. Principles and Standards Update: Mr. Roth reported that Loggia, Inc, the consultants, will be providing a draft with a completed section based on their feedback received from the commission back in August. The plan is to have a thorough discussion at the next commission meeting, which will be held at the Wake County Justice Center on November 18, 2025. The meeting being held in this room provides access to bring in the consultants via video conference during the discussion. Staff will coordinate with the consultants about the time-frame needed for this robust discussion. It is likely that the meeting time will be pushed up to 1:00pm or 2:00pm, so commission members should be flexible on the time.
- C. Minor Works COA Approvals: Mr. Bradham presented two minor work COAs that were approved by staff:
 - CA-09-25 – Ballentine-Spence House, Zebulon: Staff approved installation of privacy fence at the rear of the property with landscaping buffers
 - CA-10-25 – Dr. Wiley S. Cozart House, Fuquay-Varina: Staff approved installation of privacy fence at the rear of the property connecting to the Ballentine-Spence privacy fence

7. Old Business: Ms. Beach stated that she would gladly fill the role of sending out cards on behalf of the commission in the wake of Ms. Morrissey's departure for Kentucky. She also stated that she would like an updated contact sheet, as well as Ms. Morrissey's Christmas card mailing list.

8. New Business: None.

9. Other Business: Ms. Nolan reported that there is a re-organization of the Wake County Community Services Department, and commission members will be receiving an email from Mr. Tim Maloney in the coming days explaining the restructuring. Planning, Development, and Inspections will be coming out of Community Services to become its own department with its own, dedicated administrative staff.

10. Chair's Report: Mr. Morris stated that Mr. Hastings could not attend today due to the NC State Fair, which is their busiest time of year at Burke Brothers Hardware.

11. Adjourned: Hearing no objection, the meeting was adjourned at 4:58pm.

Jeremy Bradham
Secretary

Wake County Historic Design Standards

Acknowledgements

Wake County Historic Preservation Commission

Ed Morris, Chair
Jeff Hastings, Vice Chair
Stephanie Ashworth
Peggy Beach
Tom Carrigan
Brenden Feters
Nathan Guerin
Camille Morrissey
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Daniel Turner
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Introduction

Historic landmarks and historic districts are an invaluable legacy, linking present and future generations to Wake County's shared heritage as expressed in its buildings, objects, landscapes, and archaeological resources. Understanding and appreciating this history is a vital step toward understanding and improving the present and future. Preservation of these assets ensures that the stories they embody are not lost, and it creates a unique sense of place that is attractive to homeowners, businesses, and visitors alike. Throughout this document the term **historic landmark** includes buildings, structures, sites, areas, or objects that are designated as a historic landmark by the WCHPC and the Wake County Board of Commissioners.

A historic landmark is a distinctive property that is recognized for its historic or architectural significance. Historic districts are areas of special historical character defined by their architectural design, buildings, streets, and landscape features. Both landmarks and districts may be monumental or modest, residential or commercial, and rural or urban in character. Together, they reflect the cultural and architectural development of Wake County and form a tangible link to its past.

Wake County encourages development that preserves and enhances the character of its landmarks and historic districts. Local landmarks are designated under Wake County's historic preservation ordinance that mandates the design review of proposed exterior—and, in rare cases, interior—changes to landmark properties. While not currently used in Wake County, historic overlay zoning establishes a design review process for exterior changes to properties located within a designated historic overlay district. Neither designation alters the range of permitted uses established by existing local, state, or federal zoning regulations. Rather, these tools help ensure that new development and rehabilitation efforts are compatible with the established historic character.

The County recognizes historic preservation as a public purpose and an essential component of community planning. The Wake County Historic Preservation Commission (WCHPC) is responsible for reviewing proposed work within designated districts and on landmark properties. All exterior work on buildings, sites, structures, and objects within these areas—whether involving historic or non-contributing resources—is subject to review and approval by the Commission. Applicants must obtain a Certificate of Appropriateness prior to beginning work to confirm that proposed work complies with adopted preservation standards and design guidelines.

These Standards are intended to assist property owners, residents, business owners, architects, and contractors in making informed design decisions that are consistent with preservation best practices. They also guide the WCHPC and its staff in evaluating the appropriateness of proposed work. While each project is considered individually, it is important to note that the presence of non-compliant work elsewhere within a district or on another landmark property does not serve as a precedent for approval of new non-conforming projects. Many such alterations were undertaken prior to the adoption of design review or under special circumstances.

By encouraging sensitive rehabilitation and compatible new design, Wake County's preservation program strengthens the character and vitality of its historic places. The continued protection and thoughtful stewardship of these landmarks and districts ensure that the county's distinctive architectural and cultural legacy will endure for generations to come.

Key Words and Acronyms

COA = Certificate of Appropriateness

WCHPC = Wake County Historic Preservation Commission

CAP = Capital Area Preservation

SHPO = North Carolina State Historic Preservation Office

NPS = National Park Service

Historic Landmark = A building, structure, site, area, or object that is designated as a historic landmark by the WCHPC and the Wake County Board of Commissioners. It is used here when discussing historic buildings, structures, sites, areas or objects in Wake County that have been designated by WCHPC and the Wake County Board of Commissioners.

Historic Resource = A historic resource largely means the same thing as a “historic landmark”, but historic resource is the *term of art* used more broadly in the historic preservation community. It is used here when discussing national preservation law and policy and the National Register nomination process.

Wake County’s Historic Landmarks

Wake County, North Carolina, has a rich history shaped by its yeoman farmers, agriculturally based economy, longstanding commitment to education, and its role as the center of state government. Recognizing the important role historic preservation plays in enhancing the quality of life for its residents, Wake County has actively engaged in preservation efforts since 1988, beginning with the identification and documentation of the county’s significant historic landmarks and later establishing a countywide historic preservation program. The original county survey, which was updated in 2005, catalogued approximately 2,000 historic properties spanning from the colonial period through the mid-twentieth century. These properties represent a wide variety of building types, architectural styles, and settings, collectively illustrating Wake County’s unique history and contributing to the quality of life for both residents and visitors.

Many of the properties documented in the county’s historic survey have been listed in or determined to be eligible for the National Register of Historic Places which is a federal program that recognizes properties of architectural, cultural, or archeological significance. While listing a property on the National Register of Historic Places is primarily honorary, it also provides a degree of protection for properties affected by federally funded projects like the construction of highways, transmission lines, reservoirs, or housing developments. Owners of income-producing historic properties may also benefit from a 20% federal tax credit, a graduated state tax credit that ranges from 15% to 20%, depending on rehabilitation expenses and other factors. Owners of non-income producing properties, including private homes, may qualify for a 15% state tax credit on the rehabilitation. Although the National Register program is separate from Wake County’s local

historic landmark program, National Register nominations frequently form the basis for local designation reports.

At the local level, there are currently 84 properties in Wake County that have been designated as historic landmarks. These landmarks, scattered throughout the county's rural, small-town, and urban areas, span more than two centuries and encompass a broad range of property types. Examples include intact historic homes reflecting popular national architectural styles, a nineteenth century plantation with outbuildings, farm complexes, a small-town railroad depot, a former high school from the 1920s, a crossroads brick farm supply store, and a rare c.1960 geodesic dome.

Local designation recognizes properties deemed worthy of preservation by the community. These landmarks are designated by the Wake County Board of Commissioners based on recommendations from the WCHPC. Unlike properties listed in the National Register, locally designated landmarks are subject to design review by the WCHPC and qualify for an annual 50% property tax deferral. Additional information about the National Register of Historic Places and Wake County's local landmark program is provided in the Appendix.

List of Locally Designated Properties

Add chart of locally designated properties here with landmark name and address

Add Maps Here (county-wide and smaller scale maps where clusters occur)

Architectural Styles of Wake County's Historic Landmarks

Wake County contains a diverse mix of architectural styles and building types with buildings ranging in construction date from the early-nineteenth century to the mid-twentieth century. The earliest buildings constructed in Wake County included log cabins, hall-and-parlor houses, and Federal style buildings. Greek Revival, enormously popular in the mid-nineteenth century, was another common style. Later styles include Italianate, Gothic Revival, and Victorian era styles such as Queen Anne and Stick. In the twentieth century common styles include Neoclassical, Colonial Revival, and Craftsman styles. This section contains entries for the most common architectural styles found amongst Wake County's historic landmarks. For each style, common characteristics and character-defining features are described. For styles not profiled here, there are several reference texts listed in the Appendix that can be consulted for additional information.

To understand architectural styles, it is important to understand the difference between a building's **style** and its **form**. A building's form refers to a building's overall shape, massing, and spatial organization. A building's style refers to its visual character and ornamentation. Thus, a house that has a bungalow form (a small house with a shallow roof that is one-and-a-half stories) may be designed in the Craftsman style (battered columns, exposed rafter tails, and knee braces).

Vernacular

Commented [CT1]: Gary/Jeremy: we have seen 82, 83, and 84 referenced as the current number of landmarks. Our list says 83. Can you confirm the right number?

Commented [CT2]: Callout

Vernacular houses are abundant in Wake County, and they typically lack strong stylistic details that would make them identifiable as a formal style. Rather, these houses usually have simple massing, simple floor plans, and relatively little stylistic details. These houses typically are constructed of materials available locally often with pine framing, brick chimneys, and metal or wood shingled roofs. Because these houses have little stylistic decoration, the form of the house can also be used to describe them. Hall and parlor houses are one of the earliest house types in colonial and early nineteenth century America. Hall and parlor houses generally consist of two main rooms, set side by side, typically covered with a side gable roof. I houses are two story houses that are one room deep and generally two rooms wide and generally feature a central hall passage. I houses and hall-and-parlor houses are two common types found in Wake County.

Ex: Maynard Pearson House

Ex: Jesse Penny House

Ex: Knight Farm

Federal

The Federal style emerged in the U.S. in 1780 and continued as a prominent style through about 1830. These houses are usually two stories tall and are rectangular in shape. Stylistic features include a classically styled front door surround often topped with a fanlight, a small entry porch with a roof supported by slender columns, a cornice with decorative moldings or dentils, and double-hung windows often with six light sashes. These houses are usually highly symmetrical although projecting wings or detached dependencies (kitchens, etc.) are also common. Exterior chimneys at the gable ends are also common.

Ex: Beaver Dam Plantation (Georgian-Federal transitional)

Ex: Oaky Grove Plantation

Greek Revival

The Greek Revival style was popular during the middle of the nineteenth century, and these houses typically featured a moderately pitched side or front gabled roof with gable returns, a prominent entablature, and wood weatherboard siding painted white. High style examples may include classical columns, pilasters, pedimented windows, and elaborately detailed entryways. Historic windows are typically double-hung wood sash units with six or more lights per sash. On vernacular examples, decoration may only include gable returns and a prominent entablature.

Ex: Pugh House

Ex: Alpheus Jones House

Italianate

The Italianate style was most popular during the 1840s through the mid-1880s with characteristics like low pitched roofs, wide overhanging eaves often supported by decorative brackets, and prominent decorative window hoods. Windows are often tall and narrow with each sash containing two lights. Elaborate Italianate houses often feature a cupola or tower. Commercial buildings were

also commonly built in the Italianate style. These buildings often feature bracketed cornices near the top of the building, decorative window hoods, and tall and narrow windows. Italianate commercial buildings are typically two to three stories tall.

Ex: Apex Town Hall
Ex: Bracketed cornice on Leslie Alford Mims House

Victorian Era – Queen Anne

Victorian is an era in history not an architectural style, however, within the Victorian era there were several dominant styles including Queen Anne, Stick, and Shingle. The Queen Anne style is usually most closely associated with the Victorian era. It was popularized in the U.S. in the 1870s and 1880s and often featured an irregular plan, wood cladding (of various types including weatherboard and shingles), expansive porches, and is usually at least two stories in height. Many examples are elaborately decorated, and some high style examples may have turrets and extensive spindle work trim.

Ex: Dr. Lawrence Branch Young House
Ex: Bellentine Spence House

Ranch

The Ranch style was founded in California by architect Cliff May. It emerged in the midst of the Great Depression but remained popular throughout the 1970s. The Ranch style is characterized by its one-story, linear form often topped with a side gabled, cross gabled, or hipped roof. Early Ranch style houses built during the Depression often have moderate eave overhangs whereas post-World War II versions have deep overhangs. Many Ranch style homes feature large, fixed picture windows; jalousie, awning, or hopper windows; and wide chimneys. Ranch style houses often have multiple cladding materials such as weatherboard, shingle siding, brick, or stone. In the 1940s and 1950s, the house was often connected to garages via a breezeway while, in later versions, garages were incorporated into the core block of the house.

Ex: Garner Women's Club

Commercial Brick

The Commercial Brick style is a style applied to commercial buildings and was very common in small town and urban commercial settings. These buildings are clad in brick and are generally one to three stories in height. This style dominated small downtowns for much of the late-nineteenth and early-twentieth century. In form, these buildings can be one-part commercial blocks or two-part commercial blocks. One-part commercial block buildings are one story with one primary component on the primary facade (a retail or business storefront) while two-part commercial blocks are two or more stories with mixed-use applications and two primary components on the primary facade (retail or commercial on the first floor with residential or office above). Stylistic details can be minimal (e.g., brick veneer and a simple brick cornice) or elaborate with stone trim, decorative corbeling, brick pilasters, and pressed metal cornices and storefronts.

Ex: Henry Bryan Store
Ex: Sellars Building
Ex: N.G. House Store

Neoclassical

The World's Columbian Exposition of 1893, held in Chicago, spurred the construction of small and medium scale commercial and public buildings throughout the country. It was associated with the "City Beautiful" movement which was a national planning movement popular in the nineteenth century. The Neoclassical style draws upon classical design elements like classical columns (typically of the Ionic or Corinthian orders), cornices elaborated with modillions or dentils, and a symmetrical façade. On residential architecture, full-height columns (typically two stories in height) are a dominant feature of this style.

Ex: J. Beale Johnson House

Prairie

The Prairie style is a form of early modernism popularized by architect Frank Lloyd Wright. The style was at its peak of popularity from 1900 to 1920. Prairie style houses often have hipped roofs with widely overhanging eaves, dormers, and a square or rectangular footprint. These houses typically have wide, open porches supported by rectangular columns. The Prairie style is similar to the Craftsman style in its use of rectangular columns, wide overhanging eaves, and windows with divided lights, often with an upper sash of three lights over a lower sash with one light. Houses in the American Foursquare form are often Prairie in style.

Ex: E.C. and Elvah Daniel House
Ex: Barbee House

Craftsman

The Craftsman style was popular from around 1900 to 1930, and these buildings typically have a low gabled roof, exposed rafter tails, knee braces, and prominent front porches. Rectangular or battered (tapered) columns typically support the porch roof. The Craftsman style is typically seen on one-and-a-half story bungalow houses, but it is also applied to two story houses on occasion. A bungalow is a form, not a style, and this house form is often associated with Craftsman style houses. A bungalow is typically defined as a one or one-and-a-half story home with a shallow pitched roof and a small footprint.

Ex: M.C. Todd House
Ex: Jesse and Blake Howard House

Colonial Revival

The Colonial Revival style was inspired by the 1876 Philadelphia Centennial event that celebrated the 100-year anniversary of America's independence. This revival style represented a romanticized look back to the colonial period during a period of renewed patriotism in the nation. The Colonial Revival style is often applied to commercial and residential buildings, and these buildings typically have rectangular footprints, hipped or side gabled roofs, with a symmetrical façade. These buildings are often accentuated with a portico, pilasters, a broken or triangular pediment, and a fanlight or sidelights around the entrance. Windows are often paired and feature 6, 8, 9, or 12 lights and decorative shutters are common. Some more elaborate examples have denticulated cornices and keystones. Red brick veneer is a typical cladding material, but wood weatherboard is common too.

Ex: Wayland and Mamie Burt Stevens House

Ex: Goodwin House

Modern Movement (Art Deco, Moderne, Contemporary, International, and Others)

There are several Modern Movement buildings in Wake County, and these buildings exhibit several styles that achieved popularity in the later decades of the twentieth century. Modern Movement is an overarching term that includes Art Deco, Moderne, International, Contemporary, Organic, and other styles from this time period. Buildings in these styles were usually designed by architects who sought to move away from traditional forms, excessive applied decoration, and construction techniques of the past. Art Deco and Moderne styles were promoted at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, and these buildings were designed with sleek lines, stylized geometric motifs, and distinctive decorative details. International style buildings were rectangular, boxy buildings with no decoration and with bands of windows. Contemporary buildings feature low pitched roofs, windows in the gable ends, exposed roof beams, and broad expanses of uninterrupted wall surfaces.

Ex: Dorton Arena

Ex: Addition on the Garner High School

Historic Preservation Standards

The foundation of modern historic preservation in the United States was established with the passage of the National Historic Preservation Act (NHPA) of 1966, which created a comprehensive national policy for protecting historic and cultural resources. The Act established the National Register of Historic Places, the Advisory Council on Historic Preservation, and required federal agencies to consider the effects of their undertakings on historic properties under Section 106 review. It also created the State Historic Preservation Offices (SHPOs) to coordinate federal and state preservation efforts and promote local preservation planning.

In North Carolina, the [General Statute Chapter 160A.400](#) provides the legal basis for municipalities and counties to designate local historic districts and landmarks and to create historic preservation commissions with the authority to review exterior changes through the Certificate of Appropriateness process. This legislation empowered local governments to safeguard properties of historical, architectural, and cultural value while integrating preservation within land-use planning and development review processes.

Commented [CT3]: Gary/Jeremy: Keep us honest here. Is this the correct statutory reference? (Section 160A-400.1 to 160A-400.15 (2019))

To guide preservation practice nationally, the Secretary of the Interior's Standards for the Treatment of Historic Properties were first issued in 1977 (with subsequent revisions). These Standards establish uniform, professional criteria for preservation, rehabilitation, restoration, and reconstruction of historic buildings. They serve as the benchmark for evaluating the appropriateness of proposed alterations at the federal, state, and local levels—including review processes carried out by local historic preservation commissions under state enabling legislation.

Building upon these federal and state frameworks, the Wake County Board of Commissioners adopted a local historic preservation ordinance in 1992, formally establishing the Wake County Historic Preservation Commission (WCHPC). The ordinance provided the authority to designate local landmarks, review Certificates of Appropriateness, and promote public education about historic landmarks. By aligning with state enabling statutes and the Secretary of the Interior's Standards, the 1992 ordinance created a structured, legally defensible framework for preserving Wake County's architectural and cultural heritage.

Initially, the WCHPC adopted Raleigh's design guidelines for reviewing Certificates of Appropriateness but revised them in 1996 to address the small-town and rural landmarks that are more indicative of Wake County. The 2012 update to the guidelines expanded coverage to include archaeological sites, cemeteries, post-World War II and Modern (1945–1965) architecture, and both rural and urban districts, while adding guidance on sustainability and substitute materials. This update, occurring in 2025, seeks to update the design standards again to include additional substitute materials guidelines, maintenance guidelines, new construction guidelines, and to better reflect changes in preservation practice regarding these topics and others.

Secretary of the Interior Standards

A national set of standards for the preservation of historic buildings was developed by the United States Department of the Interior in 1976. The ten standards address the rehabilitation of historic buildings and provide guidance to preservation commissions across the country, including the WCHPC. It should be noted that although Standard 1 addresses building use, use is not reviewed by

the WCHPC. The Secretary's Standards, as they are often referred to, are listed below in their most current version (1992).

Wake County's Historic Design Standards are modeled after these standards, including the hierarchy of appropriate preservation treatments they describe. That hierarchy values ongoing maintenance and protection of historic properties to minimize the need for more substantial repairs and, in turn, values repair over replacement of historic features.

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships 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 elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, 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, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archaeological resources shall be protected and preserved in place. 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, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Seven Aspects of Integrity

The seven aspects of integrity are key criteria used by the National Park Service to evaluate whether a property retains the physical qualities that convey its historic significance. These aspects help determine if a property still "looks and feels" the way it did during its period of significance. Preservation professionals use these aspects to determine whether a property retains enough of its historic character to be considered eligible for listing in the National Register of Historic Places.

Location – The place where the historic property was constructed or where the historic event occurred. Integrity of location means the property remains in its original place.

Design – The combination of elements that create the form, plan, space, structure, and style of a property. This includes architectural style, plan, materials, and craftsmanship.

Setting – The physical environment of a property, including surrounding buildings, landscape features, and spatial relationships that contribute to its historic character.

Materials – The physical elements that were combined or deposited during a particular period and in a particular pattern or configuration to form a historic property. Integrity of materials means the property still possesses the key physical materials from its period of significance.

Workmanship – The evidence of the crafts, skills, or construction techniques of a particular culture or period.

Feeling – The property’s ability to convey the aesthetic or historic sense of a particular period of time.

Association – The direct link between the property and the historic events, persons, or activities for which it is significant.

Preservation Overview

Why preservation is important

Historic preservation is important because it connects communities to their shared past, strengthens local identity, and promotes sustainable development. By protecting historic buildings, districts, and landscapes, communities safeguard the tangible evidence of a community’s cultural, architectural, and social history which serves as a reminder to current and future generations of where they came from and how their communities evolved. Historic preservation is about stewardship—protecting meaningful places not only for their beauty or age, but because they embody the stories, craftsmanship, and values that shape a community’s identity and quality of life.

Preservation also has economic, environmental, and educational benefits. Restoring and reusing historic structures supports local jobs, attracts heritage tourism, and revitalizes downtowns and neighborhoods. Environmentally, preservation promotes sustainability by conserving existing materials and reducing waste, making it one of the greenest forms of development. Educationally, historic sites serve as living classrooms that foster civic pride and cultural understanding.

Historic Preservation and Sustainability

The guiding principles of historic preservation and sustainability are closely intertwined. Both advocate the wise use of resources through good stewardship and promote a culture of reuse, community reinvestment, and ongoing use of the built environment. The four R’s of the

sustainability movement—reduce, reuse, recycle, and repair—advocate a parallel approach to the Secretary of the Interior’s Standards for Rehabilitation which explicitly promote retaining and repairing architectural features and materials over the use of replacement materials. In fact, in 2011, the National Park Service developed guidelines on sustainability for rehabilitating historic buildings to more fully expand on incorporating sustainable practices into building rehabilitation. The illustrated guidelines address best practices for a full range of building features and systems through the lens of sustainability. These guidelines are online and are available for reference and are linked to in the Appendix.

In 2002, the Wake County Board of Commissioners adopted the County’s first Environmental Stewardship Agenda and, subsequently, a Sustainability Task Force was appointed to develop recommendations to utilize practices that protect the economic, environmental, and social qualities of life for current and future generations in Wake County.

Throughout these Wake County Historic Design Standards, the overlap between historic preservation and sustainability is acknowledged and appropriate practices are encouraged. Specific attention is given to optimizing traditional and contemporary energy conservation strategies, proactive maintenance, careful consideration of the life span of building materials and their inherent embodied energy, and sustainable landscape design decisions. In a pragmatic three-step approach, the guidelines advocate the following:

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

Alterations Gaining Significance Over Time

As a building owner’s needs change and as styles and fashions fluctuate, buildings inevitably change over time. Alterations to buildings after they are constructed may gain significance over time if they reflect important periods of change, adaptation, or continued use that contribute to a property’s overall story.

For example, a mid-1860s Commercial Brick building may get a 1930s-era enamel paneled façade. These facades were popular at the time and reflect the Art Deco and Moderne stylistic movements popular in the 1920s and 1930s. Often, enamel paneled facades are considered historic even though they may have been added onto a building well after it was constructed. Similarly, a vernacular farmhouse constructed in 1870 may have a Queen Anne-style porch with turned wood balusters and a spindle work frieze constructed on it in 1890. Often, porches like this are considered significant to the history of the house.

Later alterations gain significance when they represent a distinct, historically important era or cultural shift and when those changes have gained their own integrity through age and association. The preservation practice evaluates buildings as layered records of history, where both the original and later phases of construction may hold value to understanding the history of the particular historic landmark or the history of the wider community.

Preservation of the Everyday

There is a growing consensus in the preservation community that preservation should not be limited only to monumental architecture, designed by well-known architects or commissioned or occupied by prominent people. Preserving everyday architecture is important too because, although it is common or ordinary, it represents how the majority of people live. It is therefore vulnerable to complete erasure because of a lack of recognition of its significance and because the very nature of these buildings necessitates daily use, reuse, and renovation. The tangible fabric of our everyday lives (average neighborhoods, gas stations, corner stores, public housing, diners, etc.) collectively tells a more inclusive story of a community's history and this aspect is lost if the profession focuses solely on elite or monumental buildings.

The practical implications of this include documenting and protecting vernacular architecture and working-class neighborhoods and documenting and recording intangible heritage such as community traditions, patterns of use, foodways, and oral histories. By doing this, a community broadens the definitions of what counts as "historic" and "significant" and makes preservation relevant for a wider set of people while also allowing for a richer understanding of the economic and social history of a place. A good example of preserving "the everyday" is the Lower East Side Tenement Museum in New York City. This building is a preserved glimpse into the everyday lives of immigrants in the Lower East Side of Manhattan in the early part of the twentieth century.

Falsely Historic Alterations and Additions

One of the ten standards in the Secretary of the Interior's Standards for Rehabilitation is that buildings should not be altered in a manner that "creates a false sense of historical development." Falsely historic alterations and additions are changes made to a historic landmark that create a misleading or false sense of history. Typically, this occurs when a new feature, addition, or modification imitates an earlier style, form, or material in a way that confuses or distorts a building's actual historical development. Often these changes attempt to make a building look older or more "authentic." These changes do not represent the true age, design, or significance of the historic landmark and they undermine the landmark's historic integrity, especially the authenticity of that landmark.

Examples of falsely historic alterations or additions include:

- **Adding decorative elements** (columns, brackets, cornices, etc.) to make a building appear more elaborate than originally designed or from another time period.
- **Recreating lost features** inaccurately such as rebuilding a porch, tower, or window style that is unsupported by historic research and performed with modern or historically incompatible materials.
- **Constructing new additions that are designed to look old**, blending too closely with the historic building. New additions should be compatible but distinguishable from the historic portion of the building. Read more about this in *Section 33 - Additions*.

Reversibility

Reversibility in architecture and historic preservation refers to the principle that any new work or alteration made to a historic building should be able to be undone in the future without causing permanent damage to the original materials or design. It's one of the core ethics of preservation practice, ensuring that interventions made today don't prevent future generations from restoring, reinterpreting, or conserving the historic fabric differently as methods and values evolve. An example of a reversible change would be adding storm windows to a building (which can be removed at a later time) instead of replacing historic windows with new units for increased thermal efficiency.

Local Historic Landmarks vs. National Register-listed Properties

The difference between local historic landmark designation and listing in the National Register of Historic Places lies mainly in who administers the program, what protection it provides, and what it means for property owners. Note that local historic landmarks are regulated at the local level through the design review process, while properties listed in the National Register of Historic Places are not subject to design review. Properties listed in the National Register received that designation after the approval of the National Park Service (NPS), but there is no design oversight performed by NPS once a property is listed beyond potentially de-listing the property if it is demolished or if it loses historic integrity.

National Register of Historic Places

The National Register of Historic Places is a program is administered by NPS under the U.S. Department of the Interior, and the purpose of this program is to recognize and honor buildings, structures, sites, districts, and objects that are significant in American history, architecture, archaeology, engineering, or culture. Listing a historic resource in the National Register is an **honorary designation** meaning it is primarily an act of recognition, not regulation. A critical point must be made: Listing a historic resource in the National Register of Historic Places does not restrict private owners, meaning they can alter, add to, or demolish National Register-listed properties unless federal money or permits are involved. There are benefits to listing a historic resource in the National Register including potential eligibility for historic preservation tax credits and potential grant funding. The historic tax credit program is discussed below in the Preservation Incentives section.

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Local Historic Landmarks

Within Wake County there are local historic landmarks which are designated by the Wake County Historic Preservation Commission (WCHPC). What is a local historic landmark? A local historic landmark is an individual building, structure, site, area, or object which has historical, architectural, archaeological, or cultural significance and has been officially recognized by the WCHPC and the Wake County Board of Commissioners for its importance. There are approximately 139 individual properties designated as historic landmarks in all of Wake County, including those designated and managed by individual municipalities.

Commented [CT4]: Call out box or illustration here to delineate the difference using text from CAP: Local historic landmarks should not be confused with listing in the National Register of Historic Places. Although some properties carry both types of designations, the National Register is an honorary designation while local historic landmark designation requires review of exterior changes.

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Once a property has been designated, property owners are required to obtain a “certificate of appropriateness” (COA) from WCHPC before making changes to the exterior—and in some cases interior spaces too—of the property. The COA certifies that changes to a historic landmark are appropriate to the historic character of the property. The review of work proposed on historic landmarks ensures that work does not compromise the **special character of the landmark**.

One of the major benefits of designating a property as a local historic landmark is a 50% property tax deferral. An owner of a privately owned landmark is eligible for this 50% property tax deferral so long as the special character of the historic property is maintained—see the Preservation Incentives section below for additional details about this property tax deferral program.

Preservation Incentives

In North Carolina there are two types of historic preservation tax credits available: federal historic preservation tax credits and the North Carolina state historic preservation tax credit. Each program has specific criteria and is open to certain categories of properties. More information about these programs along with eligibility criteria and benefits are discussed below.

Federal Historic Preservation Tax Credit

The federal government offers a lucrative 20% tax credit for the rehabilitation of qualified historic buildings. The building must be individually listed in the National Register or be a contributing building in a historic district that is listed in the National Register. There are some additional requirements as well: the building must be income producing and the rehabilitation must be “substantial” meaning the qualified rehabilitation expenditures (QRE) exceed the building’s adjusted basis. The adjusted basis is defined as the purchase price, minus the value of the land, plus the value of any capital improvements since the building acquisition, minus any depreciation already claimed. The State Historic Preservation Office (SHPO) and the National Park Service (NPS) review each portion of the application to ensure the project complies with the Secretary of the Interior’s Standards for Rehabilitation.

Additional Information on the federal historic preservation tax credit is available here:
<https://www.nps.gov/subjects/taxincentives/index.htm>

North Carolina State Historic Preservation Tax Credits

North Carolina adopted a new historic rehabilitation tax credit program that went into effect in 2016. This program provides for a robust state historic preservation tax credit program that includes both income producing and non-income producing (e.g., owner-occupied) properties. When utilized for income producing properties, the state historic preservation tax credit can be paired with the federal historic preservation tax credit.

Income Producing Historic Properties

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For income producing properties, North Carolina has a tiered system that provides credits based upon the Qualified Rehabilitation Expenditures (QREs) spent on the project. The state tax credit is graduated according to project budget. For the first \$10 million in QREs, the credit is 15%. For the next \$10 million in QREs (i.e., up to \$20 million), the credit is 10%. There is no tax credit for qualified rehabilitation expenditures exceeding \$20 million. Additionally, there is the potential for a bonus state tax credit available to property owners and developers:

- 5% Development Tier Bonus for projects in Tier 1 or 2 counties with QREs of up to \$20 million. The county tier system is discussed in more detail on the North Carolina Department of Commerce website, located here: <https://www.commerce.nc.gov/grants-incentives/county-distress-rankings-tiers>.
- 5% Targeted Investment Bonus for manufacturing or agricultural properties at least 65% vacant for two years preceding eligibility certification, and with qualified rehabilitation expenditures up to \$20 million. Eligibility certification for this bonus credit is made by the State Historic Preservation Officer.

Note that, as of 2025, Wake County is designated as a Tier 3 county and thus a 5% bonus would only apply if the project were located in an eligible targeted investment site. More information about the state historic preservation tax credit for income producing projects can be found at the State Historic Preservation Office's (SHPO) website: <https://www.hpo.nc.gov/rehabilitation-tax-credits-income-producing-historic-properties>

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Eligibility guidelines:

- Buildings listed in the National Register of Historic Places, either individually or as a contributing building in a National Register Historic District, are candidates. Contributing buildings within one of the state's three Certified Local Historic Districts in Raleigh, Goldsboro, or Madison, are also candidates.
- The rehabilitation of the historic structure must be substantial. For income-producing properties, the rehabilitation expenses must exceed the greater of the adjusted basis of the building, or \$5,000 within a 24-month period (for phased projects, a 60-month period).
- All rehabilitation work must meet The Secretary of the Interior's Standards for Rehabilitation. Applications are subject to a joint review by the SHPO and the NPS, with final authority resting with the NPS.

Non-Income Producing Historic Properties

North Carolina also provides a 15% state tax credit for the rehabilitation of non-income producing historic properties, including private residences. More information about the state historic preservation tax credit for non-income producing projects can be found at the State Historic Preservation Office's (SHPO) website: <https://www.hpo.nc.gov/restoration-services/rehabilitation-tax-credit-programs/rehabilitation-tax-credits-non-income-producing-historic-properties>

Eligibility guidelines:

- Buildings listed in the National Register of Historic Places, either individually or as a contributing building in a historic district, are candidates. Contributing buildings within one of the state's three Certified Local Historic Districts in Raleigh, Goldsboro, or Madison, are also candidates.
- The rehabilitation of the historic structure must exceed \$10,000 within a 24-month period.
- Eligible rehab expenses must be incurred within the defined 24-month period, though the overall project may take longer than 24 months.
- Eligible rehabilitation expenses are limited to \$150,000, with a maximum tax credit of \$22,500.
- Taxpayers may claim tax credits for one rehabilitation project every five years for this program.
- All rehabilitation work must meet The Secretary of the Interior's Standards for Rehabilitation.
- Regardless of total rehabilitation expenditure, the State Historic Preservation Office (SHPO) will review all work for compliance with the Standards.

Property Tax Deferral

Designated historic landmarks in Wake County are eligible for a 50% property tax deferral beginning the year following the designation. So long as the property retains its special historic character, the property remains eligible for this program. The tax deferral is claimed by submitting an application and a copy of the landmark ordinance to the Wake County Tax Assessor during the January tax listing period. It takes several months for the completion of the landmark designation process thus, to ensure an adequate amount of processing time, it is best to submit a completed designation application form 5-6 months in advance of the December 31st deadline for submitting the tax deferral application. If a property loses its historic landmark status due to demolition or alterations which affect the special character of the property, the owner will be responsible for up to three years back taxes, plus interest.

Preservation in Wake County

Wake County initiated its historic preservation efforts in 1988 with a countywide architectural survey and formalized its commitment to preservation in 1992 through adoption of a historic preservation ordinance that established the Wake County Historic Preservation Commission (WCHPC). To promote a coordinated, countywide approach, municipalities were invited to join through inter-local agreements. As a result, the WCHPC now has jurisdiction in Apex, Cary, Fuquay-Varina, Garner, Holly Springs, Knightdale, Morrisville, Rolesville, Wendell, Raleigh's extraterritorial jurisdiction, and unincorporated areas of the county. Raleigh, Wake Forest, and Zebulon administer their own preservation programs. In 2003, Wake County partnered with Capital Area Preservation, Inc. (CAP), a nonprofit 501(c)(3) organization, to provide preservation services to the County's Planning, Development, and Inspections Division, including staffing the WCHPC. CAP also conducts educational programs and holds preservation easements and protective covenants on historic properties across the region.

The WCHPC's mission is to safeguard Wake County's heritage by preserving districts and landmarks that embody the county's cultural, historical, architectural, and prehistoric significance.

Its work integrates preservation principles into local planning and promotes the conservation of historic landmarks for public education and enjoyment. The Commission's key responsibilities include designating local landmarks, reviewing Certificates of Appropriateness, maintaining the County's historic architecture survey and historic landmarks database, supporting National Register nominations, developing preservation plans, and sharing information with the public.

Major achievements include designating and monitoring 84 local landmarks, funding National Register and landmark research, updating the countywide historic survey, creating a bronze plaque program, fostering new designations annually, and establishing the WCHPC Historic Preservation Collection at the Olivia Raney Local History Library in Raleigh.

Wake County's Historic Preservation Commission

The Wake County Historic Preservation Commission (WCHPC) and Capital Area Preservation (CAP) are organizations dedicated to the preservation of historic sites, structures, and districts in Wake County which includes the broader Raleigh, North Carolina area. While the WCHPC is a governmental body that operates within the framework of Wake County's laws and regulations, CAP is a nonprofit organization that works alongside the Commission to promote preservation on the ground. Both entities play complementary roles, with the WCHPC focusing on policy and regulatory aspects, while CAP focuses more on community engagement, advocacy, and hands-on preservation work. Together, WCHPC and CAP help ensure that Wake County retains its historic character while supporting responsible growth and development.

The Wake County Historic Preservation Commission is a government body that serves Wake County as a review and advisory board concerning historic preservation. Its purpose and role include the following:

- **Reviews Alterations:** The WCHPC reviews Certificate of Appropriateness (COA) applications for changes proposed to Wake County's designated historic landmarks.
- **Designating Historic Properties:** The WCHPC reviews applications for historic designations, such as individual properties or districts, helping protect the county's cultural and architectural heritage. They identify properties that have historical or architectural significance and may designate them as local landmarks. WCHPC may also initiate National Register nominations and comment on National Register nominations.
- **Advisory Role:** The WCHPC provides advice to local governments, property owners, and developers on how to preserve and maintain historic landmarks.
- **Preservation Planning:** The WCHPC works on long-term strategies to guide the preservation and conservation of historic landmarks, ensuring that they are integrated into urban planning and development. They do this by keeping the historic survey efforts up-to-date and by maintaining a historic landmarks database. Finally, WCHPC also develops the historic preservation plan for the county.
- **Public Education:** They provide resources, programs, and information to raise awareness about the value of preserving historic properties in Wake County.

Capital Area Preservation (CAP)

Capital Area Preservation is a nonprofit organization dedicated to preserving the historical and architectural character of Raleigh and the surrounding areas. Its purpose and role include the following:

- **Advocacy and Preservation:** CAP advocates for the protection and preservation of historic properties and neighborhoods in Wake County and the Raleigh metropolitan area. They often work to prevent the demolition or inappropriate alteration of historic properties.
- **Education and Awareness:** Like WCHPC, CAP focuses on educating the public about local history, architecture, and the value of preservation. They host events, tours, and initiatives to engage the community in preservation efforts.
- **Acquisition and Stewardship:** CAP sometimes works directly to acquire and maintain historic properties. Through this, they ensure that important properties are preserved for future generations. They may also assist in the rehabilitation of historic properties.
- **Grant and Funding Assistance:** CAP helps secure funding for preservation efforts, whether through grants, donations, or tax credits. They often work closely with property owners to access resources for repairs and restoration.
- **Collaborations with Local Governments:** While CAP is not a governmental body, it frequently collaborates with local authorities, including the WCHPC, to ensure that preservation efforts align with broader community goals.

Landmark Owner Responsibilities

Owners of historic landmarks are responsible for preserving the property's historic integrity and securing a certificate of appropriateness (COA) from the WCHPC before beginning exterior alterations to a landmark property. Further, the responsibility of complying with the COA process lies with the property owner. Reading these standards and contacting CAP in the planning stages of a project, before beginning work, is best practice. It is important to contact CAP early in the planning process to ensure all historic considerations and processes are taken into account before work begins.

What does the WCHPC review?

The WCHPC reviews work to exterior features which is defined in Wake County historic preservation ordinance (151.065) as:

“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 or other structure, 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 mean the style, material, size, and location of all such signs. In adopting an ordinance establishing a historic district, the local governing body may provide that 'exterior features' also include historic signs, color, and significant landscape, archaeological and natural features of the area."

Jurisdiction is limited to the exterior except for 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.

Design Review Process

Designated landmarks and historic districts, like all buildings and neighborhoods, are not static entities; they change and evolve over time. Generally, the WCHPC reviews only changes proposed by property owners that alter the exterior of a designated landmark. Typically, routine maintenance and interior alteration are not reviewed by the Commission unless they affect the exterior appearance of the historic landmark. Changes that do affect the exterior such as exterior alterations, additions, new construction, significant landscape changes and site modifications, demolition, or the relocation of designated properties are all reviewed by the WCHPC. The WCHPC's primary objective is to ensure that changes to local landmarks are not incongruous or inconsistent with the special character of the designated landmark or historic district and its period of significance. The unique architectural and historic character of each landmark or district and its related period of significance is described in the designation report. Through a design review process, the WCHPC applies the Wake County Historic Design Standards to determine if a proposed change is in keeping with that special character and period of significance. If the Commission finds that the proposed changes are compatible, it issues a Certificate of Appropriateness (COA).

On behalf of WCHPC, the CAP staff are available to consult with property owners as they begin planning changes to their historic properties. CAP can assist with the design review process, understanding the Wake County Historic Design Standards, and developing appropriate design solutions. They can also assist with technical advice on current preservation standards and techniques. The formal review process begins with an application for a COA. Typically, a completed application form will also include photographs of existing conditions and drawings that illustrate the proposed changes. CAP staff can usually advise property owners as to what information and drawings are needed for specific changes.

The COA form can be downloaded from the CAP website here:
<http://capitalareapreservation.com/wake-county-landmarks-info/>

To request assistance from CAP staff, call (919) 833-6404 and/or email at info@cappresinc.org.

Work Categories: Routine Maintenance, Minor Work, Major Work

The WCHPC defines work in three separate categories, and the review process is different for these three categories of work:

Routine Maintenance is defined as the repair or replacement of historic materials or features where there is no change in the design, materials, or general appearance of the landmark. A COA is not required for routine maintenance, therefore routine maintenance is not reviewed by WCHPC or CAP staff and property owners can perform this type of work as needed. An example of routine maintenance includes re-painting a house when there is no change in color.

Minor Work is defined as work that does not involve substantial changes to the appearance of a landmark. Minor Works are reviewed by CAP staff and can usually be approved by CAP staff within a few days. Minor Works may be referred to the WCHPC if the staff determines that the change involves substantial alterations, additions, or removals that could impair the integrity of the landmark or district. Owners will be notified as soon as staff approves the project. If approved, owners will receive a copy of the application, signed by CAP staff, which will serve as the Minor Works COA. A copy of the Minor Works COA must be posted at the work site with any other required permits. Examples of Minor Work includes removal of awnings, canopies, or shutters, removal of existing accessory buildings that are not architecturally or historically significant, installation of storm doors, removal of existing decks, and other work. A complete list of Minor Works is provided on the following page.

Major Work is defined as involve substantial changes to a landmark such as additions, new construction, and demolition. Major works are presented to the WCHPC for its approval during the Commission's regular monthly meeting. The presentation will be a public hearing, and CAP and the WCHPC strongly encourage property owners and applicants to attend the meeting. Applicants are not required to speak; however, it is often helpful for the applicant and/or owner to be present to answer questions that may arise. Owners of adjacent properties will also be notified by mail. Adjacent property owners and any other interested parties will also have the opportunity to comment on the application at the hearing. If the WCHPC approves the application, the property owner is issued a COA, which must be posted at the work site with any other required permits. Examples of major work includes new construction or building additions, construction of new swimming pools, demolition of any part of a structure, and other work. A complete list of Major Works is provided on the following page.

Applications that include Minor Work or Major Work require a COA before that work is performed. Unless CAP staff determines that the overall impact of the proposed work warrants full Commission review, changes designated as "Minor Work" will be reviewed by CAP staff, which expedites the review process. A COA can be issued by CAP staff, but CAP staff cannot issue a denial for Minor Work and thus, in these scenarios, project applications are forwarded to WCHPC for review. Applications for changes classified as "Major Work" are reviewed by the WCHPC at its regularly scheduled monthly meeting and a COA is issued for approved work. Landmark owners are encouraged to attend WCHPC meetings when their projects are being discussed.

Examples of Minor Works

- Alteration, addition, and/or removal of exterior surfaces and/or materials
- Alteration of exposed foundations
- Exterior painting when there is a change in color and/or finish
- Alteration, addition, installation, and/or removal of windows

Commented [KC9]: Jeremy and Gary - There are multiple minor works that are also touched on in the major works section. For instance, the alteration and/or addition to an existing accessory building and/or outbuilding is listed under Minor Works; however, an addition is considered new construction in these standards, and new construction is listed under Major Works. Another example is the removal of windows, doors, features, etc. listed in Minor Works which could also mean the demolition of any part of a building listed in Major Works. How are applications for these works treated in practice?

- Alteration, addition, and/or removal of storm windows
- Installation of window air conditioners
- Alteration, addition, installation, and/or removal of exterior doors
- Alteration, addition, installation, and/or removal of storm doors
- Alteration, addition, and/or removal of roof coverings
- Alteration of roof form
- Installation of satellite dishes and/or television antennas
- Alteration, installation, and/or removal of vents and/or ventilators
- Alteration, installation, and/or removal of gutters and downspouts
- Alteration, addition, and/or removal of architectural details
- Alteration, addition, and/or removal of existing awnings, canopies, and/or shutters
- Alteration, installation, and/or removal of exterior lighting
- Alteration, installation, and/or removal of signs
- Alteration, addition, and/or removal of decks and/or patios
- Alteration, addition, construction, and/or removal of walkways
- Alteration, addition, construction, and/or removal of exterior steps, stairs, and/or stairways
- Alteration, repair, addition, construction, and/or removal of fences or walls
- Removal of trees 8 inches and greater in diameter, measured 4 ½ feet above ground level
- Significant pruning of trees 8 inches and greater in diameter, measured 4 ½ feet above ground level
- Removal of dead, diseased, or dangerous trees
- Alteration, addition, construction and/or removal of driveways
- Alteration, addition, and/or removal of parking lots
- Alteration, addition, construction, and/or removal of temporary features that are necessary to ease difficulties associated with a medical condition
- Alteration and/or additions to existing accessory buildings and/or outbuildings
- Removal of existing accessory buildings and/or outbuildings which are not architecturally or historically significant
- Alteration, addition, construction, and/or removal of other appurtenant features and accessory site features not specifically listed
- Any work for which a previously issued certificate of appropriateness (COA) has expired, where there is no significant change to the application

Examples of Major Works

- New construction and/or building additions
- Demolition of any building
- Demolition of any part of a building
- Relocation of buildings
- Removal and/or alteration of archaeologically significant features
- Removal and/or alteration of character defining features
- New construction of accessory buildings and/or outbuildings
- Removal of existing accessory buildings and outbuildings which are architecturally or historically significant
- Removal of carports
- Construction of new decks and/or patios
- Construction of new parking lots

- Construction of swimming pools

Design Review Flowchart

Insert: Diagram/flowchart showing design review process and potential outcomes

Design Review Outcomes

There are several actions that can be taken by CAP staff and the WCHPC. When reviewing an application, CAP staff and/or the Commission will apply these Historic Design Standards reviews and, before taking final action on the application, will make findings of fact indicating the extent to which the application is or is not in compliance with these Historic Design Standards. These actions include:

Approval: If CAP staff or the WCHPC find that the application complies with these Standards, CAP staff or the Commission will issue a Certificate of Appropriateness. This allows the applicant to perform the work as described in the application.

Approval with Modifications: If the WCHPC finds that the application largely complies with these Standards, the Commission will issue a Certificate of Appropriateness with modifications. This allows the applicant to perform the work as described in the COA with modifications.

Deferral: If the WCHPC finds that the application is incomplete or if more information is needed to make a decision, the project may be given a deferral. The applicant must then take the steps described by WCHPC to complete the application.

Disapproval: If the WCHPC finds that the application does not comply with these Standards, the Commission will issue a disapproval.

Appeals Process

If an applicant would like to appeal an action that grants or denies a COA, the appeal can be taken to the Board of Adjustment for the jurisdiction in which the historic landmark or district is located. Written notice of the intent to appeal must be sent to the WCHPC, postmarked within 20 days following the decision, unless oral notice is given, in which case it must be made to the Commission during the meeting at which the decision is made. The appeal must be filed with the appropriate Board of Adjustment within 30 days following the decision. The Board of Adjustment's decision may be appealed to the superior court of Wake County.

Compliance

There are a few mechanisms available to ensure the provisions of these Historic Design Standards and the authority of the historic preservation ordinance are observed. Once a landmark is designated by the WCHPC and the Wake County Board of Commissioners, a building permit will not be issued unless the WCHPC has first issued a COA authorizing the construction, alteration,

Commented [CT10]: Gary/Jeremy: this is not described in the ordinance. Can you vet this for us?

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moving, and/or or demotion of a landmark. Additionally, if a historic landmark is threatened with demolition, deliberate neglect that leads to demolition, material alteration, remodeling, or removal, the local governing body or the Commission (or another aggrieved party) may institute any appropriate action or proceedings to prevent the unlawful demolition, material alteration, remodeling, or removal, to restrain, correct or abate such violation, or to prevent any illegal act or conduct with respect to such historic property.

Design Standards

Project Planning

1. Adaptive Use of Historic Landmarks

Adaptive reuse is the practice of giving a new purpose to a building that no longer serves its original function, often in response to changing community needs. This is typically expressed through residential buildings—especially those near commercial districts or on major roads—being repurposed for commercial and/or office use or industrial and commercial buildings being adapted into apartments, condos, hotels, or mixed-use spaces. If a landmark is no longer used for its historic function, adaptive reuse is always preferable to demolition. However, adaptive reuse projects must be thoroughly planned to preserve the landmark’s character-defining features as it acquires a new use. Some new uses are more suitable than others, with the most suitable reuses being those that require the least amount of alteration. Adaptive reuse helps maintain the tangible connections between a landmark and its history while supporting its revitalization and continued use. By keeping landmarks active and relevant, adaptive reuse not only preserves the built environment but also strengthens community identity and engagement with local history.

Standards

1. Selecting an adaptive use that fits with the historic landmark in terms of structural, space, and design needs, resulting in minimal alterations to the historic landmark. For example, adaptively reusing a historic residential building for professional offices is typically a better fit than reusing the building for a restaurant. It is not appropriate to select a new use that results in extensive alterations or loss of historic materials and/or character-defining features.
2. Identifying, repairing, and preserving character-defining features of the landmark to sensitively adapt it to a new use. Ensure that the installation of modern building systems and functions do not damage, obscure, or result in the removal of historic materials and/or character-defining features.
3. Installing barrier free access in a historically sensitive manner that does not result in historic materials and/or character-defining features being obscured or removed.
4. Preserving open space between residential buildings even when they are located in a commercial district

2. Evaluating Changes Over Time

As an owner’s needs change and as styles, use patterns, and fashions fluctuate, buildings inevitably change over time. These changes can be important because it means the building is still viable and utilized. However, when it comes to designing changes to a landmarked building, evaluating changes like this can be difficult. A building may be of an age where changes that occurred in the past (but are not original) may now be historic in their own right. Take, for example, an 1880s vernacular house that has a circa-1899 Queen Anne style porch added onto it. The porch is not original, but, today, it could be considered historic. When evaluating a building to determine

its key historic and significant characteristics, it is a best practice to also contemplate changes that have occurred over time and to assess whether those changes are now historic in and of themselves.

Standards

1. Research and document the building's full history to understand original features and features that may have been added later.
2. Identify the period of significance for the property to help determine whether later changes are historic.
3. Changes that occurred within the period of significance or changes that are over 50 years old or clearly associated with an important era, person, or event may be considered historic.
4. Determine whether the change is emblematic of a particular style or trend common in the era. For example, a vernacular style house that had a porch added in the 1920s with battered columns and simple wood railings that reflect the Craftsman style may be a feature that is historic even if it's not original to the house.
5. Determine whether the change was made by a significant person, built by a significant builder, or designed by a significant architect.
6. Determine whether the alteration reflects an important theme, style, or event in Wake County's history.
7. When assessing later changes, consider both the original building and the changes made to it over time when assessing what is historic.
8. Maintain, retain, and repair non-original features that have gained significance over time.
9. Changes that are not historically significant and which detract from the building's historic character should be removed or modified in a way that does not damage historic materials and that is visually compatible with the property and district.

3. Archaeological Sites & Resources

Archaeological sites and associated artifacts (collectively known as archaeological resources) includes all material evidence of past human activity usually found below the earth's surface but sometimes exposed above the ground as well. Archaeological features may include foundation stones or pier supports from previous building features, old wells, cisterns, privies, walkways, or refuse piles. Subtle changes in soil coloration mark some archaeological features. For example, a series of post molds, visible only through careful archaeological excavation, could indicate a former fence line. Analysis of archaeological features and artifacts found at historic sites can often yield information about the past inhabitants that is not obtainable from written records; insights into the former occupants' lifestyle, health, diet, and economic status can be gained through detailed archaeological analysis. Usually, such detailed studies are not conducted at landmark sites, but property owners should be aware of the potential of such studies.

Wake County landmarks may be significant specifically as an archaeological site, as is the case with Trinity House, but all historic landmark sites potentially contain archaeological resources. Many sites even contain evidence of prehistoric occupations. Native Americans had been living in North Carolina for over ten thousand years before the first Europeans came. The landscape of Wake County is littered with arrowheads and other artifacts dating to the prehistoric period. Property

owners are encouraged to contact the Office of State Archaeology (OSA) within the North Carolina Department of Natural and Cultural Resources for professional assistance to record archaeological sites on their property. Archaeologists can often date the artifacts and provide advice on preserving prehistoric remains.

Archaeological resources are best preserved by leaving them undisturbed because the process of unearthing them can threaten their survival. Whenever site terrain on a landmark property is altered through grading, excavation, or new construction, archaeological resources are endangered. In a preliminary visual survey, a professional archaeologist can assist a property owner in determining whether a proposed site change will likely disturb significant archaeological resources and whether any further archaeological investigations are necessary. An alternative to the proposed site change may be recommended if it appears significant archaeological resources will be jeopardized. If the resources cannot be preserved in place, an archaeologist can monitor the site during construction to identify and record any archaeological evidence uncovered.

With landmark sites designated for their archaeological features it is essential to preserve their integrity to ensure their ongoing significance and the potential of future research and investigation. For subsurface archaeological remains on designated sites, adding a protective layer of soil, as well as introducing paths or walk-ways that direct activity around known vulnerable areas, may help prevent damage from compaction from pedestrians and cyclists. Given the probability that significant archaeological resources could be disturbed during construction at a designated archaeological site, property owners must prepare a report, with guidance from OSA, describing what steps are necessary before any construction occurs. The report must be submitted to the WCHPC staff and will be used to inform the COA review by the Commission.

Standards

1. Retain and preserve in place known archaeological resources that are important to the history of the landmark, site, or district.
2. Maintain and protect known archaeological resources from damage due to site work or new construction.
3. Reduce potential damage to known and unknown archaeological resources by minimizing site disturbances and changes that impact site terrain. It is not appropriate to use heavy machinery or equipment on sites if doing so may damage important archaeological resources.
4. Survey and record a landmark site in advance of work to determine the potential impact of site disturbances on important archaeological resources if major site changes are planned.
5. Work with the Office of State Archaeology to plan and conduct any necessary investigations if the preservation of important archaeological features in place is not possible. Use professional archaeologists and modern archaeological methods in planning and executing any necessary investigations prior to construction.
6. Follow professional standards to record archaeological evidence that is uncovered during site work if the resources cannot be preserved in place.

In addition, for designated archaeological sites apply the following standards:

7. If a designated archaeological site is to be altered, survey and document the terrain in advance to determine the potential impact on significant archaeological resources.
8. If construction or site changes are proposed for a designated archaeological site, submit to the WCHPC for review a report prepared with guidance from the Office of State Archaeology outlining what steps are necessary before any work occurs.

4. New or Alternative Materials

The repair and retention of historic materials is always recommended but this is not always possible. Occasionally, in-kind materials can no longer be sourced, craftspeople are not locally available, or a feature is deteriorated beyond repair. Only after all repair or restoration alternatives are explored should substitute materials be considered. Substitute materials should match the historic material as best as possible in design, form, scale, dimension, detail, profile, pattern, texture, color, and finish. The purpose of this section is to provide direction for the use of alternative materials—modern or substitute products designed to substitute for or imitate traditional building materials—on historic landmarks. These materials may include fiber cement siding, composite trim, composite decking, synthetic slate, fiberglass columns, vinyl windows, and others. The goal is to balance the preservation of historic fabric with the long-term durability and sustainability of buildings, ensuring that any alternative materials used are visually compatible, durable, and appropriate to the historic context. Note that the discussion of new and alternative materials within this section is not exhaustive. Innovative materials are continuously being developed, and the use of these materials must be considered on a case-by-case basis. As such it is helpful to keep a few things in mind when evaluating the use of new or alternative materials:

- Reversibility of the new material's installation and ensuring installation does not damage historic materials or features.
- The capability of the new material to match the historic in design, form, scale, dimension, detail, profile, pattern, texture, color, and finish.
- Repairability of the new material. Can the material be repaired? Is repair cost-prohibitive? Historic materials and features were often made with the need for eventual repairs in mind.
- Consider how the new material will interact with existing materials in terms of potential chemical interactions, weathering processes, degradation processes, etc.

Standards

1. Only consider the use of new or alternative materials after all options for repair or in-kind replacement of historic materials have been evaluated.
2. New or alternative materials must match the original as best as possible in design, form, scale, dimension, detail, profile, pattern, texture, color, and finish. For example, consider the finish and surface detail of the new or alternative material (e.g., visible wood grain, shadow lines, coursing, etc.)
3. Where possible, new or alternative materials should be installed in a way that is reversible and does not damage or obscure original historic material.
4. Use of new or alternative materials is generally more appropriate on secondary or rear facades or in areas that are not visible from the public right of way.

5. The new or alternative material must be appropriate for the building's age, style, and construction type and must be compatible with the surrounding historic district, if applicable.
6. The new or alternative material must have a demonstrated record of performance in similar climate conditions and applications.
7. Materials that deteriorate quickly, discolor, or are difficult to repair are not appropriate.

Some examples of appropriate applications that may be appropriate:

- Alternative siding used on non-contributing buildings and/or structure, on minimally visible secondary elevations, or on new additions.
- Alternative porch flooring, decking, or trim where exposure to weather has caused repeated failure of historic materials, provided the alternative material matches the original as best as possible in design, form, scale, dimension, detail, profile, pattern, material, texture, color, and finish .
- Alternative roofing materials that matches the original as best as possible in design, form, scale, dimension, detail, profile, pattern, texture, color, and finish of traditional slate, clay tile, or wood shingles.
- Alternative materials used in painted or finished elements (such as columns, balustrades, or cornices) where high-quality alternative materials can replicate traditional profiles.

Some examples of inappropriate applications:

- Installation of metal roofing on a building that never had a metal roofing system.
- Installation of synthetic stucco, or an exterior insulation and finish system (known as EIFS) over historic materials.
- Artificial stone or brick veneer applied over original masonry.
- Unpainted composite trim or use of materials with non-historic surface textures. For instance, new or alternative siding with a texture mimicking wood graining is not appropriate, as historic wood siding does not have a pronounced wood grain.

5. Accessibility and Life Safety Considerations

A change in use or a substantial rehabilitation of a historic landmark usually triggers a fresh look at the building's compliance with applicable life safety requirements and accessibility. However, the North Carolina Rehabilitation Code, both the North Carolina State Building Code, Volume IX-Existing Buildings, and the federal Americans with Disabilities Act (ADA) of 1990 as amended provide some flexibility in how historic buildings accommodate access and meet pertinent life safety requirements. The challenge comes in finding ways to meet or exceed current standards without compromising the overall historic and architectural character of the landmark and site. Often solutions that are sensitive to the character of the landmark can be developed if code officials, preservationists, and disability groups collaborate in exploring the possibilities. As outlined in the Americans with Disabilities Act, a property owner seeking to alter a historic property that is subject to ADA should consult with the State Historic Preservation Officer, in addition to the local preservation commission, to determine if the planned alteration would threaten or destroy the historic significance of the property.

Standards

1. In considering proposed new uses for historic landmarks, determine if the accessibility and life safety requirements related to the use change are compatible with preserving the landmark's historic character and setting.
2. Explore with code officials' alternative methods of code compliance with equal or superior effectiveness that preserve the landmark's historic character.
3. Seek input from local disability groups and preservation specialists in developing appropriate solutions to accessibility.
4. Accommodate accessibility and life safety requirements in ways that do not compromise features that are significant in defining the character of the historic landmark.
5. Use site-appropriate landscaping to help minimize the visual impact of accessibility alterations.
6. Meet accessibility and life safety requirements in ways that do not diminish the landmark's character-defining elevations, features, materials, finishes, or details.
7. Locate life safety changes such as fire doors, exterior stairs, or elevator additions on the rear elevation or a non-character-defining elevation of the historic landmark. Follow applicable standards in *Section 33 - Additions*.
8. Design any new or additional means of access or egress so that the change is reversible and the original design of a historic entrance or porch is not compromised.

6. Sustainability and Energy Retrofit

Sustainability, energy conservation, replacement of inadequate utility service, and the introduction or upgrading of mechanical systems are all concerns of property owners today. It is important to ensure that such concerns are addressed in ways that do not damage or diminish the historic character of the building or site. These Standards advocate maintaining and maximizing existing sustainable features of historic buildings. They also advise enhancing sustainability through landscape decisions and energy conservation strategies and promote the sensitive introduction of sustainable technology. Many historic buildings reflect a clear understanding of climatic factors and energy efficiency. For example, elevated first floors, expansive projecting porches, foyers, double vestibules, sleeping porches, operable windows and transoms, operable shutters and blinds, awnings, foundation plantings, and well-placed shade trees are all traditional energy-conserving features. Rural sites, especially, often capitalized on the micro-climate by locating buildings to maximize natural topographic site factors and creating other mitigating site features, such as wind breaks with tree lines. Commercial buildings often capture daylight through storefront transoms, lightwells, and skylights.

While caulking window and door units as well as all exterior, vertical wood joints will increase energy efficiency and decrease moisture penetration, it is not wise to seal the horizontal joints of lap siding. These joints allow the exterior wall to "breathe" and prevent moisture build up within exterior walls.

Energy efficiency comparable to the introduction of double-glazed windows can be achieved with the addition of storm windows—without the loss of historic features and for far less investment. Narrow-profile exterior storm windows that do not obscure the historic window itself, carefully

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installed to prevent damage to the sill or the frame, and finished in a color compatible with the sash color, are appropriate. To retain the opportunity to open windows, select operable storm units that align with the window meeting rails. Follow the same logic in selecting storm or screen doors. Tension-mounted interior storm windows and non-reflective energy films applied to the interior window face are other options. Storm window ventilating holes must be kept open to prevent condensation from damaging the window or sill. Using exterior storm windows can damage the fragile joinery of stained glass by concentrating heat buildup on the glass surface, if not properly vented. Review applicable sections like *Section 21 - Windows*, *Section 22 - Storm Windows*, and *Section 23 - Exterior Doors* for more information.

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Standards

1. Retain and preserve traditional or inherent energy-conserving features of a historic landmark and site.
2. Maintain and increase the thermal efficiency of historic buildings by observing appropriate traditional practices, such as weatherstripping and caulking, installing attic insulation, and by introducing energy-efficient features, such as awnings, operable shutters, and storm windows and doors, where appropriate.
3. If desired for energy efficiency, install narrow profile exterior or interior storm windows ensuring that they do not damage or obscure the existing historic sash and frame. Choose storm windows that are painted or finished with a color compatible with the existing sash color. Bare aluminum storm windows may be appropriate for landmarks constructed after 1945 but are not appropriate for older landmarks. If covering double-hung windows, select operable storm windows with dividers that align with the existing sash division.
4. Install full-light storm doors constructed of wood or aluminum, painted or finished with a color that is compatible with the existing door for energy efficiency. Bare aluminum storm windows may be appropriate for landmarks constructed after 1945 but are not appropriate for older landmarks. Install storm doors so that the original doors and frames are not obscured or damaged.
5. If desired and historically appropriate, install fabric awnings over windows, entrances, or porch openings. Use care during installation to ensure that historic features are not damaged or obscured.
6. Install new mechanical, communication, and/or utility-related systems, if needed, with care, ensuring alterations to the landmark are minimized and its character-defining elevations and features are not compromised.
7. Locate new mechanical, communication, and/or utility-related equipment like electric vehicle charging stations, transformers, meters, and pipes as inconspicuously as possible, usually in rear yard locations or along non-character-defining elevations. Screen such features from view.
8. It is not appropriate to locate new mechanical, communication, and/or utility-related equipment, such as solar panels, ventilators, satellite dishes, antennas, and mechanical units on character-defining roofs or roof planes that are highly visible.
9. If new power or utility lines are needed, consolidate them where possible to avoid overpowering the landscape with additional overhead wires; or, consider underground cables.
10. Protect significant site features, including archaeological resources and mature vegetation, from damage if underground utility and communication lines are installed.

11. Locate air-conditioning units, if needed, on rear or non-character defining elevations of historic landmarks and ensure their installation does not damage or obscure historic features and/or materials.
12. New mechanical systems, ventilators, light tubes, skylights, and solar collectors should be located and installed so that they do not damage or diminish the historic character of the building or site. Units can be further screened by plants or fences. *See Section 32 - Solar Panels for additional information about the installation of solar panels.*
13. Install low-profile ridge vents, if desired, only if they will not destroy historic roofing materials and details.

7. Disaster Preparedness and Resiliency

Floods, hurricanes, tornados, earthquakes, wildfires, and other natural disasters can have a profound impact on historic landmarks. As the recent flooding in Asheville, North Carolina and the wildfires in Altadena, California show, these natural disasters can and do devastate highly historic areas. Despite this, there are actions communities like Wake County can take that will help prepare or, potentially, alleviate some damage should a natural disaster occur. Nationwide, historic preservation professionals continue to focus on this topic and to articulate best practices as these events continue to grow in both frequency and severity. Due to the nature of the potential threats in Wake County, most of the Standards here focus on flooding and damage from winds and storms.

The Historic Resilience Project pioneered by North Carolina State University and the University of North Carolina at Chapel Hill offers several resources which can be used to empower local communities to protect and preserve their historic and cultural assets against more frequent and more severe natural threats like flooding, storms, and high winds.

<https://hrp.sog.unc.edu/resources/>

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Standards

1. For each of the following standards, landmark owners shall review Routine Maintenance, Minor Works, and Major Work requirements and all applicable sections in these standards, such as *Section 10 - Setting* and *Section 11- Site Features and Plantings* before performing any work.
2. Understand local hazards by identifying the specific threats most likely to impact Wake County.
3. Survey vulnerabilities by conducting a building-by-building assessment to identify specific threats to materials, construction types, and setting.
4. Create a prioritized list of critical and at-risk historic landmarks in Wake County to help focus emergency efforts in times of crisis.
5. Create defensible space by conducting vegetation management (pruning trees, removing undergrowth, etc.) to help minimize storm damage or fire risk.
6. Prepare sites vulnerable to flooding by ensuring grading and downspouts move water away from the historic landmark. Consider installing drainage around the foundation and footings of historic buildings to allow for proper site drainage.
7. Consider the installation of water management or diversion techniques like swales, permeable paving, sump pumps, or backflow valves.

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8. Consider relocating all utilities to a location above the established flood risk level or protecting them in place with a watertight or impermeable enclosure.
9. Install a Ground Fault Circuit Interrupter (GFCI) to protect the electrical system of the building and prevent possible fires.
10. Secure roofing by reinforcing roof connections and consider the use of hurricane clips or straps that do not alter visible features or damage historic materials.
11. Check the stability of the chimney by examining the masonry, mortar joints, and repointing when necessary. Consider installing a chimney cap to prevent water infiltration.
12. When appropriate, install operable shutters modeled on historic designs to provide window protection during storms, high winds, and hurricanes.
13. When roofing material is due to be replaced, consider installing storm-resistant roofing materials if they are historically compatible.

8. Cemeteries

Some Wake County rural landmark sites, such as the Oaky Grove Plantation, include small family cemeteries. These cemeteries often contribute to the history of the landmark site through their visual character as well as their historic association with the historic landmark building. The layout of a cemetery, its pathways, roads, mature trees, shrubs, boundary walls, fences, and gates combine to create a landscape composition. They are thoughtfully sited and often visually differentiated from the surrounding site by plantings and fences or walls. Traditionally, specific plantings were associated with cemeteries for symbolic reasons. For example, cedar trees were often planted to represent strong faith and weeping willows were planted to express sorrow and mourning. A cemetery census of known public and private cemeteries in Wake County is available online, here: <https://cemeterycensus.com/nc/wake/index.htm>. The census is continually updated and contains the location, basic description, and other information on the many cemeteries in Wake County.

Standards

1. Document a cemetery with photographs, recordings of text on the gravestones, and a site plan to provide an important record for the future. It is not appropriate to reinscribe illegible gravestones, as this would create a false sense of history, or to attach a new plaque to an existing gravestone or memorial. However, a new inscribed plaque can be located nearby to convey the information. The plaque should follow standards discussed in *Section 29 - Signage*.
2. It is not appropriate for landmark owners to relocate graves or relocate, rearrange or remove historic gravestones or monuments. The grave relocation process is complex and carefully regulated by state law.
3. Maintain and protect cemetery features and plantings through appropriate methods. It is not appropriate to use power mowers and weed trimmers near fragile gravestones and monuments, nor is it appropriate to apply pesticides or fertilizers in close proximity to gravestones.
4. Clean masonry cemetery features like headstones and/or benches only as necessary to stop deterioration or remove heavy soiling, using the gentlest effective method. Before any cleaning, always test in an inconspicuous area. In most cases, scrubbing with a natural bristle brush, using mild detergent, and rinsing with low pressure water is sufficient. Use

chemical cleaners only if gentler methods like low pressure washing and mild detergents are ineffective. It is not appropriate to use destructive cleaning techniques such as sandblasting, power washing, or high-pressure water blasting on historic masonry surfaces, or to use cleaning chemicals with chlorine bleach or acidic solutions which will damage stonework.

5. Retain and preserve historic cemeteries including their site features and plantings and the visual, physical, and associative characteristics of the cemetery. These elements contribute to the overall historic character of the landmark site. It is not appropriate to substantially alter the siting and topography of a historic cemetery by grading, excavating, or filling in adjacent areas.
6. Retain and preserve the historic relationship between the historic landmark building and the cemetery.
7. Repair deteriorated or damaged cemetery site features through traditional methods of repair and appropriate pruning of plantings. Repair damaged, cracked, or broken gravestones and monuments only under the supervision of a qualified conservator.
8. Remove overgrowth and dead or diseased trees from the ground up to avoid damage below grade from root removal. Review *Section 11 - Site Features and Plantings* for more information on plantings on landmark properties.
9. Replace in-kind damaged or diseased foliage with the same or a similar species to maintain the cemetery's historic visual character.
10. Replace in-kind deteriorated or damaged cemetery features such as benches, fences, walls, grave markers, pathways only when repair is not feasible. Replace only the deteriorated portion of a feature rather than the entire feature where possible. The replacement material should match the original as best as possible in design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
11. If desired, replace gravestones that are missing with new gravestones that are compatible in design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish to the historic gravestones or the landmark.
12. Introduce new site features and plantings, if desired, which are compatible with the historic character of the cemetery and the landmark site. Plan site plantings that will evolve over time and maintain the visual character of the cemetery site, including its sense of openness or enclosure. Review *Section 11 - Site Features and Plantings* for more information on plantings on landmark properties.
13. Prevent future damage from new plantings near fragile walls, fences, gravestones and monuments by carefully planning the placement of new or replacement foliage.
14. For new burials, install new gravestones and markers that are compatible in design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish as the historic gravestones and markers.
15. Protect cemeteries from damage due to site work or new construction by limiting site disturbances and changes that impact site terrain.

Site and Setting

9. Importance of Regular Maintenance

Regular inspection and maintenance of historic landmarks is key to ensuring that historic materials and features are preserved. A regular cycle of inspection and maintenance also helps avoid costly repairs as issues are tackled when they arise, before they have snowballed into larger projects that are more expensive and require more invasive treatments. Without regular inspection and maintenance, historic features can be damaged or lost entirely. All landmark owners are responsible for upkeeping their property to avoid the loss of historic materials and demolition by neglect. Ordinary maintenance or repair that does not involve a change in design, material, or outer appearance does not need to be reviewed by CAP staff or the WCHPC. Questions about what constitutes ordinary maintenance can be directed to CAP staff and more information is available in the Design Review Process section of these standards.

Standards

1. Create a cadence of bi-annual or annual inspections of all historic materials and features to identify issues as they arise.
2. Adhere to a maintenance schedule that involves the inspection of all historic materials and features for signs of damage or deterioration.
3. Identify issues early to preserve historic materials and features, reduce the cost of repairs, and avoid invasive treatments.
4. Inspect all exterior components, even if not historic, including windows, roofs, gutters, foundation, and exterior cladding to ensure the building is protected from the elements.
5. Maintain and repair materials and features according to the maintenance schedule to prevent damage to historic features. Do not defer necessary maintenance that would result in degradation of the building and its historic materials or features, or that would constitute demolition by neglect.
6. If necessary, or for larger repairs, develop a phased maintenance schedule to distribute the financial impact of historic building maintenance.
7. Address maintenance issues affecting historic materials or features in such a way that the historic materials or features are not damaged, removed, or obscured.
8. Maintenance work should be reversible whenever possible to avoid permanent alteration or loss of historic material.
9. If maintenance needs are identified but historically compatible repair materials are delayed, or if other project delays occur, protect the area that requires maintenance from further damage.

10. Setting

The site context of a historic landmark is the tangible product of a number of visual and associative site characteristics that, combined, define its unique setting. The larger land use patterns within which the landmark is set—rural, urban, suburban, or small town—exerts a substantial influence as does the site's specific use—residential, commercial, institutional, industrial, agricultural or recreational. The original spatial and visual organization of landmark sites were often influenced by natural site features. For example, Yates Mill and the Falls of the Neuse Manufacturing Company are both inextricably tied to their source of waterpower. A sense of enclosure or openness may be

created by site features such as terraces, hedges, and fencing, that either enhance the natural topography or alter it. As is the case with the siting of the J. Beale Johnson House on a prominent knoll, oriented outwards the view of a nearby pond. In some cases, a setting is more defined by the architecture than the natural site features as is the case with the Sellars Building in Apex, a commercial building that sits within a downtown block of other commercial buildings. For other landmarks, like the Apex Depot, the orientation is visually related to a transportation feature. The settings of some Wake County landmarks reflect the consistency of siting inherent within a platted neighborhood or urban street grid. For rural farm complexes, the visual and spatial relationship of the buildings in relationship to adjacent fields, yards, and farmlands and the relationship of outbuildings are significant setting characteristics.

Whatever the primary site and setting factors that shaped the original siting of each landmark, its visual context may have been amplified and enhanced over the years by subsequent decisions. The thoughtful planting of trees and hedges, the incorporation of walkways and drives, the addition of secondary structures, and the introduction of small site features, such as lighting and signage, may all contribute to the current landmark setting. Many times, over the years, boundaries are embellished, views and vistas are framed, paths of circulation are established, and plantings mature. Preserving that context is essential to preserving the landmark it surrounds. With a clear understanding of how significant each site element is to the whole ensemble, property owners can begin to make informed decisions regarding how best to preserve the historic setting of each landmark and to incorporate appropriate changes. While property owners cannot directly control the changes that may occur beyond the boundaries of their landmark, understanding the context of the larger land use patterns within which the site developed will help them weigh this factor as well in making appropriate decisions.

Standards

1. Retain and preserve the historic setting of the landmark, including the visual and associative characteristics of the site that contribute to the overall historic character of the historic landmark.
2. In multi-building landmark complexes like farms or mills, maintain, retain, and preserve historic visual and spatial relationships between buildings and site features like yards, fields, and gardens.
3. Maintain and protect the visual and associative characteristics of the landmark setting established by the relationship of the landmark to its site, including site topography, significant views and vistas, accessory structures, roads, walkways, fences, walls, and plantings.
4. Introduce new site features, building additions, and independent structures in ways that are compatible with the visual and associative characteristics of the landmark's setting.
5. Do not introduce or remove a site feature or element if it will substantially diminish or radically alter the visual and associative characteristics of the landmark setting.

11. Site Features and Plantings

Distinctive site features contribute in significant ways to the visual and spatial character of many Wake County landmarks. The early boxwood hedge and mature pecan grove at the Montague-Jones Farm and the well-preserved frame gazebo with a dry laid stone fireplace at the Dr. Wiley S. Cozart

House are but a few examples of such distinctive site features. From tree lines, hedgerows, and cultivated fields to terraces, statues, and fountains, manmade and natural site features combine to articulate the landmark setting. The landscapes of Wake County landmarks typically reflect an understanding of the mild southern climate and employ indigenous plantings. The prevalence of mature deciduous trees on rural and suburban properties not only provides a visually appealing context, they also provide much needed cooling during the hot summer months. In particular, the traditional tactic of shading the south facing walls of buildings reduces solar gain and lowers cooling costs, minimizing a property's energy needs.

Historic plantings and site features reinforce the design intent; however, the preservation of every planting on a landmark site may not be an appropriate or realistic goal. Attention should be given to those trees, hedges, plantings and gardens that contribute in significant ways to the landmark or district setting. Certainly, significant plantings can be pruned, fertilized, and treated for disease; and dead or seriously diseased trees and shrubs can be replaced with new healthy specimens. As new plantings are introduced, their species and locations should be consistent and compatible with the historic character of the landmark site.

Standards

1. Retain and preserve the site features and plantings that are significant in defining the overall historic character of the historic landmark.
2. Retain and preserve the historic relationship between the historic landmark building or structure, yards, and fields, and the site features and plantings. It is not appropriate to substantially alter site topography by grading, excavating, or filling.
3. Maintain and protect historic site features and plantings through appropriate methods, such as pruning plantings. Seek the advice of a professional to protect site features and plantings, especially during any construction activities.
4. Repair deteriorated or damaged historic site features such as terraces, benches, fountains, and trellises through traditional methods of repair such as patching or splicing in new material rather than replacing in full. It is not appropriate to remove historic site features that can be repaired.
5. Replace in-kind deteriorated or damaged site features only when repair is not feasible. The replacement should match the original as best as possible in design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
6. Replace significant plantings such as mature trees, hedges, and foundation plantings that are diseased or severely damaged with new plantings that are identical or similar in habit or species if possible. It is not appropriate to remove a healthy planting that is significant to the overall historic character of the landmark site.
7. Replace a missing site feature or planting with a new feature based upon accurate documentation of the original or a new design that is compatible with the species, design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish of the missing feature, missing planting, and/or landmark.
8. When new site features and plantings are proposed for the landmark setting, evaluate them in terms of their compatibility with the setting and compatibility with the overall historic

character of the historic landmark building, structure, or site. Place them so historic site features are enhanced or maintained—not diminished or removed.

9. Plantings should be planned to evolve over time, to maintain the sense of openness or enclosure of the site.
10. Large contemporary site features (e.g., solar collectors, storage units, swimming pools, playground equipment, etc.) should be carefully planned and placed in an unobtrusive location to minimize their impact on the overall setting. Review related sections within these standards for additional guidance.
11. Place smaller intrusions such as mechanical equipment in discreet locations and screen them from view by plantings, fences, or walls.
12. Illuminate site features and plantings, if desired, in a manner consistent with the historic character of the historic landmark building and site. See *Section 31 - Exterior Lighting* for additional guidance.

12. Fences and Walls

A variety of fences and walls define the boundaries of many landmark sites throughout Wake County. While they often appear stylistic and decorative, most fences and walls are also functional. They delineate front yards, confine pets or livestock, protect fields and gardens, provide privacy and security, or accommodate changes in site grade. The original picket fence that still encloses the Jesse Penny House and the stone wall that encloses the family cemetery at Oaky Grove Plantation are two distinctive examples of Wake County landmark fences and walls.

Wood, cast iron, and wrought iron are traditional materials used in fence construction, while brick, stone, stucco, and concrete are common wall materials. Historically, the design and detailing of fences and walls were often stylistically related to the historic landmark building. Distinctive gates and corner posts often added further detail and ornamentation to many historic fences and walls. Traditionally, utilitarian fencing solutions for residential rear or side yards were less decorative and more pragmatic, including woven wire rolled fencing nailed to wooden posts or simple wooden fences with vertical slats, boards, or pickets. Wooden posts supporting horizontal rails such as the fence at the Wakefield Dairy Complex are characteristic of fencing bordering farm pastures and fields.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to fences and walls and their materials. See *Section 9 - The Importance of Regular Maintenance* for more information.
2. Inspect routinely for evidence of issues like moisture damage, flaking or peeling paint, insect or fungal infestation, and corrosion. To address issues if they are uncovered, review pertinent sections of these standards such as *Section 16 - Wood*, *Section 17 - Masonry*, *Section 18 - Architectural Metals*, and *Section 20 - Paint and Paint Colors*.
3. Retain and preserve fences and walls that are significant in defining the overall historic character of a historic landmark building, structure, or site—including their decorative and functional detailing, configuration, and height.

4. Retain and preserve historic fence and wall materials that contribute to the overall historic character of a building or site—including cast iron, wrought iron, brick, stone, stucco, concrete, and wood.
5. Repaint previously painted fences and walls in colors that are appropriate to the historic landmark building and site.
6. Repair deteriorated or damaged fences and walls and their distinctive surfaces and features through traditional methods of repair such as patching or splicing in new material rather than replacing in full.
7. Replace in-kind a deteriorated or damaged feature of a historic fence or wall to match the original as best as possible in design, form, scale, dimension, style, pattern, material, texture, color, and detail. Replace only the deteriorated portion or detail of a feature rather than the entire feature where possible. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
8. Consider selecting a decay-resistant wood species or wood that has been treated chemically with environmentally safe preservatives either during manufacture or in situ to enhance its resistance to moisture-related decay.
9. It is not appropriate to replace historic fencing with contemporary vinyl or metal chain link fencing. A traditional wood privacy fence is usually a more compatible choice.
10. Replace a missing historic fence or wall feature with a new feature based upon accurate documentation of the original or a new design compatible with the historic landmark building.
11. Introduce new fences and walls only in locations and configurations that are consistent with the character of the historic landmark building and site. Construct new fences and walls of traditional materials in designs compatible with the historic landmark building. Locate new fences and walls in ways that reinforce both the site's overall historic character and any historically defined site divisions or boundaries.
12. Introduce utilitarian fences and walls, if necessary, only in locations that will not diminish the overall historic character of the historic landmark building and site.
13. It is not appropriate to cover historic fence or wall material, including wood, stone, brick, stucco, concrete, or cement block, with contemporary substitute coatings or materials.

13. Walkways, Driveways, and Parking Areas

The design and formality of walkways, driveways, and on-site parking areas tend to differ dramatically from urban to rural settings. These circulation features of Wake County landmarks found within an urban context tend to be more formally defined and constructed in contrast to their rural counterparts. Consequently, the gridded concrete sidewalks, front walks, curbed driveways, and paved parking areas may appropriately become gravel or grassy paths and lanes leading to less precisely defined parking areas for some rural sites. Regardless of the context, however, paths of circulation for landmark sites tend to be bordered by plantings and their configuration was designed to enhance the visual character of the site. On campus-like sites, the walkways and drives often explicitly reinforce the spatial order and visual pattern of the site's buildings. For some landmark houses built after the advent of the automobile, driveways may terminate in a parking area adjacent to the house. In fact, Sunnyside, a Craftsman bungalow, features both a front and a side porte cochère to shelter automobiles.

Standards

1. Maintain, retain and preserve walkways, driveways, and parking areas that are significant in defining the overall historic character of a historic landmark building, structure, or site, including their width, configuration, scale, materials, curbing, and related plantings in appropriate ways. Retain the scale of these features and the character of their edge and any border plantings.
2. Repair deteriorated or damaged walkways, driveways, and parking areas through traditional methods of repair such as patching, rather than replacing in full.
3. Replace in-kind a deteriorated or damaged walkway, driveway, or parking area only when repair is not feasible. The replacement should match the original as best as possible in design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
4. Replace a walkway or driveway that is completely missing based on accurate documentation of the original design or a new design that is compatible in location, configuration, dimension, scale, style, pattern, materials, texture, finish, and color with the historic building site, streets, and district.
5. Introduce new walkways, driveways, or parking areas, if necessary, which are compatible with the overall historic character of the landmark and site. Consider location, configuration, dimension, scale, style, pattern, materials, texture, finish, and color when determining compatibility. It is not appropriate to diminish or substantially alter the overall historic character of the landmark site through the introduction of new walkways, driveways, or parking areas or through the introduction of inappropriate materials.
6. Locate new parking areas unobtrusively in locations that do not diminish or intrude upon character-defining elevations of the landmark or important site features. Incorporate existing mature vegetation, if possible, and introduce additional perimeter landscaping or screening to lessen the impact of new parking areas. Subdivide large parking areas with planting strips. It is not appropriate to radically reduce the overall ratio of green space to paved areas on a landmark site.
7. Maintain the general grade and topography of the site to preserve its visual character.
1. Protect mature vegetation and significant site features from damage caused by the construction of new walkways, driveways, and parking areas. Protect these features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment.
8. Protect known and significant archaeological resources in place and minimize the disturbance of terrain to limit the possibility of destroying or damaging significant archaeological resources. Consider hiring professional archaeologists if protection in place of known archaeological resources is not feasible.
9. Where appropriate, selecting permeable surfaces for new parking areas instead of asphalt or concrete is a more sustainable treatment that will minimize water runoff issues and lessen their environmental impact.
10. Illuminate walkways, driveways, and parking areas, if desired, in a manner consistent with the historic character of the historic landmark building and site. See *Section 31 - Exterior Lighting standards*.

14. Outbuildings and Accessory Structures

Historically, in the rural portions of Wake County most residential structures— even those of modest size—were complemented by specialized outbuildings for domestic or agricultural tasks. Separate kitchen structures, barns, storage sheds, dairies, smokehouses, and privies were all once common sights in the rural countryside. Fortunately, a handful of these secondary structures remain on some of the county's farmstead and plantation landmark sites. Secondary structures are always deferential to the principal building in siting, size, and scale. In some cases, a garage or accessory structure may echo the architectural style, materials, and details of the principal structure on the site. Others are more modest, vernacular structures. Early garages were sited in the rear yard but attached carports visible from the street were a common feature of postwar houses as the automobile became more integrated with housing.

In addition to the significance of outbuildings and accessory structures as historic structures individually warranting preservation, their siting, scale, massing, and physical relationship to the primary landmark structure often contribute to an overall spatial and visual organization of the site. Consequently, the landmark's context is diminished when they are lost. Preserving the dwindling legacy of historic outbuildings and accessory structures is also essential in understanding the lifestyle and activities historically associated with some landmark properties.

Standards

1. Create and follow a regular maintenance schedule of outbuildings and accessory structures to ensure the maintenance needed is identified to prevent damage. *See Section 9 - The Importance of Regular Maintenance for more information.*
2. Inspect routinely for evidence of issues like moisture damage, flaking or peeling paint, and insect or fungal infestation. To address issues if they are uncovered, review pertinent sections of these standards such as *Section 16 - Wood*, *Section 17 - Masonry*, *Section 18 - Architectural Metals*, and *Section 20 - Paint and Paint Color*.
1. Retain and preserve outbuildings and accessory structures such as garages, barns, dependencies, sheds, and well houses that are significant in defining the overall historic character of a historic landmark building, structure, or site.
2. Retain and preserve outbuildings and accessory structures and their visual and associative characteristics that contribute to the overall historic context of a landmark site including their siting, orientation, spacing, scale, materials, and features like their foundations, walls, roofs, windows, doors, and architectural trim.
3. Repair deteriorated or damaged outbuildings and accessory structures and their distinctive features and details through traditional methods of repair. It is not appropriate to remove distinctive architectural features rather than repair them.
4. Replace in-kind deteriorated or damaged architectural ornament only when repair is not feasible. Replace only the deteriorated portion or detail of a feature rather than the entire feature where possible. The replacement should match the original as best as possible in design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
5. Replace missing outbuildings, accessory structures, and their details based upon accurate documentation of the original or a new design that is compatible with the design, form,

scale, dimension, detail, style, pattern, material, texture, color, and finishes of the historic landmark. Ensure the installation does not damage surrounding historic materials, the historic setting and/or site features, and archaeological resources. It is not appropriate to introduce a new outbuilding in a manner that creates a false historic appearance.

6. If the new construction of an outbuilding and/or accessory structure is needed, review the standards in *Section 35 - New Construction of Secondary Buildings*

15. Pools and Play Structures

Altering or adding a pool or play structure at a landmark property can affect the historic setting and spatial character of landmark properties. While these features serve modern lifestyle needs, their design and placement should respect the scale, setting, and visual character of historic properties. Careful consideration of location, materials, and visibility is essential to ensure that new site features do not diminish the integrity of the historic landmark and its site.

Standards

1. Consider the landmark's setting to prevent damage to historic site features like fencing and foliage, and to prevent extensive alteration to a site's visual and special character when installing pools or play structures. It is not appropriate to construct these features if it results in the loss of a significant site feature such as a mature tree or detracts from the visual and spatial character of the landmark or its setting.
2. Locate pools and play structures at the rear of a landmark so that they are not visible from the right-of-way and do not diminish, conceal, or detract from the character of the historic landmark. Screening with foliage can help keep these features from view.
3. Assess the visual impact of pools and play structures from multiple perspectives, such as from across the street and down the road, if necessary. It is not appropriate to locate these features on or in front of a landmark's façade or another highly visible elevation.
4. Construct pools and play structures in a manner that is compatible with the landmark in terms of scale, massing, height, proportion, materials, style, finishes, and color.
5. Limit the size and scale of pools and play structures so that they do not visually overpower the landmark or significantly alter the proportion of built to unbuilt area of the landmark site.
6. Minimize damage to significant site features, including archaeological resources and mature trees and their root systems, by limiting excavation or grading. Protect site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment.

Building Exterior

16. Wood

Historically, wood—both as a structural and a decorative element—is the most essential and pervasive building material found in Wake County whether the architecture is high style or vernacular. Weather boards, shingles, turned porch posts, milled window sashes and paneled doors celebrate the variety of ways wood can be shaped and finished: planed, sawn, turned, carved, and split. Traditionally, the joinery of wood planes and elements often incorporated applied moldings, providing an opportunity to introduce stylistic ornamentation to the building exterior. Post-World War II buildings often used wood in more minimalist or simplified fashions including the use of exterior plywood panels which expanded the traditional wood cladding choices and reflect the era's exploration of modern materials. Providing adequate drainage and ventilation for historic wooden features is essential. Whenever wood remains damp for extended periods, it becomes susceptible to decay, and exposed wood is particularly vulnerable to the effects of weathering. Wood ages dramatically unless it is protected by a paint or stain film. However, if kept painted and free of excessive moisture, wood surfaces can last indefinitely.

Synthetic cladding materials like vinyl have many issues when applied to historic buildings as these materials differ from wood in their coefficients of expansion and may restrict airflow, impacting the breathability of the historic wall. These materials also change the shadow lines of the historic asset altering the historic appearance of the building. Finally, vinyl siding may hide signs of on-going deterioration, preventing early detection and timely repair/replacement. Exposed to sunlight, substitute materials are not as durable or environmentally friendly as wood. Vinyl, for example, is a petroleum-based product that produces hazardous fumes when burned and degrades in the presence of UV light.

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Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to historic wood features. *See Section 9 - The Importance of Regular Maintenance for more information.*
2. Inspect routinely for evidence of issues like moisture damage, vegetation, and peeling paint. If issues are observed review pertinent sections of these standards like *Section 20 - Paint and Paint Colors*.
3. Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
4. Keep vertical and exposed wood joints properly sealed or caulked to prevent moisture infiltration. Do not seal horizontal, lap siding joints as these are necessary to allow the exterior wall to "breathe" and prevent moisture build up.
5. Clean wood only as necessary to stop deterioration or remove heavy soiling, using the gentlest effective method. Before any cleaning, always test in an inconspicuous area. In most cases, scrubbing with a natural bristle brush, using mild detergent, and rinsing with low pressure water is sufficient. It is not appropriate to use destructive cleaning techniques such as sandblasting, power washing, or high-pressure water blasting on historic wood.
6. Retain and preserve protective surface coatings, such as paint, to prevent damage from ultraviolet light and moisture. Repaint when the paint film is damaged or deteriorated following the standards in *Section 20 - Paint and Paint Colors*. It is not appropriate to strip historically painted surfaces down to bare wood and apply clear stains or finishes to create a natural wood appearance.

7. Treat traditionally unpainted, exposed wood features with chemical preservatives to prevent or slow their decay and deterioration. Ensure the treatment of wood does not alter its color, finish, or overall appearance.
8. Retain and preserve wood and wood features such as siding, trim, and details, that are significant in defining the historic character of a historic landmark building, structure, site, or district. It is not appropriate to replace or cover historic wood features such as siding, trim, or window sash with contemporary substitute materials such as vinyl, masonite, or aluminum.
9. Repair deteriorated or damaged wood features through traditional methods like patching, consolidating, piecing, or reinforcing. When possible, specify old growth wood (which is decay resistant). Prime the backs and ends of the wood pieces with oil-based paint prior to installation, which can extend the lifetime of the replacement pieces. It is not appropriate to replace painted historic wooden siding that is sound with new siding to achieve a uniformly smooth wood surface.
10. Replace in-kind a deteriorated or damaged wood feature only when repair is not feasible. The replacement should match the original as best as possible in design, form, scale, dimension, detail, style, pattern, materials, texture, color, and finish. Replace only the deteriorated portion or detail of a feature rather than the entire feature where possible. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information. It is not appropriate to replace or cover historic wooden siding, trim, or window sashes with contemporary substitute materials.
11. When a deteriorated or damaged wood element that is particularly vulnerable to ongoing deterioration, like windowsills, column bases, and capitals, substitute materials may be considered as they are capable of replicating the original shape, texture, dimensions, details, and color of the wood element. See *Section 4 – New or Alternative Materials* for more information.
12. Replace a missing wood feature with a new feature based upon accurate documentation of the original or a new design that is compatible with the design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish of the historic landmark. It is not appropriate to introduce new wood features or details to a historic landmark that creates a false historic appearance.

17. Masonry

Masonry includes such materials as brick, stone, concrete, stucco, slate, clay tile, and terra-cotta. It also includes the mortar used to bind the masonry units to each other. Masonry is used in a multitude of ways in historic buildings: as foundation material, as structural walls, as cladding, or for decorative detailing. The following standards are recommended when maintaining, preserving, repairing, or replacing historic masonry exterior materials. Given the durability, high insulating value, minimal maintenance requirements, and extended lifetimes of masonry elements—and the embodied energy they represent—the preservation of historic masonry elements contributes to broader goals for sustainability of the built and natural environments.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to historic masonry features. See *Section 9 - The Importance of Regular Maintenance for more information*.
2. Inspect routinely for evidence of moisture damage, structural cracks or settlement, vegetation, deteriorated mortar, and loose masonry units.
3. Remove vegetation from masonry which can lead to issues such as structural damage and impeding ventilation and surface drainage of a masonry element.
4. Provide proper drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundation walls, piers, steps, or chimneys, and rising through capillary action.
5. Clean masonry surfaces only as necessary to stop deterioration or remove heavy soiling, using the gentlest effective method. Before any cleaning, always test in an inconspicuous area. In most cases, scrubbing with a natural bristle brush, using mild detergent, and rinsing with low pressure water is sufficient. It is not appropriate to use destructive cleaning techniques such as sandblasting, power washing, or high-pressure water blasting on historic masonry surfaces. Use chemical cleaners only if gentler methods like low pressure washing and mild detergents are ineffective.
6. Retain and preserve masonry features and materials that are significant in defining the historic character of the building, structure, or site. The material itself (brick, stone, concrete, terra-cotta, stucco, etc.) as well as the form, pattern, detail, color, and texture should be retained.
7. Repair deteriorated or damaged masonry surfaces and features through traditional methods for consolidating, piecing in, or patching.
8. Repair deteriorated mortar with new mortar that matches the existing mortar in compressive strength, composition, color, texture, joint size, joint profile and method of application. Prior to repointing, loose or crumbling mortar should be carefully removed using hand tools to prevent damage to the units themselves. It is especially important not to replace softer lime mortars with harder Portland cement mortars that will, in turn, damage historic bricks as they contract and expand in response to temperature changes.
9. It is not appropriate to substitute non-historic coatings such as water repellents for repointing or repairing historic masonry. These coatings should only be considered if traditional repair techniques fail to eliminate moisture problems.
10. Repaint previously painted masonry surfaces, as needed, with historically appropriate colors. It is not appropriate to paint or coat an unpainted masonry surface if it was not painted or coated historically.
11. Replacement of missing masonry units should match the historic masonry units as closely as possible in terms of form, pattern, detail, color, and texture.
12. Replace in-kind a deteriorated or damaged masonry feature only when repair is not feasible. The replacement material shall match the original in design, material, dimension, form, pattern, detail, color, and texture. Replace only the deteriorated portion of a feature rather than the entire feature where possible. If substitute materials are being considered—see *Section 4 – New or Alternative Materials* for more information.
13. Replace a missing masonry feature with a new feature based upon accurate documentation of the original or a new design that is compatible with the size, scale, material, form, pattern, detail, color, and texture of the historic landmark. It is not appropriate to introduce new masonry features or details to a historic landmark that creates a false historic appearance.

14. Bond patterns or detailing found in historic masonry should be duplicated. Because there are a wide variety of masonry units generally available, substitutions of material or masonry systems (such as substituting concrete units for brick or substituting exterior insulations systems for traditional stucco) is not appropriate.

18. Architectural Metals

Architectural metals which can be used for gutters, hardware, handrails, roofing, windows, doors, fences, and gates, contribute to the historic character of Wake County's landmark properties. Examples of architectural metals include copper, bronze, tin, steel, aluminum, cast and wrought iron, and stainless steel. Metals were sometimes crafted to imitate other materials such as wood or stone for elements like cornices, columns, and storefronts. Whether wrought, cast, pressed, rolled, or extruded, each fabrication technique gives the metal distinctive physical and visual qualities. Additionally, characteristics inherent in the material like the distinctive patina of copper, the resistance of stainless steel and aluminum to atmospheric corrosion, and the sheen of polished brass make their natural finish desirable.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to historic architectural metals.
2. Inspect routinely for evidence of issues like moisture damage, corrosion, galvanic action, structural failure or fatigue, and paint failure.
3. Remove leaves and any other vegetation from roofs, gutters, and any other architectural metal features, which prevents water from standing on flat, horizontal surfaces, or collecting on decorative elements.
4. Clean soft metals such as copper, tin, brass, zinc, template, aluminum, and lead only as needed with a non-abrasive chemical cleaning solution. Before any cleaning, always test in an inconspicuous area to ensure damage does not occur to the metal. It is not appropriate to clean soft metals with harsh abrasive methods such as grit blasting.
5. Clean hard metals such as cast or wrought iron and steel only as needed, using the gentlest means possible. Before any cleaning, always test in an inconspicuous area to ensure damage does not occur to the metal. Typically, an abrasive cleaning method using wire brushing and/or hand scraping is needed. More abrasive methods like low-pressure grit blasting may be applied to steel or cast iron if gentler techniques fail.
6. Retain and preserve metal features and materials that are significant in defining the historic character of the building, structure, or site. The material itself (copper, tin, aluminum, cast iron, etc.) as well as the form, detail, pattern, texture, color, and finish should be retained. It is not appropriate to cover historic architectural metals with contemporary materials.
7. Repaint previously painted metal surfaces, as needed, with historically appropriate colors to maintain a sound paint layer. Clean metal surfaces according to their softness in preparation for recoating. Ferrous metals such as iron and steel corrode, or rust, when exposed to the atmosphere; therefore, maintaining a sound paint layer is critical. When repainting ferrous metals, immediate priming with a zinc-based primer or other rust-inhibiting coating is essential after rust and loose paint are removed. For fragile corroded metals, coating them with a rust converter may be the best solution to halt further

corrosion. It is not appropriate to paint or coat an unpainted metal surface if it was not painted or coated historically.

8. Repair deteriorated or damaged architectural surfaces and features through traditional methods for reinforcing, splicing, patching, and rust inhibitors. It is not appropriate to patch metal roofs or flashing with tar or asphalt products.
9. Replace in-kind a deteriorated or damaged metal feature only when repair is not feasible. The replacement material shall match the original in design, material, dimension, form, pattern, detail, color, and texture. Only use compatible metal nails and fasteners to avoid corrosive galvanic actions between incompatible metals. Replace only the deteriorated portion of a feature rather than the entire feature where possible. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
10. Replace a missing architectural metal feature with a new feature based upon accurate documentation of the original or a new design that is compatible with the design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish of the historic landmark. It is not appropriate to introduce new metal features or details to a historic landmark that creates a false historic appearance.

19. Architectural Ornament

Architectural ornament encompasses a broad range of decorative elements, made of various materials, which are applied to a building's exterior. Examples include wood trim and bargeboard and window hoods, brackets, and cornices fashioned from wood, stone, and metal. Although these features are not essential to a building's structural stability, they are highly significant features that contribute to the historic character of historic landmarks. Architectural ornament is typically what makes landmarks "unique." Therefore, it is important to maintain, preserve, and repair architectural ornaments on Wake County's historic landmarks.

Standards

3. Create and follow a regular maintenance schedule to prevent excessive deterioration to architectural ornament. See *Section 9 - The Importance of Regular Maintenance for more information*.
4. Inspect routinely for evidence of issues like moisture damage, flaking or peeling paint, insect or fungal infestation, and corrosion. To address issues if they are uncovered, review pertinent sections of these standards such as *Section 16 - Wood*, *Section 17 - Masonry*, *Section 18 - Architectural Metals*, and *Section 20 - Paint and Paint Colors*.
5. Clean architectural ornament using the gentlest means possible, taking care to avoid damage to fragile components. Before any cleaning, always test in an inconspicuous area. In most cases, using a mild detergent, and rinsing with low pressure water is sufficient. It is not appropriate to use abrasive methods which can damage the feature.
6. Retain and preserve architectural ornament and its features. It is not appropriate to cover architectural ornament with contemporary materials or remove it unless required for an accurate restoration.
7. Repair deteriorated or damaged architectural ornament, its distinctive features, and its details through traditional methods of repair such as patching or splicing in new material rather than replacing in full. It is not appropriate to remove architectural ornaments that can be repaired.

8. Replace in-kind deteriorated or damaged architectural ornament only when repair is not feasible. Replace only the deteriorated portion or detail of a feature rather than the entire feature where possible. The replacement should match the original as best as possible in design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
9. Replace missing architectural ornament based upon accurate documentation of the original or a new design that is compatible with the design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish of the historic landmark. Ensure the installation does not damage surrounding historic materials. It is not appropriate to introduce new ornament to a historic landmark in a manner that creates a false historic appearance.

20. Paint and Paint Colors

Paint is not just a decorative element indicative of a landmark's style; it also serves an important purpose. Paint is a sacrificial layer that protects the materials beneath it from ultraviolet light, moisture, and weathering. Painting also provides an opportunity for a landmark owner to highlight their personal style while aligning their color choice with historic norms. In addition, the selection of historically appropriate paint colors can often make additions, new construction, and accessory structures, blend into a landmark site or historic neighborhood.

Standards

1. Create and follow a regular maintenance schedule for painted features. See *Section 9 - The Importance of Regular Maintenance* for more information.
2. Inspect routinely for evidence of issues like moisture damage, mildew, discoloration, peeling, and cracking.
3. Retain and preserve intact historic exterior finishes, including paints, stains, lacquers, and decorative finishes such as graining that are significant in defining the overall historic character of a historic landmark.
4. Clean painted or stained surfaces only as necessary using the gentlest effective method. Before any cleaning, always test in an inconspicuous area. In most cases, scrubbing with a natural bristle brush and a mild detergent, possibly incorporating an anti-mildew additive, and rinsing with low pressure water is sufficient.
5. Lead-based paint was used through the 1970s, and exposure to lead-based paint is a health risk. Follow all local and state regulations regarding the removal and disposal of lead-based paint.
6. Prior to recoating, remove deteriorated layers of paint to reach a sound surface using the gentlest effective method such as hand sanding and scraping. Only use electric heat guns or plates selectively and only if gentler methods are not effective. It is not appropriate to remove paint with techniques that are destructive to the material substrate, including the use of butane or propane torches, alkaline-based strippers on wood, media-blasting, and power washing. It is also unnecessary to remove sound paint layers to the bare substrate prior to repainting.
7. Prior to recoating wood surfaces, caulk all open joints (except for the horizontal lap seam of wood siding) before repainting.

8. Recoat previously painted or stained surfaces in colors and finishes that are historically appropriate to the historic landmark or district. For paint, use high-quality exterior latex paint. It is not appropriate to paint features or materials that were not painted historically. It is also not appropriate to strip surfaces, such as wood, that were historically painted down to the natural surface and apply clear stains or sealers.
9. Utilize paints colors that are consistent with the landmark's architectural style. For instance, in the Queen Anne style of the Victorian era, contrasting paint colors were used on siding, windows, and architectural details. And in general, the foundation color is usually darker than the body of the building in order to visually anchor it to the ground. It is not appropriate to utilize paint colors that are not consistent with the period of the building or its style.
10. Especially for previously painted masonry surfaces, evaluate the breathability of paint to ensure it does not seal in moisture.

There are many resources available to help determine appropriate paint colors for Wake County's landmarks. The WCHPC Collection in Raleigh's Olivia Raney Library describes historic color palettes and appropriate combinations. Online resources include Sherwin Williams Exterior Historic Colors collection, available here: <https://www.sherwin-williams.com/architects-specifiers-designers/historic-palettes/exterior-historic-colors>, and their Colors Through the Decades page, available here: <https://www.sherwin-williams.com/architects-specifiers-designers/color/find-and-explore-colors/color-collections/color-through-the-decades>.

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21. Windows

Historic windows may have minor issues—like sticking sashes or broken panes—but these are often easily repaired and well worth the effort. Historic windows are typically made from individual components, meaning each component can be repaired or replaced when needed, rather than replacing the entire unit. They were also built with dense, old-growth lumber which resists rot and is incredibly durable when properly maintained. On the other hand, modern vinyl units are composed of a single unit and when a component fails or is damaged, the entire unit usually requires replacement. Once historic windows are replaced, the property owner will need to replace them cyclically. While some landmark owners seek to replace historic windows for increased energy efficiency, historic windows can achieve similar performance through simple, cost-effective improvements, like the installation of storm windows (see *Section 22 - Storm Windows*) and weather stripping. These cost-effective measures increase energy efficiency while preserving the historic character of the landmark.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to historic windows. See *Section 9 - The Importance of Regular Maintenance for more information*.
2. Inspect routinely for evidence of issues like moisture damage, flaking or peeling paint, degraded glazing compound, insect or fungal infestation, corrosion, and air infiltration. To address issues if they are uncovered, review pertinent sections of these standards such as *Section 16 - Wood*, *Section 17 - Masonry*, and *Section 20 - Paint and Paint Colors*.

3. Provide proper drainage to prevent water from standing on flat, horizontal surfaces such as muntins, sills, and lintels. Reglaze sashes and caulk wood joinery as needed to ensure window units are weather tight to resist wind and water penetration.
4. To improve the thermal efficiency of historic windows, install weather stripping, apply caulk around the window opening on the exterior, apply caulk around the window trim on the interior, and install interior or exterior storm windows. For more information on storm windows, see *Section 22 - Storm Windows*.
5. Clean windows using the gentlest means possible, taking care to avoid damage to fragile window components like glass and muntins. Before any cleaning, always test in an inconspicuous area. In most cases, using a mild detergent, and rinsing with low pressure water is sufficient. It is not appropriate to use abrasive methods which can damage the glass, glazing, and frame.
6. Retain and preserve historic windows including functional and decorative features like design, operation, form, scale, dimension, detail, style, glazing pattern, material, texture, color, finish, and arrangement on the facade which are all significant, character-defining elements of historic landmarks.
7. Repair deteriorated or damaged windows, their distinctive features, and their details through traditional methods of repair such as patching or splicing in new material rather than replacing in full.
8. Replace in-kind a deteriorated or damaged window only when repair is not feasible. The replacement shall match the original in design, operation, form, scale, dimension, detail, style, glazing pattern, material, texture, color, and finish. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
9. Replace a missing window based upon accurate documentation of the original or a new design that is compatible with the design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish of the historic landmark. It is not appropriate to introduce new windows to a historic landmark in a manner that creates a false historic appearance.
10. If necessary, only introduce new window openings on secondary or rear elevations. Ensure new openings are not highly visible from the right-of-way, do not diminish the character of the historic landmark, and do not damage surrounding historic materials. It is not appropriate to add, remove, infill, or cover a historic window opening on a landmark's primary façade unless it is required for an accurate restoration.

22. Storm Windows

Storm windows are important features that improve a landmark's energy efficiency while protecting historic windows. There are several types and materials available, including wood, composite, and metal. Typically storm windows are installed on the exterior, but there are interior storms available as well. While storms may be constructed of different materials than the historic window, appropriate storms share the same color and divisions as the historic window and do not obscure it.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to storm windows. See *Section 9 - The Importance of Regular Maintenance* for more information.

2. Inspect routinely for evidence of issues like moisture damage, flaking or peeling paint, degraded glazing compound, corrosion, and air infiltration. To address issues if they are uncovered, review pertinent sections of these standards such as *Section 16 - Wood*, *Section 21 - Windows*, and *Section 20 - Paint and Paint Colors*.
3. Provide proper drainage to prevent water from standing on flat, horizontal surfaces such as muntins, sills, and lintels. Reglaze sashes and caulk wood joinery as needed to ensure storm window units are able to resist wind and water penetration.
4. Clean storm windows using the gentlest means possible, taking care to avoid damage to fragile window components like glass and muntins. Before any cleaning, always test in an inconspicuous area. In most cases, using a mild detergent, and rinsing with low pressure water is sufficient. It is not appropriate to use abrasive methods which can damage the glass, glazing, and frame.
5. Retain and preserve storm windows including their functional and decorative features, details, finishes, and materials.
6. Repair deteriorated or damaged storm windows through traditional methods of repair such as patching or splicing in new material rather than replacing in full. It is not appropriate to replace storm windows that can be repaired.
7. Replace in-kind a deteriorated or damaged storm window only when repair is not feasible. The replacement shall match the original in design, operation, form, scale, dimension, detail, style, glazing pattern, material, texture, color, and finish. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
8. Replace a missing storm window based upon accurate documentation of the original or a new design that is compatible with the design, operation, form, scale, dimension, detail, style, glazing pattern, material, texture, color, and finish of the historic landmark.
9. Install new storm windows to increase the thermal efficiency of historic windows. Match the divisions in the storm window to the sash lines and meeting rail of the historic window and match the color to the historic window frame. It is not appropriate to install a mono-pane storm window (unless that matches the historic window) or install unpainted aluminum storm windows or other storms that do not match the color of the historic window frame.
10. Only clear glass is appropriate for storm windows so that the historic window behind the storm is not obscured. It is not appropriate to use colored or opaque glass in storm windows.
11. Install new storm windows in a manner that does not damage or obscure the historic window or damage surrounding historic materials.

23. Exterior Doors

Wake County's historic landmarks feature a wide range of exterior doors that mark the transition from public to private space while providing light, ventilation, and security. Historic doors often include decorative and functional elements such as sidelights, transoms, trim, stained or leaded glass, screen doors, and ornate hardware, which all lend historic character to the landmark. While entrances on secondary or rear elevations are often simpler in design, they too hold historic value.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to historic doors. See *Section 9 - The Importance of Regular Maintenance for more information*.
2. Inspect routinely for evidence of issues like moisture damage, flaking or peeling paint, degraded glazing compound, corrosion, and air infiltration. To address issues if they are uncovered, review pertinent sections of these standards such as *Section 16 - Wood*, *Section 18 - Architectural Metals*, and *Section 20 - Paint and Paint Colors*.
3. Provide proper drainage to prevent water from standing on flat, horizontal surfaces such as muntins, sills, and lintels. Reglaze openings and caulk wood joinery as needed to ensure doors are weather tight to resist wind and water penetration.
4. To improve the thermal efficiency of historic doors, install weather stripping, apply caulk around the door opening on the exterior, and apply caulk around the door trim on the interior.
5. Clean exterior doors using the gentlest means possible, taking care to avoid damage to fragile window components like glass and muntins. Before any cleaning, always test in an inconspicuous area. In most cases, using a mild detergent, and rinsing with low pressure water is sufficient. It is not appropriate to use abrasive methods which can damage the glass, glazing, and frame.
11. Retain and preserve historic doors including their functional and decorative features like design, operation, form, scale, dimension, detail, style, glazing pattern, material, texture, color, finish, and arrangement on the facade which are all significant, character-defining elements of historic landmarks.
6. Repair deteriorated or damaged doors, their distinctive features, and their details through traditional methods of repair such as patching or splicing in new material rather than replacing in full. It is not appropriate to replace a historic door that can be repaired.
7. Replace in-kind a deteriorated or damaged door only when repair is not feasible. The replacement door shall match the original in design, operation, form, scale, dimension, detail, style, glazing pattern, material, texture, color, and finish. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
8. Replace a missing door based upon accurate documentation of the original or a new design that is compatible with the design, operation, form, scale, dimension, detail, style, glazing pattern, material, texture, color, and finish of the historic landmark. It is not appropriate to introduce new doors to a historic landmark that creates a false historic appearance.
9. If necessary, only introduce new door openings on secondary or rear elevations. Ensure new openings are not highly visible from the right-of-way, do not diminish the character of the historic landmark, and do not damage surrounding historic materials. It is not appropriate to add, remove, infill, or cover a historic door opening on a landmark's primary façade unless it is required for an accurate restoration.

24. Awnings and Shutters

On both residential and commercial buildings, awnings and shutters provide shade and natural cooling. Historic shutters are fitted to each window and operable, allowing them to be opened and closed. Early awnings were made of canvas and fabric, whereas aluminum and fiberglass awnings became popular in the mid-twentieth century. Historically, awnings were triangular in profile and featured a hanging valance (sometimes scalloped) along the awning's lower edge. On commercial buildings awnings were typically installed above a storefront, entrance, and/or windows which

offered a space to advertise the business and protected wares from the sun and heat. On commercial buildings, awnings were typically mounted above storefronts, entrances, or windows, where they protected interiors from sunlight and weather while also serving as a space for signage. Common in historic business districts, awnings contribute to the visual rhythm of a historic commercial corridor.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to awnings and shutters. *See Section 9 - The Importance of Regular Maintenance for more information.*
2. Inspect routinely for evidence of issues like moisture damage, flaking or peeling paint, holes in awning fabric. To address issues if they are uncovered, review pertinent sections of these standards such as *Section 16 - Wood* and *Section 20 - Paint and Paint Colors*.
3. Retain and preserve historic awnings and shutters including their functional and decorative features. Shutters shall retain hinges and be operable.
4. Repair deteriorated or damaged awnings and shutters windows through traditional methods of repair such as patching or splicing in new material rather than replacing in full. It is not appropriate to replace awnings and shutters that can be repaired.
5. Replace in-kind deteriorated or damaged awnings and shutters only when repair is not feasible. The replacement should match the original as best as possible in design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
6. Replace missing awnings or shutters based upon accurate documentation of the original or a new design that is compatible with the design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish of the historic landmark. It is not appropriate to introduce new awnings or shutters that create a false historic appearance.
7. Awnings were historically triangular in shape. It is not appropriate to install replacement awnings that are incompatible with the historic character of Wake County's landmarks.
8. Installation of replacement awnings and shutters shall not damage surrounding historic materials. Fasteners for awnings or shutters on masonry buildings should be affixed to the mortar joints rather than masonry faces.

25. Porches and Balconies

Porches and balconies are character-defining features of historic landmarks. Functional and decorative features are incorporated into porches and balconies, and include things like columns, posts, piers, decking, stairs, handrails, balustrades, ceiling cladding, spindle work, and brackets. Before air conditioning, outdoor spaces like the porch provided a reprieve from heat and an opportunity to connect with neighbors. Collectively, they create a rhythmic streetscape that contributes to the historic character of Wake County's cities and towns.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to historic porches, balconies, and related features. See *Section 9 - The Importance of Regular Maintenance* for more information.
2. Inspect routinely for evidence of issues like moisture damage, flaking or peeling paint, insect or fungal infestation, corrosion, and structural settlement or cracking. To address issues if they are uncovered, review pertinent sections of these standards such as *Section 16 - Wood*, *Section 17 - Masonry*, *Section 18 - Architectural Metals*, and *Section 20 - Paint and Paint Colors*.
3. Provide proper drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements and along porch foundation walls, piers, or steps, and rising through capillary action.
4. Ensure that flooring slopes away from the building and that the joints of all exposed porch and balcony elements are properly painted (if appropriate) and caulked to prevent moisture from penetrating their surface.
5. Retain and preserve porches, balconies, and related features, including their design, form, scale, dimension, detail, style, pattern, material, texture, color, finish, and arrangement on the landmark, all of which are significant, character-defining features. It is not appropriate to enclose or remove a character-defining porch or balcony.
6. Clean porches, balconies, and related features using the gentlest means possible. Before any cleaning, always test in an inconspicuous area. In most cases, using a mild detergent, and rinsing with low pressure water is sufficient. It is not appropriate to use abrasive methods which can damage finishes and historic materials beneath.
7. Repair deteriorated or damaged porches, balconies, and related features through traditional methods of repair such as patching or splicing in new material rather than replacing in full. It is not appropriate to remove them rather than repair them.
8. Replace in-kind deteriorated or damaged porches, balconies, and related features only when repair is not feasible. Replace only the deteriorated portion of a feature rather than the entire feature where possible. The replacement should match the original as best as possible in design, form, scale, dimension, detail, style, pattern, material, texture, color, finish, and arrangement on the landmark. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
9. Replace missing porches, balconies, and related features based upon accurate documentation of the original or a new design that is compatible with the design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish of the historic landmark. It is not appropriate to introduce a new porch, balcony, or related feature to a historic landmark that creates a false historic appearance.
10. If necessary, only introduce new porches or balconies on secondary or rear elevations. Ensure the new feature is not highly visible from the right-of-way, does not diminish the character of the historic landmark, is secondary to the landmark, and does not damage or obscure surrounding historic materials. Additionally, the porch or balcony should be structured so that it can be removed without harming the historic materials of the landmark. It is not appropriate to add, remove, or enclose a historic porch or balcony on a landmark's primary façade unless it is required for an accurate restoration.
11. If necessary, enclosing a porch or balcony on a secondary or rear elevation with screens or historically appropriate windows may be appropriate as long as the enclosure is not highly visible from the right-of-way, does not remove, damage or obscure historic features, and is reversible.

26. Decks, Patios, Terraces

When altering or adding a deck, patio, or terrace to a historic landmark, it is important to carefully consider its location, visibility, scale, detailing, materials, and finish to ensure that it is compatible with the historic landmark and does not detract from its character.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to existing decks, patios, and terraces. *See Section 9 - The Importance of Regular Maintenance for more information.*
2. Consider the landmark's setting to prevent damage to historic site features like fencing and foliage, and to prevent extensive alteration to a site's visual and special character when designing a deck. It is not appropriate to construct a deck that results in the loss of a significant site feature such as a mature tree or detracts from the visual and spatial character of the landmark or its setting.
3. Locate decks on side or rear elevations that are not highly visible so that they do not diminish, conceal, or detract from the character of the historic landmark. Inset the deck at least 6 inches from a landmark's corner. Assess the visual impact of the deck from multiple perspectives, such as from across the street and down the road. It is not appropriate to locate a deck on a landmark's façade or another highly visible elevation.
4. Align decks with the height of the building's first floor. Visually tie the deck to the building by screening with compatible foundation materials such as skirt boards, lattice, masonry panels, and foundation plantings.
5. Construct the deck, its rails, and related steps to be compatible the landmark in terms of scale, massing, height, proportion, materials, style, finishes, and color. For instance, it is not appropriate to leave a wood deck unstained or unpainted when other wood features on the landmark are painted or stained.
6. Limit the size and scale of decks so that they do not visually overpower the landmark or significantly alter the proportion of built to unbuilt area of the landmark site.
7. Construct decks so that they are structurally independent of the landmark and may be removed in the future with minimal damage to the landmark. Attach new decks to landmark structures in ways that minimize the loss and obstruction of historic materials and features. It is not appropriate to construct a deck that obscures historic features or results in excessive damage of historic materials.
8. Minimize damage to significant site features, including archaeological resources and mature trees and their root systems, by limiting excavation or grading. Protect site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment.

27. Storefronts

For many historic commercial buildings, the storefront is the most prominent architectural feature. The restored storefronts of the Henry Bryan Store in Garner and the Sellars Building in Apex are visual anchors in their respective downtowns. Although a storefront is often stylistically and visually tied to the street facade, it is usually differentiated from the upper part of the facade by large

display windows flanking the main entry and by a change in materials. Typical functional and decorative features of a storefront include display windows, doors, glazed transoms, signs, shade providing awnings, columns, pilasters, entablatures, and bulkhead panels. Storefronts with recessed entrances also incorporate an exterior ceiling area and an extension of the sidewalk often surfaced with decorative floor tiles. Recessed entries help draw pedestrians into a store and maximize the display window area. Most historic commercial buildings in Wake County are two to four stories in height, and their street facades are vertical in orientation. Typically, storefront display windows rest on low wooden recessed panels or on bulkheads constructed of masonry or faced in ceramic tile. After 1945, storefronts embraced more modern materials and streamlined styles but usually retained the large, street-level display windows of earlier storefronts.

Because the storefront is such a prominent feature for most commercial buildings, it was frequently modified or altered by business owners in an effort to make a new or more modern visual statement. When later modifications conceal original storefront features, such as transoms, bulkheads, or display windows, their removal should be considered unless the modifications that conceal the original feature have gained significance in their own right. See *Section 2 - Evaluating Changes Over Time* for more information.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to storefront features. See *Section 9 - The Importance of Regular Maintenance* for more information.
2. Inspect regularly for signs of moisture damage, rust, fungal or insect infestation, cracked glass, peeling paint, and structural damage or settlement. To address issues if they are uncovered, review pertinent sections of these standards such as *Section 16 - Wood*, *Section 17 - Masonry*, *Section 18 - Architectural Metals*, and *Section 20 - Paint and Paint Colors*.
3. Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
4. Clean surfaces regularly using the gentlest means possible. Before any cleaning, always test in an inconspicuous area. In most cases, using a mild detergent, and rinsing with low pressure water is sufficient. It is not appropriate to use abrasive methods which can damage storefront features and materials.
5. Retain protective surface coatings, such as paint or stain, to prevent damage to storefront materials from moisture or ultraviolet light. It is not appropriate to strip wooden storefront surfaces that were historically painted down to bare wood and apply clear stains or sealers to create a natural wood appearance.
6. Retain and preserve storefronts that contribute to the overall historic character of a building, including such functional and decorative features as their materials, transoms, display windows, doors, entablatures, pilasters, recessed entries, and signs. It is not appropriate to replace or cover wooden storefront and entry elements with contemporary substitute materials such as aluminum or vinyl.
7. Repair deteriorated or damaged storefront features, their distinctive features, and their details through traditional methods of repair such as patching, consolidating, reinforcing, and/or splicing in new material rather than replacing in full.

8. If replacement of a deteriorated detail or element of a historic storefront feature is necessary, replace only the deteriorated detail or element in-kind rather than the entire feature. Match the original detail or element in design, dimension, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
9. Replace in-kind a deteriorated or damaged storefront feature only when repair is not feasible. The replacement shall match the original in design, operation, form, scale, dimension, detail, style, glazing pattern, material, texture, color, and finish. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information.
10. Replace a missing storefront or storefront feature based upon accurate documentation of the original or a new design that is compatible with the design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish of the historic landmark and nearby storefronts from the same era. It is not appropriate to introduce new storefront or storefront features in a manner that creates a false historic appearance.
11. If desired, introduce new signage that is compatible with the storefront in terms of design, form, scale, dimension, detail, style, pattern, material, texture, color, and finishes. Compatible, contemporary signage can often be successfully incorporated on a new or existing storefront, in traditional signage locations, including the mid-cornice, the awning, the display windows, or recessed entry tiles. It is not appropriate to install signage that damages, obscures, or diminishes the character-defining features of the storefront. For more information, review *Section 29 - Signage*.

28. Streetscapes and Alleys

The overall view and arrangement of a streetscape or alley can be an important factor in the historic significance of local landmarks and districts. Streetscapes and alleys represent the spatial organization, circulation patterns, and social fabric of a community. Elements within the streetscape like sidewalks, street trees, lighting, paving, and curbs contribute to the character of the landmark and district and reinforce its historic character, sense of place, and role within the wider area. Preservation of these features ensures that the historic relationship between buildings, open spaces, and the public right-of-way remains intact.

Standards

1. Maintain the historic width, alignment, and configuration of streets, sidewalks, and trees.
2. Retain the traditional relationship between the street, building setback, and lot configuration.
3. Maintain, retain, and repair historic elements such as historic paving, stone curbs, and lighting fixtures. Utilize traditional methods of repair such as patching or splicing in new material rather than replacing in full. For more information about exterior lighting, review *Section 31 - Exterior Lighting*.
4. Incorporate ADA accessibility features in a way that minimizes visual intrusion, using compatible materials and locations that retain historic fabric.

29. Signage

Early commercial and institutional signage was often integrated into a building's façade or mounted on a storefront below the cornice or within a decorative parapet. Smaller projecting signs were sometimes suspended to attract pedestrians, while awnings and display windows also served as popular locations for signage. Although removable signs rarely survived changes in ownership or use, those incorporated into the building itself often remain and may merit preservation.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to signage. See *Section 9 - The Importance of Regular Maintenance* for more information.
2. Retain and preserve signage, including its design and color, that contributes to the historic character of the landmark. If necessary, refurbish and update signage to meet modern code without removing or damaging historic materials.
3. Repair deteriorated or damaged signage through traditional methods of repair such as patching or splicing in new material rather than replacing in full.
4. Replace deteriorated or damaged signage only when repair is not feasible. The replacement signage should match the original as best as possible in design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish, or be compatible with the landmark in terms of material, style, and scale. It is not appropriate to replace signage when repair is possible.
5. Replace missing signage based upon accurate documentation of the original or a new design that is compatible with the design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish of the historic landmark.
6. If needed, introduce minimal new signage that is compatible in scale, material, design, and color with the character of the historic landmark building, structure, or site and the surrounding streetscape. In reviewing location, consider compatibility in height, scale, and shape of the proposed signage. If mounted on the building, ensure that signage does not obscure or damage significant architectural features or details of the landmark. It is not appropriate to introduce new signage that is not compatible with the character of the historic landmark.
7. Signage shall be installed in a manner that does not damage historic materials. On masonry surfaces, signage shall be anchored to the building through mortar joints. It is not appropriate to anchor signage through masonry faces.
8. If necessary, illuminate signage in a manner consistent with the historic character of the landmark. *For additional information, see Section 31 - Exterior Lighting.*

30. Roofing and Roof Features

Roofs are vital to buildings as they protect the building's structure and lend architectural character. Roof shape, pitch, overhang, and materials all play a major role in defining a building's appearance, from the complex rooflines of Queen Anne houses to the low, broad roofs of mid-century modern homes and the parapet-screened flat roofs of commercial buildings. Roof features similarly protect the structure and lend character, and include features like gutters, downspouts, chimneys, cupolas, and dormers. Also included are practical features like vents and mechanical equipment—

especially on commercial buildings. Regular maintenance of the roof is essential—leaks should be repaired promptly, and roofs and gutters, especially concealed ones in cornices or soffits, must be routinely inspected to prevent damage. Traditional materials such as slate, clay tile, wood shake, and metal can last for decades if properly maintained, while fiberglass shingles typically last 20 to 30 years.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to the roof, roof materials, gutters, and chimneys. See *Section 9 - The Importance of Regular Maintenance* for more information.
2. Inspect routinely for evidence of issues like moisture damage, corrosion, and structural settlement or cracking. To address issues if they are uncovered, review pertinent sections of these standards such as *Section 17 - Masonry*, *Section 18 - Architectural Metals*, and *Section 20 - Paint and Paint Colors*.
3. Provide proper drainage by removing any leaves and vegetation and ensure that downspouts direct water away from the landmark. This prevents water from collecting along architectural features and the landmark's foundation.
4. Retain and preserve the roof and roof features, including functional and decorative elements like shape, pitch, line, overhang, height, detail, style, pattern, material, texture, color, finish, and any distinctive architectural elements, all of which are significant, character-defining features. It is not appropriate to install exposed tarpaper rolls as a finished roofing material or to use roofing tar or asphalt products as a replacement for valley flashing or roof patching.
5. Repair deteriorated or damaged roofs and roof features through traditional methods of repair such as resetting and reinforcing rather than replacing in full. It is not appropriate to remove a historic roof or roof features rather than repair it. It is not appropriate to patch slate and metal roofs with asphalt products.
6. Replace in-kind deteriorated or damaged roofs and roof features only when repair is not feasible. Replace only the deteriorated portion of a roof or feature rather than the entire feature where possible. The replacement shall match the original in shape, pitch, line, overhang, height, detail, style, pattern, material, texture, color, finish, and any distinctive architectural elements. If substitute materials are being considered, please see *Section 4 – New or Alternative Materials* for more information. It is not appropriate to replace concealed, built-in gutters with exposed gutters.
7. Replace a missing roof or roof feature based upon accurate documentation of the original or a new design that is compatible with the shape, pitch, line, overhang, height, and any distinctive architectural elements of the missing feature and the detail, style, pattern, material, texture, color, and finish of the historic landmark. It is not appropriate to introduce a new roof or roof feature to a historic landmark that creates a false historic appearance.
8. If necessary, only introduce a new roof feature on a rear elevation. Ensure the new feature is not highly visible from the right-of-way, does not diminish the character of the historic landmark, is secondary to the landmark, and does not damage or obscure surrounding historic materials.
9. If the replacement or addition of gutters and downspouts is warranted, install them in a manner that does not obscure or damage historic features and materials. Gutters and downspouts should run along architectural features. For example, gutters should be placed

along the edge of the roof and downspouts should be placed at the corners of the landmark. Select gutters and downspouts that are painted or finished in a color that is appropriate for the landmark.

31. Exterior Lighting

Although many of Wake County's landmarks date to the period before exterior lighting became commonplace, exterior lighting is nonetheless important to all Wake County's historic landmarks. Lighting illuminates steps, entrances, architectural features, and signage in commercial areas. Historic lighting fixtures should be preserved, and their design, material, placement, and brightness contribute to a building's historic integrity.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to historic lighting. *See Section 9 - The Importance of Regular Maintenance for more information.*
2. Retain and preserve lighting fixtures that contribute to the historic character of the landmark property. Refurbish and update light fixtures to meet modern code without removing or damaging historic materials.
3. Repair deteriorated or damaged light fixtures, their distinctive features, and their details through traditional methods of repair such as patching or splicing in new material rather than replacing in full.
4. Replace a deteriorated or damaged light fixture only when repair is not feasible. The replacement fixture should match the original as best as possible in design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish, or be compatible with the landmark in terms of material, style, and scale. It is not appropriate to replace a fixture when repair is possible.
5. Replace a missing lighting fixture based upon accurate documentation of the original or a new design that is compatible with the design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish of the historic landmark.
6. Warm temperature LED or incandescent lighting is appropriate. It is not appropriate to use cool LED lighting or colored lighting.
7. If necessary, introduce new exterior lighting that is compatible with the historic landmark in terms of the fixture's location, design, form, scale, dimension, detail, style, pattern, material, texture, color, and finish, and the light's direction, brightness, and color. Understated modern fixtures can also be appropriate. It is not appropriate to introduce new lighting that diminishes the overall historic character of the landmark or site or damages historic materials. For example, it is not appropriate to introduce new lighting fixtures that create a false historical appearance, lighting which is excessively bright, or lighting which over illuminate a landmark's façade.
8. If necessary, locate lighting for security and safety discreetly and in ways that are consistent with the historic character of the landmark. Consider low-level lighting sources to meet safety or security needs. If needed, locate footlights, recessed lighting, post lights or directional lights unobtrusively so they do not diminish the character of the landmark. It is not appropriate to install flood lights on the primary façade or side elevations.

32. Solar Panels

As interest in renewable energy grows, the installation of solar panels on historic buildings, structures, and sites has become an important consideration in preservation practice. Solar panels offer landmark owners a sustainable way to reduce reliance on traditional energy sources, and their use is generally encouraged. However, careful attention must be given to their placement and installation methods to minimize their visual impact and avoid damage to historic materials or character-defining features. When appropriately sited and installed, solar panels can provide modern energy efficiency while preserving the architectural integrity of historic landmarks.

Standards

1. Installation of solar panels on a rear or secondary elevation where they are not highly visible from the right-of-way. Solar panels shall not detract from or conceal a landmark's character-defining features and shall be situated behind architectural features like dormers and parapets to reduce visibility. It is not appropriate to install solar panels on the primary façade or in a highly visible location.
2. Install solar panels using methods that do not damage or obscure historic materials and features. Installation of panels shall be reversible and should be installed as close as possible to the roof surface to limit visibility.
3. Installation of solar panels on additions and accessory structures such as garages or sheds as long as they are inconspicuous from the right-of-way. Panels may also be installed on non-contributing structures as long as their installation does not detract from the historic landmark.
4. Installing detached or freestanding solar panels that are not visible from the public right-of-way. It is not appropriate for solar panels to be installed in where they are highly visible, such as in a front or side yard.

New Constructions & Additions

All new construction proposed for historic landmarks should be designed to complement the landmark and its surroundings. New construction of all types must be compatible in scale, massing, setback, building spacing, lot arrangement, façade composition, style, materials, and color to the historic landmark. Taking visual and contextual cues from existing historic landmarks is an effective way to ensure that new construction blends harmoniously with Wake County's historic landmarks while not appearing falsely historic.

Key Design Concepts

When planning new construction on a landmark, several key design concepts should be carefully considered to ensure that the new construction is compatible with the historic landmark while remaining a product of its time.

- **Scale:** The perceived size of a building or element in relation to neighboring buildings and features.

- **Massing:** The overall three-dimensional form or volume of a building or feature including its height, width, and depth.
- **Proportion:** The relationship of size and scale between elements of a building.
- **Setback:** The distance between a building and the property's front, side, and rear boundaries.
- **Spacing:** The distance separating adjacent buildings within a block or streetscape.
- **Lot Arrangement:** The organization of buildings, accessory structures, and other features on a property, including their orientation and relationship to open space.
- **Fenestration Pattern:** The design and organization of a building's façade, defined by the size, placement, and rhythm of architectural elements such as walls, roofs, windows, and doors.
- **Style:** The defining architectural features that make a building recognizable as belonging to a particular period or design tradition.
- **Materials:** The exterior construction materials visible on a building, such as brick, stone, wood, or metal.
- **Color:** The palette of hues used on exterior materials and architectural elements. Color may be applied (like with paint or stain) or be an inherent characteristic of a material (like the white color of limestone).

Avoid the Following Pitfalls:

- **Out of Scale:** New construction should be consistent with the predominant height, width, footprint, and massing of historic landmarks on the property and nearby landmarks. For example, a six-story building would appear out of scale in a district primarily composed of one- and two-story structures.
- **Exact Replication:** New construction should not attempt to duplicate historic structures (unless adequate documentation exists and restoration is the goal) or create a false sense of history. Instead, new construction should harmonize with the existing landmark while remaining clearly identifiable as a product of its time.
- **Overly Differentiated Design:** While new construction should be distinguishable from historic landmarks, it should still reflect compatible scale, massing, proportions, and other key design concepts. Overly contrasting designs can disrupt the visual cohesion of a landmark property.

When Considering New Construction:

- **Understand the Historic Context:** Study the landmark to understand its character-defining features and its history. Contact CAP and the WCHPC for information on your historic landmark.
- **Analyze the Site and Surroundings:** Examine the nearby buildings and similar landmarks to get a sense of how design elements like scale, massing, and height are illustrated.
- **Consult Applicable Guidelines:** Review these Standards to ensure new construction aligns with preservation principles.

33. Additions

As with most historic buildings, landmark structures have often undergone modifications or expansions over time in response to changes in ownership, function, and economic conditions. These alterations are often important for understanding the building's evolving history and may have acquired historic significance. For more information on evaluating changes to landmarks over time, review *Section 2 - Evaluating Changes Over Time*. Historically, additions were typically placed at the rear of a building and stepped in from the sidewalls, extending the building's depth to provide additional living space. In some cases, side or rear porches were enclosed to create interior rooms. Such additions are usually easy to identify because they extend beyond the original footprint and often feature shifts in wall planes or rooflines. Similarly, the continued use of a historic landmark may require additions to meet new needs, especially if it's being adaptively reused. Careful planning and consideration is warranted to ensure that additions do not detract from, overwhelm, or damage the historic landmark or its setting.

Standards

1. Retain and preserve existing additions that have acquired significance and therefore contribute to the historic character of the landmark. For more information on evaluating changes to landmarks, see *Section 2 - Evaluating Changes Over Time*.
2. Consider the landmark's setting to prevent damage to historic site features like fencing and foliage, and to prevent extensive alteration to a site's visual and special character. It is not appropriate to construct an addition that results in the loss of a significant site feature such as a mature tree or detracts from the visual and spatial character of the landmark setting.
3. Locate additions on side or rear elevations that are not highly visible so that they do not diminish, conceal or detract from the character of the historic landmark. Assess the visual impact of additions from multiple perspectives, such as from across the street and down the road. It is not appropriate to locate an addition on a landmark's façade or another highly visible elevation.
4. Design additions to be compatible with the historic landmark, yet identifiable as modern construction. This can be achieved through the use of appropriate scale, massing, height, proportion, fenestration pattern, materials, style, and color. For instance, a shift in the wall plane and a break in the roofline can help differentiate the addition from the landmark. It is not appropriate to construct an addition that detracts from its character-defining features or gives a false historic appearance.
5. Limit the size and scale of new additions so that they do not visually overpower the landmark structure or significantly alter the proportion of built to unbuilt area of the landmark site.
6. Design the addition to be structurally independent of the landmark so that the addition can be constructed, and removed in the future, with minimal damage to the historic materials and features of the landmark.
7. Use materials and finishes on additions that are compatible with the historic materials and finishes of the landmark with regard to scale, composition, module, texture, pattern, detail, color, and surface finish.
8. The fenestration pattern of window and door openings shall be compatible with the historic landmark in terms of their placement, proportion, orientation, scale, material, glazing pattern, and details. It is not appropriate to introduce a fenestration pattern on an addition that is not compatible with the historic landmark.

9. Minimize damage to significant site features, including archaeological resources and mature trees and their root systems, by limiting excavation or grading. Protect site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment.

34. New Construction of Primary Buildings

Wake County has a diverse set of historic landmarks, located in diverse settings, that are subject to diverse needs. In some instances, there may be a need to construct a new building like an additional dwelling on a large, rural landmark property. Each new construction project must be carefully evaluated to determine whether new construction can be introduced, and if so, how it can be done sensitively so landmarks are not overwhelmed or diminished by new construction. The central challenge is to design a new building that harmonizes with, but does not detract from, the character of the landmark and does not copy existing forms, materials, or details which create a false historic appearance.

Standards

1. Consider the landmark's setting to prevent damage to historic site features like fencing and foliage, and to prevent extensive alteration to a site's visual and special character. It is not appropriate to construct a new building that results in the loss of a significant site feature such as a mature tree or detracts from the visual and spatial character of the landmark setting.
2. Assess the visual impact of new buildings from multiple perspectives, such as from across the landmark site, across the street, and down the road.
3. Site new construction in ways that conform to the established patterns of building setbacks, spacing between other buildings and the street, and orientation characteristics of the specific site and nearby buildings.
4. Design new buildings to be compatible with the historic landmark, yet identifiable as modern construction. This can be achieved through the use of appropriate scale, massing, height, proportion, fenestration pattern, materials, style, and color. The height of new buildings should generally fall within 10% of well-related nearby buildings. It is not appropriate to construct a new building that detracts from the landmark, is out of scale with nearby buildings, or gives a false historic appearance.
5. Limit the size and scale of new buildings so that they do not visually overpower the landmark or significantly alter the proportion of built to unbuilt area of the landmark site.
6. Use materials and finishes on new buildings that are compatible with the historic materials and finishes of the landmark with regard to scale, composition, module, texture, pattern, detail, color, and surface finish.
7. The fenestration pattern of window and door openings shall be compatible with the historic landmark in terms of their placement, proportion, orientation, scale, material, glazing pattern, and details.
8. Minimize damage to significant site features, including archaeological resources and mature trees and their root systems, by limiting excavation or grading. Protect site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment.

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35. New Construction of Secondary Buildings

Secondary buildings include structures like garages, sheds, gazebos, pool houses, barns, and other outbuildings. The same design standards that apply to primary buildings also govern the construction and treatment of secondary buildings.

Standards

2. Consider the landmark's setting to prevent damage to historic site features like fencing and foliage, and to prevent extensive alteration to a site's visual and special character. It is not appropriate to construct a new secondary building that results in the loss of a significant site feature such as a mature tree or detracts from the visual and spatial character of the landmark setting.
3. Assess the visual impact of new buildings from multiple perspectives, such as from across the landmark site, across the street, and down the road.
4. Site new secondary buildings in a way that conforms to the established patterns of building setbacks, spacing between other buildings and the street, placement on the site, and orientation characteristics of the specific site and nearby buildings. The siting of new secondary structures should reinforce the visual and associative character of the historic landmark or district setting. If there is a pattern to the placement of historic accessory structures on the site that pattern can further inform the siting decision.
5. Design new secondary buildings to be compatible with the historic landmark, yet identifiable as modern construction. This can be achieved through the use of appropriate scale, massing, height, proportion, fenestration pattern, materials, style, and color. It is not appropriate to construct a new building that detracts from the landmark, is out of scale with nearby buildings, or gives a false historic appearance.
6. Limit the size and scale of new secondary buildings so that they do not visually overpower the landmark or significantly alter the proportion of built to unbuilt area of the landmark site.
7. Use materials and finishes on new secondary buildings that are compatible with the historic materials and finishes of the landmark with regard to scale, composition, module, texture, pattern, detail, color, and surface finish.
8. Replace a historic secondary building that is missing or deteriorated beyond repair based upon accurate documentation of the original or a new design that follows the standards above.
9. Minimize damage to significant site features, including archaeological resources and mature trees and their root systems, by limiting excavation or grading. Protect site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment.

Relocation and Demolition

36. Relocation

The original setting of a historic landmark greatly contributes to its significance, and every effort should be made to keep a landmark in its historic setting. Relocation can irrevocably diminish the integrity of a landmark, resulting in the loss of landmark status or other historic designations. However, relocation becomes a viable option when the only feasible alternative is demolition or when relocation serves a greater public benefit. Although a landmark's historic setting is lost once a landmark is moved, this uncommon method of preservation nonetheless preserves the building, its historic fabric, and its embodied energy.

Standards

1. Determine that relocation is absolutely necessary to prevent the demolition of a landmark. It is not appropriate to relocate a landmark when it is not absolutely necessary for the survival of the landmark.
2. Document the existing landmark setting and site conditions prior to relocation of any landmark structure. Document through extensive photography the landmark exterior, interior, setting, and site. Also document the landmark and site with written descriptions, site plans, and any other pertinent items identified by the WCHPC. It is not appropriate to not document or under-document a landmark that is being relocated.
3. Select a new site for the landmark structure that is compatible in character with the landmark's original setting. Consider compatibility of the proposed site in terms of the larger context of surrounding properties as well as the relocated landmark's setback, orientation, and distance from other buildings.
4. Select a new site within a historic district or landmark site only if it is determined to be architecturally compatible with the adjacent landmarked buildings, according to the standards in *Section 34 - New Construction of Primary Buildings* or *Section 35 - New Construction for Secondary Buildings*. Ensure that the relocation of a structure within a historic district or landmark site will not diminish or damage existing historic district buildings or the overall character of the district.
5. For the new site, review proposed site changes and landscaping according to all related sections of these standards.
6. Protect significant site features of the original site and the new site from damage during and after the move.
7. Minimize damage to the landmark structure during and after the move by:
 - a. working with contractors experienced in moving historic buildings,
 - b. assessing the landmark's structural condition prior to the move,
 - c. taking all necessary precautions to prevent damage during and after the move
 - d. securing and protecting the structure from weather damage and vandalism.

37. Demolition

The demolition of a historic landmark is irreversible and is strongly discouraged by the WCHPC. Beyond the irrevocable cultural and historical loss to Wake County, demolition is also environmentally unsustainable. It results in the destruction of embodied energy and contributes

large quantities of waste to landfills, placing demolition in direct conflict with preservation and sustainability.

Before any demolition is approved, all possible alternatives must be fully investigated and carefully evaluated. Property owners are encouraged to consider all available options such as rehabilitation, adaptive reuse, sale of the property, or relocation of the landmark to prevent its loss. Under North Carolina enabling legislation, the WCHPC has the authority to delay the demolition of a designated landmark for up to 365 days. The delay provides time for the WCHPC, property owners, and other interested parties to identify and evaluate all feasible alternatives.

In some cases, a landmark may deteriorate to the point where repair is no longer practical. Whether done inadvertently or purposefully, this is known as demolition by neglect. Demolition by neglect is strongly discouraged by the WCHPC because it can lead to the loss of a landmark without the opportunity to consider other viable preservation options. Chapter 151, Section 74 of Wake County's Historic Preservation Ordinance gives the WCHPC the authority to institute any appropriate action or proceedings to prevent and/or correct any attempt by a property owner to demolish a landmark through demolition by neglect.

Standards

1. Investigate all possible alternatives to demolition by working with the WCHPC, Capital Area Preservation, and other interested parties.
2. Document the existing landmark setting and site conditions prior to demolition of any landmark or feature. Document through extensive photography the landmark exterior, interior, setting, and site. Also document the landmark and site with written descriptions, site plans, and any other pertinent items identified by the WCHPC. It is not appropriate to not document or under-document a landmark that is demolished.
3. Prior to demolition, salvage, and/or provide opportunities for others to salvage, reusable historic materials and architectural features.
4. Prior to demolition, submit to the Wake County Historic Preservation Commission a site plan illustrating the proposed post-demolition site treatment. If site development is to be staged over several months, an interim site treatment such as seeding or introducing ground cover is recommended once the site has been cleared of debris and any below-grade openings filled.
5. Protect significant site features including landscaping and archaeological resources from damage during demolition.
6. Clear the site promptly and thoroughly following demolition.
7. Promptly implement the WCHPC-approved site plan for landmarked sites following demolition.

Appendices

Architectural and Historic Preservation Terms

ALKYD RESIN PAINT—A common modern paint using alkyd (one group of thermoplastic synthetic resins) as the vehicle for the pigment; often confused with oil paint.

ALUMINUM SIDING—Sheets of exterior architectural covering, usually with a colored finish, fabricated of aluminum to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.

ARCH—A structure formed of wedge-shaped stones, bricks, or other objects laid to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence whereas a pointed arch denotes Gothic influence.

ARCHAEOLOGICAL RESOURCE— Archaeological sites and associated artifacts.

ARCHITRAVE—The lowest part of a classical entablature, symbolizing a beam laid across capitals of columns, or as more commonly used in connection with houses, the molded trim around a door or window opening.

ASBESTOS SIDING—Dense, rigid board containing a high proportion of asbestos fibers bonded with portland cement; resistant to fire, flame, or weathering and having a low resistance to heat flow. It is usually applied as large overlapping shingles. Asbestos siding was applied to many buildings in the 1950s.

ASHLAR—A squared building stone.

ASPHALT SHINGLE—A shingle manufactured from saturated roofing felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather.

ASPHALT SIDING—Siding manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather. It is sometimes designed to imitate brick or stone. Asphalt siding was applied to many buildings in the 1950s.

ATTIC VENTILATOR—In houses, a screened or louvered opening, sometimes in decorative shapes, located on gables or soffits. Victorian styles sometimes feature sheet soffits or metal ventilators mounted on the roof ridge above the attic.

AWNING—A roof like covering of canvas, often adjustable, over a window, door, storefront, etc., to provide protection against sun, rain, and wind. Aluminum awnings were developed in the 1950s.

BALUSTRADE—A low barrier formed of balusters, or uprights, supporting a railing.

BAND, BAND COURSE, BANDMOLD, BELT—Flat trim running horizontally in the wall to denote a division in the wall plane or a change in level.

BARGEBOARD (ALSO VERGEBOARD)—A wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

BAY—Within a structure a regularly repeated spatial element usually defined in plan by beams and their supports, or in elevation by repetition of windows and doors in the building facade.

BEVELED GLASS—Glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.

BLINDS—External or internal louvered wooden shutters on windows or doors that exclude direct sunlight but admit light when the louvers are raised.

BOARD AND BATTEN—Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips; usually found on Gothic Revival style buildings.

BOND—The laying of bricks or stones regularly in a wall according to a recognized pattern for strength. Masonry bond is essential to brickwork when wire reinforcement is not used.

BRACKET—A symbolic cantilever, usually of a fanciful form, used under the cornice in place of the usual muffle or modillion. Brackets were used extensively in Victorian era architecture and gave rise to a style known as Bracketed Victorian.

BULKHEAD—The area below the display windows on a storefront.

CAPITAL—The top or head of a column. In classical architecture there exist orders of columns including Doric, Ionic, Corinthian, Tuscan, and Composite.

CASEMENT WINDOW— A window sash that opens on hinges fixed to its vertical edge.

CASING—The exposed trim molding, framing, or lining around a door or a window; may be either flat or molded.

CAST IRON—Iron that has been shaped by being melted and cast in a mold.

CAULKING—A resilient mastic compound, often having a silicone, bituminous, or rubber base; used to seal cracks, fill joints, prevent leakage, and/or provide waterproofing.

CHALKING—The formation of a powder surface condition from the disintegration of a binder or an elastomer in a paint coating; caused by weathering or an otherwise destructive environment.

CHAMFER—A beveled edge or corner.

CHARACTER DEFINING FEATURE—

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.

CHIMNEY—A structure containing one or more flues through which smoke and fumes from fireplaces, furnaces, or boilers escape to the outside. A chimney also provides a draft for fireplaces.

CLADDING—The application of one material over another to create a protective or decorative skin on a building's exterior.

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CLAPBOARD—Horizontal wooden boards, tapered at the upper end and laid so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than 6 inches wide. This was a common cladding of nineteenth and early twentieth century buildings.

CLASSICAL—A general term to describe the architecture of ancient Greece and Rome and later European offshoots, the Renaissance, Baroque, and Rococo styles. In the United States, several popular architecture styles embrace classical elements like the Georgian, Federal, Greek Revival, and Renaissance Revival (or Neoclassical) styles.

CLERESTORY—Windows relatively high up in a wall that are typically placed in a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many Revival styles found here.

COLONIAL ARCHITECTURE—Architecture transplanted from the colonial powers to overseas colonies, such as English Georgian architecture of the eighteenth century in the North American colonies and Dutch Colonial architecture in New York.

COLUMN—A vertical shaft or pillar that supports or appears to support a load.

CORBEL—A projecting block, sometimes carved or molded, that acts as a means of support for floor and roof beams as well as other structural members.

CORNICE—The projection at the top of a wall; the top course or molding of a wall when it serves as a crowning element; the upper projection of the entablature in classical architecture.

COURSE—A horizontal row of bricks, stones, or other masonry units. The meaning of the term is often extended to include any material arranged in a row (e.g., roof shingles).

DORMER—A window projecting from the slope of a roof; usually provided with its own roof.

DOUBLE-HUNG WINDOW—A window having two operable sashes that slide up and down.

EAVE—The portion of the roof which overhangs the exterior walls, sometimes with exposed rafters.

ENTABLATURE—A horizontal part in classical architecture that rests on the columns and consists of architrave, frieze, and cornice.

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.

FLAT ARCH—An arch with a flat underside – e.g. not arched.

FLUSH SIDING—Wooden siding that lies on a single plane; commonly applied horizontally except when applied vertically to accent an architectural feature.

FLUTING—A system of vertical grooves (flutes) in the shaft of columns like the Ionic, Corinthian, or Composite orders. Doric columns have portions of the cylindrical surface of the columns separating the flutes.

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

FRENCH WINDOW—A long window reaching to floor level and opening in two leaves like a pair of doors.

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

FRIEZE—The intermediate member, usually ornamented, of a classical entablature set beneath the cornice and above the architrave; also a horizontal decorative panel. A frieze is a feature of the Greek Revival style but may be found in other types of architecture.

GABLE—The vertical triangular piece of a wall at the end of a ridged roof, from the base of the eaves to the summit.

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

GAMBREL ROOF—A roof having a double slope on two side of a building, with the upper slope having a shallower pitch than the lower slope.

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.

GLAZING COMPOUND—A weather-resistant sealant used to secure and seal glass panes into window sashes and/or door frames, creating an airtight and watertight barrier. Historically, it was made from linseed oil and calcium carbonate.

GLUE-CHIP GLASS—A patterned glass with a surface resembling frost crystals; common in turn-of-the-century houses and bungalows.

GUTTER—A shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.

HEADER—A brick laid across the thickness of a wall to bond together different wythes of a wall; the exposed end of a brick.

HIPPED ROOF—A roof formed by four pitched roof surfaces.

HISTORIC LANDMARK— A building, structure, site, area, or object that is designated as a historic landmark by the WCHPC and the Wake County Board of Commissioners

HOOD—A protective and sometime decorative cover found over windows, doors, or other features.

JAMB—The vertical sides of an opening, usually for a door or a window.

JERKINHEAD ROOF—A roof form characterized by a slipped, or truncated, gable; sometimes called clipped gable.

LATEX PAINT—A paint having a latex binder, where the binder is an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water.

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

LIGHT—A pane of glass.

LINTEL—A horizontal member spanning an opening and supporting construction above; a beam.

LUNETTE—A semicircular opening.

MANSARD ROOF—A modification of the hipped roof in which each side has two slopes, with the upper being more shallow than the lower slope. This roof is characteristic of the Second Empire style.

MILDEW—A fungus that grows and feeds on paint, cotton and linen fabrics, etc., that are exposed to moisture; causes discoloration and decomposition of the surface.

MOLDING—A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

MORTAR—A mixture of portland cement, lime, putty, and sand in various proportions, used for laying bricks or stones. Until the use of hard portland cement became commonplace, much softer lime-clay or lime-sand mortars and masonry cement were common.

MULLION—A vertical member dividing a window area and forming part of the window frame.

MUNTIN—A molding forming part of the frame of a window sash and holding one side of a pane.

NEWEL POST—A vertical member or post, usually at the start of a stair or at any place a stair changes direction. Usually large and ornate, it is the principal support for the handrail.

OGEE ARCH—An opening topped with a double curve formed by the combination of a convex and concave line, similar to an S-shape.

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

PANEL—A thin, flat piece of wood framed by stiles and rails as in a door or fitted into grooves of thicker material with molded edges for decorative wall treatment.

PANTILE—A roof tile curved to form an S-shaped section, fitted to overlap its neighbor.

PARAPET—A low wall along a roof, directly above an outer wall.

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

PEDIMENT—A triangular gable bounded on all sides by a continuous cornice; characteristic of classical architecture.

PILASTER—A flat or half-round decorative member applied at a wall suggesting a column; sometimes called an engaged column.

POINTED ARCH—An arch with a strong center point, usually seen in Gothic Revival style buildings.

PORCH—A covered entrance or semi-enclosed space projecting from the wall plane of a building; may be open sided, screened, or enclosed.

PORTE COCHERE—A roofed passageway large enough for wheeled vehicles to pass through.

PORTICO—A small entrance porch or covered walk consisting of a roof supported by open columns.

PORTLAND CEMENT—A very hard and strong hydraulic cement (one that hardens under water) made by heating a slurry of clay and limestone in a kiln.

PRESERVATION—The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.

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

QUARTER ROUND—A small molding that has the cross-section of a quarter circle.

QUOIN—In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall or the like; often distinguished decoratively from adjacent masonry.

RAFTERS—The wooden structural support beams for a roof, sometimes visible on the exterior for certain building types and styles.

RAKE—Trim members that run parallel to a roof slope and form the finish between the wall and a gable roof.

RECESSED LIGHT—A light that has been placed into a surface so that its face is flush with the surface of a ceiling or a wall.

RECONSTRUCTION—The act or process of 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 and in its historic location.

REHABILITATION—The act or the process of making possible a compatible use for a property through repair, alterations, and additions while preserving the portions or the features that convey the property's historical, cultural, or architectural values.

REPOINTING—Raking out deteriorated mortar joints and filling them with a surface mortar to repair the joint.

RESTORATION—The act or the process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period.

RHYTHM—The pattern produced by the size and spacing between building elevations, such as the relationship between solid walls and openings.

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

ROOFING TILE—A tile for roofing, usually of burnt clay; available in many configurations and types, such as plain tiles, single-lap tiles, and interlocking tiles.

RUSTICATED STONE—Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.

SANDBLASTING—An extremely abrasive method of cleaning brick, masonry, or wood that involves directing high-powered jets of sand against a surface.

SANDING, FLATTENING DOWN, RUBBING—Smoothing a surface with abrasive paper or cloth, either by hand or by machine.

SASH—The framework into which glass panes are set; the moving part of a window.

SAWNWORK—Ornamentation in cutout planking, formed with a bandsaw. Popular in the 1880s and the 1890s, this decorative detailing is flat.

SEGMENTAL ARCH—An arch formed by an arc or by the segment of a circle.

SEMICIRCULAR ARCH—An arch in the form of a half circle.

SHEET METAL—A flat, rolled metal product, rectangular in cross-section and form; when used as roofing material, usually terne- or zinc-plated.

SHINGLE—A roofing or cladding unit of wood, asphalt, slate, tile, or other material cut to stock lengths, widths, and thicknesses; an exterior covering on roofs and applied in an overlapping fashion; wood cut in various flat patterns, such as half-rounds or scallops, and applied to portions of the exterior of a building. Shingles were generally used in Queen Anne style buildings. Surface textures are often found in diamond, scallop, staggered butt, or composite patterns.

SHUTTERS—Small wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors, to be operable.

SIDELIGHTS—A narrow window beside an exterior door, generally seen in Greek Revival style.

SILL—The lowest horizontal member in a wall opening.

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

SPALLING—Deterioration of masonry due to moisture infiltration.

STEPPED GABLE—A gable concealing the end of a roof with a stepped parapet.

STRETCHER—A brick or a stone laid with its length parallel to the length of the wall.

STUCCO—An exterior finish, usually textured, composed of portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than portland cement.

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

TAR PAPER—A roofing material manufactured by saturating a dry felt with asphalt and then coating it with a harder asphalt mixed with a fine material.

TERNEPLATE—Sheet metal coated with terne metal, which is an alloy of lead containing up to 20 percent tin.

TERRA-COTTA—Hard unglazed fired clay, used for ornamental work and roof and floor tile; also fabricated with a decorative glaze and used as a surface finish for buildings in the Art Deco style.

TONGUE—The projecting rib along the edge of a member that fits into a corresponding groove in an adjacent member.

TONGUE AND GROOVE—A joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be tightly joined with a flush surface alignment.

TRABEATED ENTRANCE—A standard classical entrance featuring a transom light and sidelights.

TRACERY—An ornamental division of an opening, especially a large window, usually made with wood. Tracery is found in buildings of Gothic influence.

TRANSOM, OR OVERDOOR LIGHT—A glazed panel above a door or a storefront, sometimes hinged to be opened for ventilation.

TREAD—The horizontal surface of a step.

TRIM—The finish material on a building, such as moldings applied around openings or at the floors and the ceilings of rooms.

TURRET—A small tower, usually corbelled from a corner.

VERANDA, VERANDAH—A covered porch or balcony extending along the outside of a building.

VINYL SIDING—Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard.

WATERBLASTING—A cleaning method similar to sandblasting except that water is used as the abrasive. As in sandblasting, high-pressure water jets can damage wood and masonry surfaces.

WATER TABLE—A belt course differentiating the foundation of a masonry building from its exterior walls.

WEATHERBOARDING—Wooden clapboard siding.

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

WYTHE—A vertical section of a masonry wall that is one unit thick. Masonry walls can contain one or multiple wythes.

Preservation Resources

Capital Area Preservation

Capital Area Preservation (CAP) is a non-profit organization dedicated to preserving Wake County's historic landmarks. CAP maintains a knowledgeable staff and website which allows landmark owners to gather resources on historic preservation, learn about Wake County's history, and learn about the programs CAP offers.

<https://capitalareapreservation.com/>

North Carolina State Historic Preservation Office

Extensive preservation resources are located on North Carolina's State Historic Preservation Office (SHPO) website.

<https://www.hpo.nc.gov/>

Preservation North Carolina

Preservation North Carolina is a non-profit organization active in preservation advocacy throughout the state.

<https://www.presnc.org/>

Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for Rehabilitation provides direction in making appropriate choices in planning the repairs, alterations, and additions that are encountered during preservation projects. The National Park Service also publishes Guidelines for Rehabilitating Historic Buildings and Guidelines on Sustainability for Rehabilitating Historic Buildings which describe specific treatments that do and do not meet the Standards.

<https://www.nps.gov/orgs/1739/secretary-standardstreatment-historic-properties.htm>

Grimmer, Anne E. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings*.

Revised edition. U.S. Department of the Interior, National Park Service, 2007.

<https://www.nps.gov/orgs/1739/upload/treatmentguidelines-2017-part1-preservation-rehabilitation.pdf>

Grimmer, Anne E., Jo Ellen Hensley, Liz Petrella, and Audrey T. Tepper. *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*. U.S. Department of the Interior, National Park Service, 2011.

<https://www.nps.gov/orgs/1739/upload/sustainability-guidelines.pdf>

National Park Service

Technical Preservation Services, part of the National Park Service, has information and guidance on sustainability and historic preservation. Topics include weatherizing historic buildings, installing solar panels, and incorporating green roofs into historic buildings.

<https://www.nps.gov/orgs/1739/sustainability.htm>

University of North Carolina Historic Resilience Project

The Historic Resilience Project pioneered by North Carolina State University and the University of North Carolina at Chapel Hill offers several resources which can be used to empower local communities to protect and preserve their historic and cultural assets against more frequent and more severe natural threats like flooding, storms, and high winds.

<https://hrp.sog.unc.edu/resources/>

North Carolina Enabling Legislation

971 General Statute Chapter 160A, Article 19, Part 3C (formerly Article 4)

https://www.ncleg.gov/enactedlegislation/statutes/html/bychapter/chapter_160a.html

Wake County's Historic Preservation Ordinance

Wake County's historic preservation ordinance is located in Chapter 151 of the county's Code of Ordinances.

https://codelibrary.amlegal.com/codes/wakecounty/latest/wake_nc/0-0-0-2578

Preservation Incentives

Historic landmarks in Wake County may be eligible for the federal historic preservation tax credit and the North Carolina state historic preservation tax credit. Each program has specific criteria, is open to certain categories of properties, and requires an application. More information about these programs can be found at the sites below.

Federal Historic Preservation Tax Credit:

<https://www.nps.gov/subjects/taxincentives/index.htm>

North Carolina State Historic Preservation Tax Credit:

<https://www.hpo.nc.gov/rehabilitation-tax-credits-income-producing-historic-properties>

Books and Magazines

- Brand, Stewart. *How Buildings Learn: What Happens After They're Built*. New York: Penguin Books, 1994.
- Johnson, K. Todd. *Historic Wake County: The Story of Raleigh and Wake County*. Historical Pub. Network, 2010.
- Lally, Kelly A. *The Historic Architecture of Wake County, North Carolina*. Raleigh: Wake County, Raleigh, 1994.
- McAlester, Virginia Savage. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 2019.
- Phillips, Steven J. *Old House Dictionary: An Illustrated Guide to American Domestic Architecture (1600-1940)*. New York: John Wiley & Sons, 1994.
- Poppeliers, John C., and S. Allen Chambers, Jr. *What Style is it? A Guide to American Architecture*. Hoboken, NJ: John Wiley & Sons, 2003.
- Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles*. Cambridge, MA: The MIT Press, 1969.
- Old House Journal, <https://www.oldhouseonline.com/>
- Preservation Magazine, <https://savingplaces.org/preservation-magazine>
- Traditional Building, <https://www.traditionalbuilding.com/>
- Building Technology Heritage Archive, <https://www.traditionalbuilding.com/>
- US Modernist Archive, <https://usmodernist.org/library.htm>

National Register of Historic Places Bulletins and Best Practices Review

The National Register of Historic Places (NRHP) publishes guidelines, bulletins, and reviews of best practices that aid in the evaluation of numerous types historic resources, ranging from buildings and subdivisions to cultural landscapes.

<https://www.nps.gov/subjects/nationalregister/publications.htm>

NRHP guidelines of particular interest for landmark owners in Wake County Northville include:

Cemeteries and Burial Places

Potter, Elisabeth Walton, and Beth M. Boland. *Guidelines for Evaluating and Registering Cemeteries and Burial Places*. National Register Bulletin 41. U.S. Department of the Interior, National Park Service.

<https://www.nps.gov/subjects/nationalregister/upload/NRB41-Complete.pdf>

Historic Landscapes

Keller, Timothy J., and Genevieve P. Keller. *How to Evaluate and Nominate Designed Historic Landscapes*. National Register Bulletin 18. U.S. Department of the Interior, National Park Service.

<https://www.nps.gov/subjects/nationalregister/upload/NRB18-Complete.pdf>

Historic Residential Suburbs

Ames, David L., and Linda Flint McClelland. *Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places*. National Register Bulletin 46. U.S. Department of the Interior, National Park Service, 2002.

Part 1:

https://www.nps.gov/subjects/nationalregister/upload/NRB46_Suburbs_part1_508.pdf

Part 2:

https://www.nps.gov/subjects/nationalregister/upload/NRB46_Suburbs_part2_508.pdf

Researching Historic Properties

O'Donnell, Eleanor. *Researching a Historic Property*. National Register Bulletin 39. U.S. Department of the Interior, National Park Service, 1998.

<https://www.nps.gov/subjects/nationalregister/upload/NRB39-Complete.pdf>

Rural Historic Landscapes

McClelland, Linda Flint, J. Timothy Keller, Genevieve P. Keller, and Robert Z. Melnick. *Guidelines for Evaluating and Documenting Rural Historic Landscapes*. National Register Bulletin 30. U.S. Department of the Interior, National Park Service.

<https://www.nps.gov/subjects/nationalregister/upload/NRB30-Complete.pdf>

Articles from the National Park Service's quarterly *Best Practices Review* include:

"Assessing Integrity, Not Condition." *Best Practices Review*. Issue 9, September 2024.

<https://irma.nps.gov/DataStore/DownloadFile/709290>

"Evaluating Common Resources." *Best Practices Review*. Issue 4, July 2023.

https://www.nps.gov/subjects/nationalregister/upload/BPR_common-resources-2023-07-27-REV.pdf

"Evaluating Garages and Outbuildings in Historic Districts." *Best Practices Review*. Issue 2, January 2023.

https://www.nps.gov/subjects/nationalregister/upload/BPR_garages-and-outbuildings-2022-01-06.pdf

"Evaluating Non-Historic Exteriors." *Best Practices Review*. Issue 1, September 2022.

<https://irma.nps.gov/DataStore/DownloadFile/702443>

Technical Preservation Services Publications

The National Park Service provides a webpage with links to technical resources regarding the preservation of buildings and sites.

<https://www.nps.gov/orgs/1739/tps-publications.htm>

National Park Service Preservation Briefs

The National Park Service (NPS) has published several informational briefs on maintaining, repairing, and preserving historic buildings. The briefs are part of the NPS technical preservation services and are intended to inform owners of historic buildings on appropriate methods for the preservation of historic character and materials.

Preservation Briefs of interest to historic landmark owners in Wake County include:

General

- Preservation Brief #17: Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-17-architectural-character.pdf>
- Preservation Brief #35: Understanding Old Buildings—The Process of Architectural Investigation
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-35-architectural-investigation.pdf>

Roofing

- Preservation Brief #4: Roofing for Historic Buildings
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-04-roofing.pdf>
- Preservation Brief #19: The Repair and Replacement of Historic Wooden Shingle Roofs
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-19-wood-shingle-roofs.pdf>
- Preservation Brief #29: The Repair, Replacement, and Maintenance of Historic Slate Roofs
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-29-slate-roofs.pdf>
- Preservation Brief #30: The Preservation and Repair of Historic Clay Tile Roofs
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-30-clay-tile-roofs.pdf>

Exterior

- Preservation Brief #47: Maintaining the Exteriors of Small and Medium Size Historic Buildings
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-47-exterior-small-medium-buildings.pdf>
- Preservation Brief #10: Exterior Paint Problems on Historic Woodwork
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-10-paint-problems-exterior-woodwork.pdf>
- Preservation Brief #45: Preservation of Historic Wooden Porches
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-45-wood-porches.pdf>
- Preservation Brief #8: Aluminum and Vinyl Siding on Historic Buildings
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-08-aluminum-vinyl-siding.pdf>
- Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-02-repointing.pdf>
- Preservation Brief #7: The Preservation of Historic Glazed Architectural Terra-Cotta
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-07-terra-cotta.pdf>
- Preservation Brief #15: Preservation of Historic Concrete
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-15-concrete.pdf>
- Preservation Brief #22: The Preservation and Repair of Historic Stucco

- <https://www.nps.gov/orgs/1739/upload/preservationbrief-22-stucco.pdf>
- Preservation Brief #42: The Maintenance, Repair and Replacement of Historic Cast Stone
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-42-cast-stone.pdf>
- Preservation Brief #27: The Maintenance and Repair of Architectural Cast Iron
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-27-cast-iron.pdf>
- Preservation Brief #16: The Use of Substitute Materials on Historic Building Exteriors
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-16-substitute-materials.pdf>
- Preservation Brief #38: Removing Graffiti from Historic Masonry
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-38-graffiti.pdf>

Windows

- Preservation Brief #9: The Repair of Historic Wooden Windows
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-09-wood-windows.pdf>
- Preservation Brief #13: The Repair and Thermal Upgrading of Historic Steel Windows
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-13-steel-windows.pdf>
- Preservation Brief #33: The Preservation and Repair of Historic Stained and Leaded Glass
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-33-stained-leaded-glass.pdf>

Cleaning and Maintenance

- Preservation Brief #6: Dangers of Abrasive Cleaning to Historic Buildings
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-06-abrasive-cleaning.pdf>
- Preservation Brief #39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-39-controlling-moisture.pdf>

Commercial

- Preservation Brief #11: Rehabilitating Historic Storefronts
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-11-storefronts.pdf>
- Preservation Brief #25: The Preservation of Historic Signs
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-25-signs.pdf>
- Preservation Brief #44: The Use of Awnings on Historic Buildings – Repair, Replacement, and New Design
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-44-awnings.pdf>

Interior

- Preservation Brief #18: Rehabilitating Interiors in Historic Buildings – Identifying and Preserving Character-defining Elements
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-18-interiors.pdf>
- Preservation Brief #21: Repairing Historic Flat Plaster–Walls and Ceilings
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-21-flat-plaster.pdf>
- Preservation Brief #23: Preserving Historic Ornamental Plaster

- <https://www.nps.gov/orgs/1739/upload/preservationbrief-23-ornamental-plaster.pdf>
- Preservation Brief #40: Preserving Historic Ceramic Tile Floors
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-40-ceramic-tile-floors.pdf>
- Preservation Brief #49: Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-49-metal-ceilings-walls.pdf>

Other

- Preservation Brief #3: Improving Energy Efficiency in Historic Buildings
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-03-energy-efficiency.pdf>
- Preservation Brief #24: Heating, Ventilating, and Cooling Historic Buildings– Problems and Recommended Approaches
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-24-heating-cooling.pdf>
- Preservation Brief #14: New Exterior Additions to Historic Buildings – Preservation Concerns
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-14-exterior-additions.pdf>
- Preservation Brief #32: Making Historic Properties Accessible
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-32-accessibility.pdf>
- Preservation Brief #36: Protecting Cultural Landscapes–Planning, Treatment and Management of Historic Landscapes
- <https://www.nps.gov/orgs/1739/upload/preservationbrief-36-cultural-landscapes.pdf>

WCHPC Bronze Plaque Mounting Standards

The Wake County Historic Preservation Commission presents landmark owners with a bronze, oval plaque that officially recognizes designated Wake County Landmarks. To provide consistency across the county, the WCHPC requests that landmark owners mount the plaque according to the following standards:

1. The oval bronze landmark plaque should be mounted on the right side of the primary entrance of the house or building.
2. The plaque should be mounted fifty inches (50") from the surface of the porch floor or front entry elevation, measured to the bottom center of the oval plaque.
3. The plaque should be positioned eight inches (8") to the right of the primary entrance casing or brick mold.
4. In some cases where the primary entrance does not permit mounting the plaque on the right side, it is permissible to mount the plaque on the left side of the primary entrance. The mounting dimensions should remain the same.
5. The graphic on the facing page provides additional clarification.

11. Masonry

Masonry includes such materials as brick, stone, concrete, stucco, slate, clay tile, and terra-cotta. It also includes the mortar used to bind the masonry units to each other. Masonry is used in a multitude of ways in historic buildings: as foundation material, as structural walls, as cladding, or for decorative detailing. The following standards are recommended when maintaining, preserving, repairing, or replacing historic masonry exterior materials. Given the durability, high insulating value, minimal maintenance requirements, and extended lifetimes of masonry elements—and the embodied energy they represent—the preservation of historic masonry elements contributes to broader goals for sustainability of the built and natural environments.



The North Carolina State Commercial and Agricultural Building has a myriad of masonry features like exterior stucco, a red clay tile roof, a masonry parapet, and other decorative masonry elements. Photograph by Loggia Preservation, 2025.

Standards

1. Create and follow a regular maintenance schedule to prevent excessive deterioration to historic masonry features. See *Section 9 - The Importance of Regular Maintenance* for more information.
2. Inspect routinely for evidence of moisture damage, structural cracks or settlement, vegetation, deteriorated mortar, and loose masonry units.
3. Remove vegetation from masonry which can lead to issues such as structural damage and impeding ventilation and surface drainage of a masonry element.
4. Provide proper drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundation walls, piers, steps, or chimneys, and rising through capillary action.
5. Clean masonry surfaces only as necessary to stop deterioration or remove heavy soiling, using the gentlest effective method. Before any cleaning, always test in an inconspicuous area. In most cases, scrubbing with a natural bristle brush, using mild detergent, and rinsing with low pressure water is sufficient. It is not appropriate to use destructive cleaning techniques such as sandblasting, power washing, or high-pressure water blasting on historic masonry surfaces. Use chemical cleaners only if gentler methods like low pressure washing and mild detergents are ineffective.
6. Retain and preserve masonry features and materials that are significant in defining the historic character of the building, structure, or site. The material itself (brick, stone, concrete, terra-cotta, stucco, etc.) as well as the form, pattern, detail, color, and texture should be retained.
7. Repair deteriorated or damaged masonry surfaces and features through traditional methods for consolidating, piecing in, or patching.
8. Repair deteriorated mortar with new mortar that matches the existing mortar in compressive strength, composition, color, texture, joint size, joint profile and method of application. Prior to repointing, loose or crumbling mortar should be carefully removed using hand tools to prevent damage to the units themselves. It is especially important not to replace softer lime mortars with harder Portland cement mortars that will, in turn, damage historic bricks as they contract and expand in response to temperature changes.
9. It is not appropriate to substitute non-historic coatings

11. Masonry



The characteristics of the blonde and red brick of the Wakelon School contrast the stone lintels and sills. Maintaining and preserving characteristics like this are appropriate. Photograph by Loggia Preservation, 2025.



Only masonry that was painted historically should be painted. Photograph by Loggia Preservation, 2025.

such as water repellents for repointing or repairing historic masonry. These coatings should only be considered if traditional repair techniques fail to eliminate moisture problems.

10. Repaint previously painted masonry surfaces, as needed, with historically appropriate colors. It is not appropriate to paint or coat an unpainted masonry surface if it was not painted or coated historically.
11. Replacement of missing masonry units should match the historic masonry units as closely as possible in terms of form, pattern, detail, color, and texture.
12. Replace in-kind a deteriorated or damaged masonry feature only when repair is not feasible. The replacement material shall match the original in design, material, dimension, form, pattern, detail, color, and texture. Replace only the deteriorated portion of a feature rather than the entire feature where possible. If substitute materials are being considered—see *Section 4 - New or Alternative Materials* for more information.
13. Replace a missing masonry feature with a new feature based upon accurate documentation of the original or a new design that is compatible with the size, scale, material, form, pattern, detail, color, and texture of the historic landmark. It is not appropriate to introduce new masonry features or details to a historic landmark that creates a false historic appearance.
14. Bond patterns or detailing found in historic masonry should be duplicated. Because there are a wide variety of masonry units generally available, substitutions of material or masonry systems (such as substituting concrete units for brick or substituting exterior insulation systems for traditional stucco) is not appropriate.