

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

South Brick House

Wake Forest, Wake County, WA1503, Listed 05/27/2014
Nomination by Cynthia de Miranda
Photographs by Cynthia de Miranda, August 2013



Façade view



Rear view

United States Department of the Interior
National Park Service
National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name South Brick House
other names/site number

2. Location

street & number 112 E. South Avenue n/a not for publication
city or town Wake Forest n/a vicinity
state North Carolina code NC county Wake code 183 zip code 27587

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date
North Carolina Department of Cultural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See Continuation sheet for additional comments.)

Signature of certifying official/Title Date
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
entered in the National Register.
determined eligible for the National Register.
determined not eligible for the National Register.
removed from the National Register.
other, (explain:)
Signature of the Keeper Date of Action

South Brick House
Name of Property

Wake County, NC
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in count.)

Contributing	Noncontributing	
4	1	buildings
0	0	sites
0	2	structures
0	0	objects
4	3	total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

Historic and Architectural Resources of
Wake County, North Carolina, Ca. 1770-1941

**Number of Contributing resources previously listed
in the National Register**

4

6. Function or Use

Historic Functions

(Enter categories from instructions)

EDUCATION/education-related
DOMESTIC/single dwelling
DOMESTIC/secondary structures

Current Functions

(Enter categories from instructions)

DOMESTIC/single dwelling
DOMESTIC/secondary structures

7. Description

Architectural Classification

(Enter categories from instructions)

Greek Revival

Materials

(Enter categories from instructions)

foundation BRICK
STONE
walls BRICK
weatherboard
STUCCO
roof slate
METAL

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

South Brick House
Name of Property

Wake County, NC
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE
EDUCATION

Period of Significance

1838-1855

Significant Dates

n/a

Significant Person

(Complete if Criterion B is marked)

n/a

Cultural Affiliation

n/a

Architect/Builder

Berry, John, architect and builder

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- Previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State Agency
 - Federal Agency
 - Local Government
 - University
 - Other
- Name of repository:
Wake Forest University, Winston-Salem, NC

South Brick House
Name of Property

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10. Geographical Data

Acreeage of Property 1.12 acres

UTM References

(Place additional UTM references on a continuation sheet.)

A 17 724340 3984440
Zone Easting Northing
B _____

C _____
Zone Easting Northing
D _____

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Cynthia de Miranda and Jennifer Martin Mitchell
organization MdM Historical Consultants, Inc. August 29, 2013
street & number P.O. Box 1399 telephone 919/906-3136
city or town Durham state NC zip code 27702

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name James and Alexis Cooke
street & number 112 E. South Avenue telephone 919-745-7860
city or town Wake Forest state NC zip code 27587

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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South Brick House
Wake County, NC

Description

The South Brick House is an 1838 Greek Revival-style brick dwelling in the historic core of Wake Forest, a town in northeastern Wake County. The house, and its outbuildings and well, are contributing properties in the Wake Forest Historic District, listed in the National Register of Historic Places in 2003. The district includes the original campus of Wake Forest University (now located in the Forsyth County city of Winston-Salem) and an adjacent residential area. The district's period of significance is ca. 1820 to 1953. It centers on the twenty-five-acre campus of what was the Wake Forest Institute, established in 1834.

The South Brick House stands in its original location, just beyond the bounds of that campus at 112 E. South Avenue. It is a 1.12-acre parcel at the southeast corner of E. South Avenue and S. Main Street. Behind the house are four outbuildings and a well and well house dating to the nineteenth century. The driveway, composed of concrete and brick, enters the parcel from S. Main Street, terminating in a gravel parking area behind and just west of the house. While the parcel itself is generally flat, S. Main Street heads down a hill as it continues south. To compensate, the driveway climbs a short, steep slope to the rear courtyard formed by the half-moon arrangement of the outbuildings. At E. South Street, a path leads from the sidewalk, up two steps, and straight to the front porch; the sidewalk, path, and steps are all concrete.

The house stands slightly off-center on the lot behind a deep lawn, a little more to the east parcel line than to the west. Boxwoods line the front walk to the dwelling. A low picket fence edges the front and side yards; a taller fence with wide sawtooth pickets divides the rear yard from the rest, partially enclosing the back part of the lot before a post-and-wire fence takes over. Trees dot the rearmost portion of the back lawn.

South Brick House
1838, ca. 1890, ca. 1940, 1960, 2008
Contributing Building

The broad and deep front yard favors the two-and-a-half-story Greek Revival-style dwelling, separating it from the house to the east so as to fully reveal the elegance of its simple, imposing lines. The side-gabled structure is of brick construction laid in Flemish bond at the facade with a raised, continuous foundation; the remaining three elevations feature common bond. Nine-over-nine double-hung windows with louvered shutters are symmetrically arranged across the three bays of the facade. The windows have wood sills and molded frames. Those at the first floor have flat arches, while the second-story openings occur immediately below the cornice frieze. The wide, unadorned frieze tops the wall of the facade under the ovolo molding of the boxed

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cornice. Slate shingles cover the roof and copper gutters edge the boxed eave across the front of the house, while copper downspouts deliver the water to the ground.

A ca. 1960 replacement pedimented portico on a high porch shelters the centered front entrance. Four Doric columns support the pediment; plain pilasters stand up against the house. The pediment's simple frieze, finished with dentil molding, rests on a narrow architrave. Above, the cornice has cyma recta molding. The porch steps, floor, and ceiling are tongue-and-groove wood. A simple surround at the replacement single-leaf, six-panel front door comprises five-light sidelights with lower panels. The entryway's architrave has a post-and-lintel design, with molded pilasters beneath a simply molded entablature finished ultimately with cyma recta molding. This portico was built to match the dimensions of the original, presumably using ghost marks on the house.

The matching side elevations of the double-pile house feature windows asymmetrically spaced. Three windows pierce the brick walls at each floor, with the middle aperture occurring in the center of each elevation. The front windows are closer to the center than the back, creating the false impression of larger front rooms and smaller back rooms. However, brick chimneys rise just inside the walls, emerging in the rear roof slope to indicate that the wider-spaced windows flank fireplaces inside. Both gable ends are sheathed in stucco and have end returns as well as a Palladian-influenced, three-part window centered on a six-over-six double hung sash. Brick walls here are laid in 3:1 common bond.

A number of small, frame additions have been made to the rear of the house, beginning in the late nineteenth century. The first was an ell consisting of a two-room-deep projection at the west side with a one-room-deep portion extending across the rear elevation to the east. The weatherboarded ell is slightly wider than the brick house and has boxed eaves and a hipped roof covered with standing-seam metal. Nine-over-nine double-hung windows, likely originals reused from the rear wall of the brick house, pierce the west and south sides of the two-room projection. A pair of newer one-over-one windows is at the north end of the west elevation, and a six-panel door exits the south end of the projection on its east side, sheltered under a porch. The north side of the east end of the ell has a very tall two-over-two window, and the east elevation has no fenestration. The ell originally featured a shed-roofed porch that lined the east and south inner elevations. Later, the east end of the back porch was enclosed, forming first one, then two, side-by-side rooms. They each have a single six-over-six, double-hung window; an old cornerboard remains in the wall between the windows.

Alongside the west elevation of the ell is a long, narrow, shed-roofed structure that houses stairs into the tall crawlspace; an interior door in the house also leads down into the space. The shed has weatherboard siding, a six-light fixed-sash window, and metal roofing. A door of two narrow

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leaves opens to the stair from the south elevation. This stair shed does not appear in 1935 photos of the house.

In 2008, a second story with a square bay on its west elevation was added on the center and west portions of the single-story addition, tucked under the eave of the original house. Alterations were also made to the rear walls of the first-floor additions: the remaining open section of the ca. 1890 back porch was removed and the rear wall of the remaining one-room-deep section of the ell was shifted farther south to be flush with the rear wall of the two enclosed porch rooms to the east. A deep, rectangular shed-roofed porch was built to fill the crook of the new ell. It reuses the Victorian-era turned balustrade, chamfered porch posts, and post brackets with turned pendants of the original back porch.

At the moved south wall of the addition is its original double-leaf, partially glazed back door, opening to the new back porch. A two-light transom tops the doorway and two newer one-over-one wood windows flank it but remain sheltered under the porch roof. Above the porch and projecting one-story addition at the west is the second-story addition, which features weatherboarded walls, one-over-one windows, and a low hip roof with standing-seam metal.

The house features a transverse-hall floor plan, which consists of a front, building-width hall with two rooms at the back. The plan is modified here with a center passage between the heated back rooms and an enclosed stair hall at the west end of the transverse hall. At the second story, the spaces at the front are reversed: the stair hall spans the west two-thirds of the house with a small bedroom at the east end. The stairs rise to the west at the second story, across the transverse hall, and turn to the south to reach the attic.

The interior of the South Brick House features spare Greek Revival detailing copied from and inspired by Asher Benjamin's 1830 *A Practical House Carpenter*. The fireplaces in the sitting room on the east side and the bedroom on the west side, at the second story, both feature a mantel identical to the "chimney piece" drawn by Benjamin for Plate 50, featuring fluted pilasters topped by Greek keys and a flat-paneled frieze under a plain shelf. The second bedroom has the mantel from Plate 49, in which rectangular recesses adorn the pilasters and frieze under the same plain shelf. The fourth mantel in the house is very much in keeping with the style and proportions of the others but does not appear in Benjamin's book. It is a variation on Plate 50, with simple cornerblocks instead of keys and horizontal fluting in the frieze. A small, unadorned corner mantel with a plain shelf is in the southeast corner of the small front bedroom at the second floor; the matching corner fireplace is missing from the transverse hall on the first floor.

Architraves for the door and window surrounds at the first floor feature one of the molding options from Plate 47 in Benjamin's book: two raised fillets flanking a wide astragal. The

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architraves are set on high plinths and feature paneled cornerblocks. The base molding has a single bead and is very plain compared to the options in the book. The rooms at the first floor also have a chair-rail molding with broad fillets under an ovolo molding and crown molding with cyma recta. The rooms upstairs have simpler chair rails and architraves, the latter lacking both plinths and cornerblocks. Crown molding has cyma reversa over beading and a cove. Doors throughout the oldest part of the house are six-panel wood doors, also as shown in Benjamin's plan book.

Detailing at the stair between the first and second stories dates to ca. 1890 and is rendered in the Queen Anne style, featuring turned balusters and a molded handrail with horizontally scored, squared newels with chamfered corners. The main newel at the bottom of the stair also has reeded sides, decorative corner notching, and a squared sunburst medallion on each face, all under a ball resting on a molded cap. The stair runs to the south for a short flight along the west wall of the room, then turns east at a landing and continues its rise to the second story.

Beadboard walls beneath the east rise of the stair house a closet. Elaborately carved and incised brackets support the overhang of the landing above, at the second story. In contrast, the stair to the third story has a simply molded handrail on slender squared balusters that curves gracefully upward toward the top end of the run, which heads west along the north wall, then turns south with winders several steps short of the attic story. Carved scrolls decorate the stringers of this uppermost stair, and are likely based on a Benjamin design. The longer west run also crosses a window at the facade and a corner of the window in the west elevation—a feature of architect and builder John Berry's work indicating that this flight is an original stair. A closet beneath the west run of the stair is accessible from a six-panel door in the south side.

The third floor of the house features an original, plain brick hearth with narrower brick firebox under a simple shelf and paneled frieze. Finishes in the space date mainly to 2008, including built-in cabinetry that used molding found in the hayloft of the barn behind the house. The molding matches that of the architraves at the first floor. The cap that tops that molding is reproduced to match that of the doorway into the third-story space; it is a detail not seen elsewhere in the house. The four-paneled door here is likewise not seen elsewhere. A modern bathroom, closet, and additional six-panel doors have been inserted into the attic space.

At the back of the house, there is a large recently renovated kitchen filling the two-room-deep space housed in the ca. 1890 addition. The dividing wall and a chimney between the rooms has been removed and new cabinetry lines the north wall and portions of the east and west walls. In the center back hall, a paneled door between the ca. 1890 addition and the original house has a three-light transom, and a similar door between the back hall and the east side of the ell has a two-light transom. Built-in cabinetry dating to ca. 1890 lines the west wall of the addition's center hall, which accommodates a new back stair in the southeast corner of its recently

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expanded space. The turned balusters and squared newel are inspired by, but do not directly copy, the ca. 1890 stair in the front of the house. A paired two-leaf, partially-glazed door under a two-light transom leads out to the back porch and overlooks the rear yard. A room and bathroom occupy the enclosed porch area of the ca. 1890 ell. The new space at the second story accommodates a bathroom, laundry room, and upstairs stair hall. The laundry room uses a salvaged, partially-glazed door and architraves in the second-story addition match originals at the second story. A portion of the original exterior brick wall at the back of the earliest portion of the house is visible in the east side of the stair hall.

Alterations

In addition to periodic expansions, the house has seen one major remodel and two later rehabilitations to recapture elements of its original appearance. Around 1890, the Greek Revival-style front porch was removed and replaced with a full-width Queen Anne-style porch. It had a hipped roof topped by a centered gable, a spindlework frieze, and turned porch posts and balusters. Historic images exist of this exterior alteration, but none have been located of the house as it was originally built. The interior stair remodeling and the added rear ell with porch were completed at that time as well. A 1935 photo shows large two-over-two windows in the northwest corner of the rear addition, matching the surviving window at the northeast corner. In 1960, the then-owners hired Raleigh architect William Henley Deitrick to remove the Victorian-era front porch and restore the Greek Revival-style porch, using Doric columns salvaged from a building in Raleigh. The porch was rebuilt "to Berry's dimensions," according to the property owner at the time, but more detail on that point is not available. It is not known if Deitrick had access to images depicting the original porch. Presumably, the dimensions could be gleaned from ghost marks on the brick wall, but the college may still have had original plans at the time. The side-by-side porch enclosures in the added rear ell and the exterior cellar stair appear to date to ca. 1940.¹

From 2007 to 2008, the current owners undertook a substantial rehabilitation following the Secretary of the Interior's Standards and reviewed by the North Carolina Historic Preservation Office. The work included repairs to the slate roof, original windows, and exterior woodwork; cleaning and repointing the brick walls; and removing later interior alterations, such as partition walls, wallpaper, linoleum flooring, kitchen cabinetry, bathroom fixtures, and the steam heating system, including the removal of radiators. They replaced in kind the flooring and steps of the

¹ A photo of the house dating from 1935 is helpful in this description, published in George Paschal, *The History of Wake Forest College, Volume I: 1835-1905* (Wake Forest: Wake Forest College, 1943), 345. Also helpful are notes from later owner Dr. Edgar E. Folk, in the WA1503 Survey File at the State Historic Preservation Office in Raleigh. Dates for the kitchen and smokehouse are from an 1855 receipt for the same in Bills 1854-1859, Samuel Simpson Biddle Papers, David M. Rubenstein Library, Duke University. See also Kelly A. Lally, *The Historic Architecture of Wake County, North Carolina* (Raleigh: Wake County Government, 1994), 261.

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reconstructed front porch, necessary due to rot, and reinstalled gutters, which had long ago been removed. The most recent rear addition—the expansion of the back hall and the addition of the second-story space—was completed in 2008.

Kitchen
1855
Contributing Building

The original detached frame kitchen stands just southeast of the house, near the east edge of the rear yard. The single-story, side-gabled building has weatherboard siding, a standing-seam metal roof, six-over-six sash windows on the west and south walls, and two six-panel doors on the west elevation with modern knobs and locks. The chimney has been removed from the north end of the building and the space patched with plank siding. The building stands on a continuous brick foundation and holds two rooms: a larger cooking space at the north side divided from a smaller pantry room, to the south, by a plank wall. The unfinished side of the wall faces the secondary room. Both spaces have wide plank flooring and doors on the west elevation provide egress from each. A narrow doorway in the interior dividing wall allows passage between the rooms without having to exit the building.

Smokehouse
1855
Contributing Building

The single-story, side-gabled frame smokehouse stands directly behind the house, across the informal courtyard formed by the house and outbuildings. It is situated between the kitchen and the carriage house. Weatherboards sheathe the walls and standing-seam metal covers the roof; the building rests on a continuous brick foundation. The structure is just over ten feet square and tall, with pigeonholes in its gable ends. The batten door opens into a two-level space, with a scuttle to the floored attic.

Carriage House
Ca. 1890
Noncontributing Building

The carriage house stands west of the smokehouse and southwest of the house. The front-gabled, frame building rests on a brick and stone foundation and has weatherboard siding, a standing-seam metal roof, exposed rafter tails, and batten doors and hatch covers. Two sets of large, double-leaf batten doors at the north elevation open into two interior spaces. On the east side is the horse barn, with an earthen floor, an open space on the west half and three individual stalls

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along the east wall, each with a hatch to provide light and air for the horses. At the back of the space is a stair to the hayloft. The west side would have housed a carriage: it is an open space with wide-plank flooring. A four-over-four sash window pierces the center of the west wall, protected by a batten shutter. In the hayloft, a six-over-six sash window lights the space from the back gable, opposite the hatch in the front gable. The hayloft is full of milled lumber, some of it millwork apparently from 1838, including architrave molding and a Greek Revival-style mantel in unused condition. The site was reportedly used as a staging area for construction of this house and the matching North Brick House, no longer extant, and this unused millwork was likely extra pieces from the period. The carriage stall in the lower west side of the barn holds some louvered shutters for the nine-over-nine windows at the main house and the small dwelling in the backyard.

Dwelling
Ca. 1838, ca. 1960
Contributing Building

The dwelling is a single-story, side-gabled, weatherboarded, frame house with boxed eaves. It stands just southwest of the South Brick House, across the driveway from the carriage house. The small house rests on stone piers infilled with brick and overlooks S. Main Street to the west. It features a four-paneled wood Dutch door in the north half of the two-bay west elevation. A tiny, front-gable-roofed porch shelters the front door and features tongue-and-groove flooring and turned porch posts that match those from the second front porch on the main house, as seen in the 1935 photograph. In the south half of the west elevation, as well as centered in the north and south gable walls, are six-over-six wood sash. Across the rear elevation is a ca. 1960 shed-roofed addition with four-light awning windows on the east and south sides, a boarded entrance at the end of a stone ramp at the south side, and a six-panel door at the north side. A brick chimney rises through the roof in the middle of the dwelling, near the juncture between the original section and the addition. The roofing is standing-seam metal. The interior features a single open space with unfinished walls, wide-plank flooring in the original section, and plywood flooring in the addition. The lower portion of the chimney is concrete block. The original dividing wall between the dwelling and the addition has been stripped back to the studs.

Well pump
Ca. 1890
Noncontributing Structure

The well is just northwest of the smokehouse. A metal pump with spigot stands atop a brick-edged concrete pad.

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Well house
Ca. 1890, 2008
Noncontributing Structure

Squared posts with triangular beadboard-sheathed brackets support a pyramidal roof covered with wood shakes. The well house, which originally sheltered the well and pump, has been moved a short distance within the rear yard, behind the outbuildings to the northeast. The structure stands on a new poured concrete foundation and now functions as a gazebo.

Integrity Assessment

The property as a whole retains all seven aspects of integrity. The house itself derives significance as a rare Wake County example of brick Greek Revival-style residential construction from the antebellum period and as such retains integrity of location, design, setting, materials, association, workmanship, and feeling. It is also a good example of the Greek Revival style and the work of Hillsborough builder John Berry: it features a Greek Revival-style interior that reflects the heavy influence of Asher Benjamin's 1830 *Practical House Carpenter*. The loss of its original front porch and a portion of its original stair from the first to second story (which may have borne Benjamin detailing) detract somewhat from the integrity of design with regard to the significant Greek Revival-style architecture. However, the ca. 1960 replacement pedimented portico was built to match the dimensions of the original, presumably using ghost marks on the house although the college may still have had original plans at the time. The second-to-attic-story flight of the original stair also remains, as does all of the Benjamin-derived Greek Revival detailing at the interior. The overall design and proportions of the brick house likewise remain and reflect aspects of the Greek Revival style as executed in this period in North Carolina, the upright feeling being a carryover from the Federal period. The modified transverse-hall plan is intact and reflects the association with the earlier Federal period as well; its modifications reflect Berry's ability to adapt plans for his client's needs. The intact brick exterior also shows the builder's workmanship and retains original materials, including hand-built brick.

The frame additions to the rear elevation date to ca. 1890, with porch enclosures ca. 1940, and the 2007-2008 rehabilitation by the current owners. The expansion of the earlier addition to the south and upward, with the partial second-story at the west end of the elevation, does not overwhelm the main portion of the house in size or scale and is clearly delineated from the original building by the change in material. The removal of the dividing wall between the two rooms of the original ell and the creation of a rear stair hall within the addition do not significantly detract from the otherwise virtually intact interior.

The house remains in its original location next to the campus of what was originally Wake Forest Institute, a significant early educational facility in Wake County. In that regard it retains integrity

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of location, setting, feeling, and association. The contributing early outbuildings behind the house—the small dwelling, the kitchen, and the smokehouse—contribute substantially to the integrity of setting, feeling, and association. The kitchen and smokehouse retain higher levels of design and workmanship than does the dwelling, which was altered with the small Queen Anne-style front porch, the later addition at the rear, and interior alterations. However, all three buildings retain integrity of materials, workmanship, and location. Other outbuildings are outside the period of significance and are not contributing resources.

A General Statement Regarding Archaeological Potential

According to the North Carolina Office of State Archaeology, the structures are closely related to the surrounding environment. Archaeological remains such as trash pits, privies, wells, and other structural remains that may be present can provide information valuable to the understanding and interpretation of the contributing structures. Information concerning land-use patterns, agricultural practices, social standing and social mobility, as well as structural details, is often only evident in the archaeological record. Therefore, archaeological remains may well be an important component of the significance of the structures. At this time, no investigation has been done to discover these remains, but it is likely that they exist, and this should be considered in any development of the property.

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Summary of Significance

The 1838 South Brick House meets National Register of Historic Places Criterion C as a rare Wake County example of brick Greek Revival-style residential construction from the antebellum period. It is a good example of Greek Revival-style architecture built by Hillsborough mason John Berry and one of two antebellum Greek Revival-style brick houses in the county. In particular, the house retains finely preserved interior decoration from Asher Benjamin's 1830 pattern book, *Practical House Carpenter*. The house features a transverse-hall plan modified with an unusual separate stair hall and a center passage inserted between the back rooms. The dwelling is further distinguished by a well-preserved collection of nineteenth-century outbuildings in its rear yard. The period of significance for the house, under Criterion C is 1838, its date of construction.

Erected as faculty accommodation for Wake Forest Institute, now known as Wake Forest University and relocated to Winston-Salem, the South Brick House also has local significance in Wake County under Criterion A in the area of Education for its association with the early history of the college; its period of significance is 1838 to 1855, the latter date corresponding to the sale of the property by the school. The property was built by and owned during the period of significance by the North Carolina Baptist Convention, who operated the Institute. However, it derives its significance from its architecture and historic educational role rather than from its association with the Baptist religion. The property therefore meets Criteria Consideration A.

Context 1, "British and Africans Shape an Agrarian Society (Colonial Period to 1860)," on pages E8-30 in "Historic and Architectural Resources of Wake County, North Carolina, Ca. 1770-1941" (MPDF) provides historic context for education and the antebellum period in Wake County, including the establishment of and early construction at Wake Forest Institute and South Brick House. Architectural context for the Greek Revival style is found on page F129. The South Brick House falls under Property Type 3A, "Houses Built from the Colonial Period to the Civil War Era (ca. 1770 to 1860)," on pages F124-131. Additional history and context is included herein.

Houses in Wake County are significant as reflections of the architectural trends that reached the county and the choices and adaptations made in terms of architectural design and style. Individual houses in Wake County must retain a high level of integrity to be considered eligible under Criterion C for architectural significance, according to registration requirements on page F141 of the MPDF. The South Brick House exhibits architectural integrity from the period of significance, retaining original materials, workmanship, configuration, and plan, as well as Greek Revival-style detailing at the interior. The building is in its original location.

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Historical Background

Wake Forest Institute was chartered in 1832 for the purpose of training Baptist ministers and instructing boys and young men in modern farming practices. The North Carolina Baptist Convention acquired the farm of Dr. Calvin Jones, in the Wake Forest Historic District (NR 2003) in northeastern Wake County to house the school. Students as young as twelve could attend, provided they came with an axe, a hoe, and two sheets and towels. In addition to tuition, the institute required three hours of manual labor daily—presumably with Sunday off for rest. The work was in the instruction of “scientific” farming; students also built temporary frame structures to house the school in its earliest years. Dr. Jones’s dwelling became the administrative offices.²

The trustees of the institute soon allocated funds for construction of a brick “College Building,” the first central, permanent building for the school. They selected a preliminary design by mason John Berry of Hillsborough, who had already done much construction in Orange and Person counties. Ultimately, the trustees selected a final design by an architect named Ligon over Berry’s, but the Hillsborough mason secured the construction contract. By 1835 he set an enslaved workforce to the task of making bricks “on the small stream to the east of the northern end of the campus,” according to George Paschal, a historian of Wake Forest University’s first century. The same men built the so-called College Building (not extant) with their handmade bricks.³

Perhaps even before construction on the College Building was underway, the trustees authorized the Building Committee to direct the erection of houses for the faculty. They specified two houses for professors: each should be two stories and measure 36 feet by 32 feet. The dwellings would provide accommodation for new faculty and their families until they got settled in their own houses in town. A couple of trustees offered to bankroll the construction with loans to the institute that would be repaid from future donations. With funds promised, a contract was let to John Berry in November 1836, providing for two houses costing \$3,000 each. The dwellings stood complete by May 1838; they may have been identical three-bay wide, two-and-a-half-story, side-gabled dwellings with Doric porticos. C.W. Skinner paid outright for the construction of what became known as the North Brick House (not extant), the cost of which came in at \$4,125. A. J. Battle funded the South Brick House; records for Battle’s total expenses are not as clear, but trustees’ records indicate that together the houses cost “\$6,000 or \$7,000” according to Paschal. All payments were made in November 1838.⁴

² Paschal, 70.

³ Paschal, 111-112.

⁴ Paschal, 113.

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On the effect of erecting these fine edifices—at a time when the brick had to be made by hand, on-site—Paschal is clear:

These buildings were from the first the biggest material asset of the institution. In the eyes of the denomination and the people generally they gave local habitation and name to a purpose which without them would have seemed visionary. The institution which was now becoming a college could hardly have been maintained at all during the trying years 1838-1850 had it not been for the completion of the noble building program of a few members of the Board who were men of vision. They builded (sic.) wisely but not more wisely than they knew.⁵

Indeed, in the same year that Berry finished the faculty houses, Wake Forest Institute changed its charter to make the institute a college and enable the conferring of degrees. Despite this advance, the school was still in debt to John Berry for most of the cost of the \$13,000 College Building. Given its new academic focus, it began selling off land that had been useful for the agricultural education and manual labor requirement. The trustees laid off lots for the Town of Wake Forest. The South Brick House, just completed, was on lots 70 through 73 at the southeast corner of South and Main streets. Parcels finally became available for purchase in 1841, but the college retained the South Brick House—it was presumably still in use as lodging for professors recently moved to town.⁶

The college did eventually sell the South Brick House, in 1855, to Samuel S. Biddle of Craven County. Biddle had been on the organizing committee for the Wake Forest Institute, and was apparently still involved in the affairs of the college. Biddle was already living in the South Brick House when he bought it; the deed also stated that Professor William H. Owen had lived there before him. The deed referenced outbuildings along with the house, but provided no detail. A receipt in Biddle's papers shows that he had the kitchen and smokehouse built in 1855. At that time, he also built a piazza with an additional pantry and a carriage house. Neither of the latter survives; the specified carriage house in the 1855 receipt is of different dimensions than the existing.⁷

⁵ Paschal, 117.

⁶ Paschal, 171-172, 187-190; Trustees of Wake Forest College to Samuel S. Biddle, September 20, 1855, Wake County Deed Book 21, page 470, viewed August 17, 2013, at <http://services.wakegov.com/booksweb/genextsearch.aspx>.

⁷ Trustees to Biddle; Charles Lee Raper, *The Church and Private Schools in North Carolina* (Greensboro: Jos. J. Stone, Book and Job Printer, 1898), 136; M. E. Biddle to Samuel Simpson Biddle, May 1, 1855 and May 5, 1855, Letters and Papers 1851-1859, Samuel Simpson Biddle Papers, David M. Rubenstein Library, Duke University; Bill of Col. S. S. Biddle, 1855, Bills 1854-1859, Samuel Simpson Biddle Papers, David M. Rubenstein Library, Duke University.

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In the years following the Civil War, Biddle was in financial straits and owed thousands to fellow Craven County residents Thomas and Sarah Mitchell. Mitchell had an encumbrance placed on the title to the South Brick House property in late 1867, preventing its sale without reimbursement of \$3,735 to the Mitchells. The document mentions that the roughly three-acre parcel is “well-improved with a large Brick dwelling and necessary outhouses, and the same advertised to be sold” in February 1868. The encumbrance triggered a public auction of the property, and the Mitchells bought it for \$1,100. Biddle eventually went bankrupt.⁸

The property changed hands frequently over the next several years. The Mitchells sold it to Sarah G. Carroll for \$1,800 in 1869. Henry Walter Montague and his wife Ann Elizabeth Jones Montague purchased it from Sarah Carroll and her husband John L. Carroll in 1872 for \$2,100. The Montagues deeded the property to their son Hieronymous Montague in 1880.⁹

Around 1885, the Gill family acquired the property, which remained with them for about sixty-five years. There may be some relation between the Gills and the Montagues, as the 1900 federal census listed members of a single Wake Forest household with both surnames; George E. Gill was head of that household. His wife of six years, Fannie P. Gill, lived there, as did their two children, Annie J. Gill and Thomas E. Gill. Seven-year-old Lizzie Gill also lived in the house, as did twenty-four-year old Lizzie Montague and four Montague children ranging in age from 2 to 17.¹⁰

Around 1890, the Gills removed the original porch and replaced it with a wider Queen Anne-style porch with turned posts and balusters and a spindlework frieze; a photo of the facade from this time appears in Paschal’s history of the college. The Gills also added the first, L-shaped rear addition and rear porch with turned detailing and pendant drops. At the interior, the insertion of the Queen Anne-style stair leading from the first to the second stories also dates to this remodel. It likely removed a crossing of the original stair with the front window on the west end of the facade—a composition that is a characteristic Berry element and which remains in its original

⁸ Rufus K. Ferrell, Sherriff, to Thomas J. Mitchell, December 16, 1867, Wake County Deed Book 25, page 457, viewed August 18, 2013, at <http://services.wakegov.com/booksweb/genextsearch.aspx>.

⁹ Thomas Mitchell and Sarah E. Mitchell to Sarah G. Carroll, January 1, 1869, Wake County Deed Book 27, page 437, viewed August 24, 2013, at <http://services.wakegov.com/booksweb/genextsearch.aspx>; John L. Carroll and wife to Henry W. Montague, November 4, 1872, Wake County Deed Book Deed Book 38, page 305, viewed August 24, 2013, at <http://services.wakegov.com/booksweb/genextsearch.aspx>; Henry Walter Montague and Ann Elizabeth Montague to Hieronymous Montague, December 24, 1880, Wake County Deed Book 62, page 533, viewed August 24, 2013, at <http://services.wakegov.com/booksweb/genextsearch.aspx>.

¹⁰ Ancestry.com, *1900 United States Federal Census* [database on-line.], Provo, UT: Ancestry.com Operations, Inc., 2004.

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form at the flight from the second to the third stories. The front door was also replaced at the time with a double-leaf door with arched glazing.¹¹

The 1930 federal census records brother and sister Cleophas E. Gill and Mattie A. Gill living in a Wake Forest house together; C. E. Gill is listed as the head of the household and the dwelling's value is recorded at \$2,500. Later deeds show that Annie Gill Smith inherited the South Brick House from Cleophas Elvius Gill and Mattie A. Gill; the heir may be the Annie J. Gill who lived in the Gill-Montague household in 1900 as a two-year old.¹²

Dr. Edgar E. and Minta Folk purchased the property in 1949 from Annie Gill Smith. Dr. Folk was a 1921 Wake Forest College graduate and a journalist before becoming a professor. He was a much-loved faculty member at Wake Forest College, teaching classes in Chaucer and establishing a journalism program at the school. Minta Folk ran an antiques shop in the town of Wake Forest. It was presumably their interest in history and antiquities that led them in 1960 to hire prominent Raleigh architect William Henley Deitrick, a 1916 Wake Forest graduate and the college architect from 1931 to 1951, to reconstruct the original porch on the house. Dr. Folk noted that they used salvage materials from the "Grimes estate in Raleigh" and rebuilt the porch "to Berry's dimensions," perhaps using ghost marks on the house after the removal of the second porch. No images depicting the original porch have been identified; it is not known if any existed when the replacement was built around 1960. Builder John Berry varied his treatment of pedimented porches. Others built by Berry include Ionic columns and a plain entablature, as at the 1823 Eagle Lodge in Hillsborough; Doric columns supporting an entablature with triglyphs and metopes, as at the Orange County Courthouse of 1845; and lush Corinthian columns and a modillioned pediment with a plain entablature, as at the 1852 Smith Hall at the University of North Carolina at Chapel Hill.¹³

The current six-panel front door with sidelights was apparently installed at this time as well, replacing the Queen Anne-style doors installed when the original porch was removed. At the interior, the Folks enclosed the doorway leading from the transverse hall to the centered back

¹¹ Dr. and Mrs. Edgar Folk, interview with Melanie Murphey, October 1978, interview notes in the WA1503 Survey File at the Historic Preservation Office, Department of Archives and History, Raleigh;

¹² Folk interview; Ancestry.com, *1930 United States Federal Census* [database on-line.], Provo, UT: Ancestry.com Operations, Inc., 2004.

¹³ Annie Gill Smith to Dr. Edgar E. and Minta H. Folk, May 25, 1949, Wake County Deed Book 1020, page 247, viewed online August 24, 2013, at <http://services.wakegov.com/booksweb/genextsearch.aspx>; Folk interview; "South Brick House," typescript history attributed by handwritten notation to "Mr. Edgar Folk," in the WA1503 Survey File; Finding Aid, William Henley Deitrick Papers, North Carolina State Archives, Raleigh. The typescript history mentions that Berry specified a "Doric portico." Paschal's history only mentions Berry's specifications of the overall dimensions of the footprint. It is possible that the trustees' records have more detail about the specifications; use of those records is restricted.

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hall with the insertion of a partition wall, and removed a small plain mantel and firebox in the southeast corner of the transverse hall. The Folkses also added a new door in the transverse hall leading into the current dining room, just left of the enclosed door to the center hall, apparently using matching milled lumber that had been stored in the carriage house attic and not previously installed anywhere.¹⁴

Wake Forest College moved to Winston-Salem in 1956 and changed its name again in 1967 to Wake Forest University. The old campus in Wake County became the Southeastern Baptist Theological Seminary. In 2007, current South Brick House owners James D. and Alexis N. Cooke purchased the property from Edgar E. Folk III and Patricia D. Folk. The Cookes undertook another rehabilitation, which included getting the dwelling back into good repair, reopening the doorway from the transverse hall to the center back hall, and making a modest second-story rear addition to accommodate twenty-first-century living standards. The North Carolina Historic Preservation Office reviewed the work.¹⁵

Architectural Context

The Greek Revival style enjoyed widespread popularity in Wake County from the 1830s until the early 1870s. With its symmetry of form and use of classical details, the style was readily adaptable to the county's grandest dwellings as well as to more modest farmhouses. Publications like Asher Benjamin's 1830 *Practical House Carpenter* provided local builders and craftsmen with stylish designs for mantels, doorways, and other features that could be applied to traditional building forms, such as the two-story, single-pile dwelling. Houses in the Greek Revival style in Wake County tend to follow a similar plan and form: a hipped or gabled roof—the latter sometimes including a pediment and/or temple-front—surmounting a single- or double-pile block with a rear ell; heavily molded door and window surrounds often accented with cornerblocks; a single-story or double-tiered portico centered on the facade; and interiors that adhere to a center-passage plan. In later years, composition and finishes tend toward broad proportions with two-paneled doors and mantels with paired classically inspired pilasters or columns.

Three separate events contributed to the enduring popularity of the Greek Revival style for domestic architecture in nineteenth-century Wake County. In 1826, the wealthy Mordecai family of Wake County hired architect William Nichols to design a substantial addition to and remodeling of their late eighteenth-century house. Nichols had just redesigned the State Capitol building in Raleigh (which would be destroyed by fire in 1831), creating a cruciform plan and

¹⁴ Folk interview.

¹⁵ Edgar E. Folk III and Patricia D. Folk to James D. and Alexis N. Cooke, August 23, 2007, Wake County Deed Book 12733, page 449, viewed online August 24, 2013 at <http://services.wakegov.com/booksweb/genextsearch.aspx>.

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adding a rotunda. For the Mordecai House (NR 1970), Nichols's addition featured a two-tier pedimented front portico with Ionic and Doric columns inspired by Stuart and Revett's *Antiquities of Athens*. The new design introduced the Greek Revival style to domestic architecture in Wake County and proved to be influential for the next several decades. The style became popular with the planter class throughout eastern and central North Carolina in the middle decades of the nineteenth century, and the Mordecai House served as a direct inspiration for several Wake County houses built with similar pedimented porticos.¹⁶

The second strong influence on Wake County's architecture was the 1830 publication of Asher Benjamin's *Practical House Carpenter*. Benjamin's pattern book showed scale drawings of overall house plans and interior and exterior detail, including porch and entry treatments, mantels, wainscoting, and window trim.¹⁷

Finally, the third significant influence was Nichols's reconstruction of the State Capitol in Raleigh after the 1831 fire. The statehouse was rebuilt over the course of a seven-year construction period and was finally complete in 1840. It ultimately included plans by Nichols's son William Nichols Jr. and by Ithiel Town and Alexander Jackson Davis. The end result was a Greek Revival-style state house with massive Doric pedimented porticos on the east and west sides of the cruciform plan. Both reflecting and reinforcing the popularity of the Greek Revival style, the building was the state's most prominent building effort of the time.¹⁸

The South Brick House displays the symmetry and classical detailing of the Greek Revival style, particularly at the interior. Asher Benjamin mantels feature Greek key patterns and fluted detailing, while cornerblocks distinguish heavily molded architraves. Tall windows reinforce upright proportions. The house is one of a handful of Greek Revival-style dwellings surviving in Wake County and one of two brick examples. Wakefields (NR 1974), near Wake Forest, is likely the county's earliest surviving frame Greek Revival-style residence. The front block, a two-story, single-pile form, dates to circa 1831 and features a two-story, central pedimented portico with Doric columns and flat-paneled pilasters. The interior of the central-passage-plan house displays symmetrically molded architraves with cornerblocks and mantels patterned after Benjamin's *Practical House Carpenter*.¹⁹

The 1833 frame Greek Revival-style house at Harmony Plantation stands in Mark's Creek township in northeast Wake County. Like Wakefields, the house at Harmony is a single-pile,

¹⁶ Lally, 38.

¹⁷ Lally, 39, 41.

¹⁸ Catherine W. Bishir and Michael T. Southern, *A Guide to the Historic Architecture of Piedmont North Carolina* (Chapel Hill: University of North Carolina Press, 2003), 107-108.

¹⁹ Lally, 37-39.

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two-story dwelling with a centered, double-tier pedimented portico inspired by the Mordecai House remodeling. Exterior woodwork includes Greek Revival-style molding with cornerblocks at the windows and front door. Molded cornerboards enhance the weatherboard exterior. The dwelling's interior features a center-passage plan and mantels and molding that strongly resemble plates from *Practical House Carpenter*.²⁰

Later Greek Revival-style houses begin to display a broader aspect that marked a departure from the upright dimensions of older antebellum houses designed in the Federal or early Greek Revival style. The 1848 frame Midway Plantation House (NR 2007) is a finely rendered Greek Revival-style planter's home with wider dimensions and a lower-pitched roof than the South Brick House. The 1848 dwelling features three bays across its facade and a single-pile depth. A flat-roofed, single-story reconstructed front porch supported by four massive Doric columns is centered at the facade; nearly full-width wood steps lead up to the porch. An original, single-story, hipped-roof section housing back rooms spans nearly the width of the rear elevation, being slightly inset from the corners of the two-story hipped-roof block of the house. Midway also has moldings derived from plates in *Practical House Carpenter*. Weatherboard sheathes the walls and new cedar shingles cover the roof. After its move in the summer of 2005, a large addition was made to the back of the house.²¹

The slightly later 1850s Richard B. Haywood House (NR 1970) on Edenton Street in Raleigh has similar proportions to the house at Midway. Its hipped roof and nearly full-width front porch reinforce the broad aspect of the house. The porch has fluted Doric columns supporting a full entablature, but features a low-hipped roof as opposed to the pediment seen at the South Brick House. The interior has a center-hall plan and some detailing derived from Asher Benjamin's book. Like the South Brick House, the Haywood House has a brick exterior. Its gauged brick is laid in American bond with Flemish variation.²²

The William Thompson House (NR 2005), also near Wake Forest, dates to 1853 and is one of the larger rural Greek Revival-style houses in Wake County. Like Midway, the William Thompson House has a low-pitched, hipped roof, in this case surmounting a double-pile two-story frame dwelling. Double doors bordered by multi-paned sidelights and a transom compose the entrance, while the interior displays typical two-panel doors and eight post-and-lintel mantels. T William Thompson House, like Midway, has been moved from its original location.²³

²⁰ Jennifer Martin Mitchell, "Harmony Plantation," National Register of Historic Places Nomination, 2007, viewed online August 29, 2013, at <http://www.hpo.ncdcr.gov/nr/WA1926.pdf>.

²¹ Cynthia de Miranda, "Midway Plantation House and Outbuildings," National Register of Historic Places Nomination, 2007, viewed online August 29, 2013, at <http://www.hpo.ncdcr.gov/nr/WA4818.pdf>.

²² J. G. Zehmer, "Richard B. Haywood House," National Register of Historic Places Nomination, 1970, viewed online March 21, 2014, at <http://www.hpo.ncdcr.gov/nr/WA0019.pdf>.

²³ Mitchell, 11.

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John Berry used Benjamin's plan book liberally in executing the interior decoration of the South Brick House. Three of four major mantels in the house are taken directly from plates in the 1830 book, and the fourth is a close adaptation. But despite the use of brick at the exterior and the latest style at the interior, the overall interior treatment is spare and austere, in keeping with the style. Benjamin's Greek Revival aesthetic is reductionist, and Berry's choice of simple materials kept the end result from a sumptuous effect. Benjamin writes in his book that the mantels are "formed suitably for marble, but may be constructed of wood. In the decoration of chimney pieces the wildest fancy has been indulged. Their composition should conform to the style and character of the room in which they are placed, whether marble or wood. If of wood, they may be painted black and varnished, which will give them a neat appearance, and render them less liable to be soiled with smoke than when painted a light color."²⁴

The overall effect is not severe; rather, it is elegant in its restraint. The simple, slender handrail at the surviving original stair from the second story to the upper half-story is from Benjamin's Plate 57, and the graceful curve of the railing as the stair turns a corner follows Benjamin's recommendation that carpenters compose the movement of a handrail on an ellipse rather than a curve. The sinuous stringer scrolls are the only adornment to the stair. In contrast, the Queen Anne-style stair of ca. 1890 is chunky, bold, and decorative. For the floor plan, Berry opted for a transverse entry hall, a plan that became popular in North Carolina's late Federal period, particularly in the 1810s and 1820s. Berry modified it by enclosing a spacious stair hall—well lit by windows in two walls—at the west end of the transverse hall. A second change to the traditional transverse-hall plan was Berry's insertion of a center corridor between the two back rooms.²⁵

John Berry (1798-1870) was a prominent antebellum mason and builder in Piedmont North Carolina. Hillsborough-born Berry likely learned his trade locally, beginning at age sixteen, working for fellow Hillsborough brickmason Samuel Hancock to build a house (Berry House, in the Hillsborough Historic District, NR 1973) for his mother and himself in Hillsborough. Berry went on to create a substantial business as a mason and carpenter, the latter skill likely self-taught from pattern books such as Owen Biddle's 1805 *Young Carpenter's Assistant* and Asher Benjamin's 1830 *Practical House Carpenter*. His workforce included employed whites and enslaved African Americans; Berry trained both groups in the trade. The National Register of Historic Places nomination for the Hillsborough Historic District calls Berry's work "vital to shaping the mid-nineteenth-century fabric of Hillsborough." A characteristic item seen in a few Hillsborough buildings is known locally as the "Berry Stair." It is "essentially a Federal stair,

²⁴ Asher Benjamin, *The Architect, or Practical House Carpenter* (1830, reprint, New York: De Capo Press, 1972), 75.

²⁵ Benjamin, Plate 57; Catherine W. Bishir, *North Carolina Architecture*, portable edition (Chapel Hill: University of North Carolina Press, 2005), 116-117.

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with a delicate foliated scroll bracket,” similar to the surviving original stair between the second floor and the upper half-story in the South Brick House. These stairs often crossed a window and could easily be seen from outside the building; this construction also meant the Berry stair was in well-lit spaces. Berry also worked in Person, Caswell, Rowan, Granville, and, of course, Wake counties.²⁶

Eva Ingersoll Gatling, writing about Berry in the *Journal of the Society of Architectural Historians*, observes that

Berry’s work was characterized by a simplicity which at times reached the point of austerity. He followed the trends of his time, working in all of the revival styles, but was more at home with the Greek. He drew heavily on Asher Benjamin for details, but he also created a style based on simplicity and fine craftsmanship which was well suited to the needs of his clients and essentially right for its surroundings, and which is still so after 100 years, particularly in Hillsboro, where so much of his work remains standing. He belongs to that group of anonymous builders who have made the American style.²⁷

The South Brick House beautifully shows these aspects of Berry’s work. His heavy reliance on Benjamin’s instruction for detailing contrasts with his with his free adaptation of a popular floor-plan from the Federal period into something that better suited his client. Berry’s modifications to the transverse-hall plan provide more privacy than the original plan, where rooms open directly into other rooms. The South Brick House, built to temporarily accommodate families as they settled into town, needed the additional separation of spaces with the back center passage and the enclosed stair hall. In its architectural style and practical organization, the house embodies both John Berry’s use of popular styles and his ability to adapt to the needs of the young college. In building the South Brick House, Berry created a structure that—along with the College Building and the North Brick House—helped advance the mission of the school and, indirectly, develop the town of Wake Forest.

²⁶ Mary Clare Engstrom and Catherine Bishir, “John Berry,” North Carolina Architects and Builders Website, viewed August 28, 2013, at <http://ncarchitects.lib.ncsu.edu/people/P000065>; Hillsborough Historic District National Register of Historic Places Nomination, 1973, viewed online August 28, 2013, at <http://www.hpo.ncdcr.gov/nr/OR0077.pdf>.

²⁷ Eva Ingersoll Gatling, “John Berry of Hillsboro, North Carolina,” *Journal of the Society of Architectural Historians* 10 (March 1951): 22.

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EDUCATION CONTEXT

The “Education” section on pages E29-30 of Context 1, “British and Africans Shape an Agrarian Society (Colonial Period to 1860),” on pages E8-30 in “Historic and Architectural Resources of Wake County, North Carolina, Ca. 1770-1941” (MPDF) provides historic context for the establishment of and early construction at Wake Forest Institute, including the South Brick House.

Of the first three permanent buildings erected for Wake Forest Institute, the South Brick House is the only survivor. The College Building—a classroom and administration building—and a similar residence called the North Brick House are no longer extant. The next-oldest surviving school-built structure dates to 1880, over forty years later.²⁸

The Dr. Calvin Jones House, a ca. 1820 Federal-style dwelling, does survive. The house predates the school; it was the home of Dr. Jones, who sold his land to the North Carolina Baptist Convention for the establishment of the institute. The Jones House was Wake Forest Institute’s administrative building for a few years, before construction of the College Building in 1837. Also in those early years, the students built temporary frame buildings to provide classroom and residential space, but none of those structures survive. In 1837, the Jones House was moved to accommodate construction of the new, permanent College Building. The Jones House was moved again in 1842. Finally, in 1956, it was moved to its current location at 414 N. Main Street, where it houses the Wake Forest Historical Museum.²⁹

The South Brick House represents the early years of the school in a way that the Dr. Calvin Jones House cannot. The former shows the determination of the founders of Wake Forest University to establish a well-regarded and long-lived educational institution, and its brick construction and stylish execution are testament to that commitment.

²⁸ Kelly A. Lally and Todd Johnson, “Historic and Architectural Resources of Wake County, North Carolina, (ca. 1770-1941), National Register of Historic Places Multiple Property Documentation Form, 1993, page F153.

²⁹ “The Historic Home,” Wake Forest Historical Museum website, viewed December 2, 2013, at wakeforestmuseum.org; Wake Forest Historic District National Register of Historic Places Nomination, NC Office of Archives and History, Raleigh, 2003, viewed online December 3, 2013, at <http://www.hpo.ncdcr.gov/nr/WA1665.pdf>.

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South Brick House
Wake County, NC

Verbal Boundary Description

The boundary encompasses the entire legal parcel known shown by a heavy line on the accompanying tax map at a scale of one inch equals 200 feet. The tax parcel identification number is 184141348000.

Boundary Justification

The boundary includes the property historically associated with the South Brick House and the contributing outbuildings.

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South Brick House
Wake County, NC

PHOTOGRAPHS

All photographs taken by Cynthia de Miranda in August 2013.
The digital files are held at the State Historic Preservation Office in Raleigh, North Carolina.

1. Facade, facing south
2. East elevation, facing southwest
3. Rear elevation, facing northwest
4. West elevation of rear additions, facing east
5. West elevation, facing east
6. Kitchen, north elevation and facade, facing southeast
7. Smokehouse, facade and west elevations, facing southeast
8. Barn and smokehouse, facing southeast
9. Quarters, facing east
10. Well, facing northwest
11. Wellhouse, facing southeast
12. Outbuildings, facing northwest
13. Front hall at first floor, facing west
14. Center passage from front hall at first floor, facing south
15. Sitting room, facing northeast
16. From the sitting room looking into the dining room at the first floor, facing west
17. Newel post at stair to second floor, facing west

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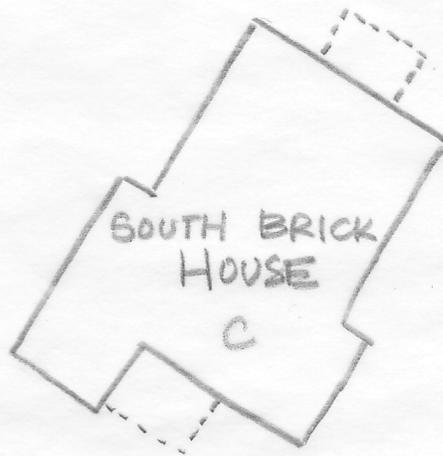
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South Brick House
Wake County, NC

18. Stair to second floor, facing east
19. Stair to attic story, facing northwest
20. East bedroom at second story, facing east
21. West bedroom at second story, facing southwest
22. Corridor in second story rear addition, facing south
23. West end of attic story, facing west
24. Interior at center room of ell, facing north
25. Interior at first rear addition in the wing of the ell, facing north
26. Interior at east room of the ell, facing southwest

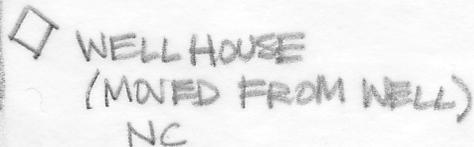
E. SOUTH AVE.

MAIN ST.



SOUTH BRICK HOUSE
SITE PLAN
112 E. SOUTH AVE.
WAKE FOREST
WAKE COUNTY, NC

C = Contributing
NC = Non-Contributing



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